

NEWSLETTER

of

The American Handel Society

Volume XVIII, Number 1

April 2003

A PILGRIMAGE TO IOWA

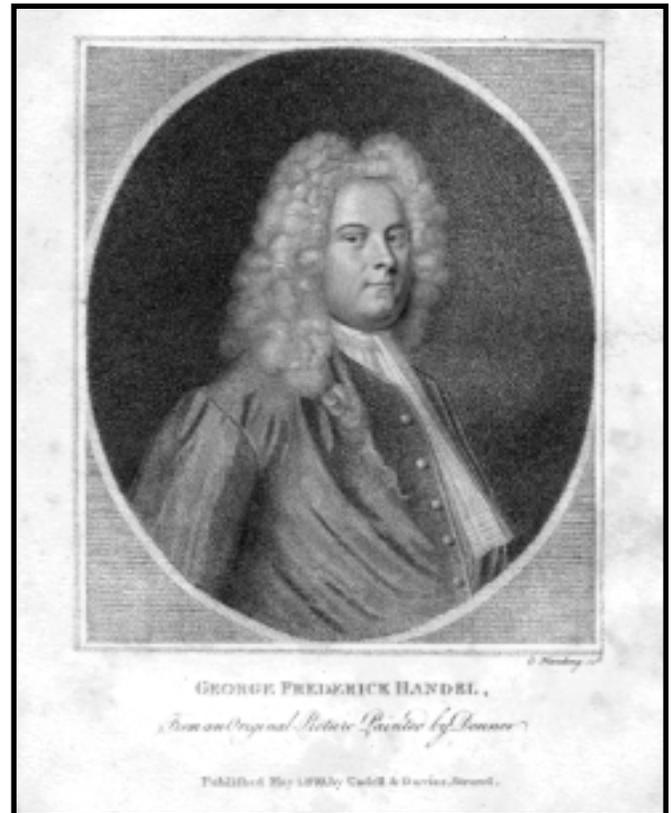
As I sat in the United Airways terminal of O'Hare International Airport, waiting for the recently bankrupt carrier to locate and then install an electric starter for the no. 2 engine, my mind kept returning to David Lodge's description of the modern academic conference. In *Small World* (required airport reading for any twenty-first century academic), Lodge writes: "The modern conference resembles the pilgrimage of medieval Christendom in that it allows the participants to indulge themselves in all the pleasures and diversions of travel while appearing to be austere bent on self-improvement." He continues by listing the "penitential exercises" which normally accompany the enterprise, though, oddly enough, he omits airport delays. To be sure, the companionship in the terminal (which included nearly a dozen conferees) was anything but penitential, still, I could not help wondering if the delay was prophecy or merely a glitch.

The Maryland Handel Festival was a tough act to follow and I, and perhaps others, were apprehensive about whether Handel in Iowa would live up to the high standards set by its august predecessor. In one way the comparison is inappropriate. By the time I started attending the Maryland conference (in the early '90's), it was a first-rate operation, a Cadillac among festivals. Comparing a one-year event with a two-decade institution is unfair, though I am sure in the minds of many it was inevitable.

Fortunately, I feel that the experience in Iowa compared very favorably with what many of us had grown accustomed to in Maryland. Though there was no full-length oratorio performance to serve as a conference centerpiece, there were several very good performances of a variety of works by Handel and his contemporaries. The scholarly component of the conference was very substantial and gave ample evidence that Handel scholarship is alive and well and is flourishing on a number of fronts. Professor Robert Ketterer's opening lecture set the tone for the conference, signaling to conferees that the scope of the conference would be wide ranging and interdisciplinary (an abstract of his lecture is published in this issue). Traditional musicology shared the stage with interdisciplinary and contextual studies throughout the weekend.

The centerpiece of the Iowa conference actually came in four segments: a lecture/demonstration on the new HHA edition of the Opus 4 Organ Concertos, the AHS Howard Serwer lecture which surveyed Handel editions past and present, and panels on "Handel, Music and 18th-Century Sexuality" and "The New Gloria." Together, they formed an impressive testament to the energy and vitality of current Handel scholarship. Though on the surface these sessions

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Frontispiece from William Coxe, *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799). Courtesy of the Rita Benton Music Library, University of Iowa School of Music.

THE TRIUMPHS OF THUSNELDA: AN IMPERIAIST MYTH IN EARLY OPERA.

Opening conference lecture, delivered as part of the University of Iowa 18th- and 19th- Century Interdisciplinary Colloquium series on European Empires.

If we define myth as a traditional tale handed down from anonymous oral sources about the interaction of gods and heroes in an earlier time, we usually are thinking of the creations of early bards in primitive settings, and not the productions of the courts of Baroque Europe. But the way in which Europe used the heroes from ancient history for purposes of legitimization of power and social status, literary production, artistic decoration, and even humor, parallels the way in which the Greeks and Romans utilized their own inherited heroes like Perseus or Herakles, whom, after all,

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HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelian. If possible, please include an address, telephone number and URL where readers may obtain details. For information on Handel concerts around the world, please visit also <http://gfhandel.org/>

"Handel Week"

<http://www.handelweek.com/>

Siroe, re di Persia

9 May 2003, 7:30 pm

The Intimate Handel

Chamber music for Soprano, Oboe, Violin, Harpsichord, and Cello

13 May 2003, 7:30 pm

The New Handel

Gloria and Chandos Anthems

18 May 2003, 3 pm

Dr. Dennis E. Northway, Artistic Director

Grace Episcopal Church, 924 Lake Street, Oak Park, Illinois

"L'Allegro" (L'Allegro, il Penseroso ed il Moderato)

- Collaboration with the Virginia Symphony and the Mark Morris

Dance Company

Virginia Arts Festival

Virginia Chorale

10 May 2003, 8 pm

11 May 2003, 2:30 pm

Chrysler Hall, 215 St. Paul's Boulevard, Norfolk, Virginia

<http://www.vachorale.com/>

<http://www.mmdg.org>

<http://www.virginiaartsfest.com/>

<http://www.virginiasymphony.com/>

<http://www.chrysler.org/>

Theodora

Donna Brown, soprano; Catherine Wyn-Rogers, mezzo-soprano;

Bejun Mehta, countertenor; TBA, tenor; Gary Relyea, bass

Cantata Singers of Ottawa

Laurence Ewashko, music director

National Arts Centre Orchestra

Conductor: Trevor Pinnock

14, 15 May 2003, 8 pm

Southam Hall, National Arts Centre, Ottawa, Ontario, Canada

<http://www.nac-cna.ca>

Tamerlano

Spoletto Festival USA

Spoletto Festival Orchestra

Tamerlano: Christophe Dumaux, countertenor

Bajazet: Jon Garrison, tenor

Asteria: Robin Blich Wiper, soprano

Irene: Jennifer Dudley, mezzo-soprano

Conductor: Henry Bicket

Director: Chas Rader-Shieber

24 May 2003, 6 pm

26 May 2003, 3:30 pm

29, 31 May 2003, 7 pm

2 June 2003, 7 pm

5 June 2003, 7 pm

7 June 2003, 3:30 pm

Dock Street Theatre, Charleston, South Carolina

<http://www.spoletousa.org>

Judas Maccabaeus

Connecticut Master Chorale

Tina Johns Heidrich, Conductor

Emily Martin, Soprano; Andrew Childs, Tenor; Brendan Cooke,

Bass-Baritone

Connecticut Master Chorale Orchestra

17 May 2003, 8 pm

St. Rose of Lima Church, Church Hill Rd., Newtown, Connecticut

<http://www.cmchorale.org>

Messiah

2003 Halle Handel Festival

Halle, Germany

7 June 2003

<http://www.haendelfestspiele.halle.de/>

Jephtha

- Co-production with the English National Opera

Welsh National Opera

Jephtha: Mark Padmore

Zebul: Christopher Purves

Storgè: Susan Bickley

Iphis: Natasha Marsh

Hamor: Daniel Taylor

Chorus and Orchestra of the Welsh National Opera

Conductor: Paul McCreech

Director: Katie Mitchell

17, 23 May; 4 June 2003: New Theatre, Cardiff

12 June 2003: North Wales Theatre, Llandudno

17, 20 June 2003: Bristol Hippodrome, Bristol

28 June 2003: Symphony Hall, Birmingham (concert performance)

1, 4 July 2003: Apollo Theatre, Oxford

<http://www.wno.org.uk/>

Siroe, rè di Persia

Johanna Stojkovic

G. Schmid

S. Noack

Capella Augustina

Conductor: Andreas Spering

18 May 2003, 5 pm

Sendesaal des Deutschlandfunks, Cologne, Germany

<http://www.musik-in-koeln.de/forum/index.html>

2003 GÖTTINGEN HANDEL FESTIVAL

28 May - 3 June

<http://www.handel.org>

Deidamia

Deidamia: Heidrun Kordes

Nerea: Claron McFaddon

Achille: Robert Crowe

Ulisse: Michael Maniaci

Fenice: Nils Cooper

Lycomdes: Harry van der Kamp

La Stagione, Frankfurt

Conductor: Michael Schneider

27 May 2003, 7 pm

29 May 2003, 6 pm

31 May 2003, 2 pm

2 June 2003, 2 pm

3 June 2003, 7 pm

Deutsches Theater, Göttingen, Germany

Jephtha

Jephtha: John Mark Ainsley

Zebul: William Berger

Iphis: Dominique Labelle

Storgè: Wilke te Brummelstroete

Hamor: Franz Vizthum

Angel: Netta Or

Winchester Cathedral Choir

The English Concert

Conductor: Nicholas McGegan

31 May 2003, 8 pm

1 June 2003, 2 pm

Großer Saal, Stadthalle, Göttingen, Germany

<http://www.englishconcert.co.uk/>

2003 HALLE HANDEL FESTIVAL

"Les goûts-réunis"

5 - 15 June 2003

<http://www.haendelfestspiele.halle.de/>

<http://www.opernhaus-halle.de/>

Imeneo

Händelfestspielorchester des OPERNHAUSES HALLE

Conductor: Uwe Grodd

6, 8 June 2003

represented very different aspects of that scholarship, they were linked by a common thread that, for me emerged during the Q&A period following the panel on the Gloria.

A conferee, who identified himself as neither performer nor musicologist, asked the assembled Handelians if they “heard the composer’s voice” in the Gloria. Sometimes, he continued, when answering the phone, you can immediately identify the caller before s/he tells you who it is. The questioner recognized Handel’s voice in the Gloria, what did they hear? It was a difficult question to answer, for a number of reasons, yet in a way it is the only question which Handel scholarship should ask. Textual scholarship, style criticism, biographical and contextual studies are all attempts to define and understand this composer’s voice. The paradox facing those engaged in the enterprise is the fact that this most public of composers remains in many areas of his life and work a very private and elusive one.

Hearty congratulations and kudos should go to conference organizer Robert Ketterer, program chair Wendy Heller and the University of Iowa. Fully aware that they were following a tough act, they came through with a very impressive effort. I would like to offer one suggestion. As the weekend unfolded it became clear that that a certain polarization between, for lack of better terminology, the old guard and the avant-garde emerged and showed signs of petrifying into unyielding camps. This polarization was exacerbated by a lack of adequate discussion time following most sessions and presentations. The Second Paper session was especially packed with papers and left practically no time for questions and discussion. While the desire to schedule as many papers as possible is understandable, it is equally important that appropriate discussion time be allotted for each session. But that is really my only criticism of what was otherwise an excellent conference.

David Lodge was wrong. This was confirmed by my return flight to Connecticut, which much of the time was accompanied by an unnerving grinding noise originating from somewhere underneath the plane. (The pilot said it was “nothing to worry about.”) “Pleasures and diversions of travel,” I thought to myself. He really ought to change that phrase and he should make it clear that not all conferences are penitential. What is more, it looks as though the AHS has a new tough act to follow. Not bad for a winter weekend of “self-improvement.”

Kenneth Nott

Dedicated to the memory of Iter Facio.

HANDEL AS ORPHEUS GARNERS ANOTHER AWARD

Ellen Harris has received more well deserved honors for her work, in the form of the 25th Annual Louis Gottschalk Prize of the American Society for Eighteenth-Century Studies.

This prize is for an outstanding historical or critical study on the eighteenth century. Louis Gottschalk (1899-1975) second President of ASECS, President of the American Historical Association, and for many years Distinguished Service Professor at the University of Chicago, exemplified in his scholarship the humanistic ideals that this award is meant to encourage.

they regarded as historical personages.

This paper examined the transformation of the historical German leader Arminius and his wife Thusnelda, and their dealings with imperial Rome, into an early modern myth via the medium of Italian drama per musica. Evidence was taken from three opera librettos: Giulio Cesare Corradi’s text for music by Giovanni Legrenzi, titled *Germanico sul Reno* (Venice, 1676); an anonymous libretto titled *Arminius* for a 1714 London production at the Queen’s Theater in the Haymarket; and a version of Antonio Salvi’s *Arminio*, adapted for a production at Covent Garden in 1737 with music by Handel.

The seventeenth and eighteenth centuries knew the German tribal leader Arminius—later known as Hermann der Cherusker—as the man Tacitus had eulogized as “unquestionably the liberator of Germany” (*Annals*, 2.88). Arminius was responsible for the slaughter of three Roman legions under Quinctilius Varus in the Teutoburger Forest during the reign of the emperor Augustus. Some years later, during a punitive campaign by the young Germanicus Caesar, nephew of the emperor Tiberius, Arminius continued to cause trouble for Rome; but his wife Thusnelda was captured and taken to Rome where she was displayed along with her son by Arminius in Germanicus’s triumphal procession celebrating his successes in Germany.

Two of the librettos, *Germanico sul Reno* and the anonymous London *Arminius* take for their basis the events surrounding Germanicus’ relations with Arminius during his campaigns against the Cherusci. Corradi’s 1676 libretto for Venice is an overt celebration of the Roman Germanicus Caesar, and the Roman general is taken as a model for the dedicatee, the duke of Monaco. The treatment of Arminio and his wife creates a Tacitean contrast between the brave and faithful German couple and a corrupt Roman who plots against Germanicus. In remaining faithful and protecting the authority figure Germanicus from harm, they set an example for the supposedly superior Romans. The spectacular *mise en scène* that includes divine emanences transports the morality play to the world of classical myth.

The 1714 London *Arminio*, on the other hand celebrates Arminius as the champion of German liberty. The emphasis on liberty in the piece seems to be part of the Whig emphasis on that theme that appeared on the London stage in the years following the 1713 production of Addison’s *Cato*.

Handel’s *Arminio* (Theater Royal, Covent Garden, 1737) was adapted from a much longer Italian libretto by Antonio Salvi for production for the Grand Duke of Florence in 1703. These texts are set not in the time of Germanicus’s campaigns, but during the earlier confrontation with Quinctilius Varus. The libretto seems largely devoid of the heroic politics that are in Salvi’s original, but continues the transformation of Arminius from primitive native to Baroque prince, appropriate for the Germanic heritage of George II. Arminius and Thusnelda are wholly removed from this world into an delicate and imaginary dramatic construct meant to entertain, elevate and legitimize the ruling classes who could afford to support such a fantasies about their forebears.

Levi-Strauss argued that myth mediates mutually exclusive elements in a society: these Arminius operas negotiate the early-modern tensions between perceptions of Rome as model for successful imperial, autocratic power, and Rome as the enemy, the oppressor of their ancestors and the seat of papist tyranny. The triumph of Arminius and Thusnelda is that they may maintain their primitive virtues of patriotism and bravery, and thus flatter the northern Europeans who are their descendants, while basking also in the glow of the Roman heritage which legitimates the power of their monarchs and aristocrats.

“FOR I WOULD SING OF BOYS LOVED BY THE GODS”: THE ORPHIC IMPULSE IN CULTURAL HISTORY

James M. Saslow
Queens College and the Graduate Center, CUNY

ABSTRACT

Children learn that three topics of conversation should not be raised in polite company: sex, politics, and religion. These three hoary taboos lurk at the roots of lingering discomfort with exploring the homosexual world that surrounded Handel. Bringing them to the surface helps to understand the reluctance to acknowledge homosexual presence in history, as well as the profound connections between sexuality and creativity. This lecture outlines three major arguments against gay/lesbian studies; shows how those arguments affect our understanding of the late 17th and 18th centuries; and offers refutations for them, proposing that the gay way of “reading” culture is essential to a complete historical understanding.

In art and music, and literature, the same arguments against talking about sexuality appear. They run in sequence, each staking out a fallback position from the previous one: 1) There’s insufficient evidence; 2) Even if there were enough evidence, it’s shameful; and 3) Even if it were not immoral, it falls outside the scope of our profession.

The first assertion, that there’s no proof of homosexual behavior, audience, or personal expression, implies that scholars are over-interpreting mere speculation and gossip. This is the “positivist” argument: we are an objective science, with minimum standards of proof. It raises the first unspeakable topic, politics – both in Handel’s era and in historiography. Traditional western religion reviles “sodomy” as a crime against heaven and the state. Thus, while there is far more evidence than was once known, it’s mostly from hostile outsider sources like satirical prints. Self-expression by sodomites was limited by their outcast status: much was bowdlerized or destroyed, and what survives is often obscure or ambiguous, with coding and allegory as cultural strategies.

Sometimes the evidence of gay subtext is the discovery that a work was altered to remove it – as with Michelangelo, Shakespeare, and Monteverdi’s Orpheus. The most common cultural code was Greek, its most influential purveyor the German archeologist Johann Winckelmann, whose books on Greek art had an underlying purpose: to dignify his homoerotic predilections by the prestige of antiquity. Since 1970 historians have grown more aware that culture is seldom unitary or direct, that societies and artworks must often be read “against the grain” of their ostensibly monolithic surface.

The second theme, the moral argument, is: “Even if we could prove it, we shouldn’t talk about it” because sexual nonconformity is shameful. This is the argument from religion. Deep personal convictions understandably influence attitudes about gender roles and the state’s role in enforcing them. The gay/lesbian movement insists, however, that – as in most westernized democracies – theological judgments about private behavior are not admissible in public discourse; it’s time the U.S.A. faced down our own relative puritanism.

The final theme is “It doesn’t matter” – or, “Even if you can prove it, we have no business talking about it.” Many historians continue to avoid sex, especially homosexual eros, in artists’ life and work. This is the “formalist” argument: nothing matters about an artwork but its internal structures. Gay studies has struggled against formalism as a sadly limited ideal of cultural history, noting that it serves those in power by deflecting attention from unsettling content. A tempting but fatal elixir, it promises a refuge from the messiness of life, but art divorced from life withers. To most people, meaning matters as much as form; visual examples from Handel’s time demonstrate the profound emotional satisfactions that patrons had from gay imagery.

There are other great themes, but love is what makes us feel little lower than the angels, and inspires so much of music, poetry and painting. Why would we not all desire access to the highest expressions of rapture – that state where the sensuous approaches the spiritual – whoever may have inspired them, in whomever? Why shouldn’t we? For those questions, the burden of proof should fall not on scholars of gay and lesbian history, but on its opponents.

SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

The American Handel Society is offering sets of back issues of the *Newsletter* for the price of \$10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of *Handel and the Harris Circle* at the price of \$7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the *Newsletter*. For further details, contact the *Newsletter* Editor.

HANDEL-L

HANDEL-L is a discussion list open to everybody wishing to discuss the music, life and times of George Frideric Handel and his contemporaries. Subscribers are welcome to initiate or respond to a wide variety of topics. “Lurkers” are welcome to monitor proceedings anonymously.

All Handel enthusiasts, at any level of specialisation, are encouraged to provide reviews and feedback concerning recordings, opera productions, concerts, and literature. HANDEL-L combines this appreciation of Handel’s music with comments, short reports, and discussion from scholars, performers, and journalists who maintain a serious interest in the composer and his world: the discussion list is a valuable source for breaking the latest Handel news around the world.

To join HANDEL-L visit
<http://groups.yahoo.com/group/handel-l/>

HANDEL EDITIONS PAST AND PRESENT

AHS HOWARD SERWER LECTURE 2003

ABSTRACT

By the time Handel died in 1759, an enthusiastic collector of his works could have had hundreds of volumes of printed music on his shelves. These editions were often incomplete and unreliable, and those few friends and patrons of Handel who had sufficient influence and financial resources preferred to have manuscript copies made by the composer's copyists; but most people had to be content with the editions. The firm of John Walsh dominated the market, although Handel used some of his rivals in the 1720's.

The elder Walsh was unscrupulous, and sometimes issued pirated editions which even included spurious works; he died in 1736, and Handel seems to have established a better relationship with his son, also called John, who remained his publisher for the rest of the composer's life. Some of the father's worst editions remained in print, and created a tradition of garbled texts which were to mislead generations of musicians until well into the late 20th century.

In the second half of the 18th century the enduring popularity of Handel's music led to the realisation that a reliable complete edition was needed; between 1787 and 1797 Dr. Samuel Arnold published the first ever attempt at a Gesamtausgabe of a composer's work. It was not complete (there are only five operas), but it was a start, and Arnold's edition had a considerable influence – Beethoven was sent a copy by an admirer. At the same time attempts were made to publish Handel's works in Germany, as his importance as a classic German composer came to be recognised; but this was done only piecemeal.

In the 1840's the English Handel Society began a new project for a complete edition, but in spite of the support of Mendelssohn, who edited *Israel in Egypt* for the society in 1846, the project collapsed in 1858 after only 14 volumes. By the mid-century there was a movement for the creating of complete editions of classical masters, and the foundation of the Bach-Gesellschaft in 1850 was a defining moment in this process. It was in this context that Friedrich Chrysander began his Handel edition in 1858; it occupied the remaining 43 years of his life.

Chrysander's achievement was impressive, and his contribution to Handel scholarship was enormous: his work-rate was prodigious, and the edition is virtually complete, as far as his knowledge of the sources permitted. Nevertheless, while we must admire what he did and be grateful for the use which we make of his volumes in our work, we have to recognise his weaknesses: he failed to consult some significant manuscript collections, especially the autographs in the Fitzwilliam Museum in Cambridge, and he was often unsuccessful in sorting out the different versions of operas and oratorios, which were created as Handel revised and altered them for revivals.

Between Chrysander's death in 1901 and the Second World War little happened in Handel scholarship and editing – Chrysander was thought to have "done it all." In 1940 the firm of Bärenreiter proposed a new edition of 10 volumes (later increased to 11), which were to be based on Chrysander, but printed in practical form for domestic use ("Hausmusik"). By 1941 the name *Hallsche Händel Ausgabe* was in existence. Nothing was published until after the war, and these early volumes were unsatisfactory because little new work was done on collating Chrysander's text with the original sources. There was severe international criticism which had some effect, and by the sixties the upsurge in Handel studies world-wide, including access to previously closed collections (the Malmesbury and Aylesford Collections), gave a new impulse to the HHA, although there was still no firm overall direction: a volume was as good as its editor.

In 1984 an international Editorial Board was set up, whose function is to plan the edition and monitor the musicological quality of the individual volumes; the HHA is now producing an average of two volumes a year, and some of the early ones have been reissued in revised editions.

Our approach to the much-debated question of how to present the musical text of early music is to modernise the notation, while maintaining the highest scholarly standards, so that not only Baroque specialists but also professional and amateur musicians of all kinds can find the edition attractive and easy to use; we find it is earning respect among both scholars and performers. Bärenreiter publishes performing material, and this is overseen and scrutinised by the HHA Board.

Terence Best

THE HANDEL INSTITUTE AWARDS FOR RESEARCH

Applications are invited for Handel Institute Awards (up to £1,000) in support of research projects involving the life or works of Handel or his contemporaries. Deadline September 1, 2003.

Further details from:
Dr Elizabeth Gibson
The Red House
Aldeburgh
Suffolk IP15 5PZ
United Kingdom
elizabeth@gibson.free-online.co.uk

IN MEMORIAM PROFESSOR KEIICHIRO WATANABE

The American Handel Society has received belated news of the passing of Prof. Keiichiro Watanabe in December 2001. The Society wishes to extend to family, friends and colleagues of Prof. Watanabe its sincerest condolences. A fuller tribute to the life and career of this devoted Handel scholar will appear in a future issue of the newsletter.

Teseo

Lautten Compagny
 Conductor: Wolfgang Katschner
 Director: Axel Köhler
 7, 8, 12, 14, 15 June 2003
 Goethe-Theater, Bad Lauchstädt

Deidamia

11 June 2003

Messiah

7 June 2003

Theodora

Theodora: Carolyn Sampson
 The English Concert
 Conductor: Trevor Pinnock
 9 or 13 (?) June 2003

**2003 LUFTHANSA FESTIVAL OF BAROQUE MUSIC
 (7-26 June)**

<http://www.lufthansafestival.org.uk/>

Theodora

Theodora: Carolyn Sampson
 The English Concert
 Conductor: Trevor Pinnock
 7 June 2003
 St. John's Smith Square, London
<http://www.sjss.org.uk>
<http://www.englishconcert.co.uk>

Handel Concert

Deborah York, soprano
 Clare College Chapel Choir
 Freiburger Barockorchester
 Conductor: Ivor Bolton
 19 June 2003
 London, UK
<http://www.barockorchester.de>

Gideon

(John Christopher Smith's pasticcio oratorio from Handel's works)
 Junge Kantorei
 Barockorchester Frankfurt
 Conductor: Joachim Carlos Martini
 8, 9 June 2003
 Kloster Eberbach and Heidelberg
<http://www.junge-kantorei.de/>

Aci, Galatea e Polifemo

Aci: Roberta Invernizzi, soprano
 Galatea: Sonia Prina, alto
 Polifemo: TBA, bass
 Il Giardino Armonico
 Conductor: Giovanni Antonini
 10 June 2003; 7:30 pm
 Grosser Saal, Musikverein, Vienna, Austria
<http://www.musikverein-wien.at>

Aci, Galatea e Polifemo

Le Concert d'Astrée
 Conductor: Emmanuelle Haïm
 21 June 2003
 Théâtre de Caen, Caen, France
<http://www.ville-caen.fr/theatredecaen/>

Belshazzar

Sächsische Staatsoper
 Nitocris: Camilla Nylund
 Cyrus: Iris Vermillion
 Daniel: Jochen Kowalski
 Belshazzar: Tom Martinsen
 Gobrias: Rainer Büsching
 A messenger: Matthias Henneberg
 Staging: Harry Kupfer
 Stage design: Wolfgang Gussmann
 Costumes: Reinhard Heinrich
 Choir: Matthias Brauer
 Musical Director: Jörg-Peter Wigle
 21, 25, 28, 30 June 2003

Semperoper, Dresden, Germany
<http://www.semperoper.de/>

Agrippina

- Co-production with the Théâtre des Champs-Élysées, Paris
 Agrippina: Anna Caterina Antonacci
 Claudio: Lorenzo Regazzo
 Nerone: Malena Ernman
 Ottone: Lawrence Zazzo
 Poppea: Miah Persson
 Narciso: Dominique Visse
 Pallante: Antonio Abete
 Lesbo: Lynton Black
 Concerto Köln
 Conductor: René Jacobs
 Producer: David McVicar
 22 (premiere), 24, 27, 29 June 2003
 1 July 2003
 2, 4, 6, 9, 11, 12, 14 September 2003
 Théâtre de la Monnaie, Brussels, Belgium
<http://www.concerto-koeln.de>

Semele

Semele: Ruth Ann Swenson
 Athamas: Robin Blaze
 Ino/Juno: Stephanie Blythe
 Cadmus/Somnus: John Relyea
 Jupiter: Kurt Streit
 Iris: Sally Matthews
 Apollo: Edgaras Montvidas
 Conductor: Sir Charles Mackerras
 Director John Copley (1982 production)
 25, 28 June 2003
 2, 5, 8, 11 July 2003
 Royal Opera House, Covent Garden, London, England
<http://www.royalopera.org>

Belshazzar

- staged performance
 - Co-production with Société Philharmonique de Bruxelles - La Monnaie - Il Fondamento
 Belshazzar: Kobie van Rensburg
 Cyrius: Bernarda Fink
 Daniel: William Purfoy
 Nitocris: Annette Dasch
 Gobrias: Henry Waddington
 Collegium Vocale Gent
 Il Fondamento
 Conductor: René Jacobs
 Producer: Guillaume Bernardi
 28, 30 June 2003, 8 pm
 2 July 2003, 8 pm
 Palais des Beaux-Arts, Salle Henry Le Boeuf, Brussels, Belgium
<http://www.lamonnaie.be>
<http://www.sofil.be>
 This performance will move to the Festival de Beaune, July 2003:
<http://www.festivalbeaune.com/>

Rodelinda, regina de Langobardi**Bayerische Staatsoper München**

Rodelinda: Dorothea Röschmann
 Bertarido: Michael Chance
 Grimoaldo: Paul Nilon
 Eduige: Felicity Palmer
 Unulfo: Christopher Robson
 Garibaldo: Umberto Chiummo
 Director: David Alden
 Stage design: Paul Steinberg
 Costume design: Buki Shiff
 Lighting: Pat Collins
 Conductor: Ivor Bolton
 28 June 2003 (premiere)
 2, 5, 9 July 2003
 17, 20, 22 September
 Nationaltheater, Bayerische Staatsoper, Munich (Germany)
<http://www.bayerische.staatsoper.de/>

AHS OFFICERS 2003-04

The Board of Directors for The American Handel Society is pleased to announce the following slate of officers for the 2003-04 term:

Graydon Beeks, President, Pomona College

Robert Ketterer, Vice President, University of Iowa

Marjorie Pomeroy, Secretary/Treasurer

NEWSLETTER of The American Handel Society

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and suggestions for future issues.

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