

NEWSLETTER

of

The American Handel Society

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THE THOMAS BAKER COLLECTION

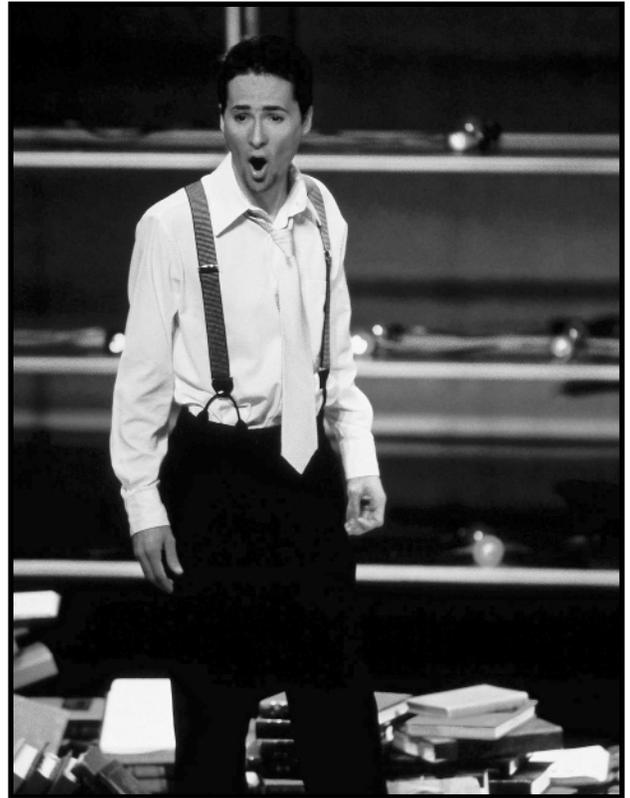
In 1985 the Music Library of The University of Western Ontario acquired the bulk of the music collection of Thomas Baker (c.1708-1775) of Farnham, Surrey from the English antiquarian dealer Richard Macnutt with Burnett & Simeone. Earlier that same year what is presumed to have been the complete collection, then on deposit at the Hampshire Record Office in Winchester, was described by Richard Andrewes of Cambridge University Library in a "Catalogue of music in the Thomas Baker Collection." It contained 85 eighteenth-century printed titles (some bound together) and 10 "miscellaneous manuscripts." Macnutt described the portion of the collection he acquired in his catalogue *The Music Collection of an Eighteenth Century Gentleman* (Tunbridge Wells, 1985). Other buyers, including the British Library, acquired 11 of the printed titles and 4 of the manuscripts.

Thomas Baker was a country gentleman and his library, which was "representative of the educated musical amateur's tastes, include[d] works ranging from short keyboard pieces to opera" (Macnutt, i). Whether he was related to the Rev. Thomas Baker (1685-1745) who was for many years a member of the choirs of the Chapel Royal, St. Paul's Cathedral, and Westminster Abbey, is not clear. However, his collection did contain several manuscripts of Anglican Church music.

The portion of the Thomas Baker Collection now at The University of Western Ontario, consisting of 83 titles, is admirably described on the Music Library's website (<http://www.lib.uwo.ca/music/baker.html>) by Lisa Rae Philpott, Music Reference Librarian. All the items can be retrieved from the Western Libraries catalogue (www.lib.uwo.ca) using the terms "Thomas Baker Collection" in a Keyword search. The collection is housed in the Gustav Mahler-Alfred Rosé Room of the UWO Music Library.

For Handelianists the collection contains several items of interest, including first editions of Walsh's prints of the *Utrecht TeDeum and Jubilate* (1732), *Samson* (1743), and *Hercules* (1745), the first two subscribed "Thos. Baker Farnham in Surry [sic] 1761." Of even more interest is an apparently otherwise unrecorded version of the libretto to *Samson* (London: printed for J & R Tonson, 1743),

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Christoph Dumaux as Tamerlano – Spoleto Festival USA 2003

TAMERLANO AT SPOLETO FESTIVAL USA 2003

Composer Gian Carlo Menotti founded the Festival dei Due Mondi in 1958, locating it in the Umbrian hilltown of Spoleto. It takes place over three weeks or so in June and July of each year. Opera has always been the centerpiece of this wide-ranging festival, surrounded by orchestral and chamber music, plays, and dance. Thomas Schippers was artistic or music director until 1975; Luchino Visconti directed a number of remarkable productions in the early years. The emphasis was always on experimental productions of standard operas or the revival of little-known works. After a few years of estrangement from the festival, Menotti is nowadays again associated with it by the presence of his son Francis as artistic director.

At first the concept of "Two Worlds" was evinced in bringing American performers back to the Old World for

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HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handeliens. 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/>

Imeneo

Glimmerglass Opera
Imeneo: John Tessier
Tivinto: Michael Maniaci
Rosmene: Amanda Pabyan
Argenio: Craig Phillips
Clomiri: Meghan Monaghan
Conductor: William Lacey
Producer: Christopher Alden
Sets: Marsha Ginsberg
Costumes: Doey Luethi
Lighting: Adam Silverman
23, 29, 31m July 2004
3m, 6, 9m, 15m, 19, 21 August 2004
Cooperstown, New York
<http://www.glimmerglass.org>

Agrippina

Santa Fe Opera
Claudio: Brindley Sherratt
Agrippina: Christine Goerke
Nerone: Kristine Jepson
Narciso: David Walker
Ottone: Christophe Dumaux
Poppea: Lisa Saffer
Director: Francisco Negrín
Conductor: Harry Bicket
Designer: Allen Moyer
24, 28 July 2004
6, 11, 18, 26 August 2004
Santa Fe Opera Theatre, Santa Fe, New Mexico
<http://www.santafeopera.org>

HANDEL program

- Overture to *Giulio Cesare*
- Scherzando sul tuo volto, Prelude, Cara sposa & Lascia ch'io pianga (*Rinaldo*)
- Si fuggano i tormenti (*Scipione*)
- Crudel, tu non farai (*Amadigi*)
- Concerto Grosso op 3/2
- Overture to Lotario
- Se il cor ti perde (*Tolomeo*)
- Pena tiranna (*Amadigi*)
- Ah! Ruggiero (*Alcina*)
- Caro! Bella! (*Giulio Cesare*)
- Concerti Grossi op 6/5 & 11

Suzie LeBlanc, soprano
Daniel Taylor, countertenor
Manitoba Chamber Orchestra
Conductor: Roy Goodman
17-19 October 2004
Concert in Winnipeg (19 October)
<http://www.roygoodman.com/2004.htm>
<http://www.manitobachamberorchestra.org>

Purcell: Fairy Queen Suite

Handel: "Scherzi infida" from *Ariondante*
Handel: "Fammi combattere" from *Orlando*
Handel: "Va tacito e nascoto" from *Giulio Cesare*
Handel: Water Music
David Daniels, countertenor
Orchestra of St. Luke's
Conductor: Sir Roger Norrington
21 October 2004, 8 pm
Isaac Stern Auditorium, Carnegie Hall, New York City, New York
<http://www.carnegiehall.org>

Giulio Cesare

- semi-staged
Giulio Cesare: David Walker
Cleopatra: Lisa Saffer
Deanne Meek
Jane Gilbert
Stephen Salters
Ryland Angel
Boston Baroque
22, 23 October 2004, 7:30 pm
New England Conservatory of Music's Jordan Hall, Boston, Massachusetts
<http://www.bostonbaroque.org>
<http://www.newenglandconservatory.edu/jordanhall/>

Music for a Royal Occasion

Handel: Water Music
Johan Helmich Roman: Drottningholmssmusiquen
Handel and Haydn Society
Grant Llewellyn, conductor
19 November 2004, 8 pm
21 November 2004, 3 pm
Symphony Hall, Boston, Massachusetts
<http://www.handelandhaydn.org>

Rodelinda

The Metropolitan Opera
Rodelinda: Renée Fleming
Bertarido: David Daniels//David Walker
Grimoaldo: Kobie van Rensburg
Eduige: Stephanie Blythe
Unulfo: Bejun Mehta
Garibaldo: John Relyea/Oren Gradus
Conductor: Harry Bicket
Stephen Wadsworth (director)
Thomas Lynch (set designer)
Peter Kaczorowski (lighting designer)
Martin Pakledinaz (costume designer)
2, 6, 11, 15, 18, 22, 27 December 2004
1 (matinee), 6 January 2005
Lincoln Center, New York City, New York
<http://www.metopera.org/>
<http://www.lincolncenter.org>

Rodelinda

Glyndebourne Festival
Rodelinda: Emma Bell
Bertarido: Marijana Mijanovic, mezzo-soprano
Grimoaldo: Timothy Robinson
Eduige: Jean Rigby
Unulfo: Matthew White
Garibaldo: Paul Gay
Glyndebourne Chorus
Orchestra of the Age of Enlightenment
Conductor: Emmanuelle Haïm
Director: Jean-Marie Villégier
Set Designers: Nicolas De Lajartre/Pascale Cazales
Costume Designer: Patrice Cauchetier
Lighting Designer: Bruno Boyer
30 June 2004
6, 9, 18, 23, 25, 28, 31 July 2004
<http://www.glyndebourne.com/>

HANDEL FESTIVAL

Robeco Summer Concerts

Concertgebouw, Amsterdam, The Netherlands
<http://www.robecozomerconcerten.nl>
<http://www.concertgebouw.nl>

Agrippina

Combattimento Consort Amsterdam
Conductor: Jan Willem de Vriend
5 July 2004, 7 pm

preserved unbound in its original wrappers. In addition, at least three of the four manuscripts of miscellaneous 18th-century keyboard and vocal music (MUS MZ 1236-1238 and 1239) contain works by Handel that might warrant further investigation, including a copy of the Coronation Anthem *Zadok the Priest* with keyboard accompaniment (MUS MZ 1236).

For my own research the most interesting item is found in a manuscript headed "William White, his book, August ye IX M.DCC.L" and owned in 1779 by "Thos. Hall Junor [sic]" of Preston Candover (MUS MZ 1241; a microfilm of this manuscript is found at British Library R.P. 3010). All but one piece in this manuscript seems to have been copied by William White, himself, about whom nothing further is known. The volume begins with a short section of "Rules for learning to sing music," followed by psalm settings, hymn tunes, anthems and services, some in score and others only in single parts. Composers represented include such well-known names as Orlando Gibbons, Henry Purcell (the D Major *Te Deum and Jubilate* in score), and William Croft. Of perhaps more interest are works by "Dr Thomas Deane, Organist of Warwick," "Jono Smith" (perhaps John Smith of Market Lavington who published some sacred music), and "Jno Broadripp" (presumably John Broderip, organist at Bath and Wells).

The one item by Handel is found on pages 51-57 and headed "An Anthem Taken out of ye 1st vers of ye 148th Ps[al]m New Version Pr Mr Handel." It begins with the four vocal parts (in treble and bass clefs) of the penultimate chorus of the Cannons Anthem *O Praise the Lord with One Consent*, HWV 254, "Ye boundless realms of joy exalt your Maker's fame." On page 55 the copyist spilled ink and smeared some of the parts before the bass line could be entered. Pages 56-57 contain the top two vocal parts only of the concluding chorus of this anthem, "Your voices raise, ye Cherubim and Seraphim, to sing His praise. Alleluja." The other parts and the text were never added.

Just what we are to make of this I am not entirely sure. However, it is the first evidence I have found that 18th-century English church musicians might have considered two choruses excerpted from a larger anthem originally accompanied by instruments to be appropriate for performance by themselves as an anthem. It is also the only example I have found of movements from this particular Cannons Anthem being copied into a miscellaneous volume of sacred music.

The Thomas Baker Collection at The University of Western Ontario contains much of interest to students of Handel and of 18th-century English music in general. Coupled with the extensive Opera Collection of some 2,200 manuscript and printed volumes from the 17th to the early 20th centuries, and its pendant Metastasio Collection of printed editions and microfilm copies of scores and libretti of works by the influential Italian writer, the UWO Music Library provides outstanding resources for scholarly work. Perhaps more members of The American Handel Society will find their way to London, Ontario in the coming years.

Graydon Beeks

FROM THE PRESIDENT'S DESK

I want to assure the members of The American Handel Society that the late arrival of this April 2005 edition of the Newsletter is not in any way the fault of the Editor, Kenneth Nott. At my request he delayed publication until several crucial decisions could be made concerning the AHS Festival to be held in Santa Fe, New Mexico next March. I am happy to report that the outcome of those decisions was positive, and that "Handel in Santa Fe" will, indeed, take place as planned on March 17-20, 2005. There is a call for papers elsewhere in this issue of the Newsletter, and details about travel and housing will be forthcoming.

The major change in plans is that, instead of performance of the 1732 version of *Esther*, which proved not to be financially feasible, the culminating concert on Sunday, March 20th at St. John's Episcopal Cathedral in Albuquerque will feature performances of some of the music Handel composed for the Chapel Royal, sung by the Cathedral Choir with guest soloists and baroque orchestra under the direction of our British colleague, Professor Donald Burrows. We hope that this concert will coincide with the appearance of Professor Burrows' new book on Handel and the Chapel Royal. Other concerts are in the planning stages, including one by the Albuquerque Baroque Players. Please plan to attend what promises to be a splendid musical, scholarly, and gastronomical feast.

Congratulations are in order to two of our board members. Marty Ronish, who has been the driving force behind the upcoming Santa Fe festival, has recently taken a new job as Music Editor for National Public Radio in Washington, D.C. She will continue to oversee our festival, and has been promised full support by her new employers. Wendy Heller, who is currently chairing the committee for the J. Merrill Knapp Research Fellowship, has recently received tenure at Princeton University.

The Handel festivals in Göttingen and Halle have recently taken place (a report will appear in next month's issue). Upcoming events of interest include performances of the opera *Imeneo* at the Glimmerglass Festival in New York and papers on Handel to be presented at the program of the 11th Biennial Conference on Baroque Music in Manchester, England. If members attending any of these or other events have reflections they would be willing to share, I am sure these would be welcomed by the Editor of the Newsletter.

Graydon Beeks

THE AMERICAN HANDEL SOCIETY MOURNS THE PASSING OF THE FOLLOWING SCHOLARS AND PERFORMERS:

Percy Young (1912-2004)

Author of major studies of Handel and Elgar

Denis Stevens (1922-2004)

Conductor and Monteverdi scholar

Iona Brown

Noted violinist and leader of the
Academy of St. Martin's-in-the-Fields

the festival. But Menotti had always wanted to have a parallel festival in the United States. In the 1970s he looked for a suitable location, and with the help of the National Endowment for the Arts he settled on Charleston, South Carolina. The Southeast at that time lacked a major summer music festival. In Italy, Spoleto had proven a charming location for a festival: a slightly shabby town with old theaters and a cathedral (with frescoes by Lippi) on a plaza. The festival essentially took over the town; everyone could walk to all events, and Rome is about an hour away by train or car. With a population of about 50,000 in the peninsular city (historic district), Charleston, a sleepy port town, provided a similar ambience. There were enough performance venues, and like Spoleto the city itself was a stunning location. (Charleston has more pre-1860 structures than any other American city.) The festival flourished, due to a supportive mayor (Joseph P. Riley, Jr., now in his successful twenty-ninth year of office) and local college (the College of Charleston modified its academic calendar to support the festival). Location was one of the keys to success; a short-lived third festival in Melbourne, Australia, died in the 1980s after only two tries. Menotti found out his "franchise" would not succeed in a large city.

From 1977 the Charleston festival, known officially as Spoleto Festival USA, took place in late May and early June, now usually running for seventeen days beginning with the Memorial Day weekend. In the early years of the American festival the chorus (the Westminster Choir from Princeton, New Jersey) and orchestra (young professionals assembled for the festival) traveled to Italy from Charleston, as did many of the chamber music performers. Productions were traded or shared in certain cases, but each festival had different operas in the same calendar year. In the 1990s Menotti ran afoul of the Board of Directors and withdrew. The Charleston festival is now under the artistic direction of Nigel Redden, well known from his work with the summer festival at Lincoln Center in New York City.

From the beginning of the American festival there have been two if not three opera productions a year, plus some works in that usefully vague category of "music theater" (new

works by Philip Glass, Laurie Anderson, Heiner Goebbels, Steve Reich, and Meredith Monk, among others). Venues have included, in recent years, two mid-sized houses (about 800-900 seats): the Sottile Theater (a converted music theater) and Memminger Auditorium (an abandoned school auditorium in decidedly shabby condition). But the main venues for opera have always been a large municipal auditorium, the Gaillard, a 60s-era brick and concrete box which seats over 2500 (and has cavernous fallout shelters underneath), and the more intimate Dock Street Theatre. The Gaillard has housed everything from a memorable *Lady Macbeth of Mtsensk* (1982, with solid wooden sets which moved stunningly), Ken Russell's ill-conceived *Madama Butterfly* (1983, updated to World War II, including a nuclear bomb), to Menotti's own sunny yet decadent production of *Parsifal* (1990). The 1996 *Falstaff* was so delightful (musically and visually) that I saw it five times. In 2002 there was an engrossing *Fliegender Holländer* in Wagner's original (pre-premiere) version, both as to the names of the characters, orchestration, and ending.

The Dock Street Theatre has always been a busy venue from the inception of the festival. This theater was constructed during the 1930s with WPA money inside the remnants of the venerable Planters' Hotel (c1800), at the corner of Church and Queen (formerly Dock) Streets. It is thus near the original sight of what is claimed to be one of America's oldest theaters (1737). The 1930s date should give a clue about the historical accuracy of the "reconstruction": it has about 450 seats including box-style seats on the second level. There is some attempt at 18th-century-style decoration, including doors at the side of the stage, the arms of George II above the proscenium, and fake candelabras. But there is a certain seedy charm to the place, despite the (necessary) noisy air-conditioning and hard wooden seats and chairs. The acoustics are not great, but it is a small hall. Every 17-day festival fills it with two daily chamber music performances (under the watchful eye of Charles Wadsworth) plus an evening play (which might run over a dozen times) and the "small" opera production. This has limited set design since the stage and backstage areas are small. (Equipment often has to spill out onto a street). A 1984 *Ariadne auf Naxos* required over an hour for the set change.

The productions at the Dock Street have run the gamut: everything from Menotti's own *The Consul* (1977) and *The Medium* (1979) to badly "baroquized" revivals of Graun's *Montezuma* (1988) and Handel's *Acis and Galatea* (1994, at "low pitch": the modern orchestra played from manuscript parts transposed down a half step for reasons never explained). But there was a terrifically powerful *L'incoronazione di Poppea* (1991), which survived the Leppard-like orchestration and heavy cutting (no mythological characters), and two productions which used historically-informed instruments in the pit: Cavalli's *Giasone* (1998, with La Stravaganza Köln) and *Dido and Aeneas* (2001, Grant Llewellyn, conductor). In 1989 and 1990 Menotti himself directed *Le Nozze di Figaro*, with a then-unknown Renée Fleming as the Countess.

Besides the miscalculated *Acis*, Handel has been represented by an anniversary year (1985) production of *Ariodante*, with Concert Royal under James Richman and stylized choreography by Catherine Turocy. A who's who cast was assembled: Judith Malafrente the Ariodante, Julianne Baird the Ginevra, Ann Monoyios the Dalinda, Jeffrey

THE AMERICAN HANDEL SOCIETY WILL HOLD ITS 2005 CONFERENCE IN SANTA FE, NEW MEXICO, MARCH 17-20, 2005.

The Society extends a call for papers on any topic relevant to the study of Handel and his music. As the conference is to include a performance of Handel's Chapel Royal music, the program committee would particularly welcome proposals related to those works, but all proposals will be evaluated in intrinsic merit.

Applicants should submit a proposal of not more than 500 words to: AHS Program Committee, Professor Prof. Roger Freitas, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604

Proposals may also be sent by electronic mail to: rfreitas@esm.rochester.edu

Proposals should be sent no later than October 1, 2004.

Thomas the Lucarnio. It was to be given complete but Menotti forced last-minute cuts due to a late ending hour. There were six sold-out performances, the last of which was broadcast live on National Public Radio.

For the 2003 season, there was great interest in the choice of opera for the Dock Street—in 2002 there had been a rather mediocre *Così fan tutte*, remarkable only for the setting of the opening scene being a boxing ring and a pillow fight later on! The choice of *Tamerlano* seemed to fit the overall conception of the 2003 festival, with the "big opera" in the Gaillard announced as Delibes' *Lakmé*. Both operas had in common elements of Western culture clashing with the East. While this point was not pushed heavily in either production, it made a nice basis for comparisons, if anyone cared to.

The production of *Tamerlano* was handed over to a team which had worked together on a New York City Opera *Flavio*, and who were to create the new *Orlando* for Glimmerglass later that same summer: Chas Rader-Shieber, stage director, functioning as the main conceptual artist for the design; David Zinn, set and costume designer; and Lenore Doxsee, lighting designer. As mentioned before, the other uses of the Dock Street Theatre forced a single set to be used. This was decidedly vague as to location, with some moveable panels and walls and projections on a back scrim. The costumes were a mixture of the quasi-oriental with a more modern for the non-Ottoman characters. The main miscalculation was the arrival of Irene with steamer trunks, looking like a cross between Jean Harlow and Donna Elvira in a bad provincial production of *Don Giovanni*. This made Irene seem more important than Asteria; Irene was turned unintentionally into a comic foil. But in general, Rader-Shieber's conception worked. Characters moved well, reacted well, and little of the "eavesdropping characters" one encounters nowadays was found. Without a heavy-handed approach, Rader Shieber developed some good stage pictures as frames in which Handel's arias made sense: books strewn over the floor in Act I and some effective use of sliding panels revealing new characters (Baroque stagecraft an obvious inspiration for this).

Musically, things were not so consistent. Harry Bicket is a skillful conductor, often found leading performances of Handel operas. By chance, in the 2002-2003 season I had already seen him conduct *Partenope* in Chicago and a revival of the celebrated *Xerxes* at English National Opera. Rumors in Charleston abounded that he was not happy with the choice of singers, who seemed to have been cast by the festival without consulting him. He conducted from the harpsichord (my harpsichord, I must point out), and got good results from the young players drawn from the festival orchestra. But at times he seemed disengaged with the singers on the stage, and at one performance he seemed to try to race ahead in one of Asteria's arias to point up the soprano's inability to keep up. It was a funny if unprofessional moment.

Tenor Jon Garrison, a veteran of the New City Opera, poured everything he could into Bajazet. He oversang at times, and his "mad scene" scene moved the gamut of vocal sounds from almost shouted rage to a whispered farewell to his daughter. At the other end of the experience spectrum, a striking young countertenor from France, Christophe Dumaux, stole the show vocally as Tamerlano. An effective actor, his lean build could turn him into a matinee idol in the world of Baroque opera. (He was unfortunately observed smoking and drinking Coca-Cola outside the back of the theater before one performance—habits that predict later career difficulties.)

There is something of a modern tradition to cast Handel's two castrato roles differently in order to clarify the drama, and so mezzo-soprano Sarah Castle, originally from New Zealand, was assigned Andronico. She made a good stab at it, but the tessitura lay too low for her. As Asteria, Robin Blich Wiper acted well but her tone was unfocused. She clearly has pushed her voice to fill much larger houses and could not scale things down for the Dock Street. As mentioned before, she had trouble keeping up with Bicket's lively tempos. Jennifer Dudley was an effective Irene, even if the character was played too much for laughs, and Andrew Gangestad was a forthright Leone.

The production ran just under three hours including two intermissions, and the cuts adopted were the "standard" ones familiar from recordings and other productions. Each act lost about two arias, but everything that was left was given complete, with ornamented *da capos*. Supertitles were provided, but no libretto was on sale. Spoleto Festival USA has a bad record in this department; Menotti always wanted audiences to immerse themselves in what he offered, never making anything the object of study. But there was a lively and informative round-table panel discussion with the conductor and production team before the first performance. There were seven performances from May 24 to June 5, 2003, all of them sold out. Unfortunately I must report that *Tamerlano* received very little "buzz" on the festival streets; Lakmé's vocal acrobatics were much more to the taste of festival audiences.

William D. Gudger

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/>

Concerti Grossi op.3

Organ concerto in F major

Concerto in G minor

Combattimento Consort Amsterdam

Conductor: Jan Willem de Vriend

7 July 2004, 8:15 pm

Mozart – Symphony nr. 33; Horn concerto

Handel – Suite No. 1 in F, from 'Water Music'

David Pyatt, horn

Radio Kamerorkest

Ton Koopman, conductor

9 July 2004, 8:15 pm

Mozart – Symphony nr. 35; Bassoon concerto

Händel – Music for the Royal Fireworks

Hajime Konoye fagot

Radio Kamerorkest

Ton Koopman dirigent

10 July 2004, 8:15 pm

Grote Zaal

Water Music (Children's Concert)

Combattimento Consort Amsterdam

Conductor: Jan Willem de Vriend

10 July 2004, 3-4 pm

Suite from *Terpsichore*, HWV 8b

'Ognito vento' from *Agrippina*, HWV 6

'Tu giurasti' from *Il trionfo del tempo*, HWV 46

Suite from *Alcina*, HWV 34

'L'angue offeso' from *Giulio Cesare*, HWV 17

'Where shall I fly' from *Hercules*, HWV 60

Overture from *Orlando*, HWV 31

'Cara speme' from *Giulio Cesare*, HWV 17

Suite from *Ariodante*, HWV 33

'Scherza infida' from *Ariodante*, HWV 33

Kozena, soprano

Les Violons du Roy

28 July 2004, 8:15 pm

Jephtha

Jephtha: Paul Agnew, tenor

Storgè: TBD, mezzosopraan

Iphis: TBD, soprano

Hamor: TBD, countertenor

Zebul: TBD, bass

Angel: TBD, treble

Opera Fuoco

Conductor: David Stern

11 August 2004, 8:15 pm

Grote Zaal

2004 FESTIVAL DE BEAUNE

Beaune, France

<http://www.festivalbeaune.com>

Amadigi di Gaula

- Co-production Teatro Olimpico Roma

Amadigi: Sonia Prina, contralto

Oriana: Roberta Invernizzi, soprano

Melissa: Eleonora Contucci, soprano

Dardano: Lucia Cirillo, contralto

Concerto Italiano

Director: Rinaldo Alessandrini

17 July 2004, 9 pm

Cour des Hospices

Hercules

- production Festival d'Aix-en-Provence

Hercules: William Shimmel, bass

Dejannira: Joyce di Donato, mezzo-soprano

Hyllus: Toby Spence, tenor

Iole: Camilla Tilling, soprano

Lichas: Malena Ernmann, alto

Les Arts Florissants

Director: William Christie

23 July 2004, 9 pm

Cour des Hospices

Recital

Andreas Scholl, countertenor

Airs for the castrato composed for Senesino by Bononcini, Pasquini,

Scarlatti, and Handel

Accademia Bizantina

Director: Ottavio Dantone

31 July 2004, 9 pm

Basilique Notre-Dame

Il Trionfo del Tempo e del Disinganno

Beauty: Véronica Cangemi, soprano

Time: Kresimir Spicer, tinor

Pleasure: Ann Hallenberg, alto or Anna Bonitatibus ?

Truth: Mariana Mijanovic, alto

Les Musiciens du Louvre

Director: Marc Minkowski

1 August 2004, 9 pm

Basilique Notre-Dame

John Christopher Smith: The Enchanter

includes Gluck's "La Danza"

Premiere: 18 July 2004

Dehnberger Hoftheater, Lauf (near Nuremberg), Germany

<http://www.dehnbergerhoftheater.de>

9 October 2004

Fränkischer Sommer, Ansbach, Germany

<http://www.fraenkischer-sommer.de>

10 October 2004

Fränkischer Sommer, Weißenburg in Bayern, Germany

<http://www.fraenkischer-sommer.de>

Motets by Lotti, Monteverdi, Duruflé

Anthems by Dering, Weelkes, Byrd, Gibbons, Purcell

HANDEL: from *Messiah*

N° 26 Chorus: All we like sheep

N° 27 Accompagnato: All they that see him

N° 28 Chorus: He trusted in God

HANDEL: from 'Coronation Anthem II', HWV 259

II. Let justice and judgement

HANDEL: from "Haman and Mordecai" (*Esther* c. 1718) HWV 50a

N° 21 Aria (Haman) "How art thou fall'n"

N° 22 Final Chorus "The Lord our enemy has slain")

Edition: Clifford Bartlett

Haman: Stefano Di Fraia, baritone

Esther: Roberta Andalò, soprano

Mordecai: Leopoldo Punziano, tenor

Alto: Davide Troia, countertenor

2 bassi: Stefano Di Fraia, baritone - Italo Proferisce, basso

The Choral Scholars, Naples (12 singers)

Ronald Butts-Boehmer, director

21 July 2004, 7:30 pm

San Lorenzo Maggiore, Naples

Presented by Associazione Alessandro Scarlatti, Napoli

choralscholars@libero.it

Giulio Cesare

- Co-production with Theater Basel -

Giulio Cesare: Daniela Barcellona / Patricia Bardonb

Cleopatra: Elena de la Merceda / Lynne Dawsonb

Cornelia: Ewa Podlesa / Mercè Obiolb

Sesto: Maite Beaumonta / Mary Phillipsb

Tolomeo: Jordi Domènecha / Brian Asawab

Curio: David Menéndez / Alex Sanmartí

Nireno: Itxaro Mentxaka

Achilles: Oliver Zwarga / Philip Cutlipb

Cor del Gran Teatre del Liceu

Orquestra Simfònica i Cor del Gran Teatre del Liceu

Musical Director: Michael Hofstetter

Stage Director: Herbert Wernicke

Realized by: Björn Jensen

Sets, Costumes: Herbert Wernicke

Lighting: Hermann Münzer

Dramaturgy: Xavier Zuber

23a, 25ma, 26b, 27a, 29a July 2004

Gran Teatre del Liceu, Barcelona, Spain

<http://www.liceubarcelona.com>

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. Applications should be sent to the Handel Institute (address below) by September 1, 2004.

The Handel Institute
c/o Professor Colin Timms
Barber Institute
University of Birmingham
Edgbaston
Birmingham B15 2TS
United Kingdom

For further details, please contact the Secretary of the Handel Institute, Dr Elizabeth Gibson (elizabeth@gibsone.free-online.co.uk).

NEWSLETTER of The American Handel Society

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The American Handel Society

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