

NEWSLETTER

of

The American Handel Society

Volume XX, Number 1

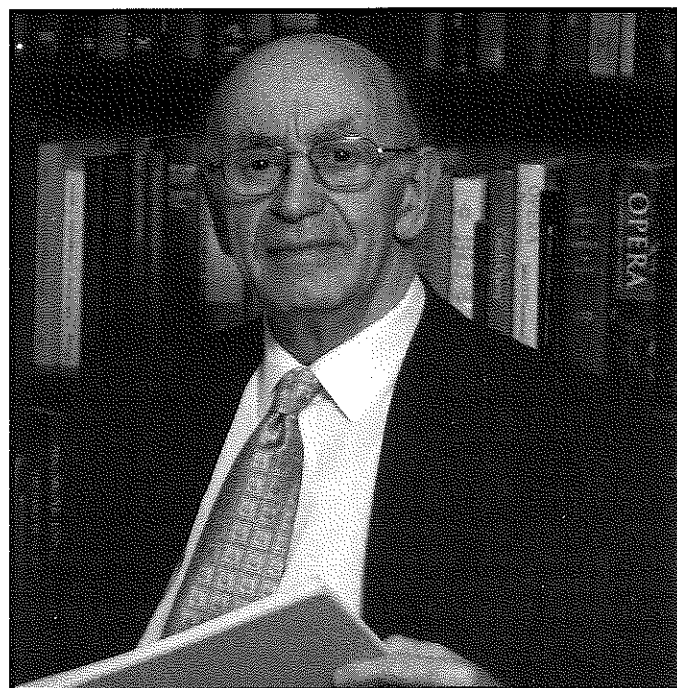
April 2005

REPORT ON HANDEL IN SANTA FE

The 2005 American Handel Festival, which took place 17-20 March, offered Handeli-ans of all stripes a diverse assortment of recitals, concerts, and paper sessions. The festival, attended by 43 Handel scholars and aficionados from North America, the United Kingdom, Germany, Australia, and elsewhere, began in Santa Fe, New Mexico, moving to Albuquerque for its final day. The festival was a great success by all accounts, thanks in no small part to the efforts Marty Ronish, the festival's Executive Director, who scheduled and coordinated a wide variety of events, arranged accommodations, and personally provided transportation between Santa Fe and Albuquerque.

The Santa Fe Pro Musica, in its fourth concert in the "Music from the Palaces of Europe" series, offered music by Handel, Purcell, and Corelli. The Albuquerque Baroque Players presented an all-Handel program that included a trio sonata along with a trove of secular vocal music, featuring tenor Philip Cave and soprano Amanda Balestrieri in such classics as *Il gelsomino* (HWV 164b) and *Look Down, Harmonious Saint* (HWV 124). The concert series culminated in the highly anticipated "Music of the Chapel Royal," which took place in Albuquerque's Episcopal Cathedral Church of St. John. Donald Burrows led this exceptionally well-received performance of music spanning Handel's entire career composing for the Chapel Royal, beginning with the *Te Deum* for the arrival of Princess Caroline (1714; HWV 280) and ending with the Anthem on the Peace ("How beautiful are the feet," 1749; HWV 266). The performance of the anthem "As pants the hart for cooling streams" presented a concord of elegant verse (originating in the *New Version of the Psalms of David* of 1696 by Nahum Tate and Nicholas Brady) and highly affective music by the composer (particularly in the use of minor-mode chromaticism), which the performers realized with great intensity of feeling. The concert also featured the inaugural performance of the new edition by Dr. Burrows of the *Concerto Grosso G major, op. 3, no. 3* (HWV 314), copies of which he kindly provided to the conference participants. This concert (along with Graydon Beeks's keynote address) celebrated the publication of Dr. Burrows' monograph, *Handel and the English Chapel Royal*, which arrived at the conference hot off the British press (it will be released in the United States later this spring, published by Oxford University Press).

The paper sessions were no less diverse, including presentations by professors, graduate students, and independent scholars alike. Handel's life and compositional *oeuvre* were examined through such lenses as compositional process, reception history, and even eighteenth-century English landscape gardening. (Abstracts for papers from the first two



Stanley Sadie (Photo courtesy of Joan Roberts, Bridgewater, Somerset, UK)

STANLEY SADIE (1930-2005)

Stanley Sadie, who died on March 21, 2005 of amyotrophic lateral sclerosis (aka Lou Gehrig's disease), was in many ways – as he himself recognized – a man of the eighteenth century. In his own writing, and in that of others, he valued perception and passion tempered by clarity, elegance and wit. As scholar, critic, editor, teacher and traveler, his interests ranged far and wide across the world of music. His greatest achievement was his editing of *The New Grove Dictionary of Music and Musicians* and its various sequels. Still, despite his unflagging curiosity about all things (as it seemed to those of us who knew him), his great loves remained the music of Handel and Mozart.

Stanley was born in London and educated at St Paul's School and Cambridge University, where he received a Ph.D. in music history with a dissertation on mid-18th-century British chamber music. He became a music critic for the *London Times* in 1964, continuing in this post until 1981, after which time he wrote occasional pieces for the *Financial Times*. He also wrote for *The Gramophone*, often reviewing recordings of Handel's music, and began to appear on the radio. In 1966 he became assistant editor of the *Musical Times* and in 1968 its editor, remaining until 1986. During this period the journal, which appeared monthly, served as the primary place where new discoveries and cutting-edge interpretations were published in areas so diverse that only

HANDEL CALENDAR

Due to the number of articles and announcements in this issue of the Newsletter, we are unable to print events for the Calendar. Announcements concerning Handel events from around the world are available by logging onto <http://gfhandel.org/>

CONFERENCE ABSTRACTS

HANDEL AND ORATORIO I

Born in the Press: The Public Mutation of *Esther* into an English Oratorio

Ilias Chrissochoidis, Stanford University

The expression "birth of English oratorio" appears frequently in Handel studies. It denotes the arrival of a new type of dramatic entertainment in 1732 with Handel's *Esther*. In recent years, however, this notion has been undermined through narratives of continuity. Donald Burrows and Anthony Hicks emphasize the textual links between *Esther* and its progenitor from 1718 known as *Oratorium*. Howard Serwer published the latter work as *Esther I*, an evident anachronism. Finally, Ruth Smith and Alexander H. Shapiro argue that *Esther* almost fell into a preexisting slot of moralistic entertainment.

This paper suggests that *Esther* was indeed born in, and under conditions unique to the year 1732. My first objective is to examine the *Esther* performances in the context of contemporary politics. These can be linked to the reception of Pope's *Epistle to Lord Burlington*. Published in December 1731, this poem was widely understood as an attack on the Duke of Chandos, Pope's former benefactor. Interestingly, the February 23 revival of the *Oratorium*, now titled *Esther*, came from the very musical society that Chandos had recently joined. Whether a welcome gesture or a celebration of his patronage record, the revival seems to have been significant. Howard Serwer suggests that the printed libretto appeared after February 23, presumably to commemorate the event. If so, then the small engraving on one of its first pages could have had more than a decorative function. Its presumed contrast between Town and Country was a ready allusion to the "Whig-Tory" partisanship.

My second objective is to engage with the exact time and location of the "birth of English Oratorio." Was it the February 23 semi-private concert or the premiere at the King's Theatre on May 2? I wish to advance a novel approach to this question. Exactly because English Oratorio was a public genre, its birth must have related to public awareness. This awareness first emerged on April 19, 1732, when the *Daily Journal* printed two advertisements, one atop the other, of competing productions of *Esther*. A careful examination of this evidence, both in textual and visual terms, reveals the political underpinnings of Handel's production. Simply put, the unauthorized production of *Esther* highlighted the work's links with Chandos and Pope. Given the latter's political sympathies, Handel must have felt alarmed by this association: rumors about a Jacobite invasion were circulating in the spring of 1732. His rush to produce *Esther* might well have been politically as well as commercially motivated. In the effort to reclaim the work ideologically, Handel trumpets his royal connections and promises a staging reminiscent of the coronation service. Out of the stark

ideological contrast between the two advertisements Londoners realized that *Esther* was being refashioned as a Hanoverian genre. This very moment and time of awareness, I suggest, constitutes the actual birth of English Oratorio.

The Changes in *Esther II* (HWV 50b)

Annette Landgraf, Halle

The original oratorio *Esther* from 1718 (HWV 50a) was revised at the beginning of 1732 and Handel first performed the new version on the 2nd May 1732 at King's Theatre, Haymarket. Over the following 25 years the work was continuously changed. *Esther* is the most complicated of Handel's oratorios with its very numerous versions and variants. Winton Dean has already given a first overview for Handel's performances. This paper will develop his work further with deeper examination and analysis of the changes for the different performances. The following questions will be answered: What are the main differences between *Esther I* and *Esther II* and what did Handel use from *Esther I* in *Esther II*? The paper will set out the sources and documents which are available to edit the work in the various versions and it will give a new interpretation in respect of the performance of 1757.

Handel's Compositional Choices: The Case of *Theodora*

David Ross Hurley, Pittsburg State University

Theodora, Handel's penultimate oratorio, contains a fair number of revisions that the composer made before first performance. The *raison d'être* of this paper is, above all, to explore the aesthetic issues raised by fascinating revisions in three arias. Along the way I address certain caveats or criticisms of studies of compositional process that have arisen over the past few years.

One view, raised by a recent review of my book *Handel's Muse*, questions whether revisions can reflect typical compositional practices; that is, this view holds that because Handel composed fluently and without difficulty, revising his music only during "unusual" moments when problems appeared, then compositional changes are by their nature abnormal and tell us little about the composer's typical concerns. In opposition to this criticism, I will demonstrate how the revisions in *Theodora* may in fact disclose specific compositional concerns, for they reveal aspects of the music that we might not have noticed otherwise. They are a guide to musical analysis, in other words.

A second critic has attacked studies of compositional changes in general for maintaining that the final version always constitutes an "improvement" upon the original. After discussing the relevance of this view for Handel, I will examine a revision in *Theodora* that actually weakens the effectiveness of an aria. I conclude, however, that in his revisions made prior to first performance (and unrelated to issues such as cast changes) Handel generally sought to improve his scores and only occasionally fell short of doing so.

HANDEL AND ITALY

Et in Arcadia ego: Poetics and Politics in Grimani's *Agrippina*

Robert C. Ketterer, The University of Iowa

Cardinal Vincenzo Grimani apparently wrote the libretto *de novo* for Handel's 1709 *Agrippina*; if he was adapting previously written material of his own, as has been suggested, we do not currently have the documents to trace that process. The "sources" in this discussion are therefore are largely inspirational rather than the result of direct adaptation of text.

sessions are reprinted in this Newsletter.) Handel's pastoral mode emerged as perhaps the most consistent theme of the academic portion of the festival — while the term itself appeared in only a single paper title, questions pertaining to representation of the pastoral arose during virtually every session. Interspersed with the paper sessions were lunchtime lectures and recitals, including a presentation on Handel's harpsichord suites by Byron Schenkman of Seattle Baroque, and an exploration of the music of Handel's predecessors at the Chapel Royal by Philip Cave. The lecture series culminated in the Serwer Lecture, "Court and Private patronage of Sacred Music in the Reign George I," presented by Graydon Beeks.

Nathan Link and Zach Victor

2005 KNAPP RESEARCH FELLOWSHIP AWARDED

The Board of Directors of the American Handel Society is pleased to announce that the 2005 J. Merrill Knapp Research Fellowship is awarded to Nathan Link, a graduate student at Yale University. Mr. Link will use the fellowship to support research on the following topic: "Narrative and Dramatic Voices in Handel's Operas."

For the Board, Roger Freitas, chair, Fellowship Committee.

The winners of the Fellowship since it was established in 1989 are listed below:

1989	David Ross Hurley	University of Chicago
1990	Richard G. King	Stanford University
1991	John Winemiller	University of Chicago
1993	Michael Corn	University of Illinois
1993	Channan Willner	City University of New York
1995	Mark Risinger	Harvard university
1996	Barbara Durost	Claremont Graduate school
1998	Todd Gilman	Massachusetts Institute of Technology
1999	Kenneth McLeod	Massachusetts Institute of Technology
2000	Stanley C. Pelkey	Eastman School of Music
2001	Major Peter C. Giotta	United States Military Academy
2002	Minji Kim	Brandeis University
2003	Zachariah Victor	Yale University
2004	Ilias Chrissochoidis	Stanford University

AHS BOARD MEMBER FINALIST FOR KINKELDEY AWARD

AHS Board member, Wendy Heller was named an Otto Kinkeldey Award finalist for her book, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice*. Congratulations!

Stanley's range of interests could encompass them.

In 1969, while continuing his other activities, Stanley agreed to serve as General Editor of what was originally intended to be a revision of *Grove's Dictionary of Music and Musicians*, which had last appeared in a fifth edition in 1954. In the end this project became a greatly expanded and newly written reference work in 20 volumes, with articles by some 2,300 contributors from 70 countries. Although assisted by 24 area editors and innumerable sub editors (of whom I was one), proof readers, and support staff, much of the character of the dictionary was determined by Stanley himself, from the expansion of coverage into non-Western, jazz and popular music to the insistence that every article about a composer, no matter how minor, include an evaluation of his or her music.

Those of us who worked for him were almost convinced that Stanley knew every music scholar in the Western world personally and possessed detailed knowledge of past publications and current research interests. This was probably not true, but there were many contributors who were originally identified by Stanley, then persuaded to write an article, and often later cajoled into completing it. Under his supervision the Grove offices served as a clearing house for musical discoveries and information, and a center of international — and especially Anglo-American — cooperation. In addition to serving as General Editor, Stanley also personally edited the texts of all articles on composers active in the first half of the 18th century and wrote the article on Mozart.

After the publication of *The New Grove* in 1980 Stanley continued as editor or co-editor of a number of Grove-related publications, including the dictionaries of musical instruments (1984), American music (1986), jazz (1988), women composers (1994-95), and opera (1992), as well as the series of Grove handbooks. In 1985 he published *The Cambridge Music Guide* in collaboration with Alison Latham. He supervised *Man and Music* — a parallel series of books and television programs — and from 1976 was the series editor of the Master Musicians volumes which included Donald Burrows' biography of Handel. He also served as co-editor with John Tyrrell of the second revised and enlarged edition of *The New Grove* published in 2001.

Stanley's involvement with Handel spanned his entire career. He published a particularly well-illustrated biography of the composer in 1972 and a BBC Guide to the concertos in the same year. He and his wife Julie Anne were instrumental in founding the Handel House Trust and in spearheading the campaign to create a museum in Handel's house in Brook Street, London. These activities led to a fascination with composers' houses and to the preparation of a guide, *Calling on the Composer*, published this month by Yale University Press. Stanley was also a founding Council Member and Trustee of the London Handel Institute, and was one of the Institute's representatives to the Gerald Coke Handel Foundation where he served as Chairman of the Collections Advisory Committee.

At the end of his life Stanley returned to the music of Mozart, whose biography he had first published in 1966, and undertook a projected two-volume study. He was only able to complete the first volume, the proofs of which he worked on until shortly before his death. It will be published in December by W. W. Norton.

For his contributions to musical scholarship Stanley was made a Commander of the British Empire (CBE) in 1982. He served as president of the Royal Musical Association from 1989-1994 and of the International Musicological Society from 1992-1997. A festschrift in his honor, *Words and Music about Mozart*, was published by Boydell and Brewer in February 2005.

Graydon Beeks

This paper begins with an argument that the opposition between Claudio and Agrippina in the opera recapitulates the mythic battles between Jupiter and Juno over erotic matters, and that this conflict is supported by consistent imagery depicting the four elements, earth, air fire and water. This imagery may have been suggested by previous *Nero* librettos, Corradi's *Nerone* and Noris' *Nerone fatto Cesare*. It then explores pastoral themes connected with Ottone and Poppea, concentrating on the garden setting of Act II, from scene vii to the end of the act: comparison with similar scenes Monteverdi's *Poppea* show gardens as places of danger and death as much as pastoral retreats. Like the Biblical paradise and Poussin's painting *Et in Arcadia ego*, Grimani's garden harbors a serpent and the threat of death, a conclusion suggested too by Handel's music for Ottone and Agrippina.

The *scena ultima* brings the opera to formal and thematic resolution; concord between the main figures is achieved and is depicted as concord of the elements; the pastoral lovers Poppea and Ottone are joined and blessed by the appearance Juno herself in her aspect of *promuba*, patron of marriage. However, subtle poetic references suggest the more sordid historical outcome of Claudius, Agrippina and the rest of the cast. The threat of death in the second-act garden is emblematic of the opera's conclusions.

Grimani spent many years representing Vienna in the courts of Italy and Savoy, and at the Papal court in Rome. Reinhard Strohm suggested that one source of inspiration for this depiction of Julio-Claudian misbehavior, taken from the narratives of Tacitus and Suetonius, was Grimani's experience in Rome, and that Grimani intended the foolish and deceived emperor Claudio, whose exit aria in III.8 asserts that he is "Rome's Jupiter," to represent Pope Clement XI. Precise political references are hard to spot in this opera, however, and the political interpretation has been questioned. Furthermore, Grimani had long-standing relations with Apostolo Zeno and his intellectual circle in Venice, and was interested in esthetic as much as political questions connected with libretto production. The paper concludes, therefore, with the suggestion that the mythic, imperial and pastoral themes point more to the court in Vienna, and to the esthetic questions of Zeno and the Arcadians, than to papal Rome.

The Ink Miniature and the Cantata in Handel's Italy

Zach Victor, Yale University

A small number of manuscript books of solo cantatas from around 1700 were conceived as collections and furnished with elaborate ink drawings. These ink miniatures illustrate the subject matter of individual cantatas through representation, emblem, and allegory. In suggesting ulterior readings of the works, they illuminate the meaning and purpose of particular cantatas as well as the genre. The miniatures put the works in a richer context than would obtain with text and music alone. Arcadia and its personae, for example, are represented alternately as shepherds in forests or nobles in palaces (Yale Music Library Misc. Ms. 166). Charged political symbolism heralds cantatas of which the texts treat such seemingly innocuous commonplaces as unrequited love and distance from the beloved (GB-Lbl Add. Mss. 34056-34057). So the small lexicon of familiar pastoral themes and imagery broadens to embrace manifold aspects of social and political life. This paper considers what the illustrations reveal about the cantata as a genre and how they are relevant to the context of Handel's Italian cantatas.

Song and Enchantment in Handel's Operas

Nathan Link, Yale University

Although the onstage performers in Handel's operas communicate with each other and with their audience almost exclusively by singing, the characters they represent are not generally to be understood as literally engaging in song. If during simple recitative, to appropriate a model proposed by Edward T. Cone, one were to "freeze time" and ask a group of operatic characters what they were doing, they would most likely respond, "We are speaking with one another," notwithstanding the fact that the actors portraying them on the operatic stage had been singing to each other. During arias, similarly, the onstage characters' singing is not usually indicative of "real" song; only the most derisive critics of *opera seria* would suggest that at the end of the second act of *Giulio Cesare*, to cite a familiar sequence, Caesar "actually" stops in his tracks for several minutes, with Ptolemy's men in hot pursuit, to sing "Al lampo dell'armi." Instead, the *opera seria* aria is generally understood as a conventional artistic abstraction that serves to provide the opera-going audience with a glimpse into a character's thoughts or feelings.

In the rare instances, however, in which Handel's personages actually do engage in song ("phenomenal" as opposed to "noumenal" singing, according to Carolyn Abbate's terminology), the singing character inevitably exerts a powerful effect upon any onstage listeners. The mermaids' "Il vostro maggio" in *Rinaldo*, which entices the protagonist to leap into dangerous waters and enter the boat of a mysterious woman bound for Armida's palace; "V'adoro pupille" from *Giulio Cesare*, in which the disguised Cleopatra puts the final touches on her seduction of Caesar; and "Voi che penate" from *Serse*, wherein Romilda's singing voice causes the king to fall madly in love with her – all of these operatic manifestations of "incidental" song serve essentially to "enchant" another character, paralleling, perhaps, the effects of Handel's operatic arias upon his London audiences as described by contemporary reports.

While very few Handelian arias so unequivocally represent "real" singing, there are in Handel's operas a number of pieces that bear traces of phenomenal song. These arias, which are often marked by the same textural and formal musical devices that Handel consistently uses in his overt depictions of real song, seem to carry an uncanny persuasive power similar to that of more explicitly phenomenal song, in some cases serving to effect unexpected transformations among other onstage characters, and in others appearing to bring about a turn of events within the plot itself, almost as if "charming" the opera's authorial presence into consenting to a desired outcome.

Adducing examples from a number of Handel's operas, I examine closely the occurrence of phenomenal song in *Rinaldo*, Handel's first work for the London stage. Not only does this work feature enchantment as a major theme and plot device, but it is alone in all of Handel's operatic oeuvre in offering two instances of explicitly "real" song. Moreover, it is rich in arias that—while not overtly phenomenal in nature—suggest, through their musical characteristics as well as their effects upon their onstage hearers, the power of enchantment that Handel and his audiences alike seem to have ascribed specifically to song.

LA RESURREZIONE AT CHICAGO OPERA THEATER

Coming to Handel's early oratorio *La Resurrezione* from the perspective of his operas is a disorienting experience, leaving one feeling as if one is hearing a pasticcio put together from Handel's own works. Of course, the opposite is true—this piece, written for performance at Easter in the Ruspoli palace in Rome, was performed only twice and then became a mine of melodic ideas for Handel's subsequent works. The Chicago Opera Theater seems to be testing us: can we recall that Derrick Parker as Lucifer is singing the same tunes as he did in the role of Claudio in the COT's 2003 *Agrippina*? The COT has in fact been presenting us with an extended exercise in reverse intertextuality, first producing *Agrippina*, then last year a splendid *L'incoronazione di Poppea* (which continues the story of Nero and, I would maintain, provided Grimani with ideas about the treatment of *Poppea* and *Ottone*), and now *La Resurrezione* with its numerous tunes that Handel adapted for sometimes quite different contexts in *Agrippina*.

Performing this oratorio as "An Opera in Two Parts" is justified, first by the highly dramatic structure of Capece's libretto, and then by the fact that the original performance was itself only a shade shy of an operatic production, featuring some of the best singers available, including Durastanti in the role of Maddalena, who performed in front elaborately painted backdrops. The text plays the immediate human reactions of Mary Magdalene and Mary Cleophas to the death and resurrection of Jesus against a cosmic battle between an Angel and Lucifer. Saint John (the disciple and the gospel writer being conflated here) acts as commentator and advisor to the Marys. By the end of the piece, human and divine spheres are united as the angel announces the resurrection to the women and the chorus joins to celebrate the victory of God and Christ.

To this narrative the stage director Lillian Groag added a third level, making the oratorio a play within a play. The curtain opened like a classical French drama, with three pounding blows, but of a hammer rather than a staff: a stage hand upstage left was putting the finishing touches on a large cross that he then dragged laboriously stage right to serve as a focal point for action throughout the first part of the piece. During the opening Sonata, the scene was established as a backstage rehearsal of the oratorio by a Hispanic village in preparation for Easter. Members of the village sang the major roles, or provided chorus and a human backdrop for the action. The parish priest acted as director and dramaturg, and took on the role of Giovanni. As the music suddenly slowed and modulated to a minor key, a child's coffin was brought on accompanied by the parents. It emerged that the woman who was to sing Maddalena was the mother of the dead child. As a result, the words and music of loss and lament, followed by increasing conviction of the miracle of resurrection sung by the characters Maddalena and Cleofe, applied as much to the mother's reactions to the death of her child as to the Biblical narrative.

I was not entirely convinced by the time we reached the end of the first part. The deliberate shabbiness of John Conklin's stage set as a backstage area, lighted by bare neon lamps, seemed to trivialize the action and words, especially those in Hell between the Angel and Lucifero. The Angel, wearing a girl's school outfit and bobbysox, was presented with a pair of wings that looked like they were left over from *Amore* in last year's *Poppea*, and Lucifero's mask reminded one of Halloween. And why would the child's coffin be kept in the same place as all this hubbub and not always somber action of a rehearsal?

But the payoff came in the second part. After the intermission the set had changed to the church sanctuary. The backdrop was back wall painted in warm browns and oranges with saints and angels in traditional Mexican manner, trimmed with lights. The altar in front of it was covered in transmontane style with lights,

flowers and a statue of the Virgin draped in purple for Lent. Center stage was a simple wooden platform on sawhorses with a trapdoor for the performance of the oratorio. On either side were chairs for the congregation, and the child's coffin was downstage center. The Angel and Lucifer, now in full costume, looked terrific, the wings and devil mask blending in with white robes and halo for the Angel, and an impressive red and black cloak covering a skeleton costume for Lucifer. The second part of the oratorio was then performed as a kind of morality play, with the actors moving on and off the platform, and interacting with the congregation. Lucifer emerged from the trapdoor as coming from Hell, and the Angel as coming from the empty tomb. The shabbiness of the first half, then, corresponded with the grief and despair of death, the brightness of the second part with the increasing hope and joy of the resurrection.

La Resurrezione is unabashedly Italian Catholic, meant for an Easter performance in Rome. There was, as a result, some pushing and pulling involved in order to turn it into a secular opera. Essays among the program notes, taken from a panel discussion of scholars of religion held in Chicago in advance of the opening, attempted to broaden the message of Christian resurrection to a global and historical perspective. Throughout the production a mute actor played the role of the dead child's father, refusing the comfort of the Christian message and finally in the end flinging himself offstage in despair, indicating, according to the director's notes, that "the consolation of faith without proof of a real miracle [is] not accepted by all." But the music is, in the end, awfully hard to resist, and the plot summary in the program was simply the King James version of Matthew 28:1-8. As the curtain fell on Part II, doors in the back wall opened to reveal the stage hand who had built and carried the cross in Part I in the role of the risen Christ, complete with stigmata. As a result, on the evening I attended at any rate, the audience seemed uncertain at some level whether to applaud or be still and adore. We tried to applaud individual arias, but eventually gave up, and saved our enthusiasm for the act ends.

The Harris Theater for Music and Dance, which is the new home of Chicago Opera Theater, is a bit of a barn, and though the acoustics are much better than the old Athenaeum, early music performers can have trouble filling the space. Mark Le Brocq did this most satisfactorily as Giovanni. His "Ecco il sol, ch' esce dal mare" that opens Part II was powerful and moving, and was the high point of the evening for me. Sarah Coburn's Angelo was beautifully subtle and in complete control, although her voice was sometimes a little too light for the hall. Nathalie Paulin's Maddalena grew in strength and conviction as she moved from grief to assurance of the reality of the resurrection. I found Derrick Parker was impressive as Lucifero but his diction a bit muddy. Eudora Brown as Maria Cleofe had some trouble with her lower notes, and did not always build her emotional high points to the dramatic power one would like.

Jane Glover's orchestra was perfection. Not as heavily weighted to the bass line as Handel's original orchestra (which had four string basses!) it was nevertheless beautifully balanced, both internally and with the voices on stage. I did not hear a bad note all evening, and I heard every note. Kudos to the entire band and its conductor, but I cannot resist expressing special appreciation for Mary Springfels' gamba continuo, which was a marvel of sensitive response to the stage.

My hat is off to the COT for giving us a chance to see and hear *La Resurrezione* well and intelligently done. The management persists in giving us a menu of varied, adventuresome and less frequently performed works, including the reconstructed *Il viaggio a Reims* last spring, as well as a Handel piece in three of the last four years. They deserve much praise.

Robert Ketterer

FROM THE PRESIDENT'S DESK (APRIL 2005)

Handel in Santa Fe was a great success, and those of you who were unable to attend should be able to get a sense of what you missed from the description provided elsewhere in this issue of the Newsletter by Nathan Link and Zach Victor. In addition, abstracts of the papers presented at the conference will be included in this and the next issue. For details on favorite restaurants and sightseeing destinations, I am afraid you will need to speak directly with those who were there.

It has occurred to me how fortunate all of us who have attended these Festivals and Conferences over the years have been. We have not only had the chance to hear excellent papers and other presentations and to partake in convivial (and sometimes memorable) meals and conversations with fellow Handelians, but also the opportunity to hear performances of music we would not otherwise have had access to.

The Maryland Handel Festival, in its chronological survey of Handel's English oratorios, performed a number of works that were at the time seldom performed in this country and unavailable on recordings. Furthermore, in its insistence on presenting the version as first performed by the composer, the Maryland Handel Festival regularly sparked a reevaluation of commonly held opinions about the merits of individual oratorios.

Handel in Iowa gave those in attendance the opportunity to hear a live performance of the recently unearthed *Gloria* attributed to Handel, paired with the largest of his Roman sacred works, *Dixit Dominus*, to serve as a point of comparison. Although recordings of the *Gloria* had been available almost from the moment the discovery was announced, this was one of the first live performances in America.

Finally, Handel in Santa Fe allowed us to hear an entire program (designed and conducted by the distinguished British scholar and member of the society, Donald Burrows) devoted to music that Handel had written for the English Chapel Royal. These works, ranging from the so-called "Caroline" *Te Deum* which marked the arrival of George I in 1714 to the anthem written to celebrate the Peace of Aix-la-Chapelle in 1749, have seldom been performed and almost never recorded. The performances – some of which were very good, indeed (and I am thinking especially of the alto solos sung by Jay White) – gave listeners a chance to trace the development of Handel's style over the span of 35 years, and also to appreciate the high quality of such works as *As pants the hart* and *The Anthem on the Peace*.

As members of the society we owe a lasting debt of gratitude to our founding members Paul Traver and the late Howard Serwer, and to their colleagues at the University of Maryland, College Park; to Robert Ketterer and his colleagues at the University of Iowa; and to Marty Ronish and her collaborators in Santa Fe and Albuquerque.

Graydon Beeks

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/>

CALL FOR PAPERS WILLIAMSBURG 2006

The second biennial conference of the Society for Eighteenth-Century Music will be held 21–23 April 2006 in Williamsburg, Virginia. The theme for the meeting is "Genre in Eighteenth-Century Music." We encourage proposals for papers focusing on genre and related issues, especially how genres developed in theory and practice during the eighteenth century. In addition, there will be at least one session for miscellaneous topics on musical activities in colonial America and one session for project reports.

Proposals should be approximately 250 words, and only one submission per author will be considered. Papers should be limited to 20 minutes. The program committee will also accept proposals for two- or three-paper sessions for collaborative or related topics. Project reports should briefly describe research or a work in progress. Preference will be given to those authors who did not present a paper at the 2004 conference in Washington, DC.

Please submit your abstract by e-mail to <pcorneilson@comcast.net>. Be sure to include your name, address or institution, telephone, and e-mail address in the body of the message. All submissions will be acknowledged by return e-mail. Or mail your abstract to Paul Corneilson, Chair, SECM Program Committee, 11A Mt. Auburn Street, Cambridge, MA 02138. Deadline for submissions is 15 September 2005. Authors of accepted papers should be notified by the end of October. For further information, see the Society's Web site <www.secm.org>.

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.

NEWSLETTER of The American Handel Society

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The Editor welcomes comments, contributions, and suggestions for future issues.

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— Friends of the Handel Institute: £15/\$26; students £5/\$10.							

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