

NEWSLETTER

of

The American Handel Society

Volume XVII, Number 2

August 2002

HANDEL IN IOWA FEBRUARY 27-MARCH 2, 2003

Editor's Note: As was announced in the last issue of the newsletter, the American Handel Society will hold its 2003 meeting at the University of Iowa. In the best tradition of the Maryland Handel Festival, the new festival will offer a four-day feast of performance and scholarship. Though the conference has no single overriding theme, it promises to throw a spotlight on some important recent research and publications in the field of Handel studies. Among the highlights of the conference will be presentations on the authenticity of the newly discovered Gloria, Prof. Ellen Harris' Handel as Orpheus (which will figure in the sessions on Handel's music and 18th-century sexuality) and Prof. William Gudger's new edition of the Op. 4 Organ Concertos. It is also fitting that Terence Best, co-general editor of the Hallische-Händel Ausgabe (and current record holder for the number of HHA volumes to his credit) should deliver the Howard Serwer Lecture. Anyone who has worked on organizing a conference of this scope knows that, six months before the fact, it is still a work-in-progress. With that in mind, here are some of the details of Handel in Iowa.

The American Handel Society's spring 2003 meeting, hosted by the University of Iowa School of Music, will bring together an exciting combination of musicians and scholars. Events will include paper sessions, panels, lectures, and music performed by participants from the University of Iowa School of Music and visiting artists and scholars. Paper panels and sessions are anticipated on the newly discovered Gloria, as well as on Handel's music and 18th century sexuality, Handel's Italian period, and the Handel tradition.

The meeting will open Thursday evening, February 27, with an address by Wendy Heller, sponsored by the Iowa 18th- and 19th-Century Colloquium, on Handelian opera and empire. Subsequent panels and sessions will include a discussion of the new Gloria by Anthony Hicks and John Roberts. Other participants at the conference include Donald Burrows, Ellen Harris, and Terence Best, who will give the 2003 Howard Serwer Lecture.

Musical offerings will include both choral and instrumental music. Michael McCraw, baroque



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

SEMELE, CHICAGO OPERA THEATER, MAY 2002

Where can the serious interest lie in a sordid tale about a woman who presses her advantage in an adulterous affair too far and ends up dead as a result? For such was the plight of Semele, sometime lover of Jupiter, who was incinerated as a result of demanding to sleep with a god in his divine form. In the myth, however, destruction generates creation, for out of her ashes was plucked the fetal Dionysus (Roman Bacchus), subsequently brought to term in his father Jupiter's thigh, and destined to become the god of wine, ecstasy and musical drama.

In Euripides' *Bacchae*, Semele's story is the miraculous and frightening background of the play. Her

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/>

Israel in Egypt

New York Collegium
Conductor: Andrew Parrott
1 November 2002, 8 pm
Church of St. Vincent Ferrer, 869 Lexington Ave, New York City, New York
<http://nycollgium.org>

Ariodante

(co-production with the English National Opera)
Houston Grand Opera
Ariodante: Susan Graham
Ginevra: Alexandra Çoku
Polinessa: Sally Burgess
Dalinda: Christine Brandes
Houston Grand Opera Chorus, Houston Grand Opera Orchestra
Conductor: Christopher Hogwood
Director: David Alden 1, 3, 9, 12, 15, 17 November 2002
Houston, Texas <http://www.houstongrandopera.org/>

Alcina

- Production from Stuttgart Opera, San Francisco Opera
Alcina: Catherine Naglestad
Ruggiero: Alice Coote
Morgana: Catriona Smith
Bradamante: Helene Schneiderman
Oberto: Sarah Castle
Oronte: Toby Spence
Melisso: David Pittsinger
Conductor: Roy Goodman
Director: Jossi Wieler
Sets, Costumes: Anna Viebrock
Lighting: David Finn
19, 22, 26, 29 November 2002
1, 4, 7 December 2002 <http://www.sfopera.com/>

"Arias and Duets from Handel Operas"

Teresa Radomski, soprano; Lee Morgan, alto
Carolina Baroque
Dale Higbee, director
24 November 2002, 3 pm
Chapel, St. John's Lutheran Church, 200 W. Innes St., Salisbury, North Carolina
<http://www.carolinabaroque.org/>

Hallelujah Handel!

- Filled with more than two dozen excerpts from Handel's masterworks - including Messiah, Sarabande in D minor, and Water Music
National Symphony Orchestra
Conductor: Emil de Cou
1 December 2002, Concert Hall, The Kennedy Center, Washington, DC
<http://www.kennedy-center.org/nso/>

Giulio Cesare in Egitto

Cleveland Opera
Giulio Cesare: Mark S Doss
Sesto: Layna Chianakas
Cleopatra: Sandra Moon
Cornelia: Laura Pudwell
Tolomeo: Matthew White
Achilla: Grant Youngblood
Conductor David Fallis
Director David Bamberger
6, 7, 8 December 2002, Cleveland, Ohio <http://www.clevelandopera.org/>

Messiah

Utah Symphony, 1, 2 December 2002, 7:30 pm
Abravanel Hall, 123 West South Temple, Salt Lake City, Utah
<http://www.utahsymphony.org/>

Messiah

Tonna Miller, soprano; Ryland Angel, countertenor; John Tessier, tenor
Philip Cutlip, baritone; Handel & Haydn Society Chorus and Period Orchestra;
Grant Llewellyn, conductor
4 December 2002, 7:30 P.M.
6 December 2002, 7:30 P.M.
7 December 2002, 3:00 P.M.
8 December 2002, 3:00 P.M.
Symphony Hall, Boston, Massachusetts <http://www.handelandhaydn.org>

Messiah

The Hartford Chorale, The Hartford Symphony
Conductor: Frank Nemhauser
6 December 2002, 8 pm
Mortensen Hall, The Bushnell Center for the Performing Arts, 166 Capitol Avenue, Hartford, Connecticut <http://www.hartfordsymphony.org/>

Messiah

Sari Gruber, soprano; Catherine Robbin, mezzo-soprano; Benjamin Butterfield, tenor; James Maddalena, bass

Philharmonia Chorale (Bruce Lamott, director)

Philharmonia Baroque Orchestra
Conductor: Jane Glover
6 December 2002: First Methodist Church, Palo Alto, California
7, 8 December 2002: First Congregational Church, 2345 Channing Way, Berkeley, California
10 December 2002: Dean Leshner Center, Walnut Creek, California
13 December 2002: Herbst Theater, Veterans Building, 401 Van Ness Avenue at McAllister, San Francisco, California
<http://www.philharmonia.org/>

"Messiah Sing"

The Metropolitan Chorus
Conductor: Barry S. Hemphill
7 December 2002, 5 p.m.
First Presbyterian Church, 601 North Vermont St., at Carlin Springs Rd., Arlington, Virginia <http://www.metchorus.org>

Messiah

Symphony Mastersingers (Director: John Silantien)
San Antonio Symphony
Conductor: Warren Stewart
6 December 2002, 8 pm: University United Methodist Church, 5084 De Zavala Road, San Antonio, Texas
7 December 2002, 8 pm: Travis Park United Methodist, 230 E. Travis, San Antonio, Texas <http://www.sasymphony.org>

Messiah

Tucson Symphony Orchestra
6 December 2002: Sahuarita High School Tucson, Arizona
7, 8 December 2002: Catalina Foothills High School Auditorium Tucson, Arizona
<http://www.tucsonsymphony.org/>

Messiah

Sarah Lawrence, soprano; Tracy Watson, mezzo-soprano; William Bastian, tenor; Leon Williams, baritone
DSSO Chorus
Duluth-Superior Symphony Orchestra
Markand Thakar, conductor
8 December 2002, 3 pm
Duluth Entertainment Convention Center (DECC) Auditorium, Duluth, Minnesota <http://www.dssso.com/> <http://www.decc.org/>

Messiah

Esther Heideman, soprano; Elizabeth Shammash, mezzo-soprano; Stanford Olsen, tenor; Kevin Deas, bass-baritone
Boston Baroque
Conductor: Martin Pearlman
13, 14 December 2002, 8 pm
Jordan Hall, New England Conservatory of Music, Boston, Massachusetts
<http://www.bostonbaroque.org>
<http://www.newenglandconservatory.edu/>

Serse (Xerxes)

Serse: Sarah Connolly
Romilda: Rebecca Evans
Amastris: Anna Burford
Arsamenes: Robin Blaze
Ariodates: Mark Richardson
Atalanta: Mary Nelson
Elviro: Iain Paterson
English National Opera
Conductor: Harry Bicket
Producer: Nicholas Hytner (original) / Michael Walling (revival)
7, 9, 14, 16, 19, 22, 27, 30 November 2002
London Coliseum, London
<http://www.eno.org/>

Judas Maccabaeus

East London Chorus
London Pro Arte Baroque Orchestra
Conductor: Murray Stewart
9 November 2002, 7 pm
St John's Smith Square, London, UK
<http://www.eastlondonchorus.org.uk/>
<http://ds.dial.pipex.com/proarte/lpabo.htm> <http://www.sjss.org.uk>

Giulio Cesare in Egitto

Giulio Cesare: Marijana Mijanovic, mezzo-soprano
Cleopatra: Magdalena Kozená, soprano
Cornelia: Charlotte Hellekant, mezzo-soprano
Achilla: Denis Sedov, bass
Les Musiciens du Louvre-Grenoble
Conductor: Marc Minkowski
12 November 2002, 8 pm
Théâtre de Poissy, Poissy, France <http://www.theatre-poissy.com>

Giulio Cesare in Egitto

(concert performance)
Alte Oper Frankfurt
Giulio Cesare: Marijana Mijanovic, mezzo-soprano
Cleopatra: Magdalena Kozená, soprano
Sesto: Anne Sofie von Otter, mezzo-soprano
Cornelia: Charlotte Hellekant, mezzo-soprano
Achilla: Denis Sedov, bass
Tolomeo: Pascal Bertin

bassoonist formerly with Tafelmusik and currently at Indiana University will give a workshop in conjunction with the UI bassoon studio on baroque performance style on Friday morning, and on Saturday afternoon will participate in a concert of chamber music. On Friday afternoon, University of Iowa organist Delbert Disselhorst and Handel Society Board member William Gudger will give an organ workshop culminating in the performance by Disselhorst of a concerto from Opus 4, accompanied by Iowa's resident Maia String Quartet, and a concerto played by Gudger from the Walsh Transcriptions. Saturday evening the University of Iowa Kantorei and Chamber Orchestra, conducted by Timothy Stalter, director of UI choral activities, will perform Handel's Dixit Dominus and the new Gloria. On Sunday afternoon chorus and soloists of the First Presbyterian Church of Iowa City will perform the second part of three from Israel in Egypt.

For those wishing to do so, it will also be possible to attend a concert by violinist Joshua Bell at Iowa's Hancher auditorium on Friday night.

Iowa City and the University of Iowa are just off Interstate 80 in eastern Iowa. They can be reached by the Cedar Rapids, Iowa regional airport, which is served by airlines from Chicago, Minneapolis and St. Louis. Housing for the conference will be at the Iowa House Hotel at the Iowa Memorial Union, within walking distance of conference activities, restaurants, and downtown Iowa City. Registration materials will be available in October. For more information, please contact Ms. Jo Dickens at the University of Iowa Center for Conferences and Institutes, 100 Oakdale Campus W310 OH, Iowa City, IA 52242-5000. Phone: 319/335-4141; FAX: 319/335-4039; Toll Free: 1-800-551-9029,

Robert Ketterer

HANDEL INSTITUTE CONFERENCE 'HANDEL IN CITIES AND HOUSES'

The next Handel Institute conference takes place on 23-24 November 2002 at King's College London, England. The theme is Handel in cities and houses - an exploration of the places where the composer lived and worked, and of his relation to them. The provisional list of speakers includes Graydon Beeks, David Hunter, Annette Landgraf, Thomas McGeary, Konstanze Musketa, John Roberts, Stanley Sadie, Dorothea Schröder, Leonard Schwarz and Carlo Vitali.

For further information please contact Elizabeth Gibson, The Red House, Aldeburgh, Suffolk IP15 5PZ, England (elizabeth@gibson.free-online.co.uk)

tomb smolders on at center stage, generating a spooky eternal flame of its own. The tomb is visited by her son Dionysus at the play's beginning, just before he wreaks vengeful havoc on her remaining family members, who honor neither her memory nor her divine son. Ovid's *Metamorphoses* (III.253-315) tells the story of Semele herself in more detail, and ends in the birth of Bacchus, but gets there through Ovid's characteristic combination of irreverent humor with pathos and violence. Duped by a jealous Juno, Semele asks Jupiter to prove that he really is the god by making love to her as he does to Juno. Unable to do otherwise, since he has sworn on the Styx that he will give her whatever she wants, Jupiter sadly drags back to heaven to change: sex between the habitually stormy king and queen of heaven is a violent scene that apparently involves his being clothed in lightning, thunder and storm. But, says Ovid,

[Jupiter] tries to temper
his armament and leaves the bolts behind him
With which he hurled Typhoeus down from
Heaven.
Those weapons are too savage. He has others
...somewhat lighter,
Less full of rage and fire, second string weapons
In the slang of the gods.

Ovid's conclusion, which switches from black humor to something more affecting, is striking for its juxtaposition with the previous lines:

And these [thunderbolts] he takes and
enters
The house of Semele. Her mortal body
Could not endure that rush, and in that mating,
That gift, burned utterly.

But the effect immediately transforms once again with the description of the birth of Bacchus, a miracle undercut by a note of doubt:

The child in the womb,
Only half-formed, was taken from her body
Sewed up (if anybody can believe it),
In the thigh of Jove, to wait for birth, and Ino,
Semele's sister, watched him in his cradle....

Congreve's libretto *Semele* and Handel's operatic oratorio is more Ovidian mélange than Euripidean tragedy, with a dash of Apuleius's "Cupid and Psyche" episode used for dramatic structure (filtered through Shadwell's *Psyche*, which served as a source for Congreve's play.) *Semele* maintains the humor, and of course, though *Semele* dies, it all ends in rejoicing. *Semele*'s sister Ino marries Athamas, and Apollo appears to announce the birth of Bacchus from *Semele*'s ashes: "From *Semele*'s ashes a phoenix shall rise, / the joy of this earth and delight of the skies." The chorus concludes,

Happy, happy shall we be,
Free from care, from sorrow free;

Guiltless pleasures we'll enjoy,
 Virtuous love will never cloy;
 All that's good and just we'll prove,
 And Bacchus crown the joys of love.

The Chicago Opera Theater treated Semele as fully staged opera rather than oratorio. The piece responds well as stage drama, with plenty of dramatic build and spectacle in each of the three acts. Christopher Cowett's production interpreted Jupiter as an Important Person (Media mogul? Politician? Sopranos-like mafioso?) whose strong-willed wife eliminates her competition by tricking Semele into demanding so much from her lover that he is forced finally to have her put out of the way by his thugs. Action was set on penthouse rooftops, a luxury hotel in "Arcadia", and on the set of a talk show strongly suggestive of "Oprah". (There were throughout visual references to Chicago-area Realien.) A rectangular pool center stage in the first act turned from a ritual font for the rites of Juno, across which Jupiter strode in a distracted moment, to Juno's health club swimming pool, to Jupiter's penthouse pool with an amorino attendant. In the first and last acts an upstage screen received changing computer projections that stood in for the sliding scenery of the Baroque stage. Iris was Juno's stylist, dressed in a white uniform with amusing rainbow streaks through her hair. Somnus was a night watchman at the hotel in Arcadia whose deep ruminations put everyone on stage to sleep. Most alarmingly (and perhaps bathetically), Semele died at the hands of a backstage technician at the talk show who was forced to electrocute her while Juno and Jupiter pantomimed a televised public reconciliation. The chorus began as pairs of brides and grooms in the marriage rites of Juno, provided with natty umbrellas that

were raised at the onset of Jupiter's storm. They then became at need Jupiter's entourage of press people, personal trainers and body guards, the attendants at Juno's spa, or the staff of the talk show program.

Much in this conception was effective, bringing out the humor and mostly maintaining interest and energy for the duration of the performance. Fiddling about with cell phones and laptops in productions of ancient and early modern drama is already a little tired as a source of humorous anachronism or attempted relevance, and occasionally the modern busy-ness needed muting because it was upstaging the singers. ("Endless pleasure", for example, was staged as a media event for Semele, and the singer's very laudable performance occasionally got lost in the fuss.) But unlike some postmodern design concepts which mix period styles without any apparent logic, this production maintained a consistency of visual narrative which worked pretty well throughout. Bridget Kimak's designs were quite beautiful in shape and color, and enhanced the sound of Handel's music rather than—again as one sees too often—attempting through unsubtle ugliness to make the point that there is unease beneath the stability and poise of eighteenth-century music and society.

Musically the production was very good and sometimes brilliant. The cast was strong both vocally and as actors. The night I saw it (Thursday, May 16), Nathalie Paulin's Semele began with some throatiness, but grew in power, variety and subtlety to the point that the third act arias were truly affecting. Her control of the driving melismas and ornaments as she progressed from the delusions of "Myself I shall adore" to the willfulness of "No, no! I'll take no less" were exciting music, and made the pathos of her dying "Ah me! Too late I now repent" all the more poignant by the contrast.

THE KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society is pleased to announce that the 2002 J. Merrill Knapp Research Fellowship is awarded to Minji Kim, a Ph.D. candidate in Musicology at Brandeis University, Waltham, Massachusetts. The fellowship will support travel to London for research on the topic "Handel's Israel in Egypt: a Three-Anthem Oratorio." Ms. Kim seeks to analyze and interpret the original version of the oratorio (1739) based on issues of autograph evidence, compositional process, musical language, biblical and theological context, musical and textual design, borrowings, and revisions. Ms. Kim holds a B.M. in History and Literature of Music from Boston University.

The committee for the 2002 award consisted of Prof. Olga Termini, Prof. David Hurley, and Prof. William Gudger, chair. The call for applications for the 2003 fellowship will be found at another place in this Newsletter.

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 (West Point) |

Michael Colvin as Jupiter had the most powerful voice in the cast, filling the house impressively but not always controlling the melismatic passages. His "Where'er you walk", used to end the second act, was powerfully beautiful and seductive, leading to a blackout as Semele opened her bathrobe to him (and was caught on camera by a snooping photo-journalist from the chorus). Elizabeth Turnbull turned in a convincingly jealous and conniving Juno, supported by an amusing and vocally engaging performance by Kelli Harrington as Iris. Ricardo Herrera, who sang Cadmus competently in the first Act, was especially notable in his role as Somnus, catching the fun of the role, especially in "More sweet is that name", but also evoking in "Leave me, loathsome light" the power of sleep over even the goddesses. Anita Krause as Ino was vocally very strong but her acting was a little flat. The chorus was consistently excellent. Although fragmented into a wide variety of roles, they acted well, danced, and created a powerful musical background for the action.

The orchestra under Errol Girdlestone played with energy and sensitivity, though because they were miked, they were too loud at times in the balcony while being barely audible to those on the floor. The Athenaeum, which is a small theater particularly suited to production values of Baroque opera, appears nevertheless to have some acoustical problems for an early-instrument orchestra.

The most obvious adjustment made in the libretto for the production concept was the elimination of the lieto fine and apotheosis of Apollo. Ino, Athamas, Cadmus and the chorus gathered stage left around the body of Semele, while the chorus intoned the final words of the production:

Nature to each allots his proper sphere,
 But that foresaken we like meteors err:
 Toss'd through the void, by some rude shock
 we're broke,
 And all our boasted fire is lost in smoke. (III.8)

Program notes by the director Christopher Cowell, though dismissive of these lines as "tut-tutting", nevertheless take them to be the central idea of the opera. "In Greek times," he writes, "the punishment for failing to know your place was administered by the gods. By the eighteenth century, and even more in our time, the punishment is administered by our peers...The list of modern-day Semeles who embraced and then learned to fear the dazzling glare of celebrity and the fickleness of those who bestowed it, is endless." Girdlestone's conductor's notes speak of "the profoundly moral force which manifests itself as the work approaches its conclusion."

There is, in my mind, nothing wrong with judiciously editing and updating a production of a Handel opera in order to make it viable for a contemporary audience—Handel did as much himself from one production of a work to the next. Moreover, Handel's own actors and stage were only an approximation of historical verisimilitude, and his sets the same. There is furthermore the possibility that Semele

had its own contemporary relevance for the King's mistress or Handel's operatic rivals and so justifies similar "updating" of the story in modern productions. Nor do I have much trouble with ending the opera as a tragedy, since Handel's music for Semele's death and the chorus's "Nature to each allots his proper sphere" seems to bear more conviction than the setting of the happy concluding scenes.

But the woman sitting next to me observed to her companion during the second intermission, "What a soap opera! They certainly got that right." That comment, it seems to me, points to questions about this particular updating. If the sense of miracle is finally put aside, isn't there some misalignment, and not merely translation, of the original? If Jupiter needs airline tickets to fly Semele to Arcadia (a funny bit, but lacking the miraculous transformation of one scene to another in the original), if the words of the libretto are ignored and the death of Semele turned into a deliberate murder by a brutalized Jupiter, if the redeeming appearance of Apollo and birth of Bacchus is eliminated, leaving simply a dead girl who wanted too much, I wonder if I have to return to my original adjective of "sordid". Despite the chorus's very moving performance over the body of Semele, expressing the story's lesson in the drooping intervals of Purcellian lament, is such a story in any way "profoundly moral", or just a soap opera after all? One wants some redemption for suffering, however perfunctory or qualified, as even Ovid and the most hideous of the Greek tragedies provide.

However, the positive virtues of this production outweighed its problems. The Ovidian metamorphoses of mood, color and tone, as received through the voices of Congreve and Handel, were well treated, and I look forward to the Chicago Opera Theater's production of *Agrippina* next April.

Robert Ketterer

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/>

Les Musiciens du Louvre-Grenoble
Marc Minkowski
14 November 2002; 8 pm
Grosser Saal, Alte Oper, Frankfurt am Main, Germany
<http://www.alteoper.de/>

Giulio Cesare in Egitto
Giulio Cesare: Marijana Mijanovic, mezzo-soprano
Danielle De Niese, soprano
Cornelia: Charlotte Hellekant, mezzo-soprano
Achilla: Denis Sedov, bass
Les Musiciens du Louvre-Grenoble
Conductor: Marc Minkowski
21 November 2002, 7 pm
Salle Henry Le Boeuf, Palais des Beaux-Arts, Brussels, Belgium
<http://www.sofil.be>

Messiah
Letizia Scherrer, soprano; Claudia Schubert, alto; Gerd Türk, tenor
Gotthold Schwarz, bass; Orchestre de Chambre de Neuchâtel; Jörg Andreas Böttcher, harpsichord
Regio-Chor Binningen/Basel
Orchestre de Chambre de Neuchâtel
Conductor: Thuring Bräm
9 November 2002: Martinskirche, Basel, Switzerland
10 November 2002: Temple du Bas, Neuchâtel, Switzerland
Visit: Basler Musik-Konvent <http://www.regiochor.ch/>
<http://www.regart.ch/org/ocn/>

Messiah
Gillian Flinter, Soprano; Victoria Simmonds, Mezzo-soprano; Lynton Atkinson, Tenor; Ian Caddy, Bass:
Leicester Philharmonic Choir
Belmont Ensemble
Conductor: Brian Kay
23 November 2002, 7:30 pm
De Montfort Hall, Leicester <http://www.thephil.org.uk/>
<http://www.classical-artists.com/belmont-ensemble/>

Messiah
Emma Kirkby, soprano; William Towers, alto; Paul Thompson, tenor
Armonico Tributo Baroque Orchestra & Soloists
Conductor: Christopher Monks
5 December 2002, 7.30pm
St Peter's Church, Leamington Spa, England
Tickets Available from St Mary's Gift-shop or Warwick Arts Society Box Office -
01926 496277 <http://www.armonico.freeserv.co.uk/>

Messiah
Lucy Crowe, soprano; Andrew Kennedy, tenor
et al.
Choir of St George's
London Handel Orchestra

Leader: Adrian Butterfield
Conductor: Simon Williams
5 December 2002, 7:00 pm
St George's Church, Hanover Square, London W1
Booking enquiries: tel. 020 8244 3561

Messiah
Gloucester Choral Society
Conductor: Andrew Nethsingha
7 December 2002, 7:30 pm, Gloucester Cathedral, Gloucester, UK
<http://www.gloucester-choral.net/>

Messiah
The Barbara Walton Singers
The 18th Century Concert Orchestra
Platform 4
Conductor: David Burrowes
7 December 2002, St Michaels Church, Stone, England
<http://www.the18thcentury.co.uk/> <http://www.plat4m4.co.uk/>

Messiah
Harrogate Choral Society
Manchester Camerata
Conductor: Jeffrey Wynn Davies
7 December 2002, 7:30 p.m., The Royal Hall, Harrogate
<http://harrogatechoral.members.beeb.net>
<http://www.manchestercamerata.com/>
<http://www.bridgewater-hall.co.uk/manchestercamerata/>

Messiah (arranged by W. A. Mozart)
Sibylla Rubens, soprano; Matthias Rexroth, countertenor; James Taylor, tenor;
Istvan Kovacs, bass
Gächinger Kantorei
Bach-Collegium Stuttgart
Conductor: Helmuth Rilling
7 December 2002; 8:00 p.m., Festspielhaus, Baden-Baden, Germany
<http://www.festspielhaus.de/>

Messiah
Olberg Choir
Conductor: Ingo Schulz
7, 8 December 2002; 7 p.m., Emmaus-Kirche, Berlin-Kreuzberg
<http://www.emmaus.de/kultur.html>

Messiah
Claron McFadden, soprano; Sophie Daneman, soprano; Topi Lehtipuu, tenor;
Neal Davies, bass
Les Arts Florissants
Conductor: William Christie
8 December 2002, 5 pm
9 December 2002, 8 pm, Théâtre des Champs-Élysées, Paris, France
<http://www.theatrechampselysees.fr/>

THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society invites applications for the 2003 J. Merrill Knapp Research Fellowship, an award of up to \$2,000 to be granted to an advanced graduate student or a scholar in the early stages of his or her career.

This fellowship may be used on its own or to augment other grants or fellowships, but may be held no more than twice. The fellowship is intended to support work in the area of Handel or other related studies. The winner of the award is given the opportunity to present a paper at the biennial meeting of the American Handel Society.

In awarding the fellowship, preference will be given to advanced graduate students; to persons who have not previously held this fellowship; to students at North American universities and residents of North America; and to proposals on specifically Handelian topics.

Applicants should submit a resume, a description of the project for which the fellowship will be used (not to exceed 750 words), a budget showing how and when the applicant plans to use the funds, and a description of other grants applied for or received for the same project. In addition, applicants should have two letters of recommendations sent directly to the e-mail address below.

Applicants for the 2003 Fellowship must be postmarked no later than March 15, 2003, and should be sent to:

Professor William D. Gudger
(gudgerw@yahoo.com)
Department of Music
The College of Charleston
Charleston, SC 29424-0001

A copy of the submitted materials should also be sent by e-mail. Letters of recommendation must be sent by e-mail. All e-mail submissions should be sent in the BODY OF THE E-MAIL; attachments should NOT be used.

Applicants will be informed of the Board's decision by May 15, 2003.

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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