

NEWSLETTER

of

The American Handel Society

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REPORT FROM HALLE

This year's Handel Festival in Halle an der Saale, which took place from June 3-13, 2004, was organized around the theme of "Handel and the German Tradition," although there were a number of performances that fell outside this theme. As is always the case, there were often several events competing in the same timeslot, which made it impossible for one person to attend everything. In this report I will comment primarily on the programs I was able to attend.

The Festival began, as has now become customary, with the official Opening Ceremony and Festival Concert in the Georg-Friedrich-Händel-Halle on Thursday evening, June 3. The Opening Ceremony featured, in addition to the usual round of official greetings, the presentation of the Handel Prize of the City of Halle to Wolfgang Katschner, founder director of the Lautten Compagny of Berlin, and a splendid performance by organist Iveta Apkalna of Franz Liszt's *Saint François de Paule marchant sur les flots* in an arrangement by Max Reger. The Festival concert, which followed after an intermission, consisted of extensive excerpts from the 1737 version of *Il Trionfo del Tempo e della Verità* performed by sopranos Laura Aikin and Jörg Waschinski, altos Ulrike Schneider and Martin Oro, the Estonian Philharmonic Choir, and the Handel Festival Orchestra of the Halle Opera House, all under the direction of Alessandro De Marchi. While individual performances were very fine, there was a feeling that the whole was somehow less than the sum of its parts.

Friday evening brought the premiere of the major work newly staged for the festival by the Halle Opera House. Following a series of operas (most recently *Rodrigo*, *Deidamia*, and *Imeneo*) it was decided to break the pattern this year with an oratorio, *Hercules*. The production, directed by Fred Berndt, updated the drama to contemporary California, with Hercules (alias "Mr. Strong") portrayed as Arnold Schwarzenegger. While the staging was not the silliest I have ever seen, and was consistent within its own parameters, I failed to see that it cast fresh light on the story. Musically things were somewhat of a mixed bag. Alessandro De Marchi's penchant for extremely rapid tempos made it impossible for the orchestra to sound its best or for Curtis Streetman, in the role of Hercules, to manage his roulades. Ann Hallenberg, the Dejinara, did cope with the rapid pace and sang and acted extremely well; however, one had the feeling that she shouldn't really have been rushed off her feet quite so often. The young countertenor Franco Fagioli, in the role of Lichas, was outstanding, and one wished that he had been allowed a few more of his arias. Martina Rüping acted well, as she always does, but seemed to be vocally out of sorts in the role of Iole, while tenor Carlo Vincenzo Allemano gave an admirable though somewhat stolid performance of Hyllus. Maestro De Marchi again, as in the Opening Concert, had decided to pepper the orchestral lines with added mordants, illustrating that the use of the mordant should be restricted

continued on p. 3



FROM THE PRESIDENT'S DESK

During the meetings of the Editorial Board of the Hallische Händel-Ausgabe and the Vorstand of the Georg-Friedrich-Händel-Gesellschaft, which I attended in Halle, the subject of finances came up repeatedly. It made me realize again that in the world of Handel – and in the world of the arts in general – it is extremely rare to hear of an organization or institution complaining about having too much money. Rather the opposite is true, and this should give us all pause.

One common refrain was the progressive disappearance of government support. The federal government of Germany has devolved more responsibility on the Lands, and they in turn have passed the burden on to the cities. Of course, in most cases the problems have been passed along without sufficient funding to deal with them. In Germany, as in most Western European nations, government funding for the arts has been and remains at a much higher level than we have ever seen in the United States. Still, when there is less money allocated, everyone in the arts community feels the pinch. It reminded me of the situation here in my home state of California where two years ago the California Arts Council was funding a lively Touring Artists Program. Now it has only enough budget to designate worthy

continued on p. 5

HANDEL CALENDAR

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

Messiah

Heather Buck, soprano
Sonia Sasseville, contralto
William Hite, tenor
Kevin Deas, bass
Handel and Haydn Society
John Finney, conductor
4 December 2004, 3 pm
5 December 2004, 3 pm
10 December 2004, 7:30 pm
11 December 2004, 3 pm
Symphony Hall, Boston, Massachusetts
<http://www.handelandhaydn.org>

Messiah

Kendra Colton, soprano
Margaret Lattimore, mezzo-soprano
Benjamin Butterfield, tenor
Aaron Engebret, bass
San Diego Master Chorale
San Diego Symphony
Conductor: Julian Wachner
10 December 2004, 8 pm
11 December 2004, 8 pm
12 December 2004, 2 pm
Copley Symphony Hall, San Diego, California
<http://www.sdco.org>
<http://www.sandiegosymphony.com>

Messiah

Shannon Mercer, soprano
Matthew White, countertenor
Colin Blazer, tenor
Thomas Meglioranza, baritone
Portland Symphonic Choir
Oregon Symphony
Conductor: Bernard Labadie
11, 12 December 2004, 7:30 pm
Arlene Schnitzer Concert Hall, Portland Center for the
Performing Arts, Portland, Oregon
<http://www.orsymphony.org>
<http://www.pschoir.org>
<http://www.pcpa.com>

Messiah

Celena Shafer soprano
Nancy Maultsby, mezzo-soprano
Kurt Streit, tenor;
Jonathan Lemalu, bass
Westminster Symphonic Choir
New York Philharmonic
Alan Gilbert, conductor
15, 16 December 2004, 7:30 pm
17, 18 December 2004, 8 pm
Riverside Church, New York City, New York
<http://www.newyorkphilharmonic.org>
<http://www.lincolncenter.org>

Messiah

Tafelmusik
15, 16, 17, 18 December 2004, 7:30 pm
Trinity-St. Paul's Centre, 427 Bloor Street West, Toronto, Canada

Sing-Along-Messiah

19 December 2004, 2 pm
Massey Hall, Toronto, Canada
<http://www.tafelmusik.org>

Messiah

Erin Wall, soprano
Marie-Nicole Lemieux, contralto
Stuart Neil, tenor
James Westman, baritone
The Toronto Mendelssohn Choir
Toronto Symphony Orchestra
Martin Haselböck, conductor
15, 16, 18 December 2004, 8 pm
19 December 2004, 3 pm
Roy Thomson Hall, 60 Simcoe Street, Toronto, Ontario, Canada
<http://www.tso.on.ca>

Messiah

Nancy Argenta, soprano
Brian Asawa, counter-tenor
Benjamin Butterfield, tenor
George Mosley, baritone
Master Chorale of Washington
Donald McCullough, music director
National Symphony Orchestra
Paul Goodwin, conductor
16, 17, 18, 19 December 2004
Kennedy Center, Washington, DC
<http://www.kennedy-center.org/nso/>

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/>

Purcell: Fairy Queen Suite

Handel: "Scherzi infida" from *Ariodante*
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
27 October 2004, 8 pm
Isaac Stern Auditorium, Carnegie Hall, New York City, New York
<http://www.carnegiehall.org>

Music of Handel and Telemann

Handel: Trio sonata in A major, Op. 5, No. 1, HWV 396
Handel: Suite No. 1 in A major for solo harpsichord, HWV 426
Telemann: Quartet No. 4 in B minor (Paris, 1738), TWV: 43: h 2
Handel: Sonata in G minor for viola da gamba & continuo, HWV 364b
Telemann: Quartet No. 6 in E minor (Paris, 1738), TWV: 43: e 4
Dale Higbee, recorder and Music Director
John Pruett, baroque violin
Brent Wissick, viola da gamba & baroque cello
Holly Maurer, viola da gamba
Susan Bates, harpsichord
12 November 2004, 7:30 pm
Chapel, St. John's Lutheran Church, 200 W. Innes St., Salisbury,
North Carolina

primarily to keyboard music. His habit of having the harpsichordist continually “roll” the chords throughout the duration of the secco recitatives was a similarly unsuccessful innovation.

Saturday opened with a Festival Lecture on “Handel and the German Tradition,” given by Prof. Werner Breig, retired Professor of Music at the University of the Ruhr in Bochum and distinguished scholar in the fields of Schütz, Bach, and Wagner scholarship. This was followed by the annual Membership Meeting of the George-Friedrich-Händel-Gesellschaft, at which greetings were conveyed from The American Handel Society together with an invitation to attend the AHS conference and festival in Santa Fe next March. On Saturday afternoon I attended a concert performance of *Deborah* given in the Ulrichskirche. This was a joint production of the youth choirs of Niedersachsen and Sachsen-Anhalt and the Handel Festivals in Halle and Göttingen, where it was also given. The combined youth choirs sang with a lovely tone and impeccable diction, and they were well supported by the Hallisches Consort under the direction of Wolfgang Kupke. Outstanding among the soloists were sopranos Romelia Lichtenstein as Deborah and Kerstin Bruns as Jael, and countertenor Peter Kennel as Barak.

Saturday evening brought a performance of *L'Allegro, il Penseroso ed il Moderato* given by Robert King and the King's Consort of London in the Marktkirche. The version was that of 1741 with the extra arias that Handel added in that year for his additional Italian singers but here sung in English. This was essentially the well-polished interpretation recorded several years ago by the group and often performed since. The last-minute withdrawal of Susan Gritton necessitated the addition of soprano Geraldine McGreevey and a redistribution of arias among the three sopranos. Outstanding among the soloists was Lorna Anderson, who got to sing both “Sweet Bird” (with flutist Rachel Brown as a ravishing nightingale) and “But oh, Sad Virgin (trillingly [sic] accompanied by cellist Joseph Crouch), as well as the duet “As Steals the Morn” with tenor Charles Daniels (who elsewhere sang less stylishly than usual). Ms. McGreevey sang well as did the young American soprano Kristen Blase, who was unfortunately undone by Maestro King's absurdly fast tempo for “Orpheus Self.” The bass soloist, Andrew Foster-Williams, sang well in his limited duties. The luxury casting of Anthony Halstead as the horn soloist in the bass aria “Mirth, admit me of thy crew” was somewhat sabotaged by the conductor's decision to begin the music before Mr. Halstead had arrived at his position onstage and organized his music. The chorus and orchestra maintained the expected high standard of English professional early music ensembles.

The Festgottesdienst on Sunday morning consisted of a reconstruction by Erik Dremel of the Faculty of Theology at Martin Luther University Halle-Wittenberg of a Lutheran Mass as it might have been performed in the Market Church around 1650. All of the organ music and the concerted vocal music were composed by Halle court musician Samuel Scheidt, the 350th anniversary of whose death is being celebrated this year. It was very well performed by organist Konrad Brandt, soloists from Capella Angelica, members of the Stadtsingechor zu Halle, and the Lautten Compagny, under the musical direction of Wolfgang Katschner. The chants and chorales were taken from contemporary hymnals.

In the afternoon I went to Bad Lauchstädt to experience two productions in the lovely Goethe Theater, separated by a leisurely meal at the restaurant on the grounds of the former Weimar court spa. The program entitled “Capriole d'amore” turned out to be a short two-act staging by director Waldtraut Lewin of her own story of a young man (Sandro) caught between his new love (Sanna) and his former girlfriend (Sandra). The music consisted of chamber duets and trios by Handel, Bononcini, and Steffani. The concept actually worked quite well, although the music is both intricate enough and intimate enough that one could see

why it was originally meant to be sung in the chamber rather than the theater. The performance by the Ensemble I Confidenti, billed as a “Young Opera Ensemble for Old Music,” was variable. The instrumental playing was very good indeed, but the young singers, although they moved and acted well, were not always able to meet the vocal demands either technically or stylistically. Niklas Lewin, in the silent role of Sandro's friend Nico, was excellent and Susanna Ellen Kirchesch, although her sense of Baroque style was limited, clearly has all the other tools to be a successful operatic ingenue.

The Sunday evening performance was a staged version of *Serse* by the Chamber Opera of Prague. The audience response was mixed. Some felt that it represented a valiant and on-the-whole successful first attempt at a Handel opera by the company. Others felt that the rather shrill singing and playing by the mostly Czech cast and orchestra, on modern instruments and at modern pitch, was overwhelmingly unpleasant. The performers were certainly not helped by the acoustics of the Goethe Theater which tend to make even the sweetest tones sound harsh. My own feelings were also ambivalent. The singers employed excellent Italian diction and were clearly intent on communicating with each other and the audience. However, there was too much that was overplayed and, as a result, would have seemed unfunny even to an Italian-speaking audience. Denisa Hamarová was a commanding *Serse*, and for once it was clear why the other characters feared his displeasure. Johnny Maldonado sang well as Arsamene, and Andrea Kalivodová was an appealing Amastre.

On Monday began the three-day scholarly conference, also on the subject of “Handel and the German Tradition.” The most striking paper was that presented by John Roberts, in which he argued convincingly that the available evidence points to Reinhard Keiser as the composer of the St. John Passion long ascribed to Handel. Among a number of other interesting papers the most intriguing was that presented by Arno Paduch on the career of Sebastian Knüpfer (1633-1676), Kantor of the Thomaskirche in Leipzig from 1657. One of the violinists who worked under Knüpfer's direction in Leipzig was Henrich Zachow, father of Handel's teacher Friedrich Wilhelm Zachow, organist of the Marktkirche in Halle from 1784-1712.

On Monday evening in the Ulrichskirche Maestro Paduch directed his own Johann Rosenmüller Ensemble, in which he also played cornet, in a program of concerted sacred music by Knüpfer and Zachow that illustrated what skilled and occasionally inspired composers they were. The first half of the program also included a performance of the cantata *Ach Herr, mich armen Sünder*, which was attributed to Handel by Friedrich Chrysander. It turns out to be a well-crafted piece that displays no particularly Handelian attributes. The second half was devoted to a performance of Handel's *Dixit Dominus* with single strings and solo voices. Although this approach clarified the texture at certain key points, the violin writing in particular is really designed for multiple players and the strain on the solo singers, especially the upper voices, began to show in the later movements.

On Tuesday evening the Ulrichskirche witnessed a concert performance of Handel's opera *Lotario* that was the musical highlight of the festival. A team of international soloists and the Kammerorchester Basel barock under the direction of Paul Goodwin, performing from materials derived from the new Hallische Händel Ausgabe (HHA) edition by Michael Pacholke, gave a performance that could scarcely have been bettered. *Lotario*, the opera Handel wrote to open the Second Royal Academy, is full of music of immense technical difficulty designed to show off his new cast of singers including the soprano Anna Strada del Pò, the castrato Antonio Bernacchi, and the tenor Annibale Pio Fabri. The team of modern soloists had been chosen not only for their ability to meet Handel's musical demands but seemingly also for their appropriate appearances. The American countertenor Lawrence Zazzo was suitably heroic as the German King Lotario, and he was matched by the young

and strikingly beautiful Spanish soprano Nuria Rial as Adelaide, Queen of Italy. Tenor Andreas Karasiak and alto Annette Markert portrayed Adelaide's enemies Berengario and Matilde, the Prince and Princess of Spoleto, while the boyish-looking countertenor Romeo Cornelius sang the role of their son Idelberto and bass Hubert Claessens took the part of Berengario's right-hand man Clodomiro. A compact disc recording – the first for this opera – with the same cast is due to appear in September 2004 on OehmsClassics OC 902. While *Lotario* is unlikely to become anyone's favorite Handel opera it is a remarkable piece and this recording of Handel's should be high on Handelian Christmas wish lists.

Wednesday evening brought a revival of *Imeneo* in the production that was new last year and really is one of the best I have seen from the Halle Opera. Alexandra Coku, Martina Rüping, Otto Katzameier, and Gregory Reinhart all repeated their roles with distinction. The new member of the cast was mezzo-soprano Lucia Sciannimanico in the role of Tirinto. She acted the part well and if her voice lacked the volume to compete successfully with the orchestra in the big Act II aria "Sorge nell'alma mia," her singing of the great Act III aria "Pieno il core" was technically outstanding and very moving. The Händelfestspielorchester and the Opera House chorus played and sang very well under the direction of Uwe Grodd, clearly happy to find a conductor with a sure sense of Handelian tempi.

On Thursday Le Concert des Nations under the wise and benign leadership of Jordi Savall, a great favorite in Halle, presented a program entitled "Paths to Handel" that featured music by Rosenmüller, Biber, Pachelbel, Vivaldi, and finally Handel, himself. One had the sense that several members of the ensemble had not played this particular program often, but there was some distinguished music making. Especially fine was the performance of Bach's Sixth Brandenburg Concerto, and Handel's *Concerto grosso in D Major*, Op. 6, No. 5 provided a fitting conclusion to the evening.

On Friday evening I missed the performance of *Judas Maccabaeus* in the arrangement attributed to Mozart on the title page of the only known score, first discovered in Halifax, England several years ago. I also missed the Orgelnacht – what we would call an "Organ Crawl" – featuring four different instruments located in different parts of the city. The most interesting of these is the newly restored instrument built by the Leipzig organ builder Johann Gottlieb Mauer in 1770 and now a part of the Instrument Collection at the Händel-Haus. On the

evidence of the CD recording issued as volume two in the series Musik aus dem Händel-Haus, this is a remarkably flexible single-manual instrument with pedals that produces a bright sound with a plenitude of upper pipework; there are no reeds. The performer on the CD is Helmuth Gleim, Professor and founding Rector of the Evangelische Hochschule für Kirchenmusik Halle.

I did manage to attend the "Spettacolo Barocco" given in the courtyard of the Moritzburg and thankfully not cancelled or delayed by rain earlier in the day. This entertainment was essentially a shortened version of the three-act opera *Angelica vincitrice di Alcina* composed in 1716 by the Viennese court composer Johann Joseph Fux for an outdoor performance to celebrate the birth of the son of Emperor Charles VI. The plot bears some relation to that of Handel's *Alcina*, although with additional characters and more complications. The somewhat updated production, sung in German, was directed by Axel Köhler who provided the sorts of comic bits familiar from his production of Handel's *Rodrigo* several years ago. Here they were less annoying because they did not intrude on the serious music, some of which was very beautiful and well performed. The clever set by Heinz Balthes consisted of two islands surrounded by "water" which consisted of small, soft balls painted blue in which characters could "swim" and from which they could be rescued (and given artificial respiration).

Comic highlights included three lively porpoises, a splendid sea monster, and the U-Boat belonging to Atlante, the Sorcerer from Mauretania, from the deck of which fireworks were set off to the accompaniment of Handel's *Music for the Royal Fireworks* at the climax of the drama. There was also an excellent corps of dancing furies, led by principal a "dancer" with a suspiciously masculine demeanor, who performed choreography by Ralf Rossa that was both witty and technically challenging. Outstanding among the singers was Romelia Lichtenstein as Alcina, proving again her skills as both a serious and comic actress; she really ought to be given a shot at Handel's *Alcina* in a serious and sensible production. Also fine were Anke Herrmann as Angelica, Princess of China; Annette Reinhold and Christian Zenker as her suitors Medoro and Ruggiero; and Lorena Espina as Ruggiero's true love Brandamante. The chorus and orchestra of the Opera House Halle were directed by Steffen Leibner with assistants stationed at various key points in the large courtyard to keep the scattered forces together.

Next year's festival, which will take place between June 2-12, 2005, will share the theme of "Handel and his Biblical Characters" with the scholarly conference. The featured opera will be *Rodelinda*, performed from the new HHA edition by Andrew Jones. Oratorios to be heard will include *Messiah*, *La Resurrezione*, *Il Trionfo del Tempo e del Disinganno*, *Athalia*, and *Jephtha*, and there will be concerts of various sorts including a reconstruction of one from the 1883 Crystal Palace Handel Festival and the annual concluding concert with fireworks. The finalized program will be available on the festival website (www.haendelfestspiele.halle.de) from the beginning of December and tickets will go on sale shortly thereafter. Again, prospective attendees should plan ahead and order tickets early.

My last memory of this year's festival is also one of my fondest. After the "Spettacolo Barocco" ended around 11:30 p.m. a good portion of the audience walked back to the Market Square down a street lined with sidewalk cafés of various sorts. Each one of those cafés was filled with people enjoying an early summer Friday evening. In the stretches where there were no cafés there were young people leaning against walls and sitting on stoops, drinking beers and enjoying hanging out with their friends. It could have been a scene from Berlin or Salzburg, and it made me hope that more members of the AHS would take the opportunity to visit this festival and enjoy the hospitality of a city which not that long ago was largely inaccessible to Westerners.

Graydon Beeks

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.

artists who should be given the opportunity to tour within the state if anyone else has the money to pay for it.

Appeals to private funding in an effort to make up for the lack of government support have taken as many forms in Europe as they have in the United States. Corporate sponsorship has generally been generous, and one gets used to seeing, for example, the official automobile of this or that festival. Support groups have been successful in many locales. The Göttinger Händel-Gesellschaft exists primarily to support the Handel Festival in Göttingen, and the Friends of the London Handel Festival provide the same service across the Channel. Most museums, including the Händel Haus in Halle in the Handel House Museum in London have established groups of Friends. In Halle the situation is a bit more complicated because the Georg-Friedrich-Händel-Gesellschaft does not exist to provide a group of Friends for the Handel Festival in that city. The Gesellschaft is concerned primarily with furthering the completion of the Hallische Händel-Ausgabe, assisting with the organization of the annual Scholarly Conference, and publishing the *Händel-Jahrbuch*. The Handel Festival is heavily supported by the City of Halle, the Land of Sachsen-Anhalt, and corporate sponsors, but is only just now considering forming a group of Friends to encourage individual sponsorship as well.

This brings us back to The American Handel Society, an organization that is younger than any I have mentioned so far and one that is still in the process of defining the scope and nature of its activities. For a number of years we were fortunate to be affiliated with the Maryland Handel Festival which was heavily supported by the University of Maryland at College Park. During those years the AHS organized the Scholarly Conference held under the aegis of the Festival and sponsored the annual Howard Serwer Lecture.

After the Maryland Handel Festival had run its course, the AHS was very fortunate to be invited by the University of Iowa to organize a conference within the context of a series of performances and workshops held at the University and in the town of Iowa City. This was the very success "Handel in Iowa" Festival of 2003. Next year the AHS will sponsor a conference and organize a festival without an institutional host, something done successful this past spring by the Society for Seventeenth-Century Music. Under the leadership of Board Member Marty Ronish "Handel in Santa Fe" will coordinate with several concert-giving organizations to produce a festival and conference with some basic differences from those of past years.

At its next meeting in November the AHS Board will discuss the future of the society and its activities. Should we continue to schedule a big event every two years? Should we establish an

American Handel Festival with its own organization of Friends? Should such a festival have a fixed location or it could be peripatetic? Should we follow the pattern established by a number of our fellow single-composer societies and look for a series of academic institutions to host AHS conferences in different venues?

At this point I am asking for input rather than income. What do you, the members of the society, think we should be doing? What sorts of activities would appeal to you? What sorts of events would best serve our goal to disseminate the music of Handel? Any and all members of the Board would be happy to hear your thoughts on this or any other subject. Please remember that this is your society.

Of course, the AHS would be happy to receive additional monetary support toward the general activities of the society, toward the increase of our endowment, or toward the expenses of "Handel in Santa Fe." Remember, creative giving can be immensely satisfying to both the donor and the recipient. One retired gentleman from Hamburg recently underwrote the publication costs of the revised HHA edition of *Serse* because, he said, it was his favorite Handel opera. Can you think of something Handelian you would like to support?

Graydon Beeks

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.

A NEW HANDEL DISSERTATION

Chrissochoidis, Ilias. "Early Reception of Handel's Oratorios, 1732-1784: Narrative - Studies - Documents." Ph.D. dissertation, Stanford University, 2004. 3 vols. 1626 pp.

This is the first detailed study of the early reception of Handel's Oratorios in Britain. Structured around theatrical seasons, the Narrative probes the oratorio's career in London from the premiere of *Esther* to the Handel Commemoration Festival. Exceptional moments during this period become the subject of individual studies, which culminate in a comprehensive account of factors that contributed to the genre's mutation from theatrical entertainment to national heritage. The 870-page collection of sources significantly expands the documentary coverage of Handel in Georgian Britain.

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/>

Free admission - Donations gratefully accepted
info@carolinabaroque.org
<http://www.carolinabaroque.org>

Music for a Royal Occasion

Handel: Water Music

Johan Helmich Roman: Drottningholmsmusiquen

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

Grimaldo: Kobie van Rensburg

Eduige: Stephanie Blythe

Unlfo: 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>

HANDEL IN OXFORD

1-3 October 2004

<http://www.the-sixteen.org.uk>

Heroes and Heroines

- Music from *Solomon*, *Alcina*, *Ariodante* and *Hercules*

Sarah Connolly, mezzo-soprano

The Symphony of Harmony and Invention

Conductor: Harry Christophers

1 October 2004, 8 pm

University Church of St. Mary, Oxford

HANDEL AT AMS/SMT 2004

The joint national conferences of the American Musicological Society and the Society for Music theory will be held in Seattle this November. According to the August 2004 AMS Newsletter, 577 paper proposals were submitted for 144 openings. Three of the 144 presenters are Handel scholars: Ellen Rosand (AHS Board member), Minji Kim (2002 Knapp Award recipient) and Suzanne Aspden (a presenter at *Handel in Iowa*). Congratulations!

Also, during the conference, the AHS Board will hold a luncheon meeting.

For more details, log onto www.ams-net.org/seattle.

Dixit Dominus

Nisi Dominus

Sileti venti

Gillian Keith, soprano

The Symphony of Harmony and Invention

Conductor: Harry Christophers

2 October 2004, 8 pm

University Church of St. Mary, Oxford

A pre-performance talk by BBC Radio 3 broadcaster and baroque music expert Simon Heighes. Free to concert ticket purchasers.

7.15 pm at University Church

Trouser roles in Handelian opera

- A masterclass with Sarah Connolly and director Aidan Lang working with specially invited students.

2 October 2004, 10.30 am

Magdalen College Auditorium, Oxford

Jonathan Keates: Handel in Italy

- Writer and critic Jonathan Keates, author of *Handel, The Man And His Music* on new research into Handel's time in Italy and its effect on his life and music.

2 October 2004, 4 pm

Magdalen College Auditorium, Oxford

Handel and his contemporaries'

- Chamber music performed by players from *The Symphony of Harmony and Invention* under the direction of leader Walter Reiter, with soloists Julie Cooper (soprano) and Christine Garratt (flute). Works by Handel, Bach, Daniel Purcell, Biber and Geminiani.

3 October 2004, 11 am

Magdalen College Auditorium, Oxford

Memories of Handel:

- An exhibition of words, portraits and instruments drawn from Oxford's Handel collections

29 September 2004 - 7 January 2005

The Bate Collection of Musical Instruments, Faculty of Music, St Aldate's, Oxford

<http://www.ashmol.ox.ac.uk/BCMIPage.html>

Opening hours October 1st, 2.00-5.00pm, October 2nd and 3rd, 10.00am-12.00 noon.

THE AMERICAN HANDEL SOCIETY 2005 CONFERENCE

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 on intrinsic merit.

Applicants should submit a proposal of not more than 500 words to: AHS Program Committee, 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.

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@gibson.free-online.co.uk).

NEWSLETTER of The American Handel Society

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

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___ Membership in the Georg-Friedrich-Händel-Gesellschaft: \$30; students \$13.							
___ Friends of the Handel Institute: £15/\$26; students £5/\$10.							

Those paying in dollars should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to THE AMERICAN HANDEL SOCIETY, School of Music, University of Maryland, College Park, MD 20742. Those paying in sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to the society at the above address. Those wishing to pay in € should remit to Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, D-06108 Halle (Saale), Germany, and indicate that the payment is for the account for the AHS.

The American Handel Society

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