

NEWSLETTER

of

The American Handel Society

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HOWARD SERWER MEMORIAL LECTURE

Private Patronage of Church Music in the Reign of George I

ABSTRACT

By Graydon Beeks, Pomona College

This lecture consists of a selective overview of the support for sacred music provided by individual patrons or groups of patrons during the reign of George I (1714-1727). For this purpose church music is defined as any music that could be performed in a liturgical context in the Church of England, even if performances supported by private patronage were sometimes given in other contexts. This repertoire included anthems and services accompanied by instruments other than the organ alone, even though these were generally composed for special dynastic and political events and were rarely performed as part of the ordinary liturgy. Most performances of such large-scale church music were related to charitable activities, such as the Festival of the Sons of the Clergy in London and the annual St. Cecilia's Day celebrations sponsored by musical societies in Salisbury, Oxford, Norwich, and the West Country cathedral cities. Some provincial music societies, however, such as the one at Wells, seem to have concentrated primarily on performances of secular music

In some cases the interest in sacred music demonstrated an antiquarian bent. Private performances in Oxford were heavily influenced by Henry Aldrich, Dean of Christ Church, who prepared English-texted versions of motets by Palestrina and Carissimi that were performed at weekly meetings by chaplains, singing-men, and choristers of Christ Church and interested students and laymen. Aldrich's students and successors seem to have continued this interest to one degree or another. In London interest in older sacred music was fostered by the Academy of Vocal Music (from 1731 the Academy of Antient Music) founded in 1726, although some new music a deliberately archaic style was written for the institution in the early years by Johann Christoph Pepusch and Maurice Greene.



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

REPORT FROM HALLE 2005

This year's Händel-Festspiele in Halle took place from June 2-12, 2005. The festival theme, "Biblishe Gestalten bei Händel" ("Handel's Biblical Characterizations"), was reflected in the larger-than-usual number of oratorio performances and also in the papers presented at the scholarly conference.¹ Because 2005 marked the 50th anniversary of the founding of the Georg-Friedrich-Händel-Gesellschaft and the Hallische Händel-Ausgabe, there was a special exhibition in the Händel-Haus and special greetings from distinguished guests at the annual membership meeting of the Gesellschaft on Saturday morning. A further special exhibition in the opera house celebrated 350 years of opera in Halle.

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/>

SANTE FE CONFERENCE ABSTRACTS II

Performance and Context

Staging the Serenata: Handel's *Aci, Galatea e Polifemo* at Naples (1708)

Marie-Louise Catsalis, North Carolina Central University

The advertisement for the 1732 performance of *Aci and Galatea*, Handel's third reworking of the Ovidian myth, announced that "... there will be no Action on the Stage, but the Scene will represent, in a Picturesque Manner, a rural Prospect, with Rocks, Groves, Fountains and Grottos; amongst which there will be disposed a Chorus of Nymphs and Shepherds, Habits, and every other Decoration suited to the Subject." All this is in keeping with today's view of the serenata as an unstaged vocal performance enhanced by costumes and backdrops. An example of this style of presentation is Handel's *Il trionfo del Tempo e del Disinganno*, performed in Rome in 1707. The notion is substantiated by Charles Burney's comment that "[C]antatas of considerable length... were performed, like oratorios, without change of scene or action" (1789). It is true that Rome had for decades mounted opulent outdoor serenatas with political subtexts. It is also true that these performances were not acted, most likely because of papal disapproval or even prohibition of acting.

The popularity of Handel's *Aci and Galatea* has meant that a vast variety of presentation styles has been witnessed over the years. Those familiar with the performance practice described above might think that theatrically staged versions of the serenata should be considered mere adaptations made in order to heighten the work's modern appeal. Thus Stanley Sadie, speaking of Handel's second version of the myth performed in 1718 at Cannons for the soon-to-be Duke of Chandos, states that "...whether or not it was originally fully staged, given in some kind of stylized semi-dramatic form or simply performed as a concert work is uncertain" (*Grove Dictionary of Opera*). The jury is out.

However, more information can be gleaned from the circumstances of serenata performance at the time of Handel's first version of the myth, *Aci, Galatea e Polifemo*, from the particular perspective of diverging urban traditions. The work was composed for the wedding of Duke d'Alvito in the summer of 1708, in Naples. There, the serenata had a different history compared to its Roman version: one that was more connected to friends' and family celebrations than to overt political display. The Mergellina on the Bay of Naples had flourished as a venue for celebratory performance since at least the beginning of the previous century. The long-term use of the Mergellina for theatre renders the staging of the serenata all the more likely.

In 1706 Alessandro Scarlatti, whose influence upon Handel is well known, composed a handful of dramatic serenatas for Rome. Conversely, there are three extant political serenatas composed by Scarlatti for performance at Naples between the years 1711 and 1716.

This paper will discuss the history of serenata performance in Rome and Naples, the seminal position of Alessandro Scarlatti in the cross-germination between Rome and Naples, and the ramifications for Handel's serenata *Aci, Galatea e Polifemo* of 1708.

Messiah and Modernity: Images of Handel in the Festival of Britain, 1951

Jonathan Tyack, Royal Holloway, University of London

In the immediate aftermath of the Second World War British society was in crisis. A profound lack of confidence characterized a nation which, despite its wartime success, faced the task of reconstruction badly bruised. Though victorious, Britain was not in a position to perpetuate the things for which it had fought. Empire in particular was fast being consigned to the realms of nostalgia. Yet at the same time progress – the motor behind Britain's nineteenth century pre-eminence – dictated that the modern world be constructively engaged. Society was split between the twin impulses to dwell on the past, and to embrace the future. This confused, Janus-faced attitude was embodied in the Festival of Britain, 1951, a celebration of British identity and an official assertion of post-war resurgence. Handel's music was prominent in the Festival, and was part of the cultural framework in which this polarity between past and future was worked out. This paper explores the roles played by Handel's *Messiah*, focusing on particular events at which the work was performed. Though it has been widely perceived as a work central to British notions of national identity, *Messiah* emerges in this context as a vehicle for diverse ideologies.

Of the countless performances held in the summer of 1951 across Britain, this paper highlights a pair of London concerts. One, involving a choir of upwards of 1,000 singers from Yorkshire, recalled Victorian choral practice. The other, which embraced scholarly advances, aspired to realise Handel's own intentions. Superficially the former may seem to us traditional and the latter progressive. However, these performances may be read as marking a turning-point in the history of *Messiah* performance in Britain. From around this date Handel was increasingly assessed in terms of autonomous musical value, at the expense of social integration. The cost of this progress was to open a fissure in the hegemonic tradition of *Messiah* performance. This paper will advocate a non-judgmental approach to the questions of performance practice thus raised. Instead it will seek to understand musical events of the past as documents of social history. Drawing on the evidence of the concerts' planning, contemporary program notes and reviews, a number of distinct voices are heard articulating their ideas about Handel's role in British culture. Such a bottom-up viewpoint affords a revealing picture of both social structure and Handel reception in the mid-twentieth century.

Handel's Pastoral Mode and the English Landscape Revolution.

Paul Willen, FAIA, Yorktown Heights, New York

Architecture is frozen music. — A Popular saying

As an architect and a lifelong Handelian, I have often been struck by the deep affinity between Handel's pastoral music and the soft and mellifluous "natural" gardens that were so boldly introduced into the English landscape in the early 18th century. With its passionate and lilting evocation of a distant arcadia, Handel's quiet arias felt like the perfect "accompaniment" to the new landscapes, incorporating the hills, woodlands and meandering streams of the English countryside – and repudiating the rigid geometry that had dominated garden design since antiquity.

Support of church music by individual donors included the provision of organs for parish churches, the payment of the organist's salary, and on occasion the hiring of musicians as part of the household staff. William Croft's patron Sir John Dolben of Finedon, Northants, and Handel's patron James Brydges, Earl of Carnarvon and from April 1719 First Duke of Chandos did all three, although Brydges did so on a much larger scale. He also commissioned anthems and service music from Handel, Pepusch, Nicola Francesco Haym, and Johann Ernst Galliard.

Finally, private patronage of church music could focus on the support of a single composer and include the underwriting of performance and publication of that composer's music. This was the case with Dolben and Croft, and the Hoadley family and Maurice Greene. Sometimes such patronage had political overtones (e.g. Dolben was a staunch Tory while the Hoadleys were influential Whigs). Occasionally private patronage interacted with institutional patronage, and this lecture concludes with a brief discussion of the competition between Croft, Greene, and Handel for royal preferment in the 1720s centering on the Chapel Royal.

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

As always there were more events that one person could attend, so my report will necessarily be selective. Other AHS members may wish to report on events I missed. The festival opened on Thursday evening in the now-accepted manner with a Festakt and Festkonzert. During the former the Handel Prize of the City of Halle was presented to the late Stanley Sadie and accepted on his behalf by his son Graham. The Festkonzert consisted of excerpts from *Saul*, generally well performed by soloists Kirsten Blase, soprano, Max Emanuel Cencic, alto, and Otto Katzameier, bass, with the Chamber Choir of Europe and the Händelfestspielorchester under the direction of Michael Hofstetter. The question of whether such collections of excerpts make a satisfactory concert was again begged the following afternoon when Roberta Invenizzi, soprano, Sonia Prina, alto, and Cyril Auvity, tenor performed excerpts from *Partenope* in the Dom with La Cappella della Pietà dei Turchini under the direction of Antonio Florio. The women sang stunningly if a bit generically, while opinions were strongly divided about the tenor.

I am happy to pass along glowing reports about the Friday evening performance of *Messiah* by The Sixteen and The Symphony of Harmony and Invention conducted by Harry Christophers. The response to the new production of *Rodelinda* in the opera house, which I attended, was more mixed. On the musical side matters went reasonably well, although the Händelfestspieleorchester, again under the direction of Michael Hofstetter, had more intonation problems than is often the case. Romelia Lichtenstein sang well in the title role but her acting, which is usually outstanding, too often resorted to clichés. Kai Wessel as Bertarido seldom cut a sufficiently heroic figure onstage and often seemed to be short of voice; however, he rallied to produce some splendidly fiery singing in the third act. The other roles were adequately sung. Unfortunately, stage director Peer Boysen seemed to be interested in dramatizing an opera libretto that Handel did not set. His story had a great deal to do with dishonor and duplicity among the members of the ruling classes and very little if anything to do with the love between Rodelinda and Bertarido. It also included a number of speeches by their son, Flavio, lamenting his upbringing. In Handel's libretto Flavio is a small child who does not speak, and many of us thought that the composer had hit upon a very good idea. The performing materials were derived from the recent HHA volume edited by Andrew Jones.

The membership meeting of the G.F. Handel-Gesellschaft on Saturday morning was preceded by a well-organized and lucidly presented festival lecture on the topic "Handel and Bach in Historical Perspective" given by Christoph Wolff, Professor of Music at Harvard University. Many festival goers will have followed the meeting with the

first of three performances of *Amadigi* – a work too seldom heard – given at the Goethe Theater in Bad Lauchstädt in a sensible if not startlingly original production directed by Rüdiger Pape. The singing and acting were mostly of a high quality, notably that by soprano Sharon Rostorf-Zamir as Melissa and mezzo soprano Maria Riccarda Wesseling as Amadigi. The Lauten Compagny Berlin, under their director Wolfgang Katschner, once again attempted to crowd too many plucked string instruments (including harp) and too few bowed ones into the tiny pit, and their aggressive style of attack was not softened by the acoustics of the room.

The Sunday morning festival service in the Dom was distinguished by very good performances of Handel's Cannons Anthem "O Sing unto the Lord" and works by Halle composers David Pohle (1624-1695) and Johann Beer (1655-1700), whose anniversary was also celebrated with a special concert and exhibition in the Händel-Haus that afternoon. The scholarly conference, which took place Monday through Wednesday mornings, was even more interdisciplinary than usual, with papers by biblical scholars and art historians interspersed among those by music historians. The latter included included AHS members John Roberts, Ken Nott, Donald Burrows, Annette Landgraf, Ruth Smith, Terence Best and myself. All the papers will be published in the 2006 *Händel-Jahrbuch*.

The music of Giacomo Carissimi was also featured at this year's festival, although the effectiveness of Monday evening's performance of his masterpiece *Historia di Jephth* in the Marktkirche was undercut by the uneven singing of the trebles from the Stadtsingechor zu Halle. By contrast Wednesday evening's performances in the same venue of the oratorios *Jonas* and *Judicium extremum*, coupled with the concerted psalm *Dixit Dominus* and an eight-voice *Magnificat*, were superb. The performers were the Lauten Compagny Berlin and its affiliated chorus Capella Angelica from which the excellent soloists were drawn. The conductor was Wolfgang Katschner.

Thursday evening featured a recreation of the June 20, 1883 concert from the Crystal Palace Handel Festival. It was interesting to hear this collection of sacred and secular favorites, generally well performed by the Mitteldeutscher Rundfunk Choir and Orchestra under the direction of Howard Arman, with excellent soloists Mojca Erdmann, soprano, Ulrike Schneider, alto, Benjamin Hulett, tenor, and Klaus Mertens, bass. It might have been more interesting to have heard them performed with larger forces and appropriate nineteenth-century orchestrations.

For many the highlight of the festival was Friday night's performance of *Athaliah* in the Marktkirche by La Stagione Frankfurt and the Deutscher Kammerchor under the direction of Michael Schneider, who projected an unerring sense of the dramatic flow of this consistently impressive

work. Tempos were well chosen, diction and phrasing were clear, and Handel's intentions were respected. Elisabeth Scholl as Athalia was excellent if a bit soft-edged. Martina Rüping as Josebeth was also outstanding, and her duet with the young boy treble from the famed Thomanerchor in Leipzig who sang Joas was memorable. Markus Schäfer as Mathan and Peter Harvey as Abner were also fine, but Yosemeh Adjei as Joad gave the impression of being overwhelmed by the English text. The chorus and orchestra were outstanding. The performers used prepublication materials from the HHA volume currently being edited by Stephan Blaut.

Saturday night's performance of *Jephtha* in the Dom was less successful. The greatness of the work came through owing largely to the new Händelfestspielchor des Händel-Hauses Halle, which sang splendidly and with commitment. Unfortunately the soloists who were drawn from it were too often undone by the English text and a tendency to force their tone and sing below the pitch. Most successful was tenor Marcus Ullmann in the title role, while Alexander Schneider exhibited a certain flair as Hamor. The Händelfestspielorchester again played well but was plagued with intonation lapses. The young Scottish conductor Christian Curnyn seemed full of musical ideas, not all of which were successful.

The City and University church service in the Martkirche on Sunday morning presented excerpts from *Jephtha* coupled with the reading of the story of Jephtha from the Book of Judges and a related sermon. The musical performances by soprano Antje Gebhardt, bass Dirk Schmidt, the Choir of the Evangelische Hochschule für Kirchenmusik Halle, and the Hallesches Consort under the direction of Wolfgang Kupke were thoughtful and well-prepared.

The closing concert was appropriately festive, although many of the speeds chosen by conductor Uwe Grodd might be termed stately. Various arias and instrumental pieces were followed by excerpts from *Joshua* and, of course, the *Music for the Royal Fireworks* accompanied by fireworks that were up to the high standards set by previous festivals. This performance marked the departure of soprano Martina Rüping from the Halle Opera House company, although it is to be hoped that she will return to grace future festivals as a guest.

Next year's festival with its theme of "Handel's Classicism" will take place from June 8-18, 2006. Ticket sales will begin in December 2005. Intrepid AHS members might think of combining the Halle Festival with that in Göttingen, which will take place from May 28 to June 7, 2006.

Graydon Beeks

¹ Editor's note: Papers were presented by AHS members Graydon Beeks, John Roberts and Kenneth Nott.

Winton Dean has described Handel as “the supreme nature-poet”, and his *L'Allegro, il Penseroso ed il Moderato* as “the profoundest evocation in music of the English countryside.” The goal of the proposed paper is to explore the period 1710-1720 in England with respect to Handel’s pastoral music and the revolutionary new approach to nature, their common origins and outlook.

The first discovery of my research was a striking coincidence in the chronology of events. The key date in the landscape revolution was 1710, when Joseph Addison issued a call in *The Spectator* for the rejection of the rigid garden styles then prevalent, which he equated with absolutism, and in favor of a new natural landscape which he equated with the free society of England.

The year 1710 was also of high musical significance. It is the year of Handel’s first visit to England where, as we all know, he would soon take up residence, staying for the rest of his life and merging his extraordinary talents with the cultural life of London, that most vibrant of cities, with its great wealth, ambition and freedom, ushering in a golden age.

Handel had just finished a four-year visit to Italy, much of it spent in Rome, where he participated in the Arcadian Academy, founded in 1690, whose major goal was the revival of the pastoral tradition. This experience played a major role in shaping the musical ideas that Handel was to bring to England.

The new pastoral music (in which Alesandro Scarlatti played a major role) was characterized by a simplicity, directness and serenity that also characterized the new English landscape garden – expressed by the lilting melodies in triple time with soft undulating backgrounds and text paintings so often used in Handel’s music. One of Handel’s first operas in London, following the great success of *Rinaldo* (1711), was *Il Pastor Fido*. While not one of Handel’s stronger operas, it demonstrated his mastery of the pastoral mode.

The landscape movement, like Handel’s career, developed rapidly in the next decade. One personality played a major role in *both* fields, thus encompassing this paper’s thesis in a single person: Richard Boyle, the Earl of Burlington, whose great new palatial home in London, Burlington House, was to become the meeting place of London’s cultural leaders — among them Alexander Pope, John Gay, John Arbuthnot, Johnathan Swift, and Addison. According to contemporary accounts, Handel was a part of this circle, and was in fact a resident at Burlington House from 1713 to 1716.

As an architect Burlington introduced the Palladian villa into England. Assisted by William Kent, he designed one of the first of these villas, along with its new gardens, at Chiswick. In its simplicity and modesty, the Palladian style complimented the new natural landscape. Kent himself went on to design many of the naturalistic gardens at England’s largest estates, often demolishing older gardens to do so. Kent was also a frequent resident at Burlington House throughout this period.

Through Burlington and others we can see the complex interaction among the people and institutions in music, literature, architecture and the landscape revolution. For example, Alexander Pope, who was a major force in the landscape movement, designed his own natural garden estate at Twickenham, and also contributed to the libretto of several Handel operas (along with John Gay).

Burlington sponsored weekly concerts at his house, usually featuring Handel, who dedicated two operas to his host. When the Royal Academy of Music, Handel’s vehicle for more than a decade, was founded in 1719 Burlington was a major subscriber.

He was also involved in Handel’s trips to the continent to round up the best talents for the Academy, and continued throughout his life to be involved in London’s musical activities. Curiously, Burlington’s architectural biographies make virtually no mention of his role in music, while most musical histories take only passing account of his major significance in architectural and landscape history. This paper will finally bring these two strands together.

The final portion of the paper will be an attempt to show how the new landscapes and the music work together. By taking an example from Handel’s most explicitly pastoral opera, *Il Pastor Fido* (1712), and seeing it in tandem with a typical example of the new landscapes, we can identify the common themes of deep contemplation, a sensuous melancholy, and a yearning for lost times, in a serene and orderly universe, that produced a sound and an image of extraordinary beauty.

Handel and Oratorio II

Roles played by ancient academicians, advanced Augustans, and practical producers in the infrequent importation & rare revival of Roman oratorios in 18th-century England

Lowell Lindgren, Massachusetts Institute of Technology

Oratorio became a publicly performed genre in England in 1732, when Handel’s *Esther* was revived by three different groups. Handel, an advanced Augustan and a practical producer, composed twenty more oratorios during the next twenty-five years. His only Roman “competitor” during this time-span was “ancient” Carissimi, whose *Jephte* and *Judicium Salomonis* were performed repeatedly by the Academy of Ancient Music. Since Handel’s oratorios typically combine his newly-composed music with works previously composed by himself, by “ancient” and by pre-Classic composers, the London success of Roman works by two “ancients,” Carissimi and Stradella, will be viewed through a Handelian lens.

The scores of thirty-seven oratorios that originated (or, in two cases, were revived) in Rome were assuredly transported to 18th-century England. Fourteen of them were in a box of cardinal Ottoboni’s scores, which were purchased in Rome for Charles Jennens, Handel’s librettist for *Messiah*. Only seven of these oratorios were revived in 18th-century London; the most notable were the two by Carissimi, Handel’s *Trionfo*, which was revived twice in distinctly different versions, and three oratorios by Jommelli, each of which was revived “for one night only” during the decade following Handel’s death.

The rare revival of Roman oratorios in 18th-century England is undoubtedly related to Londoners focus upon Italian opera and the many English theatrical traditions, in comparison with which oratorios performed in Italian were little more than incidental events.

Why does Jephtha misunderstand his own vow?

Ruth Smith, University of Cambridge

Jephtha’s vow is crucial to the whole oratorio because it is the mainspring of the action that brings all the individuals to the brink of tragedy, and because it links the national action to the domestic one. Since Morell’s careful phrasing of the vow allows for an alternative to human sacrifice, why does Jephtha insist on interpreting it as leading to inevitably to his daughter’s death, and since he does, why did he make such a vow in the first place? Handel was not employing an inept librettist, there are cogent dramatic and theological reasons for the vow and its working out – including an important New Testament text which has been overlooked in writing on the oratorio – and the oratorio is more coherent than has previously been thought.

FROM THE PRESIDENT'S DESK (AUGUST 2005)

It gives me great pleasure to announce that the next American Handel Society Conference will take place at Princeton University on April 19-22, 2007. AHS Board Member Wendy Heller, Associate Professor of Music at Princeton, will be in charge of local arrangements and she and her colleagues are planning a lively combination of music, scholarship, and fellowship. Details will be printed in future issues of the *Newsletter* and made available on the website (www.americanhandelsociety.org).

Princeton is a wonderful place for a conference and also a place with strong connections to Handel. AHS founding member J. Merrill Knapp spent most of his career there as Professor of Music and Conductor of the Princeton Glee Club. Through his efforts the Princeton University Library acquired the James S. Hall Collection of George Frideric Handel in 1974. The Hall Collection contains manuscript and printed copies of Handel's works, wordbooks, and Handelianana. The library has scheduled a special exhibition of material from the Hall Collection to coincide with the AHS Conference. I urge you to circle these dates on your 2007 calendar (if you have one already) and plan to attend.

Those of you with only a 2005 calendar in hand may want to note that the next conference sponsored by The Handel Institute will take place on November 26 and 27 in London. The topic of the conference will be "Performing Handel – Then and Now," and a group of distinguished speakers has been assembled including several members of the AHS. Paper sessions will be held in The Foundling Museum at Brunswick Square. Details will be available in the autumn issue of *The Handel Institute Newsletter*. Coinciding with the conference the English National Opera will be reviving Nicholas Hytner's production of *Xerxes* with mezzo-soprano Katerina Karnéus in the title role.

Graydon Beeks

ELLEN HARRIS AWARDED WESTRUP PRIZE

Ellen Harris' "Handel the Investor" (*Music & Letters*, November 2004, pp. 521-75) was awarded the 2004 Westrup Prize as "the most distinguished contribution to the journal in 2004." Congratulations!

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.

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