

NEWSLETTER

of

The American Handel Society

Volume XIV, Number 3

December 1999

MHF 2000

The 2000 Maryland Handel Festival & Conference will take place April 29-May 7, 2000 at the University of Maryland, College Park. Handel's oratorio *Susanna* will be presented as a staged production by the Maryland Opera Studio on April 29, May 2 and 4, while *Solomon* will be performed by the University of Maryland Chorus and Smithsonian Concerto Grosso on May 7. As always, the American Handel Society and Maryland Handel Festival will collaborate on a scholarly conference, which this year brings together internationally renowned scholars from Canada, England, Germany, and the United States. Special events include the American Handel Society Lecture, to be presented on May 6 by Ruth Smith, and the pre-concert lecture on Sunday May 7, to be given by Terence Best, chief editor of the *Hallische Händel-Ausgabe*. Once again the conference and lodgings will be located at the Inn and Conference Center, University of Maryland University College, where the American Handel Society dinner will also take place. A schedule of events and directions to the Inn follow. Please don't forget to reserve your place(s) at the Society Dinner.

2000 MARYLAND HANDEL FESTIVAL & CONFERENCE

April 29-May 7, 2000

University of Maryland, College Park

Paul Traver, Artistic Director

Richard G. King, Associate Director

Jesse Parker, General Manager

Concerts I-III

Saturday April 29, Tuesday May 2, Thursday May 4,
7:30 PM

Susanna

An oratorio by Mr. Handel presented as a staged opera in collaboration with the Maryland Opera Studio.

Melanie Smith: Susanna, Ji-Young Park: Attendant
Yvette Smith: Joachim, Jennifer Royall: Daniel
Bryce Westervelt: First Elder, Robert Tudor: Second
Elder, William Heim: Chelsias, with the Chamber
Singers of the University of Maryland Chorus
Members of the University of Maryland Symphony
Orchestra, Paul Traver, conductor, Leon Major,
director.

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HANDEL: GREAT AMONG THE NATIONS

London, the city of Handel's maturity, hosted a multi-national assembly of Handel scholars and performers at King's College for the 1999 Handel Institute Conference. Held November 20-21, under the banner "Great Among the Nations," the Institute brought together scholars and performers, many of whom are well known and respected for their knowledge about and experience with Handel's life and works. The offerings included a wide-ranging series of papers and demonstrations concerning Handel's facility at coordination, synthesis, and personalization of various eighteenth-century national styles of musical expression.

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HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelian. If possible, please include an address and telephone number where readers may obtain details. Much of the information listed below has been taken from the web site "Hear Handel," to the organizers of which the Newsletter is much indebted.

23RD LONDON HANDEL FESTIVAL. April 3 - 28, 2000. **Ottone** (April 3-6), The Royal College of Music Britten Theatre, Prince Consort Road, Kensington; **Silla** (April 11), The Concert Hall, Royal College of Music, Kensington; **Brandenburg Concerti 4, 5 and 6** (April 18), St George's Church, Hanover Square; **St Matthew Passion** by Bach (April 21), St George's Church Hanover Square; **Deborah** (April 27), St George's Church, Hanover Square; **Utrecht Te Deum, The Secular Masque** by Boyce, with works by Purcell and Blow (April 28), St George's Chapel, Windsor. Details from Catherine Hodgson, Administrator, London Handel Festival. 265 Croxted Road, London SE21 8NN Tel and Fax (020) 8761 3311.

MARYLAND HANDEL FESTIVAL. April 29-May 7, 2000. Works to be performed are **Susanna** (staged) and **Solomon**. Performers include Sherri Karam, Grace Gori, Lorie Gratis, Charles Reid, David Brundage, Kenneth Slowik, University of Maryland Chorus, University of Maryland Symphony Orchestra, Smithsonian Concerto Grosso; Paul Traver, conductor. For more information or to purchase tickets call (301) 405-5568 or write to the Maryland Handel Festival Box Office, Room 2140, School of Music, University of Maryland, College Park, MD 20742

49TH HÄNDEL-FESTSPIELE, HALLE, GERMANY. June 2 - 11, 2000. Works to be performed include **Radamisto**, **Israel in Egypt**, **Alcina**, and **Agrippina**, by many of the world's foremost artists. For information call the Händel-Festspiele offices at 0345-500 90 222, or fax at 0345-500 90 416.

HÄNDEL-FESTSPIELE, GÖTTINGEN, GERMANY. June 8 - 12, 2000. Works to be performed include **Rodelinda**, Concerto Köln, Nicholas McGegan, conductor; **Messiah**, Orchestra and Choir of the Age of Enlightenment, Nicholas McGegan, conductor; **Israel in Egypt**, Akademie für Alte Musik, Marcus Creed, conductor. Also Chamber and Orchestral concerts. For information, write Göttinger Händel-Gesellschaft e.V., Hainholzweg 3-5, D-37805, Göttingen.

Giulio Cesare. March 18, 21, 24, 30, April 8, 2000. The Victorian Arts Centre, Melbourne, Australia. The State Orchestra of Victoria. Cesare: Graham Pushee; Cleopatra: Yvonne Kenny; Tolomeo: Christopher Josey; Sesto: Fiona Janes; Cornelia: Kerry Elizabeth Brown; Achilla: Stephen Bennett; Curio: John Brunato. Graham Abbott, conductor; Francisco Negrin, director.

Orlando (Sung in Swedish). March 25, 27, April 1, 4, 7, 28, May 1, 3, 8, 12, 22, 24, 26, 30, June 8. The Royal Opera House, Stockholm, Sweden. Royal Swedish Opera. Orlando: Anna Larsson/Michael Bellini; Angelica: Christina Högman/Lena Nordin; Medoro: Paula Hoffman; Dorinda: Lena Hoel/Miah Persson; Zoroastro: Björn Blomqvist/Tord Wallström. Raymond Leppard and B. Tommy Andersson, conductors; Ann-Margret Pettersson, director; Lars-Åke, sets and costumes.

Zadok the Priest; Eternal Source of Light. March 28. Teatro Musicale di Ferrara, Italy. The Sixteen, Harry Christophers, conductor.

Israel In Egypt. March 31. St John's, Smith Square, London, UK. The London Baroque Sinfonia and Whitehall Choir. Richard Pearce, conductor.

Tolomeo. March 31. Eindhoven, Holland. Guy Coolen, producer. A Muziektheater Transparant production, produced by Lindy Hume.

Hercules. April 6. Paleis voor Schone Kunsten, Brussels, Belgium. Hercules: Gidon Saks; Dejanira: Anne Sofie von Otter; Iole: Lynne Dawson; Hyllus: Richard Croft; Lichas: David Daniels. Les musiciens du Louvre, Grenoble; Marc Minkowski, conductor. Also April 8 at the Concertgebouw, Amsterdam, April 10 in Vienna, April 12 in Grenoble, France, April 15 at the Théâtre Municipal de Poissy, Poissy, France, and April 20 at the Opéra National De Lyon, Lyon.

Silla. April 11. Royal College of Music Concert Hall, London. Denys Darlow, conductor.

Theodora. April 13. Eglise Notre Dame des Tables, Montpellier, France. Theodora: Véronique Dietschy; Didymus: Martin Oro; Irène: Sylvie Althaparro; Septimius: Joseph Cornwell; Valens: Thomas Thomaschke. Alain Zaepffel, conductor.

Belshazzar. April 14. Dresden. The Sächsische Staatsoper. Nitocris: Pamela Coburn; Cyrus: Iris Vermillion; Daniel: Axel Köhler; Belshazzar: Tom Martinsen; Gobrias: Rainer Büsching. Jörg-Peter Weigle, conductor; Harry Kupfer, producer.

The Ways of Zion Do Mourn. April 16. Bonython Hall, Adelaide, South Australia. Plus Schütz's Seven Last Words. Adelaide Symphony Orchestra and Adelaide Chamber Singers, Graham Abbott, conductor.

Acis and Galatea (arr. Mozart). April 22. Freiburg, Germany.

Deborah. April 27. St George's Church, Hanover Square, London. Laurence Cummings, conductor.

Giulio Cesare. April 28, May 3, 6. Metropolitan Opera House, New York. Giulio Cesare: Jennifer Larmore; Cornelia: Stephanie Blythe; Sesto Pompeo: David Daniels; Cleopatra: Hei-Kyung Hong; Tolomeo: Brian Asawa. John Nelson, conductor; John Copley, director.

Utrecht Te Deum. April 28. St George's Chapel, Windsor Castle, London, UK. Plus works by Blow, Ourcell, Boyce.

Susanna. April 29, May 2, 4. Homer Ulrich Recital Hall, Tawes Fine Arts Building, University of Maryland, College Park, MD.

Solomon. May 7. Memorial Chapel, University of Maryland, College Park, MD.

Compiled by

Jarl Hulbert and Richard G. King

Saturday afternoon, Howard Serwer's paper provided a fitting introduction for the conference with a discussion of Handel's coordination of various national styles, expanding upon Manfred Bukofzer's treatment of the topic in *Music in the Baroque Era*. Konstanze Musketa and Annette Landgraf highlighted German musical traditions as exemplified in Handel's German works and his English oratorios. Colin Timms explored Steffani's influence upon Handel both at Hanover, and, via Keiser, at Hamburg, while Michael Talbot offered a fascinating account of the lives and works of women musicians at the Venetian Ospedale della piet . John Roberts closed the Saturday session with commentary on Handel's borrowings from the original musical settings of Italian librettos adapted for London.

Ten o'clock Sunday morning found us back at King's College, from whence we were transported to France. Graham Sadler traced various cross-references in the music of Handel and Rameau; Sarah McCleave offered ways to graphically picture the structure of dance music, using the sarabande as model; and Bruce Wood explored French influences (with recorded examples) upon John Blow (quite Handelian) and Handel (very Purcell-ish), and then played a series of Te Deum settings in which Purcell sounded like Blow who sounded like Handel. Graham Cummings analyzed Handel's multi-layered response to the text "Son confusa pastorella" in *Poro*; Eddy B nim dour ne looked at Handel's transformation of German and Italian musical borrowings into French style in his overtures; and Xavier Cervantes compared Handel's Italian vocal writing with that of Italian composers living then in England and asked why Handel was rarely targeted in the satirical literature that surrounded Italian opera in London. Graydon Beeks closed the conference with observations on Purcell's influence on Croft and, indirectly, Handel.

The conference provided much food for thought. One must not omit a "tipping of the hat" to the organizers of the gathering. The social amenities were done to a "tea" (as well as a little pressed grape), and there was a wonderful dinner, during which a few local musicians did their own "personalization of various musical styles." (You had to be there!)

A few random thoughts: it is exciting to see younger scholars trying their wings under the watchful eyes of those more experienced; it is wonderful to hear so much recorded music used to make a point (rather than the spoken word only); it is gratifying to hear so much "early" music done so well on these recordings; and it is invigorating to see people from many different countries coming together to share their knowledge, their experience, their enthusiasm for our subject, Handel and his music, which was, is, and always will be "great among the nations."

Paul Traver

THE BARBER OPERA

La libert  contenta

by Agostino Steffani

La libert  contenta (Hanover, 1693) is a comedy of manners that plumbs the depths of human emotion. Among its many highlights is a nocturnal garden scene in which the principals repeatedly mistake each other (and from which Handel was to borrow for *Ariodante*). Steffani's music, with its wonderful arias and breathtaking ensembles, is a seductive combination of Venetian and Parisian idioms and one of the pinnacles of late seventeenth-century *bel canto* style. If the libretto calls to mind that of *Cos  fan tutte*, the music displays an elegant refinement which, notwithstanding the difference in style, is no less reminiscent of Mozart.

La libert  contenta is to be staged at the Barber Institute of Fine Arts, University of Birmingham on 8, 10 and 12 November 2000. Recitative will be in English, everything else in Italian. The producer is Robin Tebbutt, the conductor Colin Timms. Booking opens on Monday 4 September. Tickets:  15 (full price),  10 (Friends, senior citizens, unwaged),  5 (students). Box Office Telephone: 44 (0) 121 414 7333.

The Barber Institute of Fine Arts is located at the University of Birmingham, Edgbaston, Birmingham, B15 2TT, United Kingdom.

NEWSLETTER

of The American Handel Society

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contributions, and suggestions
for future issues.

RECENT PUBLICATIONS

The following list, which is not intended to be comprehensive, includes items that have appeared since the last Bibliography, published in the August 1997 issue of this Newsletter. Festival reports and reviews are not included here.

Books and Dissertations

Aspekte der englisch-deutschen Musikgeschichte (Arolser Beiträge zur Musikforschung, Bd. 5). Ed. Friedhelm Brusniak and Annemarie Clostermann. Sinzig: Schewe, 1997.

Cheng, Chih-Liang. "The performance of Handel's solo violin sonatas: with a realization of the ornaments and an evaluation of the authenticity." D.M.A. diss., University of Maryland, College Park, 1997.

Court and conquest: Ottoman origins and the design for Handel's Tamerlano at the Glimmerglass Opera. Kent, Ohio: Kent State University Museum, 1998.

Crawford, Leneida Marie. "The performance of contrasting roles in selected works of G.F. Handel: Otho in *Agrippina*, Dejanira in *Hercules*, Daniel in *Belshazzar*." D.M.A. diss., University of Maryland, 1996.

Deadman, Alison Patricia. "'Augeletti che cantate': Handel, his woodwind players, and his London operas." Ph.D. diss., UCLA, 1998.

Etscheid, Ulrich. *Händels 'Rodelinda': Libretto, Komposition, Rezeption*. Kassel: Bärenreiter, 1998.

Ginger, John, ed. *Handel's trumpeter: The diary of John Grano* (Bucina: Historic Brass Society, no. 13). Stuyvesant, NY: Pendragon, 1998.

Beiträge zur Musik des Barock: Tanz, Oper, Oratorium. Bericht über die Symposien der Internationalen Händel-Akademie Karlsruhe 1994 bis 1997: Gunter Konemann zum 65. Geburtstag. Laaber: Laaber-Verlag, 1998.

Haendel, Semele. L'avant-scène opera 171 (May-June 1996). Paris: Avant-scène, 1996.

Lenton, Sarah. *Backstage at the opera*. London: Robson Books, 1998.

Lewin, Waldtraut and Miriam Margraf. *Georg Friedrich Händel: Biographie*. Berlin: Neues Leben, 1996.

Marx, Hans Joachim. *Händels Oratorien, Oden und Serenaten: ein Kompendium*. Göttingen: Vandenhoeck & Ruprecht, 1998.

Rowell, Thomas Lamar. "A performer's analysis of selected tenor recitatives and arias from oratorios by George Frideric Handel based upon Old Testament characters composed between 1718 and 1751." D.M.A. diss., Southwestern Baptist Theological Seminary, 1998.

Wood, C. Curtis. *Handel's Messiah. The story behind the greatest music ever sung*. Panthea Media, 1998.

Articles

Alsop, Derek. "'Strains of New Beauty': Handel and the Pleasures of Italian Opera, 1711-28." In *Pleasure in the Eighteenth Century*, ed. Roy Porter and Marie Mulvey Roberts. New York: New York University Press, 1996, 133-63.

Burrows, Donald and Watkins Shaw. "Handel's *Messiah*: supplementary notes on sources." *Music and Letters* 76 (1995): 356-68.

Cummings, Graham. "Handel's compositional methods in his London operas of the 1730's and the unusual case of *Poro, Re dell'Indie* (1731)." *Music & Letters* 79 (1998): 346-67.

Ditto, Charles. "Handel's musical clock music." *Fontes artis musicae* 44 (1997): 266-80.

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Drexel, Kurt. "Die 'Nachahmung der Natur' bei Telemann, Bach und Händel und deren Bewertung durch einige Kritiker aus dem Kreis der Hamburger Frühaufklärung: Beziehungen zwischen Physikotheologie, aufklärerischer Kunstästhetik, Dichtkunst und Musik." In *Forschungen zur Physikotheologie im Aufbruch. II: Naturwissenschaft, Theologie und Musik in der Aufklärung*. Münster: Lit, 1996, 121-34.

Dugaw, Dianne. "Parody, gender, and transformation in Gay and Handel's *Acis and Galatea*." *Eighteenth-Century Studies* 29 (1996): 345-67.

Emans, Reinmar. "Die Duette von Giovanni Carlo Maria Clari und ihre Transformationen im Werke Georg Friedrich Händels." In *Atti del VI Convegno internazionale sulla musica italiana nei secoli XVII-XVIII/Beiträge zum sechsten internationalen Symposium über die italienische Musik im 17.-18. Jahrhundert*. Como, Italy: Antiquae Musicae Italicae Studiosi, 1997, 409-32.

Gilman, Todd S. "Handel's *Hercules* and its semiosis." *The Musical Quarterly* 81 (1997): 449-81.

Janssen, Paul. "Han Tol en de mini-opera's van Handel." *Tijdschrift voor oude muziek* 14, no. 1 (February 1999): 30.

King, Richard G. "New Light on Handel's Musical Library." *Musical Quarterly* 81 (1997): 109-38. Translated as "Neue Erkenntnisse zu Händels Musikalischer Bibliothek." *Händel Jahrbuch* 42/43 (1996/1997): 156-80.

King, Richard G. "John Christopher Smith's Pasticcio Oratorios." *Music & Letters* 79 (1998): 192-220.

Lasocki, David and Eva Legene. "Wie man lernt, beim Verzieren von Händel-Sonaten mit dem Ohr des Komponisten zu hören." *Tibia: Magazin für Holzbläser* 22 (1997): 488-503.

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Lippmann, Friedrich. "Eine unbekannte frühe Tokkate Händels?" In *Deutsch-italienische Musikbeziehungen: Deutsche und italienische Instrumentalmusik 1600-1750*. Munich: Katzbichler, 1996, 83-8.

McLauchlan, Fiona. "Lotti's *Teofane* (1719) and Handel's *Ottone* (1723): A textual and musical study." *Music & Letters* 78 (1997): 349-90.

Miehling, Klaus. "The anthem for the Queen Caroline's funeral: Zu den langsamen Tempi bei Händel." *Concerto: Das Magazin für Alte Musik* 14, no. 124 (June 1997): 29-32.

Neubacher, Jurgen. "Ein neuer Quellenfund zur Mitarbeit Johannes Brahms an Friedrich Chryanders Ausgabe von Händels Italienischen Duetten und Trios (1870)." *Die Musikforschung* 51 (1998): 210-15.

Ornstein, Doris. "On preparing a performing edition of Handel's cantata 'Mi Palpita il Cor'." *Bach: The journal of the Riemenschneider Bach Institute* 29, no. 1 (Spring-Summer 1998): 9-37.

Richard, Joel. "Chant de guerre, chant de paix: Les Oratorios de Haendel de 1746 à 1749." In *Guerres et paix: La Grande-Bretagne au XVIIIe siècle, I-III*. Ed. Paul-Gabriel Bouce. Paris: Université de la Sorbonne Nouvelle, 1998, 303-10.

Smith, Ruth. "The meaning of Morell's libretto of 'Judas Maccabaeus'." *Music and Letters* 79 (1998): 50-71.

Toft, Robert. "The Promethean fire of eloquent expression': Vocal delivery in Handel's oratorios in the early nineteenth century." *The Journal of Musicological Research* 17 (1998): 23-52.

Willner, Channan. "Sequential Expansion and Handelian Phrase Rhythm." In *Schenker Studies 2*. Edited by Carl Schachter and Hedi Siegel. Cambridge: Cambridge University Press, 1999, 192-221.

Winn, James Anderson. "Heroic song: A proposal for a revised history of English theater and opera, 1656-1711." *Eighteenth-century Studies* 30 (1996-97): 113-37.

Winemiller, John T. "Recontextualizing Handel's borrowing." *The Journal of Musicology* 15 (1997): 444-70.

Zauft, Karin. "Sinnbild und Sinnenfreude: Händel und die Oper *Alcina* HWV 34." *Osterreichische Musikzeitschrift* 52, no. 5 (1997): 24-31.

Software

Handel's 'Messiah': the new interactive edition [CD-ROM]. Seattle: Sunhawk, 1997.

Compiled by Richard G. King

THE HANDEL INSTITUTE AWARDS

PERFORMANCE

Applications are invited for the *Byrne Award* (up to £1,000) to support performance of Handel's music and assist young professional musicians at the start of their careers.
Deadline April 1.

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.
Deadline September 1.

Further details from:

Dr Elizabeth Gibson
15 Pyrland Road
Highbury
London N5 2JB
United Kingdom
E-mail: egibson@britten-pears.co.uk

Homer Ulrich Recital Hall, Tawes Fine Arts Building,
University of Maryland. Tickets: \$16.00

American Handel Society Board of Directors Meeting
Friday May 5, 1:00 PM Location TBA

Conference Session I

Saturday May 6, 9:00 AM

Speakers:

Thomas McGeary, "The Visual Context of *Susanna* and
Solomon: Painting, Music and Libretto"

Susanne Dunlap, "Susanna and the Male Gaze: The
Musical 'Iconography' of a Baroque Heroine"

John Byrt, "Rhythmic Alteration in Handel's
Oratorios"

Richard G. King, "Handel's Revisions and the Poetics
of *Variatio*"

Room 0105, Inn and Conference Center, University of
Maryland University College

American Handel Society Membership Meeting

Saturday May 6, 2:00 PM

Room 0105, Inn and Conference Center, University of
Maryland University College

American Handel Society Lecture

Saturday May 6, 3:15 PM

Ruth Smith, "Fifteen Ways to Skin an Oratorio, or,
Understanding *Theodora*"

Homer Ulrich Recital Hall, Tawes Fine Arts Building,
University of Maryland

American Handel Society Dinner

Saturday May 6, 6:30 PM

Chasen Family Room, Inn and Conference Center,
University of Maryland University College

Conference Session II

Sunday May 7, 9:00 AM

Speakers:

Sarah Davies, "The Secrets of Susanna: Virtuous
Virtuosi and the Florid Style in Instrumental
Settings of 'Susanna ung Jour'"

David Hunter, "How do you solve a problem like
Susanna? Themes and interpretations in conflict"

Eva Zoellner, "Three Solomon Oratorios: Handel,
Boyce and Broadway"

Donald Burrows, "An Unwise Solomon"

Room 0105, Inn and Conference Center, University of
Maryland University College

Pre-Concert Lecture

Sunday May 7, 2:00 pm

Speaker:

Terence Best

"Handel's Oratorio *Solomon*"

Maryland Room, Marie Mount Hall, University of
Maryland

Concert IV

Sunday May 7, 3:00 PM

Solomon

Sherri Karam: Pharoah's Daughter, The First Harlot,
The Queen of Sheba, *Grace Gori*: The Second Harlot,

Lorie Gratis: Solomon, *Charles Reid*: Zadok, *David
Brundage*: A Levite. with the University of Maryland
Chorus and the Smithsonian Concerto Grosso, Paul

Traver, conductor

Memorial Chapel, University of Maryland

Tickets: \$25.00 / 21.00 / 16.00 / 10.00

The Lectures and Conference Sessions are free.
Subscription tickets for Concerts I-IV at reduced prices
are also available. For more information or to purchase
tickets call (301) 405-5568 or write to the Maryland
Handel Festival Box Office, Room 2140, School of
Music, University of Maryland, College Park, MD
20742

INFORMATION AND DIRECTIONS:

The Washington area is serviced by three airports:
Dulles, Ronald Reagan Washington National, and
Baltimore/Washington International (BWI). The
closest to College Park, and the most pleasant by far, is
BWI. The easiest way to get from these airports to
College Park is to call Montgomery Shuttle in advance
(1-800-590-0000, or 301-590-0000), and book a shuttle
bus (\$16-\$27 each way).

The conference will be held at the Inn and Conference
Center, University of Maryland University College
(UMUC), located at the intersection of University
Boulevard and Adelphi Road in College Park. You
must make your own arrangements for staying at the
Inn (telephone 1-800-727-8622, or 301-985-7300). The
rate is \$109 plus tax per night. A more economical
alternative is the Best Western Maryland Inn (8601
Baltimore Blvd., College Park, MD 20740; telephone 1-
800 442-1644, or 301-474-2800) at \$69 plus tax per
night; however, that hotel is some distance from the
conference center.

The American Handel Society Dinner will take place in
the Chasen Family Room at UMUC on Saturday May 6
beginning at 6:30 PM. The buffet dinner will include
tortellini with asparagus and wild mushrooms, penne
pasta with vodka and sundried tomato sauce, eggplant
parmesan, chicken piccata, antipasto, caesar salad,
garlic bread, dessert table, coffee, and tea. To reserve a
seat please send a check for \$34 to the treasurer, Brad
Leissa, at the Society's address, before April 20.

We look forward to seeing you at what promises to be
a stimulating festival and conference.

HANDEL-L

HANDEL-L is a list sponsored by the American Handel
Society at the University of Maryland, College Park. The
list offers a forum for discussion of the life, times, and
works of George Frideric Handel as well as related topics.
HANDEL-L is open to all and welcomes comments,
questions, and short reports from scholars, performers,
and others interested in Handel. To subscribe to
HANDEL-L, send the following command to
listserve@umdd.umd.edu:

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name>] <your last name>.

Howard Serwer serves as owner and moderator of
HANDEL-L. In that capacity he reviews all postings for
relevance and suitability and communicates with
submitters if necessary. Serwer's electronic address is
hs7@umail.umd.edu.

The J. Merrill Knapp Research Fellowship

The Board of Directors of the American Handel Society invite applications for the year 2001 J. Merrill Knapp Research Fellowship, an award of up to \$2,000 to be granted to an advanced graduate student or a scholar in an early stage 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 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 the 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 recommendation sent directly to the Society at the address below.

Applications for the 2001 Fellowship must be postmarked no later than March 15, 2001 and should be sent to: Professor William Gudger, Department of Music, The College of Charleston, Charleston, South Carolina 29424-0001. Letters of recommendation may be sent by e-mail to gudgerw@netscape.net. Applicants will be notified of the Board's decision by May 15, 2001.

The American Handel Society

School of Music, University of Maryland, College Park, Maryland 20742
Telephone (301) 581-9602 email: bleissa@intr.net

OFFICERS AND DIRECTORS

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Olga Termini, California State University, Los Angeles
*Paul Traver, Honorary Director, University of Maryland
William Weber, California State University, Long Beach

*Founding Member

APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

Class of Membership (for current calendar year; otherwise, specify future starting year on lines below)

	\$	£	DM		\$	£	DM
___ REGULAR	20	13	35	___ SPONSOR	60	38	100
___ JOINT	25	16	45	___ PATRON	125	80	200
(one set of publications)				___ LIFE	400	250	700
___ DONOR	35	22	60	___ SUBSCRIBER (institutions only)	30	20	50
___ STUDENT/RETIRED	10	7	18				
___ Membership in the Georg-Friedrich-Händel-Gesellschaft: \$28.							
___ Friends of the Handel Institute: £10/\$16; students £5/\$8.							

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