

NEWSLETTER

of

The American Handel Society

Volume XVII, Number 3

December 2002

HANDEL IN IOWA

THE AMERICAN HANDEL FESTIVAL, 2003, to be held at the University of Iowa in Iowa City, is pleased to announce its complete schedule of events. The 2003 Festival will present an exciting program of concerts, panels, papers and lectures that include performances of Part II of *Israel in Egypt*, the newly discovered *Gloria*, papers on sexuality, musical performance, opera and oratorio, and workshops for bassoon and organ performance. The tentative schedule, also accessible on the conference website, is as follows.

HANDEL IN IOWA – TENTATIVE SCHEDULE

Thursday, February 27, 2003

7:30 p.m.

Arrival and registration

University of Iowa 18th & 19th Century

Colloquium Lecture: **Handel and Empire**: Wendy Heller (Princeton University)

Friday, February 28, 2003

8 a.m.

Registration

9-10:30

First paper session: **Handel's Oratorio: Reception and Interpretation**: Graydon Beeks (Pomona College), Ilias Chrissochoidis (Stanford University), Minji Kim (Brandeis University)

10-1:00

Bassoon masterclass by Michael McCraw, Indiana University

10:30-10:45

Break

10:45-12:15

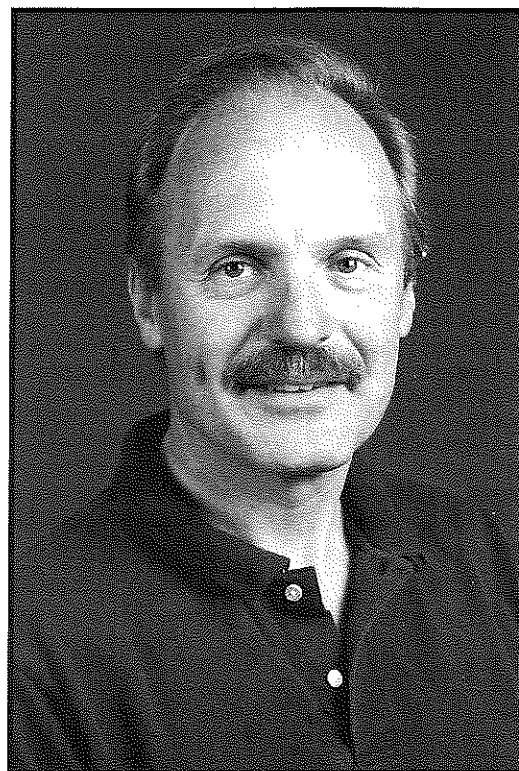
Second paper session: **Theatrical Handel**: Taricisio Balbo, (Bologna, Italy), Suzanne Aspden (Cambridge University), Kenneth McLeod (Belmont University), Stephanie Heriger (University of Michigan)

12:15-1:30

Lunch break

1:30-3:30

Organ Concertos of Handel—Performance Possibilities. A workshop and concert by William Gudger (College of Charleston, SC and editor of *Handel, Opus 4 Concertos*) and Delbert Disselhorst (University of Iowa). Performances to include *Opus 4*, nos. 1, 2 and 4, played by William



PHILIP BRETT

The American Handel Society mourns the passing of Board member, Philip Brett. Though Handel studies was not a major focus of Prof. Brett's scholarly activity, he was nevertheless an energetic advocate for the composer's music, serving on the board of directors of the AHS, and contributing as a member of the recording prize committee. The following obituary pays tribute to a much admired scholar and teacher.

Gay musicologist who radicalised his subject

Byron Adams
Thursday October 31, 2002
The Guardian

Professor Philip Brett, who has died aged 64 of cancer in Los Angeles, was an anomaly in the often severe world of musicology: a consummate scholar, he was also an

HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handeliens. If possible, please include an address, telephone number and URL where readers may obtain details. For information on Handel concerts around the world, please visit also <http://gfhandel.org/>

Messiah

Arcady
28 March 2003, 7:30 pm
St. Aloysius Church - 11 Traynor Ave., Kitchener, Ontario, Canada
<http://www.arcady.ca/>

Messiah - Ballet

Carolina Ballet
North Carolina Master Chorale
3, 4, 5, 6, 10, 11, 12, 13, 17, 18, 19, 20 April, 2003
A.J. Fletcher Opera Theater, BTI Center for the Performing Arts,
Raleigh, North Carolina
<http://www.carolinaballet.com/>
<http://www.ncmasterchorale.org/>

Messiah (arr. Mozart)

Christine Brandes, soprano
Kate Butler, mezzo-soprano
Michael Slattery, tenor
James Creswell, bass
Los Angeles Master Chorale
Los Angeles Chamber Orchestra
Conductor: Grant Gershon
5 April 2003, 8 pm: Alex Theatre, Glendale, California
6 April 2003: Royce Hall, UCLA, Los Angeles, California
<http://www.laco.org/>
<http://www.lamc.org/>

Messiah

B.A.C.H. (Baroque Artists of Champaign-Urbana)
6 April 2003, 7 pm
Lincoln Square Mall, Urbana, Illinois
<http://www.baroqueartists.org>

"The Art of Handel": Concerti Grossi, Op 6

New Trinity Baroque
Conductor: Predrag Gosta
1 March 2003, 8 pm
Peachtree Christian Church, 1580 Peachtree St NE, Atlanta, Georgia
2 March 2003, 4 pm
St. Jude the Apostle Catholic Church, 7171 Glenridge Drive, Atlanta,
Georgia
<http://www.newtrinitybaroque.com>

Israel in Egypt

Belmont Open Sings
Music Director, Mary Beekman
2 March 2003, 7:30 pm
Payson Park Church, 365 Belmont Street, Belmont, Massachusetts
<http://www.powersmusic.org/belmontopensings.html>

Acis and Galatea

Sante Fe Pro Musica
8 March 2003, 6 pm
9 March 2003, 2 pm
Lentic Performing Arts Center, Sante Fe, New Mexico
<http://santafepromusica.com/>
<http://www.lentic.com/>

Music for the Royal Fireworks, and other baroque favorites

Tropical Baroque Music Festival IV

The Miami Bach Society
9 March 2003, 7 pm
Coral Gables, Florida
<http://miamibachsociety.org/>

"Handel in Italy"

La Monica
15 March 2003, 8 pm
Synod Hall, Pittsburgh, Pennsylvania
<http://www.rbsp.org/>
<http://www.lamonicaensemble.com/>

Vivaldi: Gloria

Handel: Dixit Dominus
Oratorio Society of Minnesota
16 March 2003, 4:30 pm
St. Mark's Cathedral, Minneapolis, Minnesota
<http://www.oratorio.org>

Israel in Egypt

North Carolina Master Chorale (formerly known as The Raleigh
Oratorio Society)
16 March 2003
Meymandi Concert Hall, BTI Center for the Performing Arts,
Raleigh, North Carolina
For info call 919-856-9700
<http://www.ncmasterchorale.org/>

Esther

Michael Chance, countertenor
Capriccio Chamber Players
Shalev Ad-El, conductor
16 March 2003, 3 pm: Bittenwieser Hall (narrated children's
version)
18 March 2003, 8 pm: Kaufmann Concert Hall (full concert version)
92nd Street Y, Tisch Center for the Arts, New York City, New York
92nd Street Y
<http://www.michaelchance.co.uk>

Solomon

Handel Choir of Baltimore
23 March 2003, 4 pm
Har Sinai Congregation, Baltimore, Maryland
<http://www.charm.net/~hcob/>

"Handel's Magic"

- Concerto Grosso, Op. 6, No. 7 in B-flat
- Organ Concerto
Dramatic Arias and Incidental Music from Alcina, Solomon and
Orlando
Jennifer Lane, mezzo-soprano
Portland Baroque Orchestra
Monica Huggett, director/violin
28, 29 March 2003: First Baptist Church, Southwest 11th Avenue,
Portland, Oregon
30 March 2003: Kaul Auditorium, Reed College, 3203 S.E.
Woodstock Boulevard, Portland, Oregon
<http://www.pbo.org/>

Handel and Rameau

Musical Angelica Baroque Orchestra
23 March 2003
Los Angeles, California
<http://musicaangelica.org>

L'Allegro, il Penseroso, ed il Moderato

Sopranos, TBA
Rufus Muller, Tenor
Paul Grindley, Bass
CPO Chorus
Calgary Philharmonic Orchestra
Ivars Taurins, conductor
2 April 2003, 8 pm
Jack Singer Concert Hall, Calgary, Alberta, Canada
<http://www.cpo-live.com>

Flavio

New York City Opera
Flavio: David Walker (countertenor)
Emilia: Jennifer Aylmer

Gudger, Delbert Disselhorst, and performers from The University of Iowa.

4:30-5:30

Musicology colloquium/AHS Howard Serwer lecture: Terence Best (Hallische Händel-Ausgabe) Lisansky Room, University of Iowa Museum of Art

5:30-7:00

Reception for registered participants, University of Iowa Museum of Art Atrium

8 p.m.

Joshua Bell in concert, Hancher Auditorium. Tickets purchased separately through Hancher Auditorium.

Saturday, March 1, 2003

9-10:30

Panel on **Handel, Music and 18th-Century Sexuality**. Presenter: James Saslow (Queens College, NY). Discussants: Ellen Harris, (MIT); Wendy Heller (Princeton University); Roger Freitas (Eastman School of Music).

10:30-10:45

Break

10:45-12:15

Panel on The New Gloria: John Roberts (UC Berkeley), Anthony Hicks (London); Gregory Barnett (Rice University).

3:30

Chamber Music by Handel, Pepusch, Schaffrath, Boismortier and Vivaldi. Performed by Michael McCraw, bassoon; Martha Ronish, flute; Volkan Orhon, double bass; Graydon Beeks, Donald Burrows, William Gudger & Delbert Disselhorst, keyboards; Graydon Beeks, & Ellen Harris, vocalists.

8 p.m.

Timothy Stalter conducts University of Iowa chorus, orchestra and soloists in a **Choral Concert** featuring Handel's *Dixit Dominus and Gloria*

Sunday, March 2, 2003

10:30-noon

Third paper session: **1) Performance Traditions:** Antonius Bittmann (Rutgers University), Donald Burrows (The Open University). **2) Handel and the Body:** Thomas McGearry (Champagne, Ill.); David Hunter, University of Texas at Austin)

Noon-1

Lunch break

1 p.m.

Pre-concert lecture on Israel in Egypt: Annette Landgraff (Martin-Luther University, Germany)

2 p.m.

Handel choral and chamber music concert featuring Part II of Handel's *Israel in Egypt*, performed by chorus and soloists at the 1st Presbyterian Church, Iowa City.

Iowa City and the University of Iowa are in eastern Iowa, just off Interstate 80. They can be reached by air via the Eastern Iowa Regional airport at Cedar Rapids, which is served by links from Chicago, St. Louis, and Minneapolis. Iowa City is about 20 minutes by car from the Cedar Rapids airport. Limo, cab and rental car services are available at the airport. Full information about the Festival activities, registration, and meeting site is accessible on the website, linked through www.uiowa.edu/~music.

inspired performer as well as a beloved teacher. While he was a dedicated student of Tudor music, especially that of William Byrd, Brett's ongoing fascination with the life and work of Benjamin Britten gave him the opportunity to make a pioneering exploration of the intersections between musicality and homosexuality.

Brett was born in Edwinstowe, Nottinghamshire. His mother was a schoolteacher and his father was a collier who died of complications from "black lung". After attending the choir school at Southwell Minster, Nottinghamshire, he went to King's College, Cambridge, where he gained a BA in 1958, and a MusB in 1961.

At King's, he studied with Philip Radcliffe, Boris Ord and the coruscating musicologist and harpsichordist Thurston Dart. An even more potent influence at Cambridge was Brett's friendship with the novelist EM Forster, whose ethical discrimination and humane values provided him with an inner moral compass from which he never subsequently deviated.

As an advanced graduate student, Brett spent the year 1962-63 at the University of California, Berkeley, where he was further influenced by the refined critical passion of Joseph Kerman. He returned to Berkeley as a member of the faculty in 1966 after completing his PhD at Cambridge with a thesis on Byrd's songs.

After 24 years at Berkeley, he moved to the University of California, Riverside, in 1991 to join his partner, George Haggerty, a noted professor of English literature, who survives him. During his decade at Riverside, Brett served as chairman and as associate dean, transforming the music department and influencing the university as a whole. In 2001, he joined the department of musicology at the University of California, Los Angeles, attracted by a distinguished faculty that contained both friends and former pupils.

Brett's initial area of research dealt with Tudor music, and this strain of scholarship was the ground bass over which the rest of his career unfolded. Much of his work on this topic was concentrated on the preparation of a splendid new edition of the music of William Byrd. Brett worked tirelessly on it until just a few weeks before his death.

Brett was given the Noah Greenberg Award by the American Musicological Society in 1980 for directing performances of Peri's *Euridice* and Monteverdi's *Orfeo*, as well as recordings of motets from Byrd's *Gradualia*. In 1991, Brett's achievement as a conductor was further recognised by a nomination for a Grammy Award.

After coming out as a gay man in 1973, Brett pondered how best to articulate the ways in which homosexuality is intertwined with expressions of musicality by lesbian and gay artists. His lifelong love of the music of Benjamin Britten provided him with, in Bunyan's words, his "key of promise".

In 1976, Brett was the first to utter the word "gay" in a musicological venue when he read a paper on Peter Grimes at a national meeting of the American Musicological Society. This paper, which was published as an article by *The Musical Times* in 1977, posited the then dangerously radical idea that study of Britten's sexual identity provided an enlightening context for the interpretation of his music. Brett noted that the composer's fascination with outsiders such as Peter Grimes - as well as the characters of Claggart in *Billy Budd*, Quint in *The Turn of the Screw* and Aschenbach in *Death In Venice*, among others - was the result in part of Britten's own precarious status as a closeted homosexual oppressed by a homophobic society.

Although the reactions of most of his peers were initially disheartening, Brett's determination never failed him. Indeed, he may well be best remembered for his pivotal role in the creation of gay and lesbian studies in music, one of the most controversial strands of the so-called "new" musicology which also includes feminist and cultural studies. From 1976 onwards, Brett never looked back: he produced a steady series of influential articles

and books exploring the implications of gay and lesbian sexuality in music.

Some have wondered at the supposed dichotomy between Brett's engagement with Tudor music and his work in gay and lesbian musicology. Anyone hearing the fervour with which he read a paper on the sufferings of Catholic recusants, such as Byrd, during the Elizabethan and Jacobean eras might have easily made a connection between these seemingly disparate areas.

Philip Brett, who was a gentle, courteous man of enormous charm, detested the oppression of the weak by the unjust strong, whether the strong were discriminating against Roman Catholics in the 16th century or against homosexuals in the 20th and 21st. With unflagging courage, he fought such oppression in his own inimitable way, through research, teaching and the essential decency of his own example. As a man, and as a scholar, he will be sorely missed.

- Philip Brett, conductor and musicologist, born October 17 1937; died October 16 2002

THE KNAPP RESEARCH FELLOWSHIP

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

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

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

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

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

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

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

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

HANDEL AS ORPHEUS RECEIVES KINKELDEY AWARD

Last November, at the annual meeting of the American Musicological Society, it was announced that Prof. Ellen Harris's new book, *Handel as Orpheus*, was chosen for the 2002 Otto Kinkeldey Award. Prof. Harris is well known to Handelian as a scholar and advocate for the music of Handel. She has served on the American Handel Society Board of Directors and has earned an international reputation on the basis of numerous articles, mainly dealing with Handel's vocal music, a facsimile edition of Handel's opera librettos and an important study of *Handel and the Pastoral Tradition*. For over a decade, Prof. Harris has been studying the cantatas of Handel, a rich repertory that has suffered from undue scholarly (and performer) neglect until recently. The fruit of that study is entitled *Handel as Orpheus*, published last year by Harvard University Press. The presentation of this award is timely since it not only recognizes the achievement of a major Handel scholar (and member of our society) but also coincides with the Panel on Handel, Music and 18th-Century Sexuality which will figure prominently in the upcoming Handel in Iowa conference.

The official award announcement reads as follows:

THE 2002 OTTO KINKELDEY AWARD OF THE AMERICAN MUSICOLOGICAL SOCIETY

The Otto Kinkeldey Award was inaugurated in 1967 to "honor each year the work of musicological scholarship deemed by a committee of scholars to be the most distinguished of those published during the previous year in any language and in any country by a scholar who is a citizen or permanent residence of Canada or the United States." The language of the award notes that "By 'work' is meant a major book, edition, or other piece of scholarship that best exemplifies the highest qualities of originality, interpretation, logic and clarity of thought, and communication."

The 2002 Otto Kinkeldey Committee has chosen Ellen Harris's *Handel as Orpheus* published by Harvard University Press as the winner of this year's award. Dr. Harris is the Class of 1949 Professor and Head of Music and Theater Arts at the Massachusetts Institute of Technology.

Described as a "soberly provocative" study by Jeffrey Kallberg, Harris's book is very much a sign of the times—a demonstration, within a single monograph, of the differing subdisciplines that our society now houses and nourishes in a productive tension. Ellen Harris has created a work that, as the fruit of more than twenty-five

years of research, weds aspects of traditional musicology—such as source studies, and theories, surrounding the social and sexual environments of Handel's aristocratic patrons. In this sense the book bridges the gap and charged dialogue that has at times unnecessarily separated traditional and newer methodologies.

On the one hand Harris has provided us with a detailed documentary treatment and historical inventory of Handel's chamber cantatas, a neglected genre within which his compositional growth flourished from 1706 through 1723. On the other hand, she interprets several of their texts and musical passages in readings that position them within social circles that point in the direction of same-sex friendship and desire and often coded meanings. In the later effort she builds in part on the pioneering work of Philip Brett, Gary Thomas, Ruth Smith, and several others, and she extends their work with her own analysis of the iconographic and poetic reception history of the composer in the middle of the eighteenth century.

Thus, in its originality and interpretations, Harris's work poses a challenge to Handel scholarship in the best and most productive sense of the word. This book will be discussed centrally within that area, as well as many others, for years to come.

William Meredith, Chair
Victor Coehlo, Margot Fassler, James Hepokoski, Susan McClary

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/>

Vitige: Deanne Meek
 Teodata: Mika Shigematsu
 Guido: Bejun Mehta (countertenor)
 Ugone: Keith Jameson
 Lotario: Jan Opalach
 Conductor: George Manahan (City Opera music director)
 Director: Chas Rader-Shieber
 Set and Costume Designer: David Zinn
 Lighting Designer: Lenore Doxsee
 6 April 2003, 1:30 pm
 9 April 2003, 7:30 pm
 12 April 2003, 1:30 pm
 15 April 2003, 7:30 pm
 17 April 2003, 7:30 pm
 23 April 2003, 7:30 pm
 New York State Theater at Lincoln Center, Columbus Avenue at
 63rd Street, New York City, New York
<http://www.nycopera.com>

"Handel Gloria"

- Handel: Gloria in excelsis Deo
 - Mondonville: Dominus Regnavit
 - works by Zelenka
 Emma Kirkby, soprano
 Tafelmusik Baroque Orchestra
 Conductor: Ivars Taurins
 9 April 2003, 7 pm
 10, 11, 12 April 2003, 8 pm
 13 April 2003, 3:30 pm
 Trinity-St. Paul's Centre, 427 Bloor Street West, Toronto, Ontario,
 Canada
<http://www.tafelmusik.org/>

"Happy Birthday Händel" - Messiah Chorus Sing-Along

Orchester des Opernhaus Halle
 21-23 February 2003
 Händel Concert Hall, Halle, Germany
<http://www.happy-birthday-handel.de>

Messiah (a ballet by John Neumeier)

(Premiered: Hamburg Ballet, 28 November, 1999)
Hamburgische Staatsoper
 Music by G. F Handel and Arvo Pärt
 Hamburg Ballet Company
 Choreography and costumes: John Neumeier
 Conductor: Günter Jena
 14,15 April 2003: Osterklang Festival, Vienna, Austria
<http://www.osterklang.at/>
 26 April 2003: Hamburg, Germany
<http://www.hamburgische-staatsoper.de>
<http://www.hamburgballett.de/>

Messiah

- staged
 May 2003 (premiere)
 Theater Ulm, Ulm, Germany
<http://theater.ulm.de/>

Giulio Cesare in Egitto

(in Italian with German surtitles)
 Stage director: Martin Kusej
 Stage design: Olaf Altmann
 Costumes: Heide Kastler
 Conductor: Raymond Leppard
 Premiere: 1 February 2003
 6, 9, 12, 21, 27 February 2003
 14 March 2003
 23 May 2003
 6, 8 June 2003
 Württembergische Staatsoper, Stuttgart, Germany
<http://www.staatstheater.stuttgart.de/>

Judas Maccabaeus

Judas Maccabæus: James Gilchrist
 Israelitish Woman: Gisela Stille
 Israelitish Man, Priest: Tuva Semmingsen
 Messenger: Annette Simonsen

Simon: Morten Ernst Lassen
 Eupolemus, Messenger: Bo Anker Hansen
 Danish National Symphony Orchestra/DR
 Danish National Choir/DR
 Conductor: Robert King
 6 February 2003, 8 pm
 Danish Radio Concert Hall, Copenhagen, Denmark
<http://www.dr.dk/rso/>

Ariodante

Opera Theatre Company (Dublin, Ireland)
 Soloists: Jonathan Best, Helen Williams, Jonathan Peter Kenny,
 Nicholas Sears, Sinead Campbell, et al.
 Period instrument orchestra
 Director: James Conway
 7, 8 February 2003: Dublin, The Helix
 11 February 2003: Wexford, Theatre Royal
 13 February 2003: Cork, Everyman Palace Theatre
 15 February 2003: Kilkenny, Watergate Theatre
 18 February 2003: Limerick, Belltable Arts Centre
 21, 22 February 2003: Belfast, Grand Opera House
 25 February 2003: Galway, Town Hall Theatre
 27 February 2003: Mullingar, Arts Centre
 1 March 2003: Derry / Londonderry, Millennium Forum
<http://www.opera.ie>
 Note: This production will travel to The Metropolitan, New York
 City, for the 2003-2004 season.

Rodelinda, regina de Langobardi

Soloists: Annabelle Pichler, Monika Rebholz, Thomas Diestler,
 Christophe Düringer, James Huw Jeffries, Piotr Rafalko
 Conductor: Basil H. E. Coleman
 Director: Vivienne Newport
 15 (premiere), 16, 28 February 2003
 7, 23 March 2003
 12 April 2003
 Südostbayerisches Städtetheater, Passau, Germany
 8 April 2003
 Fürstbischöfliches Opernhaus Passau, Germany
<http://www.suedostbayerisches-staedtetheater.de/>

Alcina

Asociación Bilbaína de Amigos de la Ópera
 Alcina: Luba Orgonasova, soprano
 Ruggiero: Jennifer Larmore, mezzo-soprano
 Bradamante: Sara Fulgoni, mezzo-soprano
 Morgana: Maria José Moreno, soprano
 Oronte: Luis Damaso, tenor
 Oberto: Tatiana Davidova, soprano
 Meliso: Alfonso Echeverria, baritone
 Chorus of the Opera of Bilbao
 Les talens lyriques
 Conductor: Christophe Rousset
 15, 18, 21, 24 February 2003
 Auditorium Palacio Euskalduna, Bilbao, Spain
<http://www.abao.org/>
<http://www.teatroarriaga.com/>

Tamerlano

(in German)
 Tamerlano: Axel Köhler (19, 22, 28 Feb: Artur Stefanowicz)
 Bajazet: Peter Bronder (19, 22 Feb; 18 Apr: Jörg Dürmüller)
 Asteria: Brigitte Geller (19, 22 Feb; 18 Apr: Sinéad Mulhern)
 Andronico: Jochen Kowalski (19, 22 Feb; 18 Apr: N.N.)
 Irena: Ann Hallenberg (22, 28 Feb; 31 Mar: Ewa Wolak)
 Leone: Neven Belamaric (31 Mar; 5, 18 Apr: Guido Jentjens)
 Conductor: Michael Hofstetter
 Director: David Alden
 Sets and light design: Charles Edwards
 Costumes: Brigitte Reiffenstuel
 19, 22, 28 February 2003
 3, 31 March 2003
 5, 18 April 2003
 Komische Oper, Berlin, Germany
<http://www.komische-oper-berlin.de/>

SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

The American Handel Society is offering sets of back issues of the *Newsletter* for the price of \$10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of *Handel and the Harris Circle* at the price of \$7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the *Newsletter*. For further details, contact the *Newsletter* Editor.

NEWSLETTER

of The American Handel Society

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

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___ REGULAR.....	20	13	35	___ SPONSOR.....	60	38	100
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(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.							

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 DM should remit to Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikole Str. 5, O-4020, Halle/Saale, Federal Republic of Germany, and indicate that the payment is for the account for the AHS.