IN MEMORIUM:
KEIICHIRO WATANABE

While working on a lecture about Handel’s Italian period for a course recently, I was reminded that it has been just two years since our esteemed colleague, Keiichiro Watanabe, passed away. I sorely miss him. He was always just a telephone call away when I needed help on details of the Italian period. Keiichiro helped sort out copists, watermarks, handwriting, and stylistic characteristics of this early period, including the Scarlatti and Handel circles. We remain indebted to him for his thorough, energetic exploration of that literature. Donald Burrows and I found his material very helpful in putting together the Catalogue
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
Classical Chorus of Abilene (Dr. Karol Wilson, Director)
Mercury Baroque Ensemble
Conductor: Antoine Plante
27 March 2004, 7 pm
Abilene Civic Center, Abilene, Texas
http://mercurybaroqensemble.org
http://www.classicalchorus.org

Messiah
Mercury Baroque Ensemble
Conductor: Antoine Plante
3 April 2004
Hobby Center for the Performing Arts, Houston, Texas
http://mercurybaroqueensemble.org

Giulio Cesare in Egitto
Pittsburgh Opera
Giulio Cesare: Bejun Mehta
Cleopatra: Alexandra Pendatchanska
Sesto Pompeo: Zheng Cao
Tolomeo: Daniel Taylor
Cornelia: Catherine Cook
Conductor: John Mauceri
Production Stage Director: Chas Rader Shieber
28 February 2004, 8 pm
5 March 2004, 8 pm
2 March 2004, 7 pm
7 March 2004, 2 pm
Byham Theater, Pittsburgh, Pennsylvania
http://www.pghopera.org/

Vocal Works by Handel and Vivaldi
Elizabeth Futral, soprano
Musica Angelica
29 February 2004
Royce Hall, UCLA, California
http://www.musicaangelica.org

Serse (Xerxes)
- To be sung in English -
New York City Opera
Serse: Sarah Connolly
Romilda: Amy Burton
Arsamene: David Walker
Atalanta: Lisa Saffer
Amastre: Beth Clayton
Ariodate: Jake Gardner
Eliro: Kevin Burdette
Conductor: Gary Thor Wedow
Stage Director: Stephen Wadsworth
Sets: Thomas Lynch
Costumes: Martin Pakledinaz
Lighting: Peter Kaczorowski
30 March 2004
3m, 9, 15, 18m, 21, 24 April 2004
New York State Theater, Lincoln Center, New York City, New York
http://www.nycopera.com

Israel in Egypt
Meredith Hall, soprano
Daniel Taylor, alto
John McVeigh, tenor
Sanford Sylvan, bass
Minnesota Chorale
St. Paul Chamber Orchestra
Nicholas McGegan, conductor
3 April 2004, 8 pm
St. Paul’s United Church of Christ, St. Paul, Minnesota
http://www.thespco.org

Music for Two Sopranos & Chamber Music by Handel
Teresa Radomski & Marilyn Taylor, sopranos
Dale Higbee, recorders
John Pruett, baroque violin
Gretnchen Tracy, baroque cello
Susan Bates, harpsichord.
(Carolina Baroque)
• Trio-sonata in B minor, Op. 2, No. 1, HWV 386b
• Two Italian Duets for two sopranos and continuo:
  "Quel fior che all’alba ride," HWV 192
  "Nò, di voi non vo’ fidarmi," HWV 189
• Trio-sonata in Bb major, Op. 2, No. 3, HWV 388
• Cantata "Arresta il passo" (Aminta e Fillide), HWV 83
16 April 2004, 7:30 pm
Chapel, St. John’s Lutheran Church, 200 W. Innes St., Salisbury, North Carolina
Admission by donation: $12, $10 seniors, $5 students.
24 April 2004, 8 pm
Brendle Recital Hall, Scales Fine Arts Center, Wake Forest University, Winston-Salem, North Carolina
Admission is free.
http://www.carolinabaroque.org

Siroe, re di Persia
Cast: TBA
Venice Baroque Orchestra
Director: Andrea Marcon
17, 18, 20, 23, 24 April 2004
Brooklyn Academy of Music (BAM), New York City, New York
http://www.bam.org
http://www.venicebaroqueorchestra.net

Messiah
Una Carlin, soprano
Andrew Radley, countertenor
Oliver White, tenor
Mark Rowlinson, bass
Chester Bach Singers and Orchestra
Conductor: Martin Bussey
27 March 2004, 2:30 pm
Chester Cathedral
Tickets £ 6; £12, £15
Disabled people, students, children and young people aged 18 and under: 50% discount
Senior citizens: £1 off
Box Office 01244 320700
http://www.chesterfestivals.co.uk

Messiah
English Chamber Choir
Belmont Ensemble of London
12 April 2004, 7:30 pm
St. Martin-in-the-Fields, Trafalgar Square, London, UK

2004 Karlsruhe Handel Festival
February-March 2004
http://www.karlsruhe.de/Kultur/Haendel/fest.html

Keiser: Die römische Uruhе, oder Die edelmütige Octavia
Conductor: Andreas Spering
Director: Ulrich Peters
Stage Design: Christian Floeren
Premiere: 21 February 2004
24, 25, 27, 28 February 2004
Grosses Haus, Badisches Staatstheater, Karlsruhe, Germany
http://www.staatstheater.karlsruhe.de/

Special Concert
Handel: Ouvertures to Joseph and his Brethren (HWV 59)
"...I went through my usual set of reactions to an unusual production of a familiar work. First, I asked why...Second, I got pleasure out of the imaginative use of modern artifacts that Sellars chose to accommodate Mozart and Da Ponte...Third, I began to relish the whole transposition as a new plane on which to enjoy the opera. Fourth, I became conscious of matters that simply couldn’t be transposed...Fifth was the first reaction all over again: why?\footnote{Donald Burrows, \textit{Handel} (New York: Schirmer, 1994), p. 136.}

When all is said and done, my reaction to the \textit{HGO Giulio Cesare} hovered between Kauffmann’s first and second reactions, though occasionally I reached the third and for one or two rare moments it didn’t matter, because I was thoroughly engrossed in the staging and the music.

The \textit{HGO Playbill} tells us that the setting is "during the late 1920’s – early 1930’s (the golden era of the Hollywood movie musical), a movie with an exotic Egyptian setting is being filmed on a Hollywood back lot,” So far, so good. Eighteenth-century \textit{dramma per musica} and Hollywood musicals have a lot in common. Both were popular, escapist entertainments that told their stories in idealized, morally unambiguous terms. Good guys are good and always win, the bad guys are despicable and lose and the good guy gets his girl. "It’s still the same old story, a fight for love and glory, a case of do or die." The plots in both genres often turn on improbable peripeteia and require of their audiences healthy doses of willing suspension of disbelief. Audiences were more than willing to pay this price so long as opera companies/studios fed their insatiable appetite for a steady flow of new works featuring their favorite stars. Performers, not composers or screenwriters received top billing. Finally, both genres relied on the fairly regular recycling of musical material. Try tracing the history of certain Gershwin songs and you’ll start to feel like an editor of Handel operas.

The opening scene of the \textit{HGO Cesare} presented the first serious challenge to my willing suspension of disbelief, though, to be honest, the beginning of any Baroque opera usually presents some kind of challenge, even in a historical staging. The audience is asked to make a leap of faith when a bearded, strongly built, kingly character, armed for battle opens his mouth and out comes a treble range ornamentation of \textit{da capo} sections. Laura Claycomb’s Cleopatra was extraordinary, mapping in exquisite musical detail her character’s journey from vivacious flirt to tragic heroine. David Daniel’s Caesar at times lacked power, yet rose to expressive heights during "Aure, deh, per piétà." The remaining cast members and the orchestra maintained an equally high level of performance. The horns were truly heroic and onstage violinist, Denise Tarrant, played enchantingly and moved convincingly. Conductor Patrick Summers held a tight rein on musical pacing. This is a long evening.

At other times during the evening, I found myself asking why. Why did Cleopatra resort to silly "Walk Like an Egyptian" moves? Why was there the insinuation of incestuous desires on the part of Cornelia for her son, which came close to destroying an otherwise affecting Act I duet? Why were so many of the arias cluttered with irrelevant stage action? Arias suspend narrative time and action and allow us to peer into the character’s soul. Too much stage business adds an annoying distraction (a fault, by the way, of many "historical" productions). Finally, why create an elaborate and unnecessary staging of the finale (two rows of theater seats came on stage, the actors stepped out of character, sat in their seats and watched the day’s "rushes")? The pointless "twist" on Cornelia’s character as latent nymphomaniac carried over into the finale, with the-actor-who-played-Cornelia playing footsie with the-actor-who-played-Caesar. By then I was feeling that she would have been better off left in the harem! Why not stage the finale as another production number in gowns and top hats and tails? Caesar has his girl, Ptolemy got what he deserved and all is right with the world.

Whatever the shortcomings of the \textit{HGO} staging of this opera, musically it was a very satisfying performance. The cast, without exception, was uniformly strong. The singing was agile and expressive as needed with tasteful, beautiful ornamentation of \textit{da capo} sections. Laura Claycomb’s Cleopatra was extraordinary, mapping in exquisite musical detail her character’s journey from vivacious flirt to tragic heroine. David Daniel’s Caesar at times lacked power, yet rose to expressive heights during "Aure, deh, per piétà." The remaining cast members and the orchestra maintained an equally high level of performance. The horns were truly heroic and onstage violinist, Denise Tarrant, played enchantingly and moved convincingly. Conductor Patrick Summers held a tight rein on musical pacing. This is a long show and under the wrong baton, it can be an endless one.

Knowing that Handel is still an acquired taste for many opera buffs, I feel that this production should have won over new admirers for a composer who, at his best, is on a par with Mozart and Verdi. Also, knowing that for reasons practical and artistic, modernized productions of Baroque operas are here to stay, I simply wish to urge directors to bring the right combination of imagination and restraint into play and put them in the service of the work. Having said that, I applaud the HGO for an effort which, though flawed in some respects, still added up to a rewarding evening.

\begin{flushright}
Kenneth Nott
University of Hartford
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\footnote{Stanley Kauffmann, \textit{Regarding Film: Criticism and Comment} (Baltimore: The Johns Hopkins University Press, 2001), p. 184.}

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FROM THE PRESIDENT’S DESK

As the new President of The American Handel Society I would like to take this occasion to bring the members up to date on the current activities of the society. The biggest news is that, following the success of "Handel in Iowa" this past spring, the Board of Directors has committed the society to participating in and helping to sponsor a similar festival and conference every two years. The first of these will take place in Santa Fe, New Mexico from March 17-20, 2005, and additional information can be found elsewhere in this edition of the Newsletter. Put these dates on your calendar and plan to attend. If you have never been to Santa Fe you are in for a treat. AHS members will receive reduced prices on concert tickets and will also have the opportunity to contribute toward the financial success of this major event. In addition, the festival and conference will bring additional visitors to the area of Handel’s death in 2009 is also on the drawing board.

The AHS no longer sponsors a Recording Prize as this function has been taken over by an international panel that annually designates the winner of The International Handel Recording Prize. The society will continue to award annually the J. Merrill Knapp Research Fellowship in the amount of up to $2,000 to support the work of young scholars in the area of Handel or other related studies. The impressive list of winners since 1989 is printed in the August 2003 issue of the Newsletter. Finally, the Newsletter will continue to appear three times a year, in April, August and December. The Editor, Kenneth Nott, is always interested in comments and suggestions, but he is especially interested in contributions that would be of interest to other members of the society. While he cannot promise to print everything that is submitted to him, he would far rather have too much material for a given issue than too little.

In a continued effort to encourage international cooperation, our European members may pay their AHS dues in Euros through the Georg-Friedrich-Händel-Gesellschaft and AHS members may pay their Georg-Friedrich-Händel-Gesellschaft dues in dollars through the AHS. Our members in the United Kingdom may continue to pay their AHS dues in pounds sterling directly to the Secretary/Treasurer of the AHS, but they may now also pay them in pounds sterling through the Hon. Treasurer of The Handel Institute. Members of the AHS who wish to become Friends of The Handel Institute may continue to make their contributions in dollars through the AHS, but the amount has been raised to $26 to account for the Handel Institute’s increase from £10 to £15 per year.

The American Handel Society has a small membership base, but the actual membership need not be as small as it currently is. Please encourage anyone you know who loves Handel’s music to become a member, and also please be responsible to renew your own memberships. The society is unable to continue sending the newsletter to anyone more that a year in arrears. I realize that there have been some problems with depositing payments in the recent past, but Secretary/Treasurer Marjorie Pomeroy has the society’s accounts well in hand and there should be no similar difficulties in the future. If you did not renew your membership for 2003, please add that amount to your check when you remit your payment for 2004. Please also consider supporting the society by renewing your membership at the Donor, Sponsor, or Patron level, or by becoming a Life Member. The details of these options are found on the last page of the newsletter and on the membership renewal notice. Members who renew by March 31, 2005 will receive a copy of a special edition of a hitherto unpublished Handel cantata.

Please remember that this is your society, and it can continue being a significant factor in the world of Handel scholarship and performance only through your support and input. I look forward to seeing many of you in Santa Fe in 2005 if not at another Handelian event before then.

— 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.

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/handel4/
of Handel’s Musical Autographs.

I met Keichiro in the same place I met many other Handelians – over the autographs in the British Library. We discovered that each had pieces of the puzzle the other was missing. I was able to complete the missing parts of his watermark drawings, and he set me straight on the whole chronology of the Italian period. His English at that time was not so great, though it was 100% better than my Japanese, so we launched a several-year friendship and correspondence in German. Our German was perfectly wretched and was cause for a lot of laughing together.

Keichiro was a gracious colleague, eager to share and even more eager to correct his own work. The world of Handel scholarship lost more than a colleague. We lost a friend.

— Marty Ronish

Editor’s Note: The following is a bibliography of Prof. Watanabe’s most important publications.


"The Lost Manuscript Copy of Handel’s ‘Gloria Patri,’ (The former Nanki Music Library MS 0.52.3)," Toho Gakuen College of Music, Faculty Bulletin 3 (1977), 42-66.


AMERICAN HANDEL FESTIVAL
SANTA FE
2005

Mark your calendars: March 17-20, 2005. The 2005 Handel Festival is in the planning stages and promises to be a weekend sure to delight and instruct. The festival will feature a full slate of papers and concerts, culminating in a performance of the 1732 version of Esther in St. John’s Cathedral, Albuquerque. Details to follow in future issues.

Handel: Silete venti (HWV 242)
JS Bach: Sinfonia to Am Abend aber desselbigen Sabbats (BWV 42)
JS Bach: Brandenburg Concerto Nr. 5 in D major (BWV 1050)

Handel: Concerto in F major (HWV 331)

Handel: Concerto from the Water Music
Ina Schlingensiepen, soprano
Deutsche Händel-Solisten
Conductor: Christian Brembeck
23 February 2004, 8 pm
http://www.staatstheater.karlsruhe.de/

Giustino
Giustino: Kai Wessel
Anastasio: Robert Crowe
Arianna: Kirsten Blase
Leocasta: Janja Vuletic
Amanzio: Charles Maxwell
Vitaliano: Bernhard Berchtold
Polidarte/Voce: Peter Lobert
La Fortuna: Andrea Chudak
Conductor: Michael Hofstetter
Director, Stage, Costumes: Peer Boysen
22, 24, 26 February 2004
Grosses Haus, Badisches Staatstheater, Karlsruhe, Germany
http://www.staatstheater.karlsruhe.de/

Brockes-Passion
Susanne Cornelius, soprano
Ina Schlingensiepen, soprano
Kai Wessel, countertenor
Klaus Schneider, tenor
Bernhard Berchtold, tenor
Christof Fischesser, bass
Luiz Molz, bass
Kammerchor der Christuskirche
Barockorchester der Christuskirche
Conductor: Carsten Wiebusch
1 March 2004
Grosses Haus, Badisches Staatstheater, Karlsruhe, Germany
http://www.staatstheater.karlsruhe.de/

Handel: Dixit Dominus
Handel: Gloria (soprano - Rebecca Ryan)
Vaughan Williams: Dona Nobis Pacem
New London Singers
New London Soloists Orchestra
Conductor: Ivor Setterfield
28 February 2004 - 7:30pm
Venue: St Martin in the Fields, Trafalgar Square, London, UK
http://www.nlso.co.uk

Serse (Xerxes)
Arsamene: Axel Köhler
Director: Michael Hampe
Stage set and costumes: Carlo Tommasi
Light design: Hartmut Litzinger
28 February 2004
7, 13, 19, 25, 27 March 2004
7, 18, 25, 29 April 2004
Opera, Cologne, Germany
http://www.buehnenkoeln.de/

Imeneo
Tirinto: Ulrike Schneider
Rosmene: Alexandra Coku
Clomiri: Martina Rüping
Imeneo: Otto Katzameier
Argenio: Gregory Reinhart
Händelfestspielorchester des OPERNAUSES HALLE
Conductor: Uwe Grodd
Producer: Michael McCaffery
Sets, Costumes: Frank Philipp Schlößmann
Chorus master: Helmut E Sonne

http://www.staatstheater.karlsruhe.de/
THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society invites applications for the 2004 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 2004 Fellowship must be postmarked no later than March 15, 2004, and should be sent to:

Professor Wendy B. Heller (wheller@princeton.edu)
Princeton University
Department of Music
Woolworth Center 214
Princeton, NJ 08544

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, 2004.
EDITOR’S NOTE
Upon taking over as newsletter editor, I resolved to make this a publication that appeared in a timely manner. After getting things on track last year, a number of unavoidable family crises intervened and forced the December issue off track. I offer my apologies to the membership for being late with this issue and, in the spirit of the New Year, renew my firm resolve to get the newsletter back on track. When you receive this issue, the April Newsletter will already be “in the works.”

Your repentant editor!

NEWSLETTER
of
The American Handel Society

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