

# NEWSLETTER

of

## The American Handel Society

Volume XVIII, Number 3

December 2003

### HOUSTON GRAND OPERA'S *GIULIO CESARE*

*Giulio Cesare* is one of Handel's most justly celebrated operas. First performed in 1724, it was revived several times during the composer's lifetime. Donald Burrows, in his *Master Musicians* biography of Handel selects the opera for detailed analysis, citing among its strengths, "a fast-moving plot, full of incident, and some of Handel's best arias, as well as scenes that are spectacular from both musical and dramatic standpoints." During the twentieth century the opera was revived fairly regularly, though it often fell victim to the well-intentioned surgery of producers, directors and conductors. Music History teachers of a certain vintage can remember the *Norton Anthology of Western Music* recorded excerpt which featured the title role sung by Wagnerian bass Hans Hotter. It was also not so long ago when the choice of recorded versions was limited to a severely cut, Belliniesque ornamented American recording and an uncut every-da-capo-taken-but-unornamented German performance. Just two years ago, while preparing a performance of excerpts for an Opera Scenes class, I was frustrated in my attempts to find a score with the part of Caesar in treble clef, the choices being bass or alto clef. The recordings of *Giulio Cesare* have improved recently, but the work still awaits a critical edition and Handel's beautiful yet lengthy score remains a challenging one for opera houses to realize on the stage. So needless to say I was more than a little curious to see how the Houston Grand Opera (hereafter *HGO*) would fare in a production featuring a stellar cast conducted by Patrick Summers and directed by James Robinson.

"All well-informed persons know that the unedited original form of Handel's operas does not meet the demands of the modern stage."<sup>2</sup> Though written by Oskar Hagen in 1927, this could be taken as an article of faith for the staging of Baroque opera in our own time. Modern or updated settings are now the norm and it would be hopelessly quixotic for me to rail against them. Suffice it to say that my preference is for historical staging, but whatever the style it has to add up to good theater and something that works with not against the music. Film critic Stanley Kauffmann's review of Peter Sellars' production of *The Marriage of Figaro* sets forth a number of "reactions" that might serve as a useful framework for weighing the merits of modernized adaptations of operas. Kauffmann writes:



Keiichiro Watanabe  
March 2, 1932 - December 12, 2001

### IN MEMORIAM: 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 copyists, 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 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

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://mercurybaroqueensemble.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*: Alexandrina 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  
*Elviro*: 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  
Gretchen 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 Unruhe, 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?<sup>3</sup>

When all is said and done, my reaction to the *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 *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 *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 *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 an 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 voice. Still matters were not helped when countertenor David Daniels climbed out of a camouflage colored tank, sporting machine gun and a uniform that looked like it came from an estate auction for the late Ugandan dictator, Idi Amin. For this audience member it was too much of a jolt: "Caesar Meets the Desert Fox." There were other times though when, to use Kauffmann's term, the transposition worked. The garden scene at the opening of Act II was beautifully transposed into a Busby Berkeley-style production number with Lydia seductively reclined on a sofa surrounded by dashing young attendants decked out in top hats and tails. Caesar's costume change from military uniform to formal evening attire, nicely underscored the opera's love/glory dichotomy. I only wished that this scene had not been turned into the Act I finale, obscuring the symmetries of the original three-act structure. Cleopatra's Act II, "Se pietà" was another successful transposition, beautifully sung and beautifully lit. There were also

attractive nuances in the staging, such as Ptolemy's frustrated efforts to find his spotlight, a deft metaphor for the character's central dilemma.

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-actress-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 *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 *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 pietà." 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.

Kenneth Nott  
University of Hartford

<sup>1</sup>Donald Burrows, *Handel* (New York: Schirmer, 1994), p. 136.

<sup>2</sup>Quoted in Winton Dean, "Production style in Handel's operas," Donald Burrows, ed., *The Cambridge Companion to Handel* (Cambridge University Press, 1997), p. 254.

<sup>3</sup>Stanley Kauffmann, *Regarding Film: Criticism and Comment* (Baltimore: The Johns Hopkins University Press, 2001), p. 184.

## 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 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 undertaking. Negotiations are under way to hold a future festival and conference in Southern California in conjunction with The Huntington Library and Art Gallery, and a major celebration of the 300th anniversary 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 than 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/handel-l/>

of Handel's Musical Autographs.

I met Keiichiro 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.

Keiichiro 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.*

"Die Kopisten der Handschriften von den Werken G. F. Händels in der Santini-Bibliothek, Münster," *Ongaku Gaku, Journal of the Japanese Musicological Society*, 16/4 (1970), 225-62.

"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.

"The Paper used by Handel and his Copyists during the time of 1706-10," *Ongaku Gaku, Journal of the Japanese Musicological Society*, 27/2 (1981), 129-71.

"The Music-Paper used by Handel and his copyists in Italy 1706-10," in Terence Best, ed., *Handel Collections and their History* (Oxford, 1993), 198-226.

## 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)**

(revival of the 1996 production)

*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

3 May 2004

Opernhaus, Cologne, Germany

<http://www.buehnenkoeln.de/>

**Imeneo**

*Tirinto:* Ulrike Schneider

*Rosmene:* Alexandra Coku

*Clomiri:* Martina Rüping

*Imeneo:* Otto Katzameier

*Argenio:* Gregory Reinhart

Händelfestspielorchester des OPERNHAUSES HALLE

Conductor: Uwe Grodd

Producer: Michael McCaffery

Sets, Costumes: Frank Philipp Schließmann

Chorus master: Helmut E Sonne

29 February 2004, 6 pm  
6 March 2004, 7:30 pm  
Opernhaus Halle, Halle, Germany  
<http://www.opernhaus-halle.de>

#### **Il trionfo del tempo e del disinganno**

Soloists: Ann Hallenberg, Marijana Mijanovic, Isabel Rey, Richard Croft

Conductor: Marc Minkowski  
Producer: Jürgen Flimm  
Sets: Erich Wonder  
Costumes: Florence von Gerkan  
Choreographer: Catharina Lühr  
29 February 2004  
2, 7 March 2004  
Opernhaus, Zurich, Switzerland  
<http://www.opernhaus.ch/>

#### **La Giostra d'Amore**

- *A pasticcio based on Handel's Italian cantatas*

*Clori*: Céline Scheen  
*Dafne*: Elise Gäbele  
*Eurilla*: Anja Van Engeland  
*Tirsi*: Francisca Devos  
*Fileno*: Jonathan de Ceuster  
*Apollo*: Nabil Suliman  
Ricerca Consort (period instruments)  
Philippe Pierlot, conductor  
Sybille Wilson, director  
February - March 2004  
Théâtre de la Monnaie, Brussels, Belgium  
<http://www.lamonnaie.be>

#### **Belshazzar**

*Belshazzar*: Hermann Oswald, tenor  
*Nitocris*: Simone Kermes, soprano  
*Cyrus*: Elisabeth McQueen, mezzo-soprano  
*Daniel*: Martin Oro, countertenor  
*Gobrias*: Wolf Matthias Friedrich, bass  
Bach-Kantorei Appenzeller Mittelland (Choir)

Ensemble Ad Fontes  
Conductor: Wilfried Schnetzler  
6 March 2004, 7 pm  
Tonhalle, St. Gallen (Switzerland)  
7 March 2004, 5 pm  
Stadtkirche, Winterthur (Switzerland)  
<http://www.bachkantorei.ch>

#### **Alcina**

(sung in German)  
*Alcina*: Emma Bell  
*Ruggiero*: Annette Markert / Christiane Oertel  
*Morgana*: Brigitte Geller / Mojca Erdmann  
*Bradamante*: Caren van Oijen / Ewa Wolak  
*Oronte*: Markus Schäfer  
*Oberto*: Johannette Zomer / Elisabeth Starzinger  
*Melisso*: Nanco de Vries / Luciano Batinic  
Conductor: Paul McCreesh  
Director: David Alden  
Stage and costumes: Gideon Davey  
Light design: Franck Evin  
Premiere: 6 March 2004, 7 pm  
Other performances:  
12, 17, 20, 23, 30 March 2004, 7 pm  
16, 24 April 2004, 7 pm  
Komische Oper, Berlin, Germany  
<http://www.komische-oper-berlin.de/>

#### **Opera Arias from *Giulio Cesare in Egitto*, *Rinaldo*, etc.**

##### **+ selected Concerti grossi op. 3**

Jörg Waschinski (male soprano)  
Kölner Kammerorchester  
Conductor: Helmut Müller-Brühl  
12 March 2004; 8 pm  
14 March 2004; 11 am  
Philharmonie, Köln (Cologne), Germany  
<http://www.koelnmusik.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  
(wbheller@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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The Editor welcomes comments, contributions, and suggestions for future issues.

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ISSN 0888-8701  
xviii/3