THE GERALD COKE HANDEL COLLECTION

An important private collection of Handel material has recently been removed to a new home in central London. The Gerald Coke Handel Collection is now housed in the Foundling Museum, a newly opened museum five minutes’ walk from the British Library and the British Museum, and which offers research facilities to scholars as well as a public gallery exhibiting items from the collection.

Gerald Coke (pronounced "Cook") was a businessman and, in his words, "a willing victim of the collecting bug". He started to collect Handel material in the 1930s, choosing Handel after a brief period collecting Mozart (which proved too expensive) because, as he said, ‘virtually the whole of Handel’s output was first published in England, and was still obtainable at a reasonable price’. He quickly developed a network of friends in music libraries and publishing, and among booksellers, and his collection grew rapidly to include such significant items as Handel’s will, autograph letters, rare first editions and contemporary portraits. In later years he also acquired William Smith’s Handel collection and 39 boxes of his working papers relating to both his published and unpublished writings.

From the beginning, Coke also collected books about Handel and his works and about his singers, patrons, friends and surroundings. To these he added prints, pictures and drawings, so that the collection is now a rich resource for musical studies of 18th-century London. Coke also extended the scope of his collection to include such objects as medals, ceramics, admission tickets and tokens, programmes, press cuttings, photographs and other material,
**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://ghandel.org/

**Samson**
Samson: Mark Padmore, tenor
Lisa Saffer, soprano
Marietta Simpson, mezzo-soprano
Sanford Sylvan, baritone
Philharmonia Chorale
Philharmonia Baroque Orchestra
Bruce Lamott, director
Nicholas McGegan, conductor
17 February 2005, 8 pm
Herbst Theater, 401 Van Ness Avenue (Van Ness & McAllister), San Francisco, California
18 February 2005, 8 pm
First United Methodist Church, 625 Hamilton Avenue (Hamilton & Webster), Palo Alto, California
19 February 2005, 8 pm
First Congregational Church, 2345 Channing Way (Dana & Durant), Berkeley, California
20 February 2005, 7:30 pm
First Congregational Church, 2345 Channing Way (Dana & Durant), Berkeley, California
http://www.philharmonia.org

**Handel: Overture to Samson**
**Handel: Concerto in C Major from Alexander’s Feast**

**Handel: Arias TBA**

**Rameau: Arias TBA**

**Rameau: Suite d’orchestre from Les Paladins**
Philharmonia Baroque Orchestra
Music Director and Conductor: Nicholas McGegan
Lisa Saffer, soprano
23 February 2005, 7:30 pm
Zankel Hall, Carnegie Hall, New York City, New York
http://www.carnegiehall.org

**La Resurrezione**
- fully staged version

**Chicago Opera Theater**
Conductor: Jane Glover
Director: Lillian Groag
2, 4, 6m, 10, 12 March 2005
Joan W. and Irving B. Harris Theater for Music and Dance, Chicago, Illinois
http://www.chicagoperatheater.org
http://www.madtchi.com

**Agrippina**

**Opéra de Montréal**
Agrippina: Lyne Fortin, soprano
NERONE: Kristzina Szabó, mezzo-soprano
POTPÉE: Karina Gauvin, soprano
OTTONE: Daniel Taylor, countertenor
CLAUDIUS: Kevin Burdette, bass
Stage Director: Jacques Leblanc
Conductor: Bernard Labadie
12, 17, 19, 21, 23 March 2005; 8 pm
Salle Wilfrid-Pelletier, Place des Arts, Montréal, Québec, Canada
http://www.operademontreal.com
http://www.pda.qc.ca

**Orlando**
- Co-production with Glimmerglass Opera -
Sung in English

**New York City Opera**
ZORANOSTE: David Pittsinger
ORLANDO: Bejun Mehta
DORINDA: Jennifer Aylmer
ANGELICA: Amy Burton
MEDORE: Matthew White

**2005 Karlsruhe Handel Festival**
February 2005
http://www.karlsruhe.de/Kultur/Haendel/fest.html
http://www.staatstheater.karlsruhe.de

**Almira**
Conductor: Michael Hofstetter,
Producer: Peer Boysen
18 (premiere), 20, 22, 24, 26 February 2005
Grosses Haus, Badisches Staatstheater Karlsruhe

**Semele**
Scottish Opera
Semele: Lisa Milne, soprano
IRIS: Kate Royal, soprano
AHKANAS: Arnon Zlotnik, countertenor
JUNO / INO: Susan Bickley, mezzo-soprano
JUPITER: Jeremy Ovenden, tenor
Apollo TBA
Cadmus / Somnus / Chief Priest of Juno: Michael George, bass
Cupid: TBA
19, 22 February 2005, 7.15 pm
26 February 2005, 7.15 pm
1, 4 March 2005, 7.15 pm
Theatre Royal, Glasgow, Scotland
17, 19 March 2005, 7.15 pm
Edinburgh Festival Theatre, Edinburg, Scotland
Conductor: Christian Curnyn
Director: Yannis Kokkos
Assistant director: Peter Watson
Lighting: Giuseppe Di Iorio
http://www.scottishopera.org.uk

**2005 London Handel Festival**
http://www.london-handel-festival.com

**Ezio**
London Handel Orchestra
Conductor: Laurence Cummings
15, 17, 19, 21 March 2005, 7 pm
Britten Theatre, Royal College of Music, London, England

**“Handel’s English Circle”**
- Chamber concerts by Handel and his English contemporaries, including
  Stanley, Festing and Heiden.
  Joanne Lunn (soprano)
  Rachel Brown (flute)
London Handel Players
5 April 2005, 7 pm
St George’s Church, Hanover Square, London, England

**“Sonate Inglese”**
- English violin sonatas with an Italian accent by Handel, Geminiani, Castrucci and Veracini.
  Adrian Butterfield (director)
London Handel Players
27 April 2005, 7 pm
St George’s Church, Hanover Square, London, England

**Silete venti**
Carolyn Sampson (soprano)
London Handel Orchestra
Adrian Butterfield (director)
3 May 2005, 7 pm
St George’s Church, Hanover Square, London, England

**Samson**
Ashley Catling (tenor)

**concluded on p. 4**
from the concert, and about 15 minutes from the Albuquerque International Airport, so you can catch your Monday morning flight.

**Conference Schedule:**

- **Thurs. evening:** Reception
- **Fri. a.m.:** Paper session #1
- **Fri. 12-1:30:** Lunchtime Recital
- **Fri. p.m.:** Paper session #2
- **Fri. 8 pm:** Santa Fe Pro Musica Concert
- **Sat. a.m.:** Paper session #3
- **Sat. 12-1:30:** Lunchtime Recital
- **Sat. p.m.:** Free
- **Sat. 6 pm:** Serwer Lecture: Graydon Beeks: "Court and Private Patronage of Sacred Music in the Reign of George I"
- **Sat. 7:30 p.m.:** Albuquerque Baroque Players (in Santa Fe)
- **Sun. a.m.:** Paper session #4
- **Sun. 2 p.m.:** Transportation to Albuquerque
- **Sun. 4 p.m.:** Concert in Albuquerque: The Chapel Royal Anthems
  - As Pants the Hart
  - I Will Magnifie Thee
  - Anthem on the Peace
  - The Caroline Te Deum
  - O Sing Unto the Lord

**Rates:**

- Conference registration (entitles you to reduced rates on concert tickets): $50 for all, or $25 per day. Includes reception, all paper sessions, Serwer Lecture, and transportation to and from Albuquerque.
  - Lunchtime recitals: $15 ($10 for conference participants) for light meal and concert
  - Fri. Concert: $15-$50 ($5 - $35 for conference participants)
  - Serwer Lecture: $5 (free for conference participants)
  - Sat. Concert: $15 ($10 for conference participants)
  - Sun. Concert: $15 ($10 for conference participants)

American Handel Society members receive an extra $5 off conference registration and an extra $2 off each concert. See p. 7 to become a member!

**Marty Ronish**

**A NEW HANDEL DISSERTATION**


This is the first detailed study of the early reception of Handel's Oratorios in Britain. Structured around theatrical seasons, the narrative probes the oratorio's career in London from the premiere of Esther to the Handel Commemoration Festival. Exceptional moments during this period become the subject of individual studies, which culminate in a comprehensive account of factors that contributed to the genre's mutation from theatrical entertainment to national heritage. The 870-page collection of sources significantly expands the documentary coverage of Handel in Georgian Britain.

covering a continuous period from the composer's lifetime to the present day.

The core of the collection is a significant corpus of manuscript scores and printed editions from the 18th century; these, and the large number of prints, drawings and engravings, form the bulk of the collection. Coke aimed to make the collection as complete as possible. This led him to include collected editions and runs of periodicals, which, together with modern scores and literature, provide a comprehensive resource for the modern scholar. Coke's broad approach to collecting - to include items relating to Handel's contemporaries, colleagues, friends and surroundings - belies the name of the collection: there are many manuscript and printed works by other composers of the period, and a significant proportion of the art works relate to figures other than Handel. One area that did not fall within Coke's collecting brief is that of sound recording; at present the collection holds only a few LPs.

Gerald Coke died in 1990, and his wife Patricia in 1995. In accordance with Mr's Coke will, the collection was offered to the State with the wish that it be allocated to the Thomas Coram Foundation (now known as Coram Family) in the care of the Handel Institute. Nominees of the Foundling Museum (on behalf of Coram) and of the Handel Institute, along with independent trustees, form the board of the Gerald Coke Handel Foundation, which administers an endowment for the benefit of the collection.

**Handel and Coram**

Coram Family is the modern descendant of the 18th-century Foundling Hospital, founded by Thomas Coram. Established 'for the Maintenance and Education of Exposed and Deserted Young Children', the Hospital, which opened in 1741, cared for abandoned and unwanted children. Handel was a Governor and a benefactor. In 1749 he offered a performance of his music to fund the completion of the chapel, for which he composed the anthem 'Blessed are they that consider the poor, now popularly known as the 'Foundling Hospital Anthem'. The event was a huge success, attracting many wealthy people to take an interest in the Hospital and generating much-needed funds, and the Governors turned to Handel for a further performance the following year.

The performance of Messiah on 1 May 1750 was oversubscribed and apparently double-booked, so a further performance was arranged for a fortnight later. It was after these performances that the popularity of Messiah, which had been composed nine years earlier, became established. These performances were such a financial success for the Hospital, generating £1,000 from two performances alone, that an annual benefit performance of Messiah was agreed with Handel, a tradition that continues to this day. Handel left a copy of the score and parts of Messiah to the Hospital in his will; these have been preserved by the Handel Institute.

The Foundling Museum

The Coram art collection and the Gerald Coke Handel Collection are both now housed in the Foundling Museum at 40, Brunswick Square, London, next to the site of the original Foundling Hospital. The building, created in the 1930s to house the central offices of the Foundling Hospital when it the children were moved out of London, has been extensively renovated and refurbished to create a first-rate exhibition space. The four floors include education space for schools, a social history exhibition relating to what was, in effect, London's first children's home, and art galleries, including the original preserved 18th-century interior of the original Hospital Court Room. The Gerald Coke Handel Collection is housed on the top floor and incorporates a public exhibition area, reading room, collection store and seminar room; there is also office space for the Gerald Coke Handel Foundation and the Handel Institute.

The Handel exhibition area displays both permanent and changing
Angharad Gruffydd Jones (soprano)
Catherine Wun-Rogers (mezzo-soprano)
Claire Ormshaw (soprano)
Njål Sparbo
Andrew Slater (bass-baritone)
London Handel Orchestra
Laurence Cummings (conductor)
11 May 2005, 7 pm
St George’s Church, Hanover Square, London, England

**Sosarme**
- Co-production with the Teatro Nacional de Sao Carlos
  Conductor: Alan Curtis
  Director: Jakob Peters-Messer
  Meyer, Bindseil
  Premiere: 18 March 2005
  Stadthteater, St. Gallen, Switzerland
  [http://www.stadthteaterstgallen.ch](http://www.stadthteaterstgallen.ch)
  [http://www.opernwelt.de/saison.html](http://www.opernwelt.de/saison.html)
  [http://www.peters-messer.com](http://www.peters-messer.com)

**Esther** (“Haman and Mordecai, A Masque” ca.1718)
Soloists: TBA
The Choral Scholars, Naples, Italy
Ronald Butts-Boehmer, director
April 2005
Christ Church, Napoli, Italy
CB edition Kings Music
choralscholars@libero.it

**Rinaldo**
**Teatro alla Scala**
Almirena: Annick Massis, soprano
Rinaldo: Sara Mingardo / Sonia Prina
Armida: Darina Takova / Roberta Invernizzi
Argante: Marco Vinco
Conductor: Ottavio Dantone
Producer: Pier Luigi Pizzi
2, 3, 6, 7, 8, 9, 10, 12, 14, 16, 17 April 2005
Teatro Arcimboldi, Milan, Italy
[http://www.teatralasscalà.org](http://www.teatralasscalà.org)

**Giulio Cesare in Egitto**
Cleopatra: Cecilia Bartoli
Sesto: Katharina Peetz
Giulio Cesare: N. N. (?)
Cornelia: Charlotte Hellekant
Tolomeo: Franco Fagioli
Achille: Carlos Chausson
Nirena: Gabriel Bermúdez (?)
Conductor: Marc Minkowski
Director: Cesare Lievi
Stage: Margherita Palli
Costumes: Marina Luxardo
Premiere: 2 April 2005
5, 7, 10, 12, 14, 17, 20 April 2005
Opernhaus, Zürich, Switzerland
[http://www.opernhaus.ch](http://www.opernhaus.ch)

**Tamerlano**
Theater Krefeld-Mönchengladbach
Jackson, Tombel, Römer
Premiere: 9 April 2005
Theater, Krefeld, Germany
[http://www.theater-krefeld.de](http://www.theater-krefeld.de)

**La Resurrezione di Nostro Signor Gesù Cristo (HWV 47)**
Angelo: Nancy Argenta, soprano
Maddalena: Johanna Zomer, soprano
Cleofa: Patricia Bardon, mezzo-soprano
S. Giovanni: Jörg Dürmüller, tenor
Lucifero: Florian Boesch, bass
Combattimento Consort Amsterdam
9 April 2005, 7:30 pm
Westerkerk, Amsterdam, The Netherlands
[http://www.westerkerk.nl](http://www.westerkerk.nl)

10 April 2005, 2:15 pm
Musis Sacrum, Arnhem, The Netherlands
[http://www.musissacrum.nl](http://www.musissacrum.nl)
13 April 2005, 8:15 pm
Teatro dela Sociedad Filharmónica, Bilbao, Spain
14 April 2005, 7:30 pm
Auditorio Nacional, Madrid, Spain
[http://www.combattimento-consort-amsterdam.nl](http://www.combattimento-consort-amsterdam.nl)

**Athalia**
Athalia: Dominique Labelle, soprano
Josabeth: Mhairi Lawson, soprano
Joak: Michael Chance, countertenor
Mathan: Paul Agnew, tenor
Abnerac bajo (TBD)
Gabriel Consort and Players
Director: Paul McCreesh
15, 16, 17 April 2005
Orquesta Nacional de Espana, Madrid, Spain
[http://orquestanacional.mcu.es](http://orquestanacional.mcu.es)
[http://www.michaelchance.co.uk/Concerts.htm](http://www.michaelchance.co.uk/Concerts.htm)
[http://www.gabriel.com](http://www.gabriel.com)

**Ariodante**
**Opera Frankfurt**
Ariodante: Hadar Halévy
Polinesso: Jenny Carlstedt
Il rè: Florian Plocek
Ginevra: Maria Fontosh
Laureana: Shawn Mathey
Dalinda: Britta Stallmeister
Odoardo Peter Marsh
Choir: Alessandro Zuppardo
Music Director: Andrea Marcon
Artistic Directors: Achim Freyer / Friederike Rinne-Wolf
Scenary: Claudia Doderer / Achim Freyer
Costumes: Amanda Freyer, Barbara and Günter Weinhold
Dramaturgy: Zsolt Horpácsy
Lighting: Achim Freyer
15, 17, 20, 23 April 2005, 7 pm
6, 8 May 2005, 7 pm
Opernhaus, Frankfurt, Germany
[http://www.oper-frankfurt.de](http://www.oper-frankfurt.de)

**Handel Concert**
- Agrippina condotta a morire, cantate
- Armida abbandonata
- Sonates en trio
- Armida abbandonata
- Handel: Xerxes (excerpts)
- Handel: Ariodante (excerpts)

**Alessandro Scarlatti**
Sinfonia per flauto & archi
**Henry Purcell**
Ouverture
**Handel: Ariodante (excerpts)**
**Handel: Xerxes (excerpts)**
Michael Maniacci, countertenor
Les Agrémones
Direction: Jean Tubéry
22 April 2005, 8 pm
Conservatoire Royal de Bruxelles, Brussels, Belgium
[http://www.bozar.be](http://www.bozar.be)

**L’Allegro, il Penseroso ed il Moderato**
Sophie Daneman, soprano
Paul Agnew, tenor
Neal Davies, bass
Les Arts Florissants
Direction: William Christie
30 April 2005, 8 pm
Théâtre des Champs-Elysées, Paris, France
[http://www.theatrechampselysees.fr](http://www.theatrechampselysees.fr)
THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society invites applications for the 2005 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 2005 Fellowship must be postmarked no later than March 15, 2005, and should be sent to:

Professor Roger Freitas
(rfreitas@esm.rochester.edu)
Eastman School of Music
27 Gibbs St.
Rochester, NY 14604-2596

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, 2005.

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/
FROM THE PRESIDENT’S DESK
(DECEMBER 2004)

The time has come to ask members of The American Handel Society to renew their memberships for the coming year. Last year I promised all members who renewed before the end of March that they would receive an edition of an unpublished Handel cantata. Unfortunately, production delays have left that promise unfulfilled, but I hope to get the music into the mails shortly after Christmas.

For 2005 the incentive for prompt renewal will be something a little easier to deliver. All AHS members in good standing by the middle of March 2005 will receive discounts on tickets to concerts being given in conjunction with “Handel in Santa Fe.” These are described elsewhere in this issue of the Newsletter. I hope those of you who will be unable to join us in Santa Fe will, nonetheless, renew your memberships promptly. The dues structure – specifically the costs to AHS members to join the Georg-Friedrich-Händel-Gesellschaft and the Friends of the Handel Institute, and the reciprocal arrangements for members of our sister societies to join the AHS – will remain the same for this coming year, but may have to be revised in 2006 if the value of the dollar does not improve in relation to the pound sterling and the euro.

At the AHS Board Meeting in Seattle last month it was decided that the society would continue scheduling a major event every two years for the foreseeable future, almost certainly in a series of different venues. These events will include a Scholarly Conference and the Howard Serwer Lecture, and will be scheduled in conjunction with what we anticipate will be interesting concerts and other programs. I hope to be able to announce locations for 2007 and, perhaps, 2009 in the April issue of the Newsletter. On behalf of the AHS Board I would like to thank all the members who responded to my questions in the last Newsletter about the future direction of the society.

It is clear that based on our current endowment and membership base, the AHS will be able to print and circulate the Newsletter, award the J. Merrill Knapp Research Fellowship, and fund the Howard Serwer Lecture for the foreseeable future. However, any additional contributions the society makes toward a Festival and Conference will result in a net loss, which will eventually have a serious impact on our endowment.

There are various solutions to this problem, the first being to increase our membership base. AHS members who have friends who are ardent or even budding Handelians are urged to encourage them to join the AHS. Current members are also encouraged to raise their level of commitment, thus providing the society with additional operating funds. Anyone who is in a position to make a substantial donation designated for the endowment is, of course, encouraged to consider doing so. Finally, all AHS members will receive separate mailing later this month with an invitation to make a one-time contribution to support the “Handel in Santa Fe” Festival.

I look forward to seeing as many of you as possible in Santa Fe in March.

Graydon Beeks

THOMAS BAKER’S WORD-BOOK FOR SAMSON

One of my current tasks is the completion of a new edition of Handel’s Samson for the Novello Handel Edition, which will see its first performances by the Philharmonia Baroque Orchestra, conducted by Nicholas McGegan, on February 17-20, 2005 in the San Francisco area. For Handel’s London oratorios, as well as for his operas, the printed word-books containing the libretto of the work are an important source of evidence for the content of the composer’s performances, though they need to be treated with due critical caution: the text by itself cannot reveal everything about the music that was performed and, apart from simple printing errors, the word-books may not reflect some last-minute revisions.

Given my current preoccupation with Samson, it was with considerable interest that I read in the April edition of the Newsletter of “an apparently otherwise unrecorded version of the libretto to Samson (London; printed for J. & R. Tonson, 1743),” originally from the collection of Thomas Baker and now at the University of Western Ontario. The situation with the “1743” word-books for Samson is complicated because four distinct issues survive, differing in content and layout but all with “M DCC XLIII” printed on the title page. The four versions were described by Winton Dean in 1959 in Handel’s Dramatic Oratorios and Masques (pp. 350-60). Dean associated the last of the “1743” issues with Handel’s 1744 performances, but there is no certainty about this. The first issue presents the version of the oratorio as it was given by Handel at the first performances in 1743, and the subsequent issues show a development towards a more compact form of the work, though the second and third issues may represent evolutions in the printing history of the book rather than in the musical content of Handel’s performances.

The four known issues of the 1743 word-book can be distinguished by their paginations: they have different numbers of pages, and also different systems of numbering for the pages. The “Baker” copy attracts attention because it has 25 pages, conforming to none of these issues. Does this therefore represent a new complication for the performing history of Samson, or at least for the printing history of the word-book? Alas (or perhaps fortunately), it does not. The catalogue entry for the word-book on the website for the Music Library at the University of Western Ontario correctly shows the date “1743” in square brackets: the title page of the word-book is undated, and the speculative date is based on the honourable bibliographical principle of indicating the date of origin for the work concerned. Having tracked down as many Samson word-books as I could, I was aware of two 25-page undated issues with the “J. and R. Tonson” imprint, and Lisa Philpott, the music Reference and Collections Librarian at Western Ontario, has been able to confirm for me that the “Baker” copy is indeed identical to one of these. Since there were many dated issues of the word-book, the period of these undated ones can be narrowed down to a period between 1763 and 1767, and the print-style (especially in the decorations to the pages) is also characteristic of that period.

I confess to having mixed feelings about this re-dating. On one hand, a sigh of relief that I do not have to deal with yet another complication in the performing history of Samson during Handel’s lifetime; but perhaps also a trace of disappointment that Baker’s copy does not provide a new document that might shed additional light on the tangled print history of the word-books dated 1743. For the future, however, someone might like to take up the matter of Baker’s interest in Handel in the 1760s, for the undated Samson word-book probably reflects his attendance at Samson around the same period that, as noted by Graydon Becks in the Newsletter article, he also signed a copy of the current printed music edition of Samson.

Donald Burrows
The American Handel Society
School of Music, University of Maryland, College Park, Maryland 20742
Telephone (301) 581-9602 email: info@americanhandelsociety.org
www.americanhandelsociety.org

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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)

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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 £ should remit to Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, D-06108 Halle (Saale), Germany, and indicate that the payment is for the account of the AHS.

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.