

NEWSLETTER

of

The American Handel Society

Volume XXIV, Number 3

Winter 2009



AHS Festival 2011 logo: Handel with Mt. Rainier in the background.

HANDEL IN SEATTLE THE AMERICAN HANDEL FESTIVAL 2011

Seattle has a real passion for early music. The city's vibrant local scene includes Pacific Musicworks, a new chamber opera company founded by renowned lutenist and conductor Stephen Stubbs, Seattle Baroque Orchestra directed by Ingrid Matthews, the Tudor Choir with director Doug Fullington, and the Medieval Women's Choir led by viola da gamba virtuoso Margriet Tindemans. The Early Music Guild brings in international performing ensembles, and Seattle is home to the journal *Early Music America*. So it will come as no surprise that the Emerald City has enthusiastically embraced its role as host of the American Handel Festival in March 2011.

continued on p. 2

ADDITIONAL SOURCES FOR THE CANNONS ANTHEMS

As part of an ongoing series of occasional articles on Handel sources, I would like to take this opportunity to consider two unrelated volumes of Cannons Anthems that have not previously been described in print, although their existence has been known for some time. Both provide tantalizing insights into the circulation of these works in the later 18th century.

The first volume is from the so-called Shaw-Hellier Collection, assembled by Samuel Hellier (1736-84) and now at the Birmingham University Library. The collection consists of early printed editions, manuscript scores from the 1760s, and manuscript performing parts, copied by Oxford-based scribes. Most of the music is by Handel, but there are also works by Purcell, Croft, Arne and others. Hellier's career and his Handel collection have been described by Percy Young.¹ The Oxford-educated Hellier was based at his family home in Wombourne, Staffordshire but also inherited estates in Worcestershire. Like several of his contemporaries, he arranged to have some of his servants trained as musicians, and the manuscript parts may be directly related to performances at Wombourne. Most of the music was acquired in the 1750s and 60s.

The volume of Cannons Anthems is catalogued as S-H 28 and the label on its front cover reads "TWO ANTHEMS / BY MR. HANDEL." It is in oblong format and in the hand of the scribe designated S5, who was involved in copying Handel's works from the 1740s until after the composer's death.² The paper is English, made by James Whatman and designated type H; it postdates 1760. The combination of scribe and paper type points to the late 1760s as the date of copying. The oblong format is unusual in a copy of this date as is this particular pairing of anthems.

¹ Terence Best, ed., *Handel Collections and Their History* (Oxford, 1993), pp. 158-170. See also Ian Ledsham, *A Catalogue of the Shaw-Hellier Collection in the Music Library, Barber Institute of Fine Arts, The University of Birmingham* (Birmingham, 1997) for a detailed account of the entire collection.

² Donald Burrows' article on "Copyists" in A. Landgraf and D. Vickers, eds., *The Cambridge Handel Encyclopedia* (Cambridge, 2009) gives a concise overview of the present state of knowledge concerning Handel's copyists.

continued on p. 3

This will mark the 30-year anniversary of the festival's founding in 1981 (as the Maryland Handel Festival). The traditional four-day scholarly symposium sponsored by the American Handel Society will happen Mar. 24-27, but leading up to that will be two weeks of Seattle events encompassing some 11 concerts and a four-day Handel Chorus workshop.

For the evolving schedule, see the website www.Americanhandelfestival.org. Housing and ticketing information will be posted as details are firmed up.

Here's the schedule for the AHS part of the festival:

- March 23-26: Four-day Handel Chorus workshop open to student and adult singers, led by local conductors James Savage (St. James Cathedral), Karen P. Thomas (*Seattle Pro Musica*), Doug Fullington (Seattle's *Tudor Choir*), and renowned Handel scholar Donald Burrows (Open University, UK), with an orchestra made up of local musicians
- Thurs. Mar. 24: Opening reception for scholarly symposium, includes opening reception with music by baroque harpist **Maxine Eilander**, whose CD *Handel's Harp* was released in Aug. 2009
- March 24-27: Scholarly symposium by the *American Handel Society*; and papers by international Handel scholars
- Fri. March 25: Noon recital by **Janet See**, baroque flute
- Fri. March 25: *Acis and Galatea*, by the **Boston Early Music Festival**, stage direction by Gilbert Blin, musical direction by Paul O'Dette and Stephen Stubbs
- Sat. March 26: Noon concert by **Handel Chorus workshop**
- Sat. March 26: Howard Serwer Memorial Lecture by UC Berkeley scholar John Roberts
- Pre-concert lecture by Professor David Hurley
- Sat. March 26: Evening concert: *Esther* 1720; first modern performance of this version of the oratorio. Performers: **Pacific Musicworks, Seattle Baroque Orchestra**, and the **Tudor Choir**, conducted by Stephen Stubbs, in partnership with **St. James Cathedral**

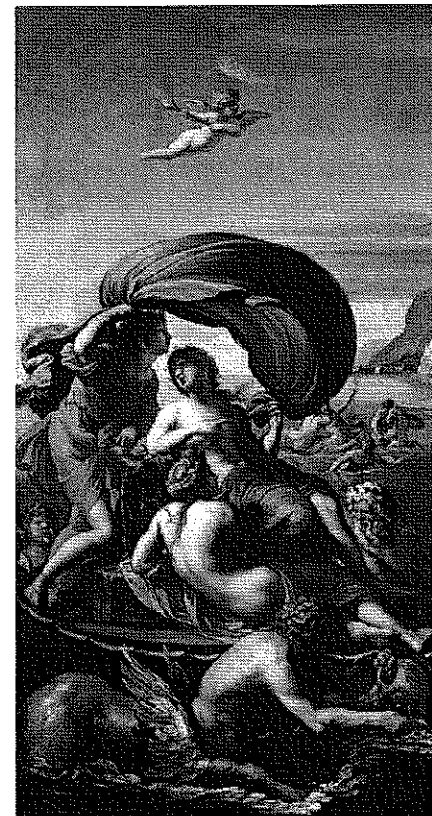
- Sun. Mar. 27, 2 pm: **Seattle Baroque Orchestra**, led by Ingrid Matthews with **Seattle Early Dance** directed by Anna Mansbridge

The greater festival begins March 11th with Nicholas McGegan conducting the Seattle Symphony Orchestra and soprano Isabel Bayrakdarian. There will be performances by *Gallery Concerts* with soprano Julianne Baird, Montreal's *Les Voix Baroques* with the Portland Baroque Orchestra, Seattle Pro Musica, and many more local artists and organizations.

The Call for Papers deadline is October 15, 2010 (details to follow in the next issue). Much of the music for the festival will be from Handel's early English period, the Chandos era and the first London decade. For information contact AHS board member and the festival's Executive Director, Marty Ronish, mronish@flash.net.



Stephen Stubbs



Boston Early Music Festival *Acis and Galatea*

Manuscript S-H 28 contains scores of "O Come Let us Sing unto the Lord" HWV 253 and "Have mercy upon me" HWV 248. They were presumably copied in London from the autographs then in the possession of John Christopher Smith Jr, and their readings provide no surprises. No manuscript parts survive for either anthem, so presumably they were not performed by Hellier's musicians. There is some evidence that "O Come Let us Sing unto the Lord" was particularly esteemed in the later 18th century, and "Have mercy upon me" was at some point after Handel's death expanded into a larger setting of the "Miserere." It is possible that Hellier commissioned copies of these two anthems only, but it is more likely that this is a surviving volume from a formerly complete set.

The second source is part of the Berlin Sing-Akademie Collection returned to Germany from Kiev, Ukraine in 2001 and currently housed in the Berlin Staatsbibliothek. It is a single volume, also in oblong format, with the shelfmark SA 344. It contains scores of "The Lord is my Light" HWV 255, the Te Deum in B-flat Major HWV 281 (the so-called "Chandos" or "Cannons" Te Deum), and "O Praise the Lord with One Consent" HWV 254, all in the hand of the scribe designated RMI. The scribal hand, together with the watermark D10, indicates that these are among the earliest copies of these works, possibly dating from 1718 – the year in which they were most likely composed.³ There is no indication of prior ownership, nor is there any indication as to how this volume traveled from London to Berlin, where it spent the majority of the 18th century, or how and when it became the property of the Sing-Akademie.

The Sing-Akademie was founded in 1791 by Carl Friedrich Christian Fasch (1736-1800), harpsichordist to the Prussian Court, who directed it until his death. His successor was the composer Carl Friedrich Zelter (1758-1832), who also died in harness. Both men were interested in the performance of older music, particularly that of Johann Sebastian Bach. Zelter also had a special interest in the music of Handel, and "O Praise the Lord with One Consent" was certainly performed at the Sing-Akademie under the direction of one of these men or their successor C.F. Rungenhagen, who led the first performances of a number of Handel's works in Berlin.⁴

It is not clear whether "The Lord is my Light" was also performed, although the score has had a viola part added to the opening Sinfonia and all the choruses, and a German text added to most of the choruses and the two

of the arias. The Cannons Te Deum score contains no such alterations and was clearly never used as the basis of a performance of this rarely heard work.

The score of "O Praise the Lord with One Consent" contains neither an added viola part nor a German text except at the beginning of the first and last choruses. The Sing-Akademie performing parts for this anthem (shelfmark SA 340) confirm that it was sung in German but the set lacks a viola part. If the set of performing parts is complete, it suggests that the anthem was performed by relatively small forces. There are three copies of the first violin part, two copies of the second violin part, and three copies of the bass part. The single oboe part is marked "Oboe overo Violino Terzo." There are also two copies of each of the four choral parts, plus several copies of each of the arias in a format which contains the voice and instrumental bass parts, together with occasional cues for the upper instruments.

"O Praise the Lord with One Consent" has a curious history.⁵ The autograph score escaped from Handel's possession sometime after 1726, and virtually all subsequent 18th-century copies – whether manuscript or printed – derived from a faulty archive score (British Library R.M. 19.e.7) which particularly garbled Handel's instructions for the use of the oboe. Musicians active in Oxford in the middle of the 18th-century, working from one of these faulty scores, attempted to make sense of the garbled instructions and produced a version suitable for performance. Friedrich Chrysander acquired a manuscript containing these changes (Hamburg Staats- und Universitätsbibliothek "Carl von Ossietzky" M/A 177) and used it, together with another manuscript volume containing different faulty readings, as the basis of his edition for the Händel Gesellschaft. This edition in turn has provided the basis of performing parts used in many modern performances and most recordings of the anthem, although there are now several editions available which transmit the correct readings.⁶

The Sing-Akademie score was copied from Handel's autograph and the parts derived from it are generally accurate. It is curious that the oboe does not play at all in the first Tenor aria. Handel's instructions are for it to play throughout, but an argument can be made that it should play only in the three ritornellos. It does play throughout in the Bass aria, as it should. In Chrysander's edition it does not play at all in this

5 See Graydon Beeks, "Friedrich Chrysander and the Editorial History of 'O Praise the Lord with One Consent,'" *Händel-Jahrbuch*, Jg. 48 (2002), pp. 45-56.

6 The only recording I know which contains most of the correct readings is the one by the Choir of King's College, Cambridge conducted by David Willcocks, who used an edition prepared by Charles Cudworth based on the autograph score in the Fitzwilliam Museum, Cambridge. This recording was initially issued on vinyl in 1966 as ARGO ZRG 5490; it was reissued on CD in 1988 as LONDON JUBILEE 421 150-2 but is currently out of print. Gerald Hendrie's edition for the HHA, Christine Martin's for Carus Verlag, and my own for Novello are also based on the readings of the autograph score.

3 I am grateful to Michael Pacholke and Stefan Blaut of the Editorial Office of Hallische-Händel-Ausgabe for identifying the watermark. The designation D10 is taken from D. Burrows and M.J. Ronish, *A Catalogue of Handel's Musical Autographs* (Oxford, 1994).

4 Georg Schünemann, *Die Singakademie zu Berlin 1791-1941* (Regensburg, 1941), p. 205; Gottfried Eberle, *200 Jahre Sing-Akademie zu Berlin Ein Kunstverein für die Heilige Music* (Berlin, 1991), p. 230. HWV 254 is listed as "Psalm O Preist den Herrn."

movement – the result of his accepting the reading from his non-Oxford source. The biggest problems occur in the second Tenor aria where even in the autograph Handel's instructions are cryptic. The Sing-Akademie oboe part comes pretty close to interpreting them correctly. The Oxford musicians of the mid 18th century, working from a source that omitted crucial instructions, created a hodge-podge which was adopted by Chrysander. This means that in some respects – leaving aside issues of style and language – the Berlin Sing-Akademie audiences actually heard something closer to Handel's intentions than do most modern audiences.

— Graydon Beeks

2010 DUES

If you have not already done so, please mail in your 2010 dues. A form is has been inserted with this issue.

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

Kenneth Nott, *Editor*

The Hartt School University of Hartford
200 Bloomfield Avenue West Hartford, CT 06117-1599
Tel: (860) 768-4895 Fax: (860) 768-4441
E-mail: Nott@hartford.edu

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

REPORT FROM LONDON

Leaving aside the numerous performances of *Messiah* during the Christmas Season and broadcast performances of works by both composers on BBC Radio 3, the celebration of the joint centennials of Henry Purcell and George Frideric Handel could be said to have ended with the Conference on "Purcell, Handel & Literature" held at Senate House, University of London from 19-21 November 2009. This grand affair was sponsored jointly by the Institutes of Musical Research and English Studies of the University of London, the Departments of Music and Literature of the Open University, The Handel Institute, The Purcell Society, and the Royal Musical Association. There were enough papers to warrant parallel sessions, which meant that attendees were often faced with difficult choices. The paper sessions alternated with plenary sessions generally featuring presentations on broader topics.

I will concentrate here mainly on the papers relating to Handel, many of which were given by members of The American Handel Society. On Friday morning, in a session on "Adaptation and Insertion," John Roberts discussed "Handel, Jennens, and the advent of scriptural oratorio," tracing the development of the genre which was only fully established in *Israel in Egypt* and *Messiah*. Using the pasticcio *Catone in Utica* as an example, Tarcisio Balbo then discussed some ways in which Handel's insertions of new aria texts into preexisting Italian opera librettos can modify the portrait of a character or alter the moral of the drama. Ruth Smith closed the session with an explication of the role of "Il Moderato" in *L'Allegro, il Penseroso ed il Moderato*. In a parallel session on "Antiquity and Classicism," Peter Brown discussed "Shades of Greece and Rome in works by Handel" and Reinhard Strohm spoke on "Handel and the uses of antiquity." The session concluded with Robert Ketterer's discussion of "Texts and Contexts of Purcell's *Dioclesian*."

In a session on "Text-Music Relationships," Anthony Hicks established that the inverted commas printed in wordbooks for Handel's English oratorios, in addition to indicating text not set by the composer, may also designate passages not written by the main author of the libretto, or passages set to music by someone other than the main composer. In the parallel session on "Transformations," Graham Cummings analyzed the shift in dramatic emphasis which occurred in the process of adapting Metastasio's libretto *Alessandro nell'Indie* to serve as the libretto for Handel's *Porro*. This was followed by Deborah Rooke's exploration of the process of converting the Biblical story of *Esther* into an oratorio libretto. In the final pair of paper sessions on Friday, Konstanze Musketa discussed Handel and German poetry, while Jeffrey Barnouw surveyed "Obstacles and Breakthroughs in setting English texts for Purcell and Handel."

On Saturday morning Liam Gorry spoke about "Characterisation in Handel's oratorios with relation to the accompanied recitatives." This was followed by Sarah McCleave's discussion of Deidamia as a "pastoral figure

without a voice" and Matthew Badham's elucidation of "New modes of inward and outward contemplation in Handel's *L'Allegro, il Penseroso and il Moderato*." In the parallel session Jean Kreiling discussed the ways in which poets have reacted to *Messiah*; Annette Landgraf traced the role of Handel's music in German fictional literature; and Delia de Sousa surveyed Handel and Purcell in George Eliot's fiction.

The session "Texts Lost and Found" began with Matthew Gardner's discussion of 17th-century literary classics as 18th-century libretto subjects, with special reference to Congreve, Dryden and Milton. My paper, which followed, examined how the texts for the Cannons Anthems may have been selected. The session ended with Olive Baldwin and Thelma Wilson presenting the results of their investigation into the 1711 birthday celebrations for Queen Anne. They conclude that John Eccles' birthday song "set after the Italian *Manner*" was probably performed; that some music by Handel may have been included the play performed for the Queen's entertainment; and that Handel's "Dialogue in *Italian*, in her Majesty's Praise" reported by Abel Boyer may never have existed.

The final Plenary Session included an introductory discussion by Ellen Harris of her current research into the topic of the Cantata as diary, referencing work on the setting of multiple cantata texts by composers Benedetto Marcello, Antonio Caldara and Antonio Vivaldi. The conference concluded with a Panel Discussion on the role of Purcell and Handel's music in ballad operas featuring Berta Joncus, Žak Ozmo and Vanessa Rogers. Earlier there had been a presentation by Donald Burrows on the Handel Documents Project. There was also the official announcement by Victoria Cooper, the Music Editor of Cambridge University Press, of the publication of *The Cambridge Handel Encyclopedia*. The volume editor Annette Landgraf received a copy hot off the press to much applause; her co-editor David Vickers was unable to attend owing to illness, but was saluted *in absentia*.

There were two concerts associated with the conference. The first, on Friday evening, was given in the Picture Gallery of the Foundling Museum by The Avison Ensemble with Pavlo Beznosiuk as director and solo violinist. The program consisted of three concerti grossi from Handel's opus 6, four solo violin concerti from Vivaldi's opus 8, and a concerto by Charles Avison based on ideas taken from Domenico Scarlatti's *Essercizi* published in Britain in 1739. The playing by the young professional ensemble was polished and enthusiastic, if a little loud for the venue. Some members of the audience felt that the proportion of music by Vivaldi and Handel could have been reversed to good effect.

The second concert, on Saturday evening, was specially organized for the conference by Lawrence Cummings and Donald Burrows and was held in the lovely Grosvenor Chapel on South Audley Street. The program consisted of three Odes to St. Cecilia – Purcell's early "Welcome to All the Pleasures" was followed by Dryden's "A Song for St Cecilia's Day" (beginning "From Harmony, from

heav'nly Harmony") in its 1687 setting by Giovanni Battista Draghi and its 1739 setting by Handel. The performers were another even younger ensemble, the Solomon Choir and Orchestra under the direction of Jonathan Sells. Most of the soloists were drawn from the choir and were joined by Irish soprano Anna Devin and Mr. Sells, himself. I thought that some of the tempi were a little faster than they needed to be, but the performance captured the spirit of music well and it was a special treat to hear a live performance of the Draghi. The concert was preceded by a reception at the Handel House Museum and an opportunity to view the exhibition "Mr Handel's Friends" featuring rare items from the Earl of Malmsbury's Collection.

I was fortunate to be able to remain in London through the following weekend and attend the 25th Annual Conference on Music in Eighteenth-Century Britain (formerly known as the Eighteenth-Century Students Day). This two-day event was organized by Claire Sharpe, Katharine Hogg, Colin Coleman and Barbara Diana and hosted by the Foundling Museum. The Friday sessions contained nothing of specific interest to Handelians, beyond a report on the Handel Documents Project by Helen Green and Anthony Hicks and on the exhibition "Mr Handel's Friends" by Martin Wyatt. It did include two fascinating papers on provincial music-making. Roz Southey spoke first about the Bowes family of Gibside in Northumberland, who were great supporters of music in the north-east and who had direct connections with Felice Giardini, Giuseppe Cattanei and Maurice Greene in London and Charles Avison and John Garth in Newcastle and Durham. Because so many household documents survive, their activities can be reconstructed in great detail.

Olive Baldwin and Thelma Wilson then traced the equally interesting musical activities of John Arnold of Great Warley, Essex, a gentlemen farmer who put much of his energy into writing, arranging and publishing music, running the Society of Singers of Great Warley, organizing concerts, and playing the organ. During lunch there was an exhibition of items from the Gerald Coke Handel Collection in the Reading Room of the Library.

Saturday morning featured a roundtable chaired by Peter Holman on Domestic Music in the Eighteenth Century. Clare Hornsby then gave an illustrated talk on Giovanni Servandoni, concentrating almost equally on his early career and on his participation in the Royal Fireworks of 1749. This was followed by a performance of an 18th-century transcription of the *Fireworks Music* by Martin Knizia on the Foundling Museum's two-manual Kirkman harpsichord in the Picture Gallery. The afternoon session included a presentation by Katharine Hogg and Colin Coleman on "Sources and Resources for Researching 18th-Century Music" which featured items from the Gerald Coke Handel Collection. The conference closed with a session of live domestic music and dance in celebration of a successful twenty-five years.

— Graydon Beeks

FROM THE PRESIDENT'S DESK WINTER 2009

In 2007 The Board of Directors of the AHS decided to expand the scope of the J. Merrill Knapp Research Fellowship to make it available to a wider group of scholars and to include the possibility of using it to help underwrite the publication of articles on Handel. The first recipient of the Fellowship under the new guidelines was Thomas McGeary in 2008. His article "Handel as art collector: art, connoisseurship and taste in Hanoverian Britain" has been published in *Early Music*¹ and the Knapp Research Fellowship was used to help pay for the provision of the numerous color illustrations. This is a tangible example of one of the ways in which the AHS works to fulfill its mission of fostering the study of the life, works, and times of George Frideric Handel, and encouraging and supporting the performance of his music.

Another way in which the AHS seeks to fulfill this mission is by nominating two members of the Editorial Board of the *Hallsche-Händel-Ausgabe*. The original members were Professor John Roberts and the late J. Merrill Knapp, and for a number of years I have filled the second position. Most of the other members of the current Editorial Board, from Germany and England, are also members of the AHS. The current schedule is to produce three editions each year with the goal of completing the edition in 2023. The HHA volumes, published by Bärenreiter Verlag, also form the basis of performing editions of everything from keyboard and chamber music to operas and oratorios. They can be expected to fuel the continuing flow of performances and recordings of Handel's music well beyond the just-completed anniversary year.

Yet another way in which the AHS seeks to fulfill its mission is through helping to sponsor and organize a Handel Festival and Conference every other year. The 2011 Festival and Conference will be held in Seattle from March 24-27 and is being organized by Board member Marty Ronish who was the guiding force behind the highly successful "Handel in Santa Fe" Festival and Conference in 2005. Dr. Ronish presents a preliminary report on "Handel in Seattle" elsewhere in this issue of the *Newsletter*. Seattle is a wonderful city with an active

¹ *Early Music*, xxxvii (November 2009), pp. 533-576. This volume also contains the articles "Handel, Hogarth, Goupy: artistic intersections in early Georgian England" by recent AHS *Newsletter* contributor Ilias Chrissochoidis and "Bridging the gap: the patrons-in-common of Purcell and Handel" by AHS member David Hunter.

musical community that has pledged its support for this venture. I urge all members of the Society to mark these dates on their calendars and to plan to join us in the Pacific Northwest in just a little over a year from now.

In the meantime, let us not forget that 2010 is the 325th Anniversary of Handel's birth. Not many composers can claim significant anniversaries in successive years. Among the events to look forward to this year will be performances of *Ariodante* by the Princeton Festival Opera under the direction of Richard Tang-Yuk, who conducted the performance of *Hercules* that concluded "Handel in Princeton" in 2007. *Ariodante* will employ performing material derived from the HHA edition and the editor, Professor Donald Burrows, will be on hand to present a pre-performance lecture. The AHS wholeheartedly applauds these live performances of Handel's music on June 19 and 27, 2010.

— Graydon Beeks

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/>

HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelian. If possible, please include address, telephone number and URL where readers may obtain details. Announcements concerning Handel events from around the world are available by logging onto <http://gfhandel.org/>

The American Handel Society

School of Music, University of Maryland, College Park, Maryland 20742
 Telephone (909) 607-3568 email: info@americanhandelsociety.org
 www.americanhandelsociety.org

OFFICERS AND DIRECTORS

Graydon Beeks, *President*, Pomona College
 Kenneth Nott, *Newsletter Editor*, Hartt School of Music

Norbert Dubowy
 Roger Freitas, Eastman School of Music
 William D. Gudger, The College of Charleston
 Ellen T. Harris, Massachusetts Institute of Technology
 Wendy Heller, Princeton University
 David Hurley, Pittsburg State University, Kansas
 Richard G. King, University of Maryland
 Robert Ketterer, University of Iowa

Nathan Link, *Vice President*, Centre College
 Marjorie Pomeroy, *Secretary/Treasurer*

Lowell Lindgren, Massachusetts Institute of Technology
 Nicholas McGegan, Honorary Director, Berkeley, CA
 John H. Roberts, University of California, Berkeley

Marty Ronish, Producer, BP Chicago Symphony Broadcasts
 Ellen Rosand, Yale University
 *Paul Traver, Honorary Director, University of Maryland

*Founding Member

The American Handel Society – Membership Form

Please mail the completed form and appropriate membership dues as instructed below:

Name _____ Date _____

Address _____

State/Country _____ Postal code _____

E-mail address _____ Phone _____

I agree to have the following listed in a printed Directory of AHS Members (check as appropriate):

Home address Phone number E-mail address

Class of Membership — Circle applicable cell(s) (for current calendar year, unless otherwise specified)	\$	£	€
Regular	25	15	20
Joint (one set of publications)	30	17	25
Donor	40	23	34
Student or Retired	15	8	10
Sponsor	65	38	55
Patron	130	80	110
Life	400	250	320
Subscriber	30	20	24
Membership in the Georg-Friedrich-Händel-Gesellschaft – Regular	35	-	25
Membership in the Georg-Friedrich-Händel-Gesellschaft – Student*	15	-	10
Friend of the Handel Institute, London – Regular	30	15	-
Friend of the Handel Institute, London – Student*	10	5	-
TOTAL REMITTANCE			

* - This organization does not have a reduced rate for retirees.

Those paying in dollars or sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy, Secretary/Treasurer, THE AMERICAN HANDEL SOCIETY, 49 Christopher Hollow Road, Sandwich, MA 02563. Those wishing to pay in Euros should remit to Prof. Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikolaistrasse 5, 06108 Halle (Saale), Federal Republic of Germany, and indicate that the payment is for the account of the AHS. Friends of the London Handel Institute may also pay their AHS dues in sterling by making their checks payable to The Handel Institute and mailing them to Malcolm London, Hon. Treasurer, The Handel Institute, 108 Falcon Point, Hopton Street, London, SE1 9JB, with the appropriate annotation.

Payments in dollars for GFH or HI memberships must be received before 1 June.