

NEWSLETTER

of

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HANDEL AT PRINCETON CONFERENCE ABSTRACTS

Issues in Music: Performance and Analysis

Chair, Ellen Rosand (Yale University)

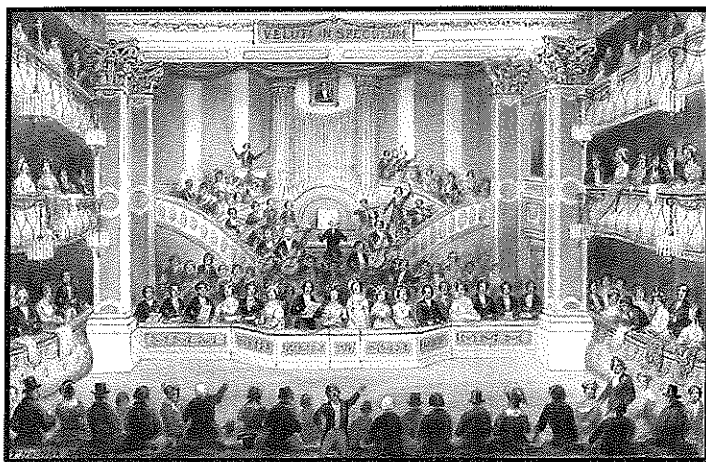
“Handel and the Horn: some observations”
Anthony Hicks (London)

Handel introduced the horn into British art music in his *Water Music* of 1717, and made much use of the instrument in subsequent works, mainly orchestral, but also in several short pieces for small wind groups. Contemporary publications of music for unaccompanied horns also include pieces attributed to him, and while several of these are merely arrangements, some have claimed to be considered as original compositions. This repertory will be briefly surveyed, and it will be proposed that four items should be added to the Handel canon.

“George Frederic Handel’s *Crudel tiranno amor* as *Cantata con stromenti* (1721), HWV 97 and as *Cantata for Voice and Keyboard* (1738), HWV 97b: *Manuscript Munich, Bayerische Staatsbibliothek, Mus. Ms. 4468*, the Key to Handel’s Realization of the *Vollstimmige Accompagnement* in the *Recitativo secco*”

Walter Kreysig (Department of Music, University of Saskatchewan and Center for Canadian Studies, University of Vienna)

In the recently discovered autograph version of Handel’s *Crudel tiranno amor* for voice and keyboard (HWV 97b) in *Manuscript Munich, Bayerische Staatsbibliothek Mus. Ms. 4468*, the composer alters his normal *basso continuo* practice, by replacing the customary unfigured basses or sporadically figured basses of the *recitativo secco*, as recorded in the six copies of the 1721 version of this work (HWV 97), as preserved in *Manuscript Oxford, Bodleian Library, Ms. Mus. D. 61*; *Manuscript London, Royal Academy of Music MS 140*, *Manuscript Leipzig, Städtische Bibliotheken, Musikbibliothek, III.5.15*, *Manuscript Darmstadt, Hessische Landes- und Hochschulbibliothek, Mus. Ms. 1046/1*, *Manuscript Cambridge, Fitzwilliam Museum, MU MS 858* and in *Manuscript Cambridge, Collection Gerry Byrne*,



Covent Garden before 1808, watercolor by Thomas Hosmer Shepherd.

MS without signature, and presumably also in the lost autograph, with a *vollstimmige Accompagnement* (fully realized accompaniment). The preservation of this most exceptional documentation of the *vollstimmige Accompagnement* in the *Manuscript Munich, Bayerische Staatsbibliothek, Mus. Ms. 4468* holds an important key to the authentic interpretation of Handel’s unfigured basses.

“Form in Handel’s Instrumental Variation Sets”
Nicholas Lockey (Princeton University)

This paper provides, through an examination of structural issues, a critical re-examination of Handel’s variation sets in the context of the history of variation forms. For his twenty variation sets for instruments without voices, the tendency in existing scholarship has been to focus on variation form in keyboard works, allowing Handel’s use of common Baroque organizational techniques such as *mirroring* (taking a treble figuration pattern from one variation and transferring it to the bass in another variation) and *progressive diminution* (figuration patterns using shorter rhythmic values from one variation to the next) to stand in place of detailed discussions of the large-scale structures these devices generate. While mirroring and progressive diminution are indeed common, Handel used a variety of other organizational techniques to shape the form of these works. Expanding the discussion of his variation sets to include other organizational techniques (modulation, mode change, the introduction of chromatic passages, etc.), and attending to variation sets in other instrumental mediums such as the chamber sonata and solo concerto, allows us to develop a

HANDEL CALENDAR

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more representative view of Handel's approach to variation form. This broader view also reveals how Handel expanded his technical resources and adapted his formal approaches when transplanting variation form into solo concertos.

Variation sets have often been attacked for their perceived arbitrary conclusion and lack of structural inevitability. Modern critiques of variation form regularly draw negative comparisons with sonata-form structures, referring to variation sets as "a kind of musical link sausage" that lacks organic unity. These arguments postdate the composition of Handel's variation sets and therefore represent an aesthetic lens that, perhaps anachronistically, replaces the value of the individual variation with concern for where each variation is leading to. However, Handel's variation output reveals a composer who dealt with both localized and long-range factors. There are features in several of these works that prove Handel thought about issues of large-scale organization and, in some cases, allowed carefully-planned sequencing and pre-ordained conclusions to occupy a prominent position in the composition of his variation sets. As a result, there is a degree to which Handel the composer of variation sets can be seen to hint at the concern, expressed by later writers, for a sense of logic in the large-scale structure of a variation set.

"Cleopatra the Nightingale"
Nathan Link (Centre College)

Birds and their songs have inspired special musical treatment from composers throughout history. Indeed, according to some traditions, human music originated as an attempt to imitate birdsong. Handel's dramatic works often make particularly striking use of birdsong, with birds appearing not merely as similes or poetic conceits, but as non-human "characters," depicted as actually existing within the world of the story, and most often given voice by a solo instrument in the orchestra. Handel's depictions of these birds and their songs have elicited high praise; it has been written, for example, that in Handel, birdsong is "a magic window opening on a glimpse of pastoral Eden."

Without question, the most important bird in Handel's dramatic works (and in Western musical representation generally) is the nightingale. Writers are unanimous in acknowledging the nightingale's musical pride of place as the most gifted of singers. Moreover, the nightingale bears arguably the richest mythical and

symbolic associations of all birds, including love (both happy and unhappy), the sexual act, pain, ecstasy, rape and revenge (as in the myth of Philomela, Tereus, and Procne), or even Christ's death and resurrection.

Nightingales might appear in any number of contexts in Handel operas. In "Augelletti che cantate" from *Rinaldo*, for example, Almirena enters into dialogue with a nightingale in an attempt to locate her lover Rinaldo. In Dorinda's "Quando spieghi i tuoi tormenti," shepherdess and nightingale perform together a lament of love lost. And in "Nasconde l'usignol" from *Deidamia*, the protagonist seems to enter into a musical "duel" with the mythical bird.

Handel's most intricate operatic correlation between character and bird is found in *Giulio Cesare*, in which the heroine Cleopatra is associated with the figure of the nightingale on multiple occasions. In this paper, I investigate the ways in which Handel and his librettist establish a connection between the queen and the nightingale through musical and textual means alike. I then explore the significance of this association, considering relevant historical and literary accounts from Plutarch to Shakespeare, identifying and examining a web of connotations that helps illuminate the association between Cleopatra and the nightingale.

"How to end? Recitative Cadences in Handel's English Oratorios of the 1740s: the Evidence from *Samson*"
Donald Burrows (Milton Keynes)

Since the 1950s a series of articles has been published presenting different opinions on the performance of *secco* recitative cadences in music from the Baroque period, drawing on evidence from eighteenth-century theorists and musical scores. These articles have mostly concentrated on operatic practice, and examples have often been cited from Handel's Italian operas. The scholarly debate developed at the same time as some performers pursued 'authentic' performance styles, and an article by Winton Dean published in 1977 was influential in encouraging the 'truncated' interpretation of cadences in the operas. Nevertheless the documentary evidence is in some respects ambiguous and of uncertain application: scholarly debate continues, and various interpretations are still to be heard.

The performance of recitatives in Handel's English oratorios has as yet received little independent attention, partly because there are no relevant contemporary theoretical texts. The pre-1950 assumption of delayed cadences no longer holds the field in professional performances, but the oratorios raise a further series of questions and uncertainties compared with the operas. How far was operatic practice carried over into the oratorios? How did Handel respond to the setting of English instead of Italian texts?

In Dean's article about performances of cadences in the operas, an example from *Hercules* is quoted in support of the argument that, on the rare occasions when Handel intended a delayed cadence, he wrote it that way. While I was preparing an edition of *Samson*, I became aware

that in some respects the composer notated the rhythms of the recitatives in a way different from those in his operas, and also notated a number of appoggiaturas in a manner that was not characteristic of his London opera scores. The implication seems to be that there was some point to his patterns of notation in the oratorio recitatives. There is therefore also a case for supposing that the cadence notation is to be taken seriously as a guide to performance, but this opens up other questions about dissonance treatment and the application of appoggiaturas. The paper will review the evidence from the recitatives in *Samson*.

Handel and the Jews

Chair, Ellen Harris (Massachusetts Institute of Technology)

“Cyrus’s Heroism: the Prophetic Image and Jennens’s Characterization in *Belshazzar*”
Minji Kim (Andover, MA)

In her book, Ruth Smith writes, “*Belshazzar* contains...explicit defence of Old Testament prophecies. Yet they are prophecies that relate not to the coming of the Messiah but to the liberation of Jews and rebuilding of the temple, which did take place, as the libretto makes plain. In this way [the librettist, Charles] Jennens apparently restricts orthodox claims for scriptural authenticity while at the same time implying that prophecy so triumphantly fulfilled in one instance can be trusted everywhere.” While there are no direct references to the Messiah, prophesy concerning Cyrus points to Christ and His Messianic work. Identified by God as His shepherd and His anointed (titles commonly associated with Christ), Cyrus is directed to free the Israelites from captivity, rebuild Jerusalem, and lay the foundation of the temple, all of which allude to Christ’s work of salvation. Jennens based his hero on the idealized image of a “perfect gentleman-king” in Xenophon’s *Cyropaedia*, but he also took it further to portray Cyrus as a Christ-like figure. Comparisons to Biblical texts cited in Jennens’s earlier work *Messiah* as well as other Scriptural passages demonstrate their typological relationship. In using historically-attested

figures and events in *Belshazzar*, the librettist brought the Messianic message down to a more tangible level, showing that just as God planned and worked out the deliverance of the Israelites through Cyrus, He will bring about the greater salvation of His people through Christ. Cyrus’s fulfillment of the prophecy, therefore, heralds the ultimate hero and deliverer, Christ.

Panel Discussion: Handel’s *Messiah*, Judaism, and Christian Triumphalism

Michael Marissen (Swarthmore College); Wendy Heller (Princeton University); Ruth Smith (Cambridge, UK)

Editor’s note: Wendy Heller’s response to Prof. Marissen will appear in a future issue of this Newsletter.

Music, Text, and Interpretation

Chair, Richard King (University of Maryland)

“How the Hero Is Fallen!’ New Light on Handel’s Darkest Hour (1745)”
Ilias Chrissochoidis
(Stanford University)

The spectacular failure of *Hercules* in January 1745 marks the lowest point in Handel’s career, so far as the composer openly conceded artistic and financial defeat. Recent scholarship credits Handel’s excessive ambition for this outcome more than any conspiracy against the production. New sources, however, demonstrate that opposition to Handel in 1744/45 was real, strong, and continuous. Following his announcement to continue performances, the opera party mounted two productions that blocked his return to Saturday nights and targeted Lenten Wednesdays (also spoiling *Belshazzar*’s premiere). Handel, moreover, had to cope with two oratorio series by Defesch and Arne, haphazard performances of a celebrated variety show, and a malicious accusation that he had hurt the musicians’ charity fund concert. His crisis did not end with tokens of public support in late January; opposition and adversity followed him throughout the season.

In this context, a hitherto unknown version of the poem “To Mr. Handel” suggests that *Hercules*’s failure in 1745 might have rested on its allegorical power. The view of Handel as murdered Orpheus brings the two in alignment with the drama’s hero. All three share conflicting dualities (Italian opera/English oratorio, human/divine nature), die “by a woman’s hand” (Lady Brown, Thracian women, Dejanira), through treacherous means (boycott, ambush, poisoned cloak), and as a consequence of jealousy. Like Hercules, Handel, too, conquered a new kingdom (English language) and brought home (opera house) a splendid genre (oratorio), thus arousing the “jealous frenzy” of his companions (opera patrons), whose unlawful attempts to reclaim him led to his death as an opera composer, but also to a new life as a British composer. Thomas Broughton’s superb knowledge of mythology, Handel’s earlier attempts toward self-commemoration, and Lady Brown’s strong

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.

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emotive nature lend credibility to this reading and, perhaps, help us situate Handel's fall on the threshold between myth and reality.

"Transfiguring Time: Music's Conversions in Handel's *Il Trionfo del Tempo e del Disinganno*"
Sarah Paden (Princeton University)

In his discussion on allegory in Baroque music, Manfred Bukofzer notes, "From the way in which the analogy [between the two realms of the sensuous and the spiritual] is contrived we can learn a great deal about the style of a given period." I would like to explore this possibility through an exegesis of Handel's first "Italian" oratorio, *Il Trionfo del Tempo e del Disinganno* (Rome, 1707), focusing on its representations of Time (Tempo). In depictions of the classical figures associated with Time (Cronus or Saturn) there resides a potent dualism and, thus, a paradoxical nature, sunny and melancholic, tyrannical and utopian. As Christian, moral allegory, Time figures prominently in Baroque painting, whether in terms of worldly impermanence, as in the *vanitas*, and *natura morta* traditions, or in theological terms, as the mirror's revelatory temporality of the soul's conversion to truth. Thus, the Roman oratorio's allegorical reconciliation of the temporal and sacred may be situated in a historical lineage of complex, interdisciplinary representation. Given that the original context of *Il Trionfo*'s signification was the Arcadian Academy "crèche," the conflation of the moral and aesthetic programs of this work is only natural. Whereas Cardinal Pamphili controlled the constructions of allegory (and terms of analogy) in the libretto, in Handel's rendering of the oratorio, *Bellezza* remains suspended between the opposing counsels of *Piacere* (Pleasure) and *Disinganno* (Truth or "Dis-conceit"), while the role of music in the atonement of her soul becomes the, at times, dramatic, at times, ironic subtext. Through the music's patterning of tonal and figural allegory, as well as its rhetorical play of stylistic dialectics (sacred and secular; dramatic and pastoral), Handel manifests and resolves the many-layered paradoxes of this transcendent Baroque oratory.

CONGRATULATIONS!

Newsletter Editor and AHS Board member Kenneth Nott was notified in February by the Board of Regents of the University of Harford that he has been promoted to the rank of Full Professor. Prof. Nott's most recent project, a critical edition of Handel's *Jephtha* is currently being reviewed by the Editorial Board of the HHA.

"Restoring Intellectual Night: Caliban's Secret in Handel's 'As Steals the Morn' from *L'Allegro il Penseroso*"

Stephen Smith
(New York University)

W.H. Auden's "The Sea and the Mirror" begins where Shakespeare's *Tempest* ends. The play is over, and its characters, one by one, speak monologues as epilogues. The climax of this poem arrives with the monologue spoken by Caliban, who has learned to speak quite well: in a prose spun as finely as Henry James's, he speaks of the stage, the banal Everyday the stage is not, and the sometimes horrifying seepage of each into the other. "Beating about for some large loose image to define the original drama," he concludes, "the fancy immediately flushed is of the greatest grandest opera rendered by a very provincial touring company indeed."

Through Auden's Caliban, I will read Handel's "As Steals the Morn" from *L'Allegro il Penseroso*. The choice is not accidental: the text Handel sets with this duet was adapted by Charles Jennens from *The Tempest*. Its cheery account of "the dawn of intellectual day" and the dissolution of "fancy's charms" makes no mention of what this dawn might leave behind; it does not wonder about the fanciful, or the intellectually nocturnal. Caliban and all he represents seem excluded from Jennen's text, but it is precisely Auden's Caliban—a remainder, left on the island after Shakespeare's play, left on the stage at the end of Auden's poem; a principle of recalcitrance, a rudeness of realness art must not admit, but fails by admitting nonetheless—who can read the particular problematics of "As Steals the Morn."

My reading will be led by the following questions: What is left unresolved with the dawn of intellectual day, as it is portrayed in Jennens's text and Handel's score? Can their intellectual day and night be rigorously distinguished? Might these texts secretly know what Caliban knows?

"Shaping Caesar for Senesino's audience"
Ruth Smith (Cambridge, UK)

Julius Caesar is the most documented of Handel's heroes; he even wrote his own memoirs. The record of his career and the commentaries on it, from antiquity onwards, gave authors a choice of where to place him in a spectrum from blackest villain to awesome Superman. In 1723 depictions of him at both ends of the scale were current. An opera for the Royal Academy based on Bussani's libretto and with Senesino as Caesar could not make him a villain. But neither could an opera seria easily focus on his admired qualities of strategy, action and resilience.

In writing for the Royal Academy Haym and Handel were addressing educated, sophisticated, politicised audiences who knew Caesar as historical politician and political symbol. The official record of his Egyptian campaign that Caesar commissioned airbrushed out his affair with Cleopatra, and the opera equally plays fast and loose with history and with the parts of it that Handel's audience remembered. The opera engages wittily,

delightfully, with its audience's knowledge and expectations.

The audience came to hear star singers. Both audience and singer expected the composer to write to a singer's strengths, to avoid their weaknesses; to showcase their range of technique and acting. In writing for the principal, contrasting, facets of Senesino's ability – virile, bravura display and tender, sensitive inwardness – Handel created a kaleidoscopic character, and in cutting out swathes of political and military action from their story Haym and Handel made their romantic hero a very human man, with traits which actually echo the historical record of his personality.

At the same time, this opera is not politically simplistic. The preface and the recitative contain enough references to Caesar's ambitions to raise for Handel's audiences the big and troubling political issues which Caesar's career always presented for debate and which are as topical as ever now: the acquisition of personal power; sole dictatorship supplanting consensual government; faction and civil war; empire and war for foreign gains.

"Handel's *Alexander's Feast*: An Illumination of Ambivalence"

Helen Farson (University of California, Santa Barbara)

Handel's setting of Dryden's *Alexander's Feast* offers a paradox of subject matter, and of origin. Conceived as an oratorio at the cusp of Handel's career shift from secular opera to sacred oratorio, the work abounds with literary and musical allusions to the emotive power of music; yet one could argue that, within this work, these two artistic mediums do not display a congruent mode of expression. Handel's setting of Dryden's 1697 poem is, at turns, both popularly light and profoundly religious in tone: this variety of treatment suggests that *Alexander's Feast* had the potential to blur the boundary of the sacred and secular in the evolving genre of the English oratorio, as well as obvert eighteenth-century English sensibility regarding the collusion of religious and civic topics.

In this paper, I present examples from Handel's *Alexander's Feast* that suggest Handel was aware of the opportunity to expand a genre already on its way to becoming conventionalized. Handel's *Alexander's Feast*, with its pagan narrative linked with the requisite moral tale of Cecilia at the end, made for an attractive evening's entertainment in eighteenth-century London. But *Alexander's Feast* was certainly not biblical, a standard for oratorio that Hamilton himself set in the preface to *Samson*. I argue that a reappraisal of *Alexander's Feast*, from a musical perspective suggests Dryden, Handel and Hamilton recognized the way a secular, classic work could broaden, and perhaps subvert, the instructive role of entertainment expected by audiences in eighteenth-century Protestant England. *Alexander's Feast* thwarts these expectations and instead, represents a moment in the history of national English poetry when the moral message was intentionally ambiguous, rendered more so by Handel's setting.

Chair, Annette Landgraf (Halle)

"Fritz Volbach's Handel-Interpretation and the Duality of Introversion and Extroversion in 18th Century Music"
Marcus Rathey (Yale University)

The German conductor and music historian Fritz Volbach (1861–1940) was one of the leading forces in the Handel-revival in continental Europe around 1900. Inspired by the research of Friedrich Chrysander and Georg Gervinus, his book on Handel-performance (1899) and his active work as a conductor of Handel's compositions were cornerstones for the understanding of the German-English composer in the early 20th century. Volbach's task was not easy, since German music historiography, when it came to the first half of the 18th century, focused mainly on Johann Sebastian Bach as the musical "hero." For mainstream music historiography, it seemed to be difficult to include Handel, who combined German, Italian, and English influences (and who "abandoned" his German heritage), into a national mythology of music.

Volbach's approach to integrate Handel into this "myth" is remarkable. In his writings about Handel and his publications on music history he develops a picture of the 18th century as a solar-system with two suns: Bach, representing an introverted understanding of music, and Handel, representing the opposite, extroverted side. By juxtaposing introversion and extroversion Volbach outlines a view of the music of the 18th century, in which not only Bach and Handel have their unique place, but both Bach and Handel are *necessary* for a complete picture of the music of the time. The paper will outline Volbach's understanding of Handel in its development and analyze the premises of this understanding in his own concept of music history.

"My Aim is to Make them Better': Anna Eliza Bray's 1857 Handel and the Ideal Victorian Englishman"

Beverly Schneller (Millersville, University of Pennsylvania)

In 1857, two years prior to the centenary of Handel's death, Anna Eliza Bray (1790-1883), an English historical novelist and amateur biographer, published *Handel. His Life Personal and Professional with Thoughts on Sacred Music*, a sketch that included a detailed description of the 1834 Handel Festival that marked the 75th anniversary of his death. Hardly unbiased, though researched in Burney, Telemann and Mattheson, Bray claimed that God must have created Handel just for the English where "he was best placed...since a man is ever placed where he can do the most good." Bray's interpretation of Handel expresses both Victorian ideals of manhood and the politics of colonial appropriation. Reflecting on the 1834 Festival, she is drawn to the performances of "Alexander's Feast," "Hercules," and "The Messiah." Moreover, to Bray, Handel was a model Christian

whose successes did not displace his love of family. In Bray's eyes, Handel is a hero equal to his creations.

FROM THE PRESIDENT'S DESK (SPRING 2007)

"Haydn in Handel's London: the Ancients, the Moderns,
and *The Creation*"

Emily Zazulia (University of Pennsylvania)

During his trips to London, Haydn was inspired by the grandeur of the performances he heard at the 1791 Handel festival in Westminster Abbey. Though this was not Haydn's first exposure to Handel's oratorios, it was the first time he heard them performed on such a monumental scale—and the first time he had seen the acclaim they received. Handel's music succeeded in late-18th century England in part because of its ability to appeal to patrons with differing aesthetic viewpoints. Though the debate between the Ancients and the Moderns had dominated English aesthetics since the early-18th century, Handel was able to transcend this conflict: his baroque counterpoint appealed to the Ancients, while the Moderns lauded the sublime they found in his works.

The Creation can be read as Haydn's attempt to appeal to both the Ancients and the Moderns, following the model he saw in Handel. The work contains a careful mixture of baroque-style choruses and modern operatic recitatives and arias. Still, while *The Creation* gained immediate success in Vienna where it was premiered, it met lukewarm reception in England. But why should the work have floundered in the very context that inspired its style and form?

I explore the reasons behind Haydn's limited English success, despite his attempts to imitate style that had garnered Handel unanimous acclaim. I argue that Handel's popularity stemmed as much from the epic performances—that is, interpretations—of his music as from any qualities inherent in it. Haydn, however, attempted to resolve the musical divide between the Ancients and Moderns within his music. The result was not only stylistically inconsistent, but also failed to leave space for the flexible interpretation that Handel's works granted. By juxtaposing ancient and modern styles, Haydn hoped to please both sides of the debate, but instead he satisfied neither.

MEMBERSHIP DUES AND DIRECTORY

If you have not paid your 2007 dues yet, make sure you send in your payment (an extra form has been included with this issue). It is especially important that your dues are current for inclusion in the Membership Directory that will be completed this year.

The American Handel Festival 2007, held at Princeton University on April 19-21, 2007, was a worthy successor to previous festivals in College Park, Iowa City, and Santa Fe. The Festival opened with an imaginative concert of excerpts drawn mostly from Handel's works performed by The Richardson Baroque Players under the direction of Nancy Wilson, assisted by three distinguished soloists and punctuated by a witty narration read by Nathan Randall and excerpts from Mrs. Mary Delany's letters read by Judith Pearce. It concluded with a spirited and ultimately moving performance of *Hercules* by the Princeton University Glee Club under the direction of Richard Tang Yuk and a cast of soloists crowned by the outstanding Dejanira of Deanne Meak. In between there were papers (the abstracts of which appear elsewhere in this issue of the *Newsletter*); receptions and a splendid Conference Dinner; a recital by Princeton University Organist Eric Plutz; a pre-concert lecture by Professor David Hurley; and a distinguished Howard Serwer Memorial Lecture by critic, translator, and sometime opera director Andrew Porter. The society owes a debt of gratitude to Professor Scott Burnham and the Princeton University Department of Music, to Professor Robert Ketterer and the Program Committee, to Conference and Event Manager Andrea Stearly, and especially to Professor Wendy Heller, the Local Arrangements Chair and Conference/Festival Director.

The Board of Directors of the society met twice during the Princeton Festival discussing, among other items of business, the question of the constitution of the Board and the definition of a quorum. It was decided to expand the maximum size of the Board exclusive of honorary members from fifteen to sixteen members. It was further decided to reduce the quorum from two-thirds of the membership, including at least two officers, to one more than half of the membership, including at least two officers. These changes will allow the Board to increase in size very slightly without changing the minimum number of members required to conduct business. Nathan Link, Assistant Professor of Music at Centre College in Danville, Kentucky, has subsequently accepted an invitation to join the Board.

The society through its membership dues and the income from its small endowment generates just enough income to publish the *Newsletter*, award the J. Merrill Knapp Fellowship in even-numbered years, sponsor a Festival and Conference in odd-numbered years, and conduct the basic business of the society. The ability to undertake additional projects is dependent on the generosity of its members. In 2007 the AHS is particularly pleased to acknowledge generous gifts from longtime members Janet Farbstein and Dale Higbee, the latter gift designated for the production of a printed Membership Directory which should be distributed in the near future. I urge other members to consider making similar gifts, either to underwrite special projects or to increase the society's endowment.

— 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 one copy *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.

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