

# NEWSLETTER

of

## The American Handel Society

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Summer 2007

### REPORT FROM HALLE 2007

This year's Handel Festival in Halle was organized around the theme of "The Triumph of Time and Truth – Myth and Allegory in Handel." The musical standards were high –consistently higher than I can remember from any recent Festival. As always, there were more events than any one person could take in, and a severe case of bronchitis forced me to miss several performances I had hoped to attend. For these latter I can only report hearsay.

The opening concert on Thursday, May 31, featured excerpts from *L'Allegro, il Penseroso ed il Moderato* which appeared to have been selected to minimize the element of contrast which forms the basis of that work. The performance, under the direction of Federico Maria Sardelli, was pleasant but seemed under rehearsed. This was followed on Friday evening by a concert performance in the Frankesche Stiftungen of *Giove in Argo*, Handel's pasticcio of 1739, reconstructed by AHS member John Roberts who also composed the missing recitatives. The production, under the musical direction of Alan Curtis, was a cooperative venture with the Göttingen Handel Festival and the Festwochen Herrenhausen, and had already been heard in the other two venues. Il Complesso Barocco played with infectious enthusiasm. Among the soloists there was outstanding singing from sopranos Mary-Ellen Nesi and Laura Chericci. Although it was sometimes disconcerting to hear familiar movements in unfamiliar contexts, *Giove in Argo* is clearly a major re-discovery and one looks forward to encountering it again. Professor Roberts' reconstruction will be published as part of the HHA.

The scheduling of *Giove in Argo* on Friday night made it impossible to attend the première of the new production of *Ariodante* at the Opera House, which marked the first performance of the forthcoming HHA edition by AHS member Donald Burrows. I heard the deuxième on Sunday evening and my response was one of modified rapture. Musically things went very well, indeed, with

*continued on p. 2*



GEORGE FREDERICK HANDEL,  
*From an Original Picture Painted by Kneller*  
Published May 1733, by Cadell & Davies, Street.

*Frontispiece from William Coxe, Anecdotes of George Frederick Handel and John Christopher Smith (London, 1799). Courtesy of the Rita Benton Music Library, University of Iowa School of Music*

### THE "HANDEL DOCUMENTS" PROJECT

We are fortunate that the historical period and circumstances of Handel's career have left behind a substantial documentary trail. His public performances in London were advertised in the newspapers; his professional and social connections were such that his activities were reported in private correspondence and in the archives of courts and patrons; even his musical scores are "documents" in their evidence for dates of composition, and for the composer's relationship with particular performers. During the last fifty years an indispensable reference work for the texts of contemporary documents has been *Handel: A Documentary Biography* by Otto Erich Deutsch, published in 1955. Deutsch's work was a remarkable achievement in its range and coverage, especially since it was

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## HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelians. 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/>

outstanding singing from Caitlin Hulcup in the title role, Gillian Keith as Ginevra, and Raimund Nolte as the King of Scotland and strong performances from Agnete Munk Rasmussen as Dalinda and Axel Köhler as the villain Polinesso. The Festival Orchestra again played well. From where I was sitting the conductor, again Federico Maria Sardelli, seemed to set tempos too fast for singers who were often situated too far upstage, but this may not have been noticeable further back in the hall.

It seemed to me that for every good idea in the staging there were two or three bad ones. The setting in 19<sup>th</sup>-century Scotland with its emphasis on country house golf and shooting was effective enough, as was the rampant plaid of the costumes. On the other hand, ignoring the clear indications in the libretto as to which scenes were public and which private made no dramatic sense. More annoying was the trivialization of the plot. Ginevra was played as a silly young girl who experiences a nervous breakdown and then has difficulty recovering from it. The King of Scotland suffered a severe stroke at the news of his daughter's supposed infidelity, but then miraculously recovered the use of his left side when it turned out not to be true. Playing Lurcanio as a callow youth, who challenges Polinesso to a duel against his better judgment and then kills him largely by accident, seemed to me less problematic as a concept. For once the duet between Lurcanio and Dalinda made dramatic sense because both characters seemed to have learned something from their respective trials. It also made perfect sense for Lurcanio to open all the windows and let in the light during the duet, but then it made no sense at all for him to close them again at the end of the duet just because the following scene for Ginevra (unfortunately accompanied by thumping and shouting from stagehands behind the scenes) needed to be in the dark.

Perhaps the real problem is that English speakers are used to seeing *Ariodante* through the lense of Shakespeare's *Much Ado about Nothing*, in which the principal characters are different at the end of the play

because they have matured. Claudio and Hero, the counterparts to Ariodante and Ginevra, perhaps learn less than Beatrice and Benedict, but even they are transformed. Stephen Lawless in his conception of *Ariodante* seems to be saying that the world onstage is completely artificial and that the characters simply return at the end to what they were at the beginning — although it takes Ginevra a little longer than the others to do so. I think that does a disservice to all parties, including Handel.

On Saturday night there was a concert version of *Riccardo I, Re d'Inghilterra* in the Georg-Friedrich-Händel-Halle. This was another first performance in Halle of a recent HHA edition, this one by Terence Best. The singing was excellent, with Lawrence Zazzo as Riccardo I, Nuria Rial as his fiancé Costanza, the veteran Michael George as Isacio, and Geraldine McGreevy as Pulcheria being outstanding. The Kammerorchester Basel was conducted by Paul Goodwin, who received the Handel Prize of the City of Halle in a ceremony before the performance. Perhaps unfairly I thought there was more polish than emotional content in the performance.

I missed the staged performance of Purcell's *King Arthur* in the Goethe Theater in Bad Lauchstädt, given by a cast of English and German actors and singers accompanied by the Lautten Compagny of Berlin under the direction of Wolfgang Katschner. By all accounts it was brilliantly conceived and executed, and fully justified the faith of those who over the years have argued for the dramatic efficacy of Purcell's semi-operas. Sunday afternoon there was a performance in the Ulrichskirche of the complete *L'Allegro, il Penseroso ed il Moderato* in a version including the alto solos Handel wrote for Mrs. Cibber. The Hallesches Consort played stylishly and the Landesjugendchor Sachsen-Anhalt produced a pleasing sound and recognizable English. The young soloists, and especially the soprano Gudrun Sidonie Otto, showed considerable promise but no evidence of having been coached in English pronunciation. The flow of the performance was undercut by conductor Wolfgang Kupke's lamentable tendency to insert long pauses between recitatives and their following arias.

The scholarly conference took place on Monday and Tuesday this year, which meant two very long days. The subject, "Myth and Allegory in Handel," elicited excellent papers, highlighted by John Roberts' account of "Reconstructing Handel's *Giove in Argo*." Other AHS members giving papers were Robert Ketterer, Wendy Heller, Donald Burrows, Ruth Smith, Konstanze Musketa, and myself. Monday evening there was a performance in the Opera House of Monteverdi's

*L'Orfeo* staged by the tenor Kobie van Rensburg, who also sang the title role, and under the musical direction of Wolfgang Katschner. This garnered favorable reviews from those who attended. I did hear Tuesday night's concert that featured music from the 16<sup>th</sup> and 17<sup>th</sup> centuries by composers active at the Court in Halle including Samuel Scheidt, David Pohle, William Brade, Conrad Höffler, and Johann Phillip Krieger. The Hallesches Consort, under the musical direction of violinist Dietlind von Poblozki, was joined in some numbers by soprano Myrsini Margariti and mezzo-soprano Marlen Herzog. The heat had a negative impact on the intonation of the strings, but it was very good to hear the repertoire. The concert was held in the Festsaal of the Neue Residenz, a new venue for most Festival attendees and one that promises to be a good space for chamber music.

On Wednesday I attended a performance in the concert hall of the Frankesche Stiftungen of music for Vespers by Monteverdi, drawn from his *Selva morale e spirituale* of 1641. This was gloriously sung and played by the members of Cantus Cölln and Concerto Palatino led from the lute by Konrad Junghänel. I had to miss the revival of *Admeto, Re di Tessaglia* at the Opera House, but this production is now available on DVD for all to see. Friday evening's *Messiah* performance in the Marktkirche by the Vocalconsort Berlin and Accademia Bizantina of Ravenna, under the direction of Ottavio Dantone, demonstrated again that Handel's mature oratorios require more than a handful of strings. Among the soloists, soprano Deborah York seemed out of sorts and mezzo soprano Sonia Prina had some very curious ideas about English pronunciation – but then, perhaps so did Gaetano Guadagni, the original singer of several of her arias.

Saturday afternoon brought a concert of music by Handel and several members of the Bach family performed by The English Concert, under the direction of Andrew Manze, and countertenor Michael Chance. The string playing was at a level only achieved by the very best ensembles in programs they have played multiple times. Chance was stunning in the cantatas by Heinrich and Johann Sebastian Bach, but his voice seemed stretched to its limits in the arias from *Semele* and *Rinaldo*.

Saturday evening's performance of *Semele* in the Opera House was for me one of this year's highlights. The Händelfestspielorchester, who are in many ways the unsung heroes and heroines of the Festival, were at their best under the direction of Marcus Creed, who had a clear understanding of the music and the drama. The Händelfestspielchor am Händel-Haus Halle was outstanding and sang with excellent diction. All but two

of the soloists were drawn from the ranks of the chorus and all sang with musical understanding and creditable English, conveying the sense that what they were saying was important. Friederike Holzhausen did not have total command of the difficult title role but made a good impression. Markus Ullmann as Jupiter, Dirk Schmidt as Cadmus, and Maik Gruchenberg as Somnus were excellent, as were Friederike Urban as Iris and Franziska Markowitsch, who undertook the role of Ino on very short notice owing to illness. The real star of the show was the more experienced mezzo-soprano Ulrike Schneider as Juno. She presented a virtual clinic on how to sing Handel's recitatives, her English diction was faultless, and she projected both the menace and the humor of the role without ever slighting musical values. All the soloists, except the portrayers of Semele and Ino, joined with the choir in the choruses as they apparently did in Handel's time, providing the audience with an experience it would be unlikely to find in starrer company. There were the usual cuts and a lack of that final degree of polish, but I felt the evening augured well for the future of Handel performance.

The final concert on Sunday afternoon back at the Franckesche Stiftungen consisted of Handel's 1707 oratorio *Il trionfo del Tempo e del Disinganno* performed by the Academia Montis Regalis under the direction of Alessandro de Marchi. The playing was distinguished, as was the singing of Roberta Invernizzi as Bellezza, Kate Aldrich as Piacere, Martin Oro as Disinganno and Jörg Dürmüller as Tempo, but by the end it did seem that too much of both was overly loud and aggressive.

Next year's Festival, with the theme "Sacred Music in a Secular Sphere," will take place from June 5-15, 2008. A new staging of *Belshazzar* and revivals of *Ariodante*, *King Arthur*, and *L'Orfeo* will be featured, together with concert performances of *Rodrigo*, *La Resurrezione*, *Messiah*, *Samson*, the *Brookes-Passion*, and Alessandro Scarlatti's oratorio *La Colpa, il Pentimento, la Grazia*. Tickets are scheduled to go on sale in December.

— Graydon Beeks

## CONGRATULATIONS

AHS Board Member Ellen Rosand (Yale University) was recently awarded a \$1,000,000 grant from the Mellon Foundation.

prepared in post-war Britain where libraries and archives had only gradually returned to their normal functions. However, the *Documentary Biography* has also been a subject for increasing frustration. It is not surprising that, given the quantity of material that it covers, the book had a considerable number of errors both in the transcriptions of documents and in the commentaries; furthermore, much new material has been discovered since 1955. Some of the new documents were included in Band IV of the *Händel-Handbuch*, published in 1985, but in other respects this presented a rather uncritical German translation of the Deutsch's 1955 text. While Deutsch's work forms a fundamental resource for a twenty-first century collection of Handel documents (in just the same way that Deutsch built upon the material collected a century earlier by Victor Schoelcher), what is needed now is not simply a "new Deutsch" but a fresh and concentrated review of the documents that are currently known, interpreted with the benefit of modern scholarship.

Although the need for an up-to-date and accurate collection has been recognized for many years, it has been very difficult to overcome the problems posed by the size and complexity of the task. When Winton Dean endowed a fund for the Handel Institute, it was his wish that it should be devoted in the first instance to the preparation of a new published documentary collection, but the practical problems of realising this objective were large: the people with the best relevant experience were heavily involved in other activities, and the project would require major resources in the way of an office base, staff and materials, if it were to be undertaken in a professional and humane manner. After a certain initial hesitation, I prepared a bid for a major project grant from the Arts and Humanities Research Council for "George Frideric Handel: the collected documents," under the aegis of The Open University and incorporating support from the Winton Dean Fund. In a highly competitive situation, I am pleased to report that this bid has been approved.

The project will be based in The Open University's London Regional Centre in Camden Town, within easy reach of the major research resources at the British Library and the Gerald Coke Handel Collection at the Foundling Museum. I shall be the project leader; the other permanent staff are Anthony Hicks (as Visiting Research Fellow) and Helen Green (as Research Assistant), and we shall also be relying on assistance from Terence Best (Visiting Research Fellow), especially in the area of foreign-language documents. The major funding is for a period of three years, and by the time you read this the project will already be under way. It concentrates the mind to realise that, if the work were to be completed in three

years, we would have to cover more than two years of Handel's life every month. For various reasons, the outcome is planned at the moment as a book, and we hope that three years of efficient research activity will take us near to that goal. A successful result in terms of comprehensive coverage will, however, need assistance from beyond the immediate project team, not only from Handelianians but also from people with specialist knowledge of eighteenth-century archives. We shall be issuing an "open-house" appeal for information about new documents that may come within the scope of the project – but not yet, as we shall be fully occupied with beginning the task of collecting and checking already-known material for the first year of the project.

— Donald Burrows

## MEMBERSHIP DUES AND DIRECTORY

Remember to keep your dues (and contact information) current for inclusion in the forthcoming Membership Directory.

## HIS MAJESTY'S CHOICE: *ESTHER* IN MAY 1732

Handel's first oratorio production met with success that was both unforeseen and peculiar. For a work reputedly "composed in the Church style," performed with "no Scenery, dress or Action," and, furthermore, with its singers restrained "in a short Gallery," *Esther* was a theatrical prodigy, scoring six performances with "very full" houses.<sup>1</sup> Indeed, the author of the spirited commentary *See and Seem Blind* expressed his "great Surprize [to find] this Sacred Drama a mere Consort" and declared his preference for "one good Opera ... than Twenty Oratorio's."<sup>2</sup> What can explain *Esther's* triumph, then?

Innovation is certainly part of the answer ("This being a new Thing," writes the author above, "set the whole World a Madding").<sup>3</sup> The infusion of sacred elements in an operatic context may have alarmed religious authorities, but it also piqued the curiosity of London's fashionable society. And Handel's homage to Hanoverianism, by way of tapping on the Coronation service, was undoubtedly crucial in filling the King's Theatre to capacity. No concert production, however, could have sustained full houses for so long without an extraneous factor, royal presence.

We do know that the Crown supported *Esther*; and lobbying for the production by Princess Anne, Handel's favorite pupil, should be taken for granted.<sup>4</sup> However, the extent of this support was far greater than Deutsch has let us believe. The Court, he writes, attended four of the performances, three (May 2, 13, and 20) being reported in *The Daily Courant* and one (May 6) in Lord Percival's diary.<sup>5</sup> Had he consulted the original advertisements (either in the *Courant* or in *The Daily Journal*), he would have noticed that all six performances were given "By His Majesty's Command."<sup>6</sup> Indeed, rare issues of *The Daily Advertiser*, a paper that run no advertisements of *Esther* but had detailed knowledge of Court affairs, throw further light on *Esther's* reception by the Crown. The excerpts below appeared in the paper's London section (p. 1) on the (publication) day following each performance:

LONDON.

Last Night their Majesties, the Prince of Wales, Princess Royal, and the Princess Amelia, went to the King's Theatre in the Haymarket, and saw the Secret Story of Esther, an Oratorio compos'd by Mr. Handel. [no. 393, Wednesday 3 May 1732.]

On Saturday last their Majesties, &c. went to the Theatre in the Haymarket, and saw an Oratorio call'd Esther. [no. 397, Monday 8 May 1732.]

Last Night the King and Queen, &c. went to the Theatre in the Haymarket, and saw the Secret Story of Esther, compos'd by Mr. Handel. [no. 399, Wednesday 10 May 1732.]

The same Evening [i.e. "On Saturday last"] their Majesties, &c. went to the King's Theatre in the Haymarket, and saw the Oratorio of Esther, compos'd by Mr. Handel. [no. 403, Monday 15 May 1732.]

Last Night the King and Queen, his Royal Highness the Prince of Wales, &c. were at the Theatre in the Haymarket, and saw Esther, an Oratorio in English composed by Mr. Handel. [no. 405, Wednesday 17 May 1732.]

Their Majesties, &c. were on Saturday Night last at the King's Theatre in the Haymarket, and saw the Oratorio call'd Esther in English. [no. 409, Monday 22 May 1732.]

Whether it was the printer's long exposure to party politics or the typesetter's poor hearing, the malapropism "secret" (instead of "sacred") seems to further pronounce *Esther's* political subtexts.<sup>7</sup> That the Royal family attended all six performances of *Esther*, returning to the King's Theatre every three and four nights, shows more than support for the oratorio: it is an affirmation. Evidently, the Crown was pleased with Handel's artistic compliment, a biblical tale of political wisdom framed with references to the 1727 Coronation. George II, actually, had good reasons to be seen in public so often: he was preparing for his second sojourn in Hanover, an absence deeply regretted by the public<sup>8</sup> (only five years earlier, George I had died on his way to the German Electorate<sup>9</sup>). Originally fixed for the second half of May,<sup>10</sup> his departure was postponed until Saturday, June 3,<sup>11</sup> presumably because of a heavy domestic agenda. That Handel designated May 20 as *Esther's* last night may well relate to the King's imminent departure (this also raises the possibility that the oratorio was withdrawn prematurely).

Equally eager for public exposure was Queen Caroline, who had been appointed Regent for the duration of the King's absence. Frequent appearances in Handel's productions confirmed her good health (rumors about her death had circulated in early October 1731<sup>12</sup>; another indisposition occurred in April<sup>13</sup>) and consolidated her image as deputy head of state.<sup>14</sup> *Esther* was the perfect allegorical vehicle to promote her role as national conciliator. Indeed, verses published on May 16 (an oratorio night), extol Caroline in "Estherian" terms: "Contending Parties and Plebeian Rage / Had puzzled Loyalty for half an Age: / Conquering our Hearts You end the long Dispute."<sup>15</sup>

Given *Esther's* political connotations, the uninterrupted presence of the King in Handel's first oratorio production emerges as a critical factor for its success. Only a year-and-a-half before the Handel/Senesino rift turned into a platform for political division, *Esther* could fill the Opera House not simply as a theatrical novelty but also as His Majesty's personal choice.

— Ilias Chrissochoidis

<sup>1</sup> *Manuscripts of the Earl of Egmont: Diary of Viscount Percival afterwards First Earl of Egmont. Vol. I. 1730-1733* (London: His Majesty's Stationery Office, 1920), 266; [?Aaron Hill], *See and Seem Blind: Or, A Critical Dissertation on the Publick Diversions, &c. Of Persons and Things, and Things and Persons, and what not. In a Letter from the Right Honourable the Lord B— to A—H—Esq* (London: H. Whitridge, [1732]; repr. Los Angeles: William Andrews Clark Memorial Library, 1986),

## FROM THE PRESIDENT'S DESK (SUMMER 2007)

15; Konrad Sasse (ed.), "Opera Register from 1712 to 1734 (Colman-Register)," *Händel-Jahrbuch* 5 (1959), 199-223: 220.

<sup>2</sup> See and Seem, 15, 19.

<sup>3</sup> See and Seem, 15.

<sup>4</sup> Charles Burney, *An Account of the Musical Performances in Westminster-Abbey and the Pantheon...in Commemoration of Handel* (London: for the Benefit of the Musical Fund, 1785), 100; the Princess would have a similar role in the production of *Deborah: The Manuscripts of the Earl of Carlisle, preserved at Castle Howard* (London: Her Majesty's Stationery Office, 1897), 106.

<sup>5</sup> Otto Erich Deutsch, *Handel: A Documentary Biography* (London: Adam and Charles Black, 1955), 290-92. So much faith has been put on Deutsch's authority, that the claim has evaded scrutiny even from Winton Dean ("the whole Royal Family were present at four [performances]": *Handel's Dramatic Oratorios and Masques* (London: Oxford University Press, 1959), 206); more interested in context than in details, Paul Henry Lang applies "four" differently: "Handel's top opera team ... was called upon to repeat the performance four times within three weeks": *George Frideric Handel* (New York: W. W. Norton, 1966), 280.

<sup>6</sup> See advertisements for the respective performance in *The Daily Courant* (nos. 5011, 5015, 5017, 50[21], 5023, 5027) and *The Daily Journal* (nos. 3537, 3539, 3543, 3545, 3549).

<sup>7</sup> See Ruth Smith, *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge: Cambridge University Press, 1995), 276-85; Kenneth Nott, "Sacred and Profane: The Ambitious Minister and the Unsearchable Ways of God's Wisdom," *The Musical Times* 136 (1995): 87-90; and Ilias Chrissochoidis, "Born in the Press: The Public Molding of *Esther* into an English Oratorio," in *Early Reception of Handel's Oratorios: Narrative-Studies-Documents*, 2 vols. (Ann Arbor: UMI, 2004 [Ph.D. diss., Stanford University]), 1:451-74.

<sup>8</sup> W. H. Wilkins, *Caroline the Illustrious: Queen-Consort of George II. and sometime Queen-regent: A Study of Her Life and Time*, 2 vols. (London: Longmans, Green, 1901), 2:112, 184.

<sup>9</sup> T[obias] Smollett, *A Complete History of England*, 4 vols. (London: James Rivington and James Fletcher, 1757-1758), 4:516; [Oliver Goldsmith], *An History of England*, 2 vols. (London: J. Newbery, 1764), 2:136.

<sup>10</sup> *The Daily Journal*, no. 3512, Monday 3 April 1732, [1]; *The Daily Advertiser*, no. 399, Wednesday 10 May 1732, [1]; *The Daily Courant*, no. 50[21], Saturday 13 May 1732, [2]. George II's first visit to Hanover, in 1729, was also in mid-May 1729: Smollett, *History*, 4:530.

<sup>11</sup> *The Daily Advertiser*, no. 418, Saturday 3 June 1732, [1]; *The Daily Journal*, no. 3562, Saturday 3 June 1732, [1]; *The Daily Courant*, no. 5039, Saturday 3 June 1732, [2].

<sup>12</sup> "The report that was set about Friday last of the Queen's death was the invention of the Spittlefeild wevers [*sic*] and the stock jobbers, to fall stock" (Peter Wentworth to the Earl of Strafford, 7 October 1731: *The Wentworth Papers, 1705-1739*, ed. James J. Cartwright (London: Wyman & Sons, 1883), 474). For Caroline's precarious state of health, see Wilkins, *Caroline*, 2:344-45.

<sup>13</sup> "Her Majesty is so well recover'd of her last short Indisposition, as to go last Saturday to the King's Theatre in the Haymarket to see the Opera *Coriolanus*": *The Daily Advertiser*, no. 378, Monday 17 April 1732, [1].

<sup>14</sup> Her first Regency, in 1729, is reviewed in Wilkins, *Caroline*, 2:112-230.

<sup>15</sup> *The Daily Courant*

In this age a healthy endowment is essential to support the activities of any non-profit institution or society. Many members of the AHS are well aware of the massive efforts currently underway to increase the size of the endowment of the American Musicological Society. They may also be aware of similar efforts by smaller sister societies, including the Society for Seventeenth-Century Music and the newly formed Haydn Society of North America.

Thanks to a generous gift from the late David Edelberg, the AHS has been blessed with an endowment from the early years of its existence. That endowment has not grown significantly, however, and the income it yields – together with membership dues and gifts – is just sufficient to support the current activities of the Society. The AHS Board would like to expand those activities to include, among other things, more money to support research projects through the J. Merrill Knapp Fellowship; travel and housing support for speakers at AHS Conferences; and support for student members of the Society to attend those conferences. I am sure that members of the Society can envision other worthwhile projects.

The AHS does not need to undertake a campaign the size of AMS Opus, even if we had the resources to do so. And the AHS is not in a position to offer prizes to the largest donors — although I might be able to arrange for some gift certificates for Handel's Ice Cream, which is very good indeed. The needs of the Society are, however, real, and I would urge us all to remember the AHS when we decide how to allocate our charitable giving for the year.

— Graydon Beeks

### NEWSLETTER of The American Handel Society

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

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

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<b>TOTAL REMITTANCE</b>			

\* - 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.