

NEWSLETTER

of

The American Handel Society

Volume III, Number 1

April, 1988

Handel Studies in Australia

Handel scholars in Australia might be less than *pro-rata* for the population, but they are very active.

Since 1983 Dr. Graham Pont (University of New South Wales) has been engaged in a study of "Rhythm and Accent in Handel's Music," assisted by Miss Jenny Neville and Dr. Nigel Nettheim (N.S.W. State Conservatorium of Music). Over a thousand of Handel's ariacipits have been computer-encoded and a full statistical analysis of rhythms and other variants is being undertaken. The variants being studied are all those that appear between the instrumental introductions and the vocal entries of the arias. Preliminary results indicate implications for the interpretation of Handel's notorious "inconsistencies," whose authenticity is now beyond doubt [see Pont, "Handel and Regularization: A Third Alternative," *Early Music* XIII/4 (1985), 500-505].

Dr. Pont is also continuing his work on Handel's overtures, on which he has written a number of papers and articles.

Prof. Cecil Hill (University of New England) has in hand an edition of *Imeneo* and has recently published a pre-edition study [see the advertisement on page 8 of this Newsletter], in which he has attempted to sort out the disorder in the autograph and conducting scores that so confused Chrysander and Barclay Squire. This study also includes a reconstruction of the libretto Handel used for the draft of 1738, together with facsimiles of Stampiglia's 1723 wordbook and the wordbooks for Handel's 1740 and 1742 settings.

Prof. Hill also has in hand studies of Handel's compositional process and has recently written papers on the *Ode for St. Cecilia's Day*, the Opus 6 concertos, and Handel's draft of materials for *Joseph* in GB-Cfm MS 259, pages 21-24.

Along with Dr. Ralph Schureck, a Sydney University psychiatrist, Prof. Hill has offered an explanation for the organ concertos HWV 297-300, which were transcribed for organ solo from four of the Opus 6 Grand Concertos and published as part of the "Second Set" of organ concertos in 1740 [*The Diapason* No. 932 (July



Handel by Philippe Mercier, c.1730.

Handel at the XIV Congress of the IMS

The XIV Congress of the International Musicological Society met in Bologna, Italy, August 27-September 1, 1987. There were also excursions to Ferrara and Parma for special programs as well as round tables on "Printing and Publishing in Renaissance Europe" (Ferrara) and "Dramaturgy of 19th-Century Opera" (Parma). The Congress program held little of interest concerning research into the music of major composers in Western musical culture. It was, therefore, perhaps more than a little significant that

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Maryland Handel Festival:
Oct. 29–Nov. 1, 1987

The 1987 season introduced a new genre, opera, and a new event, the American Handel Society Lecture, to the Maryland Handel Festival.

The festival opened with *Tolomeo*, a repeat of a production last April by the University of Maryland Opera Theatre under Nicolas McGegan. The students easily took command of their roles in the 235-seat hall. Particularly effective were Molly Donnelly (*Tolomeo*), Jennifer Wynne Post (*Seleuce*), and Christina Vergara (*Seleuce's* mute handmaiden). McGegan, leading the Smithsonian Concerto Grosso, drove the performance fleetly and tenderly by turns. Only the element of visual spectacle was absent from this *Tolomeo*, which otherwise demonstrated the rewards of taking Baroque opera on its own terms.

Israel in Egypt continued the festival's annual survey of Handel oratorios. It was performed substantially in its premiere version, though an (authentic) recitative setting took the place of the chorus "And the children of Israel sigh'd." Under Paul Traver, the chorus sang with agility and power, and the soloists were indeed "luxury casting," as Andrew Porter remarks of them in his indispensable *New Yorker* review (Nov. 31). To hear the contrasting soprano voices of Julianne Baird and Lorraine Hunt bringing Handel's music to life together was a delightful lesson in the breadth of good Baroque style.

The soloists preceded *Israel* with performances of two works upon which Handel relied heavily in its composition: Stradella's charming serenata *Qual prodigio è ch'io miri* and the *Magnificat* of Dionigi Erba. The chorus also sang three sacred concertos by Scheidt to mark his 400th birthday.

A harpsichord recital by Gustav Leonhardt was the first festival concert wholly devoid of its namesake's music. What is more, except for eight Scarlatti sonatas, Leonhardt largely avoided compositions for his instrument, playing transcriptions of works for violin by Bach and viola da gamba by Antoine Fourquerey.

The symposium focused on "Attitudes Toward Handel's Music After His Lifetime." Papers were: Ellwood Derr, "Cadenzas for Handel Arias in Late Eighteenth-Century England"; John Roberts, "The 'Sweet Song' in *Demofonte*: A Gluck Borrowing from Handel"; Percy Young, "The Evolution of a Rationale for a Handel Edition"; Eugene Helm, "Handel and the English Tradition of Restoration" of its cultural monuments; and Ellen Harris, "Handel's Ghost" and its influence on succeeding composers. Responses (by Anthony Hicks and Donald Burrows) and discussion centered on when and how composers borrow from each other and how each generation molds its cultural legacy to its own uses.

The symposium was augmented by the first American Handel Society Lecture. In "The Turning Point in Handel's Oratorio Tradition," Jens Peter Larsen provoked lively discussion about whether ornamentation and action in modern performances are distortions inspired by the revival of Handel's operas.

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1987), 10–11]. They have also produced a restoration of the concertos, two of which Prof. Hill performed in a concert in the Chapel of The Armidale School on St. Cecilia's Day 1987. He will perform the others there on May 14. Plans for a commercial recording and a printed edition are in hand.

Mrs. Margaret Seares (University of Western Australia) is pursuing her doctoral study on Handel's keyboard music in relation to contemporary styles. Mr. Robin Fenton wrote a M.Mus.(Honors) dissertation for Melbourne University (1985) entitled "Handel's *Almira* (1705): A Study of Handel's First Opera and Its Relationship with the Opera *Cleopatra* (1704) by Johann Mattheson," in which he carried out a comparative analysis of the two operas. In it he was particularly interested in large-scale tonal organization, recitative, and characterization; he found that it was only in the first of these that any tangible evidence of Mattheson's influence could be found. Presently Mr. Fenton is engaged in a study of large-scale tonal organization in Italian and German operas of the late seventeenth and early eighteenth centuries, with some reference to Handel's operas.

Among recent performances of Handel's music are *Belshazzar*, *Susanna*, and *Joshua* in Canberra, staged and directed by Paul Thom. Video and sound recordings were made of these. There has also been the usual round of performances of *Messiah*, including a slightly controversial one "of great joy and passion" at the University of New South Wales on October 11, 1987.

The first concert of the newly-formed Sydney Philharmonic Baroque Orchestra on April 25, 1987 was entirely devoted to Handel, featuring the four Coronation Anthems, *Music for the Royal Fireworks*, the concerto grosso op. 6 no. 5, and the organ concerto op. 4 no. 5.

Cecil Hill

New Publications and Research

Performance Practice Review is a forthcoming scholarly journal that will treat all aspects of its chosen topic throughout the history of Western music. The first issue is planned for spring 1989. Medium-length articles, brief reports, reviews, conference reports, and other items may be submitted to editor Roland Jackson, Music Dept., Harper 163, 150 E 10th St., Claremont Graduate School, Claremont, CA 91711.

Other publications

A Handbook for Studies in 18th-Century Music, ed. Michael Burden and Irena Cholij. Edinburgh: Faculty of Music, Univ. of Edinburgh, 1987. Contributions by Donald Burrows, Dorothy Deval and Elizabeth Gibson, Andrew Ashby, Roger Savage, Rosamond McGuinness, M. J. Crump.

Boomgaarden, Donald R. *Musical Thought in Britain and Germany during the Early Eighteenth Century*. New York: P. Lang, 1987.

Fiske, Roger. *English Theatre Music in the Eighteenth Century*, 2nd ed. Oxford & New York: Oxford University Press, 1986.

Göttinger *Händel-Beiträge* III (July 1988). Includes papers and discussion from IMS session, Bologna, Sept. 1, 1987.

Kinnear, Betty, and Robert Illing. *An Illustrated Catalogue of the Early Editions of Handel in Australia: A First Supplement*. Adelaide: the authors, 1986.

Knapp, J. Merrill, and Alfred Mann. *George Frideric Handel's Chamber Duets*. Los Angeles: William Andrews Clark Memorial Library, UCLA, 1987.

Peschel, Enid Rhodes, and Richard E. Peschel. "Medical Insights into the Castrati in Opera," *American Scientist* LXXV/6 (Nov./Dec. 1987), 578-83.

Taruskin, Richard. "Handel, Shakespeare, and Musorgsky: The Sources and Limits of Russian Musical Realism," *Music and Language*, Vol. I of *Studies in the History of Music*. New York: Broude Brothers, 1987.

Dissertations

Alm, Irene M. "An Unexplained Repertory of the Baroque: The *Balli* in Italian Opera ca. 1640-1750." Ph.D. diss., UCLA, in prep.

Allenson, Stephen M. "Theory and Practice in the Arcadian Cantatas of A. Scarlatti, 1703-1706." Ph.D. diss., Royal Holloway, London, in prep.

Atkinson, Monte E. "Orchestral Anthems in Eighteenth-Century England." D.M.A. thesis, Univ. of Illinois, in prep.

Lasocki, David R.M. "Professional Recorder Players in England, 1540-1740." Ph.D. diss., Univ. of Iowa, 1983.

LaRue, C. Steven. [Aspects of the compositional process in Handel's Royal Academy operas, especially aria revisions and substitutions made before the first performance.] Ph.D. diss., Univ. of Chicago, in prep.

Marles, Candace A. "Musical and Dramatic Structure in the Hanover and Düsseldorf Operas of A. Steffani." Ph.D. diss., Yale Univ., in prep.

Neighbarger, Randy L. "Shakespeare Music on the London Stage from the Death of Purcell to the End of the Georgian Era." Ph.D., Univ. of Michigan, in prep.

Stewart, Brian D. "G. P. Telemann in Hamburg: Social and Cultural Background and Its Musical Expression." Ph.D. diss., Stanford Univ., 1985.

So that it may report on decisions now pending which concern future support of the AHS and its discography project, the President's Message will not appear until the August newsletter.

Handel Calendar

Giulio Cesare. J. Gall, S. Larson, D. Minter et al.; dir. P. Sellars. Revival of Purchase, NY prod. of 1985. **April 19-May 12**: Theatre de la Monnaie, Brussels.

London Handel Festival. *Theodora, Joseph and His Brethren*, Royal Society of Musicians' 250th anniv. concert (incl. *Laudate pueri*), *Apollo e Dafne, Water Music* Suite in F, *Neun Deutshcen Arien*. Soloists, London Handel Choir & Orch., cond. D. Darlow, C. Mackerras, R. Goodman. **April 21-30**: St. George's, Hanover Square, London. LHF, Francis House, Francis St., London SW10 1DE.

Imeneo. J. Baird, J. Ostendorf, D'A. Fortunato, B. Hoch, J. Pierson; E. Brewer Chamber Orch. (period insts.); cond. R. Palmer. **April 25**: Weis Center, Bucknell U., Lewisburg, PA, 17837 (w/ Univ. chorale). **April 27**: Merkin Hall, 129 W 67th St., New York, NY 10023.

"Alexander Pope: A Tercentenary Symposium." **May 20-21**: Los Angeles, CA. Sandra Michaels, Center for 17th- and 18th-C. Studies, 2223 Campbell Hall, UCLA, Los Angeles, CA 90024.

Israel in Egypt. P. Bryn-Julson, G. Maurice, T. Bogdan, K. Witmer, G. Young; Chorus of Baltimore Choral Soc., Baltimore Chamber Orch., cond. T. Hall. **May 21**: Kraushaar Aud., Goucher College, Towson, MD 21204.

Theodora. L. Haywood, C. Robbin, D.L. Ragin, G. Stebert, W. Parker; cond. D. Oltman. Lecture by A. Mann. **May 21**: Baldwin-Wallace Bach Festival (first non-Bach work featured at festival). B-W Conservatory, 49 Seminary St., Berea, OH 44017.

Saul. B. Bonney, M. Lipovsek, A. Rolfe Johnson; Radio Sym. Orch. Berlin; cond. H. Rilling. **May 23**: Philharmonie, West Berlin.

Acis and Galatea. J. Nelson, G. Siebert, Music of the Baroque Chorus & Orch.; dir. T. Wikman (modern insts.). **May 25**: St. Luke's Episc., Evanston, IL; **May 26**: Notre Dame de Chicago. M of B, 343 S Dearborn, Chicago, IL 60604.

Giustino. Revival of 1986 prod., dir. Kupfer. **Spring**: Volksoper, Wehringerstr. 78, A-1090 Vienna.

Händel-Festspiele des Badisches Staatstheaters. Incl. *Belshazzar* (staged), prod. F. Marijnen, des. Fierez; *Amadigi di Gaula*. **June 3-5**. Internationale Händel-Akademie, D-7500 Karlsruhe, Federal Republic of Germany.

Händel-Festspiele der DDR. Incl. *The Choice of Hercules; Israel in Egypt; Aci, Galatea, e Polifemo; L'Allegro; Rinaldo; Imeneo; Oreste*; C. P. E. Bach, *Magnificat* and *Auferstehung und Himmelfahrt Jesu*; colloq. on oratorio performance. **June 2-7**. DDR-4020 Halle, Gr. Nikolaistr. 5, German Democratic Republic.

Göttinger Händel-Festspiele: "Handel and the Old Testament." Incl. *Samson*, cond. W.-D. Hauschild; *Jephtha*, cond. J. E. Gardiner; B. Baselt, address on the Bible and Handel's reformation of oratorio. **June 10-14**. Göttinger Händel-Gesellschaft, Hainholzweg 3-5, D-3400 Göttingen, Federal Republic of Germany.

Samson. Basically Bach Festival chorus & orch.; cond. F. Contino. **June 17**: Fourth St. Theatre, Anchorage. BBF, Box 103251, Anchorage, AK 99410.

Handel in Oxford Festival. Vocal and instr. concerts: E. Kirkby, London Baroque; *Messiah*: New College (Oxford) Choir, English Concert; *The Triumph of Time and Truth*: Chiaroscuro; *Deborah* (Oxford vers.): New Coll. choir, European Comm. Baroque Orch.; *Samson*: Amsterdam Baroque Orch.; *Music for the Royal Fireworks, Water Music*: Royal Phil. Orch. **July 1-10**: Sheldonian Theatre, Oxford. H in O, 6a Cumnor Hill, Oxford OX2 9HA, England.

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Conference on Baroque Music. July 15–18. Jerome Roche, Dept. of Music, Palace Green, Univ. of Durham, Durham DH1 3RL, England.

Maryland Handel Festival. *Samson* cond. P. Traver. *Ode for St. Cecilia's Day* chamber duets. L. Hunt, M. Chance, M. Donnelly. **Nov. 3–6:** Univ. of MD, College Park; *Samson* also at AMS/SMT Baltimore (see below). MHF, Dept. of Music, Univ. of MD, College Park, MD 20742.

Amer. Musicological Soc./Soc. for Music Theory National Meeting. Includes G. B. Bononcini, *Camilla* (first modern perf. of orig. Eng. version, 1706): student cast, cond. TBA, staged by R. Brunyat. **Nov. 3, 5:** Opera Dept., Peabody Conservatory, 1 E Mt. Vernon Pl., Baltimore, MD 21202.

The American Handel Society

Financial Statement for 1986 and 1987*

	1986	1987
RECEIPTS		
Basic dues†	2875.00	2875.00
Prepaid renewals	185.00	900.00
Contributions	2601.55	1235.59
Book orders	376.20	170.70
Catalog/back NL	171.50	187.00
Interest/dividends		353.68
TOTAL RECEIPTS	6209.25	5721.97
DISBURSEMENTS		
Travel reimbursement	178.00	351.60
Surety bond	60.00	100.00
Research	47.55	245.20
Book orders	376.20	170.70
Catalog refunds	17.50	6.50
Supplies	24.38	24.85
Bank fees	12.00	
TOTAL DISBURSEMENTS	715.63	898.85
TOTAL RECEIPTS	6209.25	5721.97
–TOTAL DISBURSEMENTS	–715.63	–898.85
NET GAIN	5493.62	4823.12
BALANCE ON HAND 1/01	0.00	5496.12
NET GAIN	5493.62	4823.12
Outstanding check	2.50	
BALANCE ON HAND 12/31	5496.12	10319.24

*Receipts and disbursements do not reflect goods and services supplied by the University of Maryland, College Park. Their estimated value was \$14,825 in 1986 and \$13,000 in 1987.

†Basic dues are calculated at \$15/individual, \$20/joint couple, 30/subscriber. Contributions include amounts in excess of basic dues in all higher membership classes (e.g., a \$50 Sponsorship is recorded as \$15 basic dues and \$35 contribution).

Dear Members:

In Los Angeles, on February 14, 1988, as part of the festival "UK/LA: A Celebration of British Arts," a film on Handel entitled "Honour, Profit and Pleasure" was shown. The film was written and directed by Anna Ambrose (her first and only feature film—she died of cancer after its completion) with Simon Callow as Handel. It traces his life from the first performance of *Rinaldo* until his death. The highlighted events include Handel's extended leave of absence from the Hanover court and his reunion with King George I; his struggles to run an opera company and his battles with singers, the nobility, and the latter's rival opera company; his breakdown with palsy caused by these struggles and finalized by his mother's death; his recovery and eventual triumph with oratorio, and his death. The story is moved forward by the discreet on-screen narration of Handel's friend Jimmy Quin.

The film is most sympathetic to Handel. In it he is treated as the outsider conquering Britain with his music while trying to deal with the peculiarities and adversities of British life. Miss Ambrose makes light of the British while painting Handel as a thoughtful man impassioned about music, a caring man, a good friend, and a shrewd businessman.

The scenes are divided between Handel's personal life, performances of his works (usually directed by him from the harpsichord), and a few narrative scenes of British history of Handel's time. The scenery is most inventive. The performances of Handel's operas are staged in Baroque style with musicians playing period instruments. The music throughout is nicely performed, though the theatre's sound system was lacking in refinement. The action of certain historical scenes (such as the arrival of George I in Britain and the coronation of George II) is realized most amusingly using Baroque staging and action. The costumes appealingly evoke Handel's time. Indeed, the entire film, in color, is a delight to the eye in capturing that bygone era.

The film runs seventy-five minutes, which seemed to pass in ten, and is a pleasure in its balance of period authenticity, scholarship, warmth and humanity in portraying Handel.

Most cordially,
Matthew Lawrence Hetz

Honour, Profit and Pleasure was produced for Channel Four Television in Britain c.1985. As part of the American Film Institute's "AFI Brit Fest" it was shown in Los Angeles/Santa Monica on February 14 and in Washington, DC on March 14. No other screenings are presently planned.



Handel's name did appear more frequently in program titles than any other composer's. Three "free papers" had Handel as their subject: Walther Siegmund-Schultze, "Zur Wort-Ton Beziehung bei Händel"; Ruth Smith, "Making Use of Handel: Charles Jennens (1700-1773)"; and a particularly outstanding paper by Harris Sheridan Saunders, "Handel's *Agrippina*: Dates and Context."

Among the many "study sessions" the only one devoted to a composer, again, was focused on Handel. *The Problem of Borrowings in Handel* was held in the afternoon of September 1 and was chaired jointly by Hans Joachim Marx and George J. Buelow. The goal of the session was to open up new avenues of research into the many questions surrounding the controversial subject of Handel's borrowings without returning again to what to some now seem to be archaic concerns for the composer's "morality" or "dishonesty."

Panel members and the topics of their presentations—brief papers meant to stimulate discussion—were: Bernd Baselt (DDR), "Parodie und Pasticcio—Händels Bearbeitungstechnik auf dem Gebiet der Vokalmusik"; Hans Jachim Marx (D), "Parodie und Nachahmung in der Poetik des 17. und 18. Jahrhunderts"; Christine Ickstadt (D), "Prinzipien des Parodistens in Händels 'Jephtha'"; George J. Buelow (USA), "Mattheson's Concept of *Moduli* and Handelian Compositional Process"; Hans-Dieter Clausen (D), "Die Bedeutung von Thema und Motiv in Händels Entlehnungspraxis"; John Hill (USA), "Handel's Rertexting as a Test of His Conception of Connections between Music, Text, and Drama."

The papers will be published in their entirety, along with a summary of discussion, in the third volume of *Göttinger Händel-Beiträge*.

George J. Buelow

Gerald Coke Collection on Microfilm

Harvester Microform of Great Britain announces that microfilms of the Gerald Coke Handel collection are now available. They comprise the first offering in the new series *Music Collections in Major Private Collections*. In a companion series, *Unpublished Music Manuscripts from the Great English Collections*, Harvester issued sixty-two reels containing Handel holdings of the British Library in 1983. The Handel manuscripts from the Fitzwilliam Museum, Cambridge, will appear in August, and two installments of *Printed Music Before 1800* now in preparation will be devoted to more Handel sources in the British Library. Though these collections have all been accessible to scholars in the past, the commercial dissemination of their contents on microfilm is a significant event for Handelian.

The Coke films appear in three parts. The first contains 104 manuscripts of individual works in score or parts, many contemporaneous with early performances. Part Two begins with forty-nine miscellaneous

manuscripts, such as aria collections and commonplace books, containing Handel's music. Five appendices to the section give printed wordbooks (including first editions of all the oratorios), printed music, Handel's will and other text manuscripts, pamphlets and broadsides, and various documents and catalogues. Part Three reproduces the newly acquired Shaftesbury manuscripts. A finding aid issued with the films is the first published guide to "GB-BENccke," as the collection is known to scholars.

Recent Handel Recordings

Issues devoted wholly or mostly to Handel's music that were released in the last six months or for which information is only now available.

Arias for Senesino

—from *Flavio* (HWV 16), *Giulio Cesare* (HWV 17), *Rodelinda* (HWV 19), *Riccardo Primo* (HWV 23), *Tolomeo* (HWV 25), *Orlando* (HWV 31)

Drew Minter, countertenor
Philharmonia Baroque Orchestra
Nicholas McGegan, conductor
notes by Andrew Porter
Harmonia Mundi HMC 905183 (1 CD)

Imeneo (HWV 41)

Julianne Baird, soprano
Beverly Hoch, soprano
D'Anna Fortunato, mezzo-soprano
John Ostendorf, bass-baritone
Jan Opalach, bass
Brewer Chamber Orchestra and Chorus
Rudolph Palmer, conductor
MMG MCD 10063 (2 CDs)

Messiah (HWV 56)

Lynne Dawson, soprano
Catherine Denley, alto
Maldwyn Davies, tenor
Michael George, bass
The Sixteen Orchestra and Choir
Harry Christophers, conductor
Hyperion CDA 66251/2 (2 CDs)
Recorded during live performance

Kathleen Battle, soprano
Florence Quivar, mezzo-soprano
John Aler, tenor
Samuel Ramey, bass
Toronto Symphony
Toronto Mendelssohn Choir
Andrew Davis, conductor
EMI CDS 7 49027 2 (2 CDs)

Acis, Galatea e Polifemo (HWV 72)

Emma Kirkby, soprano
Carolyn Watkinson, alto
David Thomas, bass
London Baroque
Charles Medlam, conductor

Also:

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Recordings *from page 5*

Recorder Sonatas (HWV 358, 365, 369)

Michel Piguet, recorder
Charles Medlam, cello
John Toll, harpsichord
notes by Jean-François Labie
Harmonia Mundi HMC 901253/4 (2 CDs)

Laudate pueri Dominum (HWV 236)

Mária Zadori, soprano
Capella Savaria
Pal Nemeth, conductor

Also *Laudate pueri* by Buxtehude, Vivaldi
Hungaroton HCD 12882 (1 CD)

Oboe Concerto, G minor (HWV 287)

Emilia Csanky, oboe
Ferenc Liszt Chamber Orchestra
János Rolla, leader

Also oboe concerti by Bach, Vivaldi, Biscogli
Hungaroton HRC 070 (1 CD)

Harp Concerto, B♭, Op. 4 no. 6 (HWV 294)

Claudia Antonelli, harp
Innsbruck Chamber Ensemble
Hans Ludwig Hirsch, conductor

Also harp concerti by Boieldieu, Dittersdorf
Frequenz CBA 1 (1 CD)

Organ Concerti Op. 7 (HWV 306–311)

Organ Concerti (HWV 304, 305a)
Peter Hurford, organ
Concertgebouw Chamber Orchestra
Joshua Rifkin, conductor
notes by Donald Burrows
London 417 560 2 (2 CDs)

Concerti Grossi Op. 6 (HWV 319–330)

Northern Sinfonia
George Malcolm, conductor
notes by Donald Burrows
ASV DCAB 303 (3 digital LPs)

Oradea Philharmonic String Orchestra
Ervin Acél, conductor
Electrecord ECE 02734/7 (4 stereo LPs)

Bratislava Chamber Orchestra
Pavel Bagin, conductor
Cavalier CAVCD 011/3 (3 CDs)

nos. 1, 2, 4, 6 (HWV 319, 320, 322, 324)

Amsterdam Baroque Orchestra
Ton Koopman, conductor
Erato ECD 75357 (1 CD)

Water Music (complete) (HWV 348–350)

Chamber Soloists of Washington
Edward Carroll, conductor
Newport NC 60012 (1 CD)

London Mozart Players
Jane Glover, conductor
Cirrus CICD 1009 (1 CD)

Camerata Bern
Thomas Fueri, conductor
Denon 33 CD 1665 (1 CD)

Music for the Royal Fireworks (HWV 351)

Selections from *Messiah* (HWV 56)
Water Music "Suite"
London Festival Orchestra
George Randolph Warren, conductor.
Saphir INT 830 815 (1 CD)

Music for the Royal Fireworks (HWV 351)

Water Music "Suite"
Slovak Chamber Orchestra
Oliver Dohnanyi, conductor
Sonata 91025 (1 CD)

Violin Sonatas Op. 1 nos. 1b, 3, 6, 10, 12–14 (HWV 359b, 361, 364a, 368, 370–372)

György Pauk, violin
Mária Frank, cello
János Sebestyén, harpsichord
Hungaroton HCD 12657 (1 CD)

Recorder Sonata, C, Op. 1 no. 7 (HWV 365)

Peter Hannan, recorder
Colin Tilney, harpsichord
Christel Thielmann, viola da gamba
Also sonatas and canzonas by Cima, A. Gabrieli, Bassano, Frescobaldi, Telemann
CBC SM CD 5049 (1 CD)

Recorder Sonatas Op. 1 nos. 1, 4 (HWV 362, 365)

Christian Mendoze, recorder
Bruno Re, viola da gamba
Giorgio Barbolini, harpsichord
Also recorder sonatas by Bach, Corelli, Telemann, Vivaldi
Pierre Verany PV 787023 (1 CD)

Trio Sonatas Op. 5 nos. 1–7 (HWV 396–402)

Mihai Constantinescu, violin
Corina Bura, violin
Marta Joja, harpsichord
Electrecord ECE 02884/5 (2 stereo LPs)

Harpichord Suites (1720) nos. 5, 7 (HWV 430, 432)

Fantasias and keyboard pieces (HWV unknown)
Hans Vollenweider, harpsichord
Ex Libris CD 6041 (1 CD)

St. John Passion [?Georg Böhm, attrib. Handel]

Maria Zadori, soprano
Ibolya Verebics, soprano
Judit Nemeth, mezzo-soprano
Charles Brett, countertenor
Gabor Kally, tenor
Martin Klietmann, tenor
Istvan Gati, baritone
Jozsef Moldvay, baritone
Capella Savaria
Pal Nemeth, conductor
Hungaroton HCD 12908 (1 CD)

David Edelberg

The American Handel Society

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*Founding member

In the last few years, scholars have come to recognize that traditional musicological studies alone cannot provide a clear picture of Handel and his world. The American Handel Society seeks the participation of all scholars—theatre historians, social historians, literary historians and all others whose subject matter is Handel's England. And of course, The American Handel Society welcomes the support and participation of all persons interested in Handel and his world. Activities of The American Handel Society will include

- publication of the *Newsletter of The American Handel Society*,
- sponsorship of meetings of the Society,
- cumulation of a computerized bibliographic data base of writings about Handel and his music and about related subjects,
- maintenance of a register of performing materials for Handel's major works,
- cumulation of a Handel discography,
- establishment of an electronic bulletin board/conferencing network to facilitate communication among members and subscribers.

The Founding Members and the Board of Directors of The American Handel Society invite you to become a member. Wide support from scholars and those interested in Handel will help the Society make a strong start in achieving its goals. In 1988 members will receive

- the *Newsletter of the American Handel Society*,
- a 10% discount on scores and books (not restricted to Handel) through Dale Music Company of Silver Spring, Maryland, one of America's leading dealers. In addition, Dale has agreed to make available to our members four recent titles from Cambridge University Press at a 20% discount. Other special offers are also available. See the order form on the last page of this newsletter.
- the AHS Membership Directory, showing members' Handel-related activities such as research, performance, and collecting.

APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name _____ Date _____

Address _____

City _____ State _____ Zip _____

Class of Membership (for current calendar year, retroactive to January 1; else specify future starting year on dotted lines below)

___ REGULAR	\$ 15	___ JOINT	20
		(married couples; two memberships—one set of publications)	
___ DONOR	30	___ SPONSOR	50
___ PATRON	100	___ SUBSCRIBER	30
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Please attach your check payable to THE AMERICAN HANDEL SOCIETY for the amount of your dues and mail to THE AMERICAN HANDEL SOCIETY, Department of Music, University of Maryland, College Park, MD 20742.