

NEWSLETTER

of

The American Handel Society

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Xerxes at Boston Lyric Opera March 6–17, 1996

The recent production of *Xerxes* at the Boston Lyric Opera was splendid. Based on the Santa Fe Opera production, which was later produced as well by Los Angeles Music Center Opera, the performance was newly mounted in Boston. Directed by Stephen Wadsworth and conducted by Craig Smith, the Boston production had a verve and intensity rarely matched in modern performances of Handel's operas.

The Opera was set in Georgian England and sung in English. The unit set of the brick facade of an English house placed most of the action in the narrow street in front, but also included strategic use of the inside first and second floor of the house and the second floor balcony. The result of the set was that the singers were mostly at stage front. In the intimate Emerson Majestic Theater that seats 850, this setting made all of the audience feel a party to the action, not just on account of the proximity, but because of the direct and natural acting and the opportunity to hear and understand every word of the text.

The translation by director Stephen Wadsworth in many ways set the tone for the production. Updating the text from 500 B.C. Persia to eighteenth-century Europe put the modern audience immediately at ease, for it gave *Xerxes* something of the feel of Mozart's and Rossini's settings of Beaumarchais's dramas and also identified it with the many period films that have flooded the market. Indeed, I kept thinking that in this production Romilda and Atalanta perfectly represented the "sense and sensibility" of the Jane Austen novel by the same name.

In making this transition, substitute text was provided in place of references to *Xerxes's* military victories and the building of the bridge across the Hellespont. In the first act, for example, the king's subjects, headed by Ariodates, a servant of the king rather than his general, return from the hunt instead of a military victory. Also, the text was frequently given a punch through the use of rhyme, often following the original closely, that made it a real treat in itself. The translation itself especially contributed to the humor of the scenes in which the comic servant Elviro appears in woman's clothing selling flowers.



The Oxford Musical Society's manuscript of Handel's Coronation Anthems at Texas

What's a composer to do? Commissioned to write grand music for a once-in-a-lifetime event (the coronation of George II and Caroline at Westminster Abbey on 11 October 1727) George Frideric Handel is left after the somewhat chaotic enactment with four anthems for which there is little liturgical need and even less likelihood of full performance.¹ With the entrepreneurial spirit that marked his career, Handel uses several strategies to ensure that the Coronation anthems have continuing existence. He has an advantage inasmuch as the text for *Zadok the Priest* is patriotic and he has musically encapsulated for the affluent the sentiment of the times. He allows the music to be performed at significant charity concerts, such as the festivals of the Sons of Clergy in London (from 1731) and Mercer's Hospital, Dublin (from 1736), and one or more of the anthems become part of these annual events. He has the anthems performed at public events, such as the

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Handel Calendar

The American Handel Society welcomes news or information about events of interest to Handelians. If possible, please include the address and phone number where readers may obtain details.

19th London Handel Festival, March 26–April 30, 1996. Includes performances of *Arminio* (March 26–29), *La Resurrezione* (April 12), and *Joshua* (April 18), as well as music by Handel's Spanish contemporaries, Pepusch, and music from the pleasure gardens. Booking Office, London Handel Festival, 13 Cambridge Road, New Malden, Surrey KT3 3QE; phone 0181 336 0990.

Tamerlano, April 1, 3. Manhattan School of Music Handel Project, William Crutchfield, director (212) 749-2802, ext. 469.

Acis and Galatea, April 4–8, 17, 1996. The English Concert. Aldeburgh Early Music Festival, Queen Elizabeth Hall, London 01728 453543.

Handel's *Dettingen Te Deum*, *Urio's Te Deum*, May 5, 1996. Jane West, Judith Malafronte, Kevin McMillan, Smithsonian Chamber Orchestra, Baltimore Choral Arts Society, Tom Hall, conductor. (410) 523-7070.

Ariodante, May 15, 17, 22, 24, 30 June 4. Ann Murray, Joan Rodgers, Christopher Robson, Lesley Garrett, Paul Nilon, Gwynnw Howell, Mark Brocq, Ivor Bolton, conductor, English National opera, The Coliseum, London, phone 44 0171 632 8300.

Theodora, May 17, 19, 24, 26, June 1, 3, 9, 12, 15, 17, 21. Lorraine Hunt, Dawn Upshaw, Richard Croft/Jamie MacDougall, David Daniels, Frode Olsen, Glyndebourne Festival Opera. Peter Sellars, director; William Christie, conductor. Glyndebourne Festival Box Office, P.O. Box 2624, Lewes, East Sussex BN8 5UW; phone 44 1273 813 813; fax 44 1273 814 686.

Göttinger Händel-Festspiele, May 31–June 3, 1996. Geschäftsstelle der Göttinger Händel-Gesellschaft, Hainholzweg 3–5, 37085 Göttingen, Germany, attn. Frau Eva-Maria Starke, 05 51 / 567 00.

Händel-Festspiele Halle, June 6–11, 1996. Includes performances of *Tolomeo* (June 6) and *Rodelinda* (June 8). Händel-Festspiele, Halle, Händel-Haus, Grosse Ulrichstrasse 51, 06108 (Saale), Germany, 2 46 06.

Conference on Music in Eighteenth-Century Britain Dyffryn House, Cardiff, July 9–12, 1996. Dr. Sarah McCleave, Music Department, Cardiff University of Wales, Corbett Road, Cardiff CF1 3EB, Wales U.K. phone (01222) 874000 ext. 6226, e-mail mccleave-cardiff.ac.uk.1996

Maryland Handel Festival, November 1–3, 1996, University of Maryland at College Park. Featuring the annual AHS Lecture, Conference Sessions, Young Artist Concert, and *Judas Maccabaeus* with John Aler, Jennifer Lane, University of Maryland Chorus, Smithsonian Chamber Orchestra, Paul Traver, conductor.

The Handel Institute Conference, "Handel and his Rivals," November 30–December 1, 1996. King's College London. Professor Colin Timms, Department of Music, University of Birmingham, Edgbaston, Birmingham B15 2TT.

Xerxes at Boston Lyric Opera from page 1

One could instructively compare the Wadsworth translation with the recent, also excellent, and sometimes more accurate, translation by Nicholas Hytner that was used in the English National Opera production of *Xerxes*, which was performed last autumn at Chicago Lyric Opera. To take only one example, at the end of Act 1, the beginning of Atalanta's delicious aria confessing her use of deceit is translated by Hytner as: "By stealing secret kisses, by whisp'ring murmured blisses, By panting, sighing, dying, A man may be enflamed," and by Wadsworth as: "A mere insinuation, Of innocent flirtation, And careful cultivation, Can cause a man to fall in love."

The eighteenth-century conceit of the Georgian brick set, which the scenery designer Thomas Lynch described in terms of the Boston production as "bringing coals to Newcastle," did not carry forward into the action. The interaction of the characters was far more modern, with Xerxes (despite his being carried about frequently in a sedan chair) entering the house through the same door as the servants and avidly shaking their hands like a modern politician, sitting outside Romilda's window by himself reading the London Times, and spending the night in the sedan chair without attendants. That is, this was clearly not authentic eighteenth-century, but a feint in that direction with contemporary interactions. This, too, has resonance for modern audiences in familiar stagings of Mozart's Da Ponte operas or Gilbert and Sullivan (where the Mikado, for example, can never be considered authentically Japanese).

What marked this production particularly was the intensity and passion of the musical and dramatic performance. Many of the participants are deeply experienced with Handelian music drama, and this provided a luster and solidity often lacking when mega-performers take a star turn at Handel. Stephen Wadsworth not only had the experience of directing this production twice before, but his first directorial experience with *Xerxes* dates back at least to 1985 when he produced it at the Skylight Opera Theater of Milwaukee, a production I also enjoyed. Both Lorraine Hunt (*Xerxes*) and John Atkins (*Elviro*) had sung their roles in Los Angeles. Hunt, of course, has made a specialty of Handel's music dramas. Many in the American Handel Society will remember hearing her at the Maryland Handel Festival in 1987 in *Israel in Egypt* when she electrified the audience with the "horse and rider" solo in the final chorus. Since then her voice has deepened and grown, and Hunt now identifies herself as a mezzo-soprano. There may not be anyone better at singing Handel today.

David Daniels (*Arsamenes*) recently took the role of Tamerlano at the Glimmerglass Opera, and he and Hunt will both be appearing in *Theodora* this summer at the Glyndebourne Festival. His countertenor is unusually high, rounded and warm, and we can hope that he will have many opportunities to continue in productions of Handel's dramas. Finally, the conductor Craig Smith has an extraordinary wealth of experience with Handel and baroque music and led the orchestra in an exceptionally sensitive and well-articulated performance. Smith and

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William Christie's *Orlando* at the Brooklyn Academy of Music February 9–13, 1996

The prospect of a production of a Handel opera by Les Arts Florissants, the company led by the renowned baroque opera specialist William Christie, raised great expectations. If such a production were to create anything like the magic wrought by the group's interpretations of French baroque opera in previous seasons, the BAM audiences were in for a treat. And indeed, they certainly got one: Christie evoked from his musicians the impeccable clarity of singing and playing for which he is so well known; ornamentation was characteristically exquisite and refined.

But the similarity stops there. Whereas the French productions were striking for their classical restraint and coherence, that of *Orlando* was surprisingly "mod"—not necessarily a bad thing. A starkly and intelligently modern staging, with symbolic landscape, stream, angular drop, and projected images ushered the audience into the characters' pastoral world. These images were combined with some charming literal touches: a doorway into the grove; clever use of water (for Dorinda's storm and Orlando's river Styx); real thunder; a cataclysmic storm. Costumes reflected a similar, effective contrast between modern and traditional, with Armani suit and spectacles for the magician Zoroastro—cast in this production as the director, the manipulator of the drama—and more historically appropriate dress for princes and a country maid.

But the mixture worked less well when carried over to the level of staging and acting. The highly stylized modernity that was so effective in the setting and costumes degenerated into inappropriate slapstick in the characterization of Dorinda. Her rustic hut, sporting an ironing board, became the scene of drunken carousing with Angelica, effectively contaminating the status of the heroine. She fraternized not only with Orlando and Medoro, but with William Christie, with whom she shared a glass, and one fortunate member of the audience as well. These excesses stem from some confusion about the genre of the work, possibly inspired by Reinhard Strohm's argument that the opera is a comedy. To be sure, the role of Dorinda, the pastoral maid, is not typical for opera seria; but she nonetheless fits well within Orlando's pastoral world. She is in fact quite a poignant figure, who remains unattached at the end, having lost her beloved Medoro to Angelica. Most unsettling, her clowning called into question the seriousness of all the other actions in the opera, including Orlando's madness—or was that intended to be comic too?

Another disappointment, quite atypical of vintage Christie, was the singing. Although clean and stylish, the voices were not always adequate to Handel's demands, especially that of Patricia Bardon, who sang Orlando. (This was most unfortunate in the mad scene, which fell quite flat the night I saw it.) The other singers, who included Harry van der Kamp (Zoroastro), Hilary Summers (Medoro), Rosemary Joshua (Angelica), and Rosa Mannion (Dorinda), did better, though the characterization of Dorinda as a coquette tended to lend a sameness to the sound of her quite different arias.

I confess to having enjoyed the performance; but the confusion about the genre of the piece suggested by the characterization of Dorinda as a comedienne made me wonder whether the production trusted Handel enough.

Ellen Rosand

Handel's Coronation Anthems at Texas *from page 1*

1733 Oxford Act.² He permits the supply of manuscript copies to interested persons and societies, such as the Oxford Musical Society. Musicians program one or more of the anthems as the finale to their benefit concerts (the last section of *Zadok the Priest*, "God save the King," becomes a staple). Handel allows John Walsh Jr. to publish the anthems in score in about 1743, which ensures broader dissemination and turns out to be perfect timing, anticipating the arrival in 1745 of Thomas Arne's arrangement of another *God Save the King*, which will become the national anthem. From all of these ventures, Handel earns income or ensures that charities or musicians do.

Although the reasons for the inclusion of a manuscript full score of the Coronation anthems in the collection of the Oxford Musical Society are now unknown, it is possible that there was a link with Handel's visit to Oxford in 1733. Two of the anthems were performed on Sunday 8 July "under the direction of [Walter] Powell," according to Otto Erich Deutsch, as part of the eight-day series of concerts put on by Handel in conjunction with the revived Act celebrations.³ Whether the score was a gift to the Society or to one of its members, or was purchased by the Society we will probably never know, but it certainly has strong Oxford connections.⁴ Donald Burrows has remarked that "Oxford musicians were able to obtain copies of unpublished works by Handel from a source very close to the composer," and that is true of this manuscript in which the hand of J. C. Smith Sr. is clearly evident.⁵ The hands of S1 and/or S2 seem also to be present.⁶ The manuscript is 435 x 287 mm., and 83 folios in length. The paper type is IV/B and it is ruled with 20 staves per page. The order of the anthems is:

Let thy hand be strengthened (HWV 259)

Zadok the Priest (HWV 258)

The King shall rejoice (HWV 260)

My heart is inditing (HWV 261)

This differs from the autograph (GB-Lbl R.M. 20.h.5.), which has *Zadok* first and *Let thy hand* second. The score provides all instrumental and vocal parts, though with slight differences, when compared with Chrysander's edition, for *The King shall rejoice* and *My heart is inditing*. The score has a few pencil crosses indicating errors but is otherwise devoid of markings from performances. The words "strength" and "strengthened" are consistently spelled "strenght" and "strenghtened." The paper and copyist evidence suggest a date of around 1735. In all likelihood, the volume's binding was undertaken by Thomas Sedgley of Oxford.⁷ There is a note indicating that in addition to the score the Society had 21 instrumental and 11 vocal parts. This is confirmed by the Society's catalogue from the 1770s.⁸ The parts listed in the *Händel-Handbuch* either do not exist or are not from this set.⁹

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Hunt have frequently performed together. The four-way collaboration of Smith, Hunt, Daniels and Wadsworth, occurring for the first time in these Boston productions, deserves repetition as well.

The other performers added to this mix. Amy Burton (Romilda), Susannah Waters (Atalanta), Kitt Reuter-Foss (Amastris), and Dale Travis (Ariodates) were each first rate. The different vocal qualities of Burton's full and rich spinto soprano, and Waters's clear and light lyric soprano pointed up the differences in their characters—Romilda dignified and steadfast, Atalanta irrepressible and changeable. Reuter-Foss had a more difficult job in the role of Amastris; the part seemed too low and heavy for her lyric mezzo that only soared at the upper range of her arias. The only significant cuts to the score were one aria each from Acts 1 and 3: Arsamenes's "Non so se sia la speme" and Xerxes's "Per rendermi beato." Da capo arias were performed in full (with one exception, discussed below).

Although the story of *Xerxes* is often silly, and Elviro, Arsamenes's servant, is truly a comic character, the humor of the production developed out of the text and score and was never grafted onto it. What stood at the backbone of the entire production was the power of the human voice to convey deeply-felt emotion. Nowhere was this more in evidence than in the two arias where the characters are thought at first to be feigning emotion but in actual fact are not. In Act 1, Atalanta (Waters) sings to Arsamenes (Daniels) of "her" love, saying that this is what Romilda (Burton), her sister, speaks of day and night. At first the characters on stage and the audience accept it as a put-on, and the action on stage emphasizes that with amusing and ingenious direction. But by the da capo, Arsamenes has become uncomfortable, the audience has fallen silent, and we realize, through the power of the music and the performance, that we are hearing a real confession of love.

The second act example is even more telling. Atalanta has convinced Xerxes that Arsamenes truly loves her, not her sister, but that he will deny it. And, indeed, when Xerxes later proposes to Arsamenes that he marry Atalanta, he denies loving her and professes his steadfast love of Romilda almost on cue. Xerxes at first laughs out loud, and Atalanta, unseen by Arsamenes, parodies his movements. By the da capo, however, the power of the music and the performance convince Xerxes of Arsamene's sincerity as the music stills the action on stage and becomes the action itself.

All of the singers were adept at ornamentation, and the da capo arias became one treat after another. This stood out dramatically in two special moments. In Act 2, when Atalanta warns Xerxes that Arsamenes will deny loving her, she sings a da capo but does not exit; then as she goes to exit after a short continuing dialogue she reminds Xerxes not to forget, and when he asks, "Forget what?" she repeats her aria (in this performance only the A section). Waters used this opportunity to ornament differently and more elaborately to great effect. In Act 1, after Xerxes sings that he will woo Romilda himself and exits,

Arsamenes immediately repeats the entire da capo aria with slightly changed words to the effect that he had already wooed and won Romilda. This provides a wonderful opportunity to hear two different singers present and ornament the same aria, an opportunity that was not overlooked in this production. Hunt's ornamentation was low and sensual compared to Daniels's higher, faster (angry) fioratura. The juxtaposition of these two vocal colors was also fascinating, and it must have matched in some ways the juxtaposition of Caffarelli and Maria Antonia Marchesin in the original production.

Handelians frequently caution that Handel used women in male roles when he didn't have a castrato in order to emphasize the importance of the treble voice and the indifference to gender parity between character and singer. This has sometimes been taken to mean that modern performances of Handel should by preference use only women on these treble roles rather than countertenors, for which voice Handel never wrote in opera. That Handel so often used a woman and not a castrato for the second male role may have been out of necessity, but Handel may well have made a virtue of this, as he did with so many other exigencies of performance. The recent performance of *Orlando* by Les Arts Florissants at the Brooklyn Academy of Music with women playing both Orlando and Medoro gave a kind of flatness to the vocal quality of those two roles. By using a woman and a countertenor in the two leading male roles of Handel's operas, we come much closer to the diversity of timbre in the originals.

There are two metaphors in *Xerxes*, one dramatic and one musical, both of which were realized in this performance. The opera opens dramatically with Xerxes singing an apostrophe to a plane tree. Romilda makes fun of him for loving something that cannot respond. In the course of the action, however, all the characters end up experiencing just this: Xerxes is not loved by Romilda, Amastris is not loved by Xerxes, Atalanta is not loved by Arsamenes, and Romilda and Arsamenes each believe the other is unfaithful. Although such a situation can seem funny on the surface, just as it does to Romilda at the beginning, it quickly becomes deeply serious, and this production appropriately relished the superficial humor, while focusing on the deep emotional journey of the individual characters.

The musical metaphor is also set up in the opening scene, when Xerxes falls in love with Romilda's disembodied voice. In baroque opera the voice is the character—what we know of the characters on stage we know through the music. This demands a level of interpretation and quality singing that has no substitute in over-the-top comic or maudlin acting, and this production had that level of singing combined with stage direction that supported the music, often becoming strikingly still at moments of greatest musical intensity. The Boston *Xerxes* may not have been "authentic" in terms of eighteenth-century performance practice, nor even "authentic" in terms of the relation of the stage action to the set, but it was absolutely authentic to the music drama that is Handelian opera.

Ellen T. Harris

The performance history of the anthems in Oxford includes two given at the opening concert of what is now known as the Holywell Music Room in July 1748, where the Society made its new home.¹⁰ *Let thy hand* was performed at the opening of the Radcliffe Library in April 1749.¹¹ *Zadok the Priest, The King shall rejoice, and My heart is inditing* had regular performances at the Music Room during the 1750s and 1760s.¹² Concerts were given weekly, except during passion week. In addition, benefit concerts were provided for qualified musicians. Weekly concerts were discontinued in the spring of 1789, but were restarted in 1793. From 1820 until 1840, when the Society collapsed, concerts were given only occasionally.

We cannot be sure at what time the score and parts left the Society's library, but I have been able to piece together some of that collection's history.¹³ Mee reports that "The bulk of the library was removed [in 1840?] ... to Magdalen Hall, and, on the death of Dr. Michell in 1877, was sold by his executors."¹⁴ Richard Michell was a fellow of Lincoln College, vice-principal and principal of Magdalen Hall, and was the first principal of Hertford College, when Magdalen became Hertford in 1874.¹⁵ Michell was a highly regarded tutor and held several university offices. These duties presumably made him unwilling to shoulder the burden of organizing the Society, but he was conscious of the need to preserve the library. In about 1860, Michell employed an undergraduate to catalogue the collection.¹⁶ It was not until 1901 that the Music Room was restored and the Oxford University Musical Union recommenced regular concert series.

Since its separation from the Society's library, the manuscript passed through the dealer James Rushton in London (whose rubber stamp impression is on it) perhaps following the Michell sale, before being bought by Theodore M. Finney in Oxford in 1966. Finney's collection came to Texas in 1970.¹⁷ In addition to the Society's bookplate, the copy carries the Society's ownership mark (probably applied by a wooden stamp).¹⁷ Other complete contemporary manuscript copies exist at the Staats und Universitätsbibliothek, Hamburg, the Fitzwilliam Museum, Cambridge, the British Library, London, the Royal College of Music, London, the Henry Watson Music Library, Manchester, the Earl of Shaftsbury's collection, Wimborne, and the Musikbibliothek der Stadt Leipzig.

David Hunter

1. For the first performance see Donald Burrows, "Handel and the 1727 Coronation," *Musical Times* 118 (June 1977): 469-473.
2. See Susan Wollenberg, "Music in 18th-Century Oxford," *Proceedings of the Royal Musical Association* 108 (1981-82): 68-99.
3. Otto Erich Deutsch, *Handel: A Documentary Biography* (London: Adam and Charles Black, 1955), 324.
4. The Society's rules, as documented in 1757, gave the Steward the power "to order any Manuscript Musick, that has never been printed, to be transcribed for the Use of the Society." John H. Mee, *The Oldest Music Room in Europe* (London: John Lane, 1911), 50.
5. Donald Burrows, "Sources for Oxford Handel Performances in the first half of the eighteenth century," *Music & Letters* 61 (April 1980): 177-85.

6. It will be obvious from the equivocation that expert eyes are needed to make the necessary identifications!
7. Information from John Chalmers. See his "Thomas Sedgley Oxford Binder," *Book Collector* 26 (Autumn 1977): 353-70.
8. For the uncertain dating of the catalogue see Mee, 44. He transcribes the catalogue on pp. 54-62.
9. Burrows has been compiling a list of the Society's materials that survive. The parts at Christ Church, Oxford, are limited to the treble chorus parts of *The King shall rejoice* and *Let thy hand be strengthened* (Mus. MS. 69) and the organ part for *Zadok the Priest* (Mus. MS. 1111). The treble part book belonged to Richard Goodson and his eponymous son, who were organists at Christ Church. Richard Jr. participated in the 1733 Act. There are no other ownership marks in the manuscripts, according to Janet McMullin of the College library, who graciously checked them for me. Peter Ward Johns checked the Bodleian Library parts (MS.Mus.Sch.C.104) and reports that these do not contain Coronation anthems, nor did they belong to the Society. The parts at Durham Cathedral are not reported as having belonged to the Society. See Brian Crosby, *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford: Oxford University Press for the Dean and Chapter of Durham, 1986).
10. Mee, 8.
11. Deutsch, 664.
12. Mee, 21.
13. The Society's rules included a section that specified quarterly checks of its collections, which were supposed to ensure that delinquent borrowers of the music or instruments were made to answer for their reprehensible ways. The visitations were not effective, for advertisements had to be placed in the Oxford Journal during the 1760s requesting that gentlemen or performers who had borrowed "Books belonging to the Musical Society ... for their private Practice" to return them. Mee, 62-63.
14. Mee, 193.
15. *Dictionary of National Biography and Alumni Oxoniensis*. DNB makes no mention of Michell's musical interests, nor is he included in A. Hyatt King's *Some British Collectors of Music* (Cambridge: University Press, 1963).
16. Mee, 193.
17. Harry Ransom Humanities Research Center, University of Texas at Austin (Finney Music Collection 10).
18. For a reproduction of the bookplate see my cover story in *Libraries & Culture* 23 (Fall 1988): 507-509.

HANDEL-L on LISTSERV@UMDD.UMD.EDU

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Axel Kohler, countertenor
Händelfestspielorchester des Opernhauses Halle
Howard Arman, conductor
Capriccio 10 547

English Arias

James Bowman, countertenor
(with Susan Gritton, soprano)
The King's Consort
Robert King, conductor
Hyperion CDA 66797

L'Allegro, il Penseroso ed il Moderato (HWV 55)

Venceslava Hrubá-Freiberger, soprano
Dagmar Schellenberger-Ernst, soprano
Jochen Kowalski, countertenor
Michael Rabsilber, tenor
Franz-Josef Kapellman, bass
Rundfunkchor Berlin
Orchester der Komischen Oper Berlin
Rolf Reuter, conductor
BERLIN 0011472BC

Apollo e Dafne (HWV 49a)

Nancy Argenta, soprano
Michael George, bass
Collegium Musicum 90
Simon Standage, director
Chandos 0583

Concerti Grossi, op. 6, nos. 1, 2, 6, 7, and 10

Orchestre des Arts Florissants
William Christie, director
Harmonia Mundi France 901507

Twelve Concerti Grossi, op. 6

Academy of St. Martin in the Fields
Iona Brown, conductor
Hansler CD 98.900 through 98.902

Ezio (HWV 29)

D'Anna Fortunata, soprano (Ezio)
Julianne Baird, soprano (Fulvia)
Jennifer Lane, mezzo-soprano (Onoria)
Nathaniel Watson, bass (Vario)
Frederick Urrey, tenor (Massimo)
Raymond Pellerin, countertenor (Emperor)
Manhattan Chamber Orchestra
Richard Auldson Clark, conductor
Vox 27503

Ezio (HWV 29)

Christopher Robson, countertenor (Ezio)
Lori McCann, soprano (Fulvia)
Linda Pavelka, mezzo-soprano (Valentinian)
Barbar Schramm, mezzo-soprano (Onoria)
Mark Bowman Hester, tenor (Massimo)
Johannes Schwarsky, bass (Varo)
Orchestra of the Berlin Kammeroper
Ensemble Oriol
Brynmor Llewelyn Jones, conductor
Deutsche Schallplatten DS 1051-2

Funeral Anthem for Queen Caroline (HWV 264);

Te Deum in D for Queen Caroline (HWV 280)

Mieke van der Sluis, soprano
Graham Pushee, alto
Harry van der Kamp, bass
Ailsfeld Vocal Ensemble
Barock orchestra Bremen
Wolfgang Helbich, conductor
CPO 999 244-2 (distributed by Koch International)

Giulio Cesare (HWV 17)

James Bowman, alto (Giulio Cesare)
Lynne Dawson, soprano (Cleopatra)
Guilennette Laurens, mezzo-soprano (Cornelia)
Eiriam James, mezzo-soprano (Sextus)
Dominique Visse, also (Ptolemy)
Nicolas Rivenq, baritone (Curio, Achilles)
Jean-Louis Comorette, alto (Nireus)
La Grande Ecurie et la Chambre du Roy
Jean-Claude Malgoire, conductor
Astree Auvidios E 8558

Giustino (HWV 37)

Michael Chance, alto (Giustino)
Dorothea Roschmann, soprano (Arianna)
Dawn Kotoski, soprano (Anastasio)
Juliana Gondek, soprano (Fortuna)
Dean Ely, bass (Polidarte)
Jennifer Lane, alto (Leocasta)
Mark Padmore, tenor (Vitaliano)
Drew Minter, alto (Amanzio)
Kammerchor Cantamus Halle
Freiburger Barockorchester
Nicholas McGegan, conductor
Harmonia Mundi France 907130.32

Harpichord Works

Huguette Gremy-Chauliac, harpsichord
FY Solstice FYCD 093

Israel in Egypt (HWV 54)

Monteverdi Choir
English Baroque Soloists
John Eliot Gardiner, conductor
Philips 432 110-2

Messiah (HWV 56)

Heather Harper, soprano
Helen Watts, alto
Duncan Robertson, tenor
Roger Stalman, bass
Christopher Woods, harpsichord
Ralph Downes, organ
London Philharmonic Choir and Orchestra
Frederic Jackson, conductor
SAGA EC 3343-2

Oboe Concertos and Sonatas

Sarah Francis, Oboe
London Harpsichord Ensemble
Unicorn-Kanachana DKP 9153

The Occasional Oratorio (HWV 62)

Susan Gritton, soprano
Lisa Milne, soprano
James Bowman, countertenor
John Mark Ainsley, tenor
Michael George, bass
The Choristers and Choir of the King's Consort
The King's Consort
Robert King, conductor
Hyperion CDA 66961/2

Orchestral Works [selections from operas and oratorios]

English Chamber Orchestra
Charles Mackerras, conductor
Novalis 150 108-2

Poro, Re dell'Indie (HWV 28)

Gloria Banditelli, mezzo-soprano (Poro)
Rossana Bertini, soprano (Cleofide)
Bernarda Fink, mezzo-soprano (Erissena)
Sandra Naglia, tenor (Alessandro)
Gerard Lesne, countertenor (Gandarte)
Roberto Abbodanza, bass (Timagene)

Recent Handel Recordings *from page 6*

Europa Galante
 Fabio Biandi, conductor
 Opus 111 OPS 30-113/115

Sonatas for Recorder and Basso Continuo (HWV 365, 362, 369, 367a, 377, 360, 363b)

Froda Thorsen, recorder
 Hans Knut Sven, harpsichord and organ
 Jane Odriozola, cello
 Simax PSC 1093S

Suites for Keyboard

Keith Jarrett, piano
 ECM New Series ECM 78118-215202

Suites Nos. 1-8. Six Fugues or Voluntaries

Paul Nicholson, harpsichord
 Hyperion CDA66931/2

The Complete Recorder Sonatas. Two Trio Sonatas

Hans Maria Kneihu, recorder
 Michael Radelescu and Wolfgang Zere, harpsichord
 Michael Kaiser, cello

Marcy Bolli, viola da gamba
 Helmut Puffler, Baroque violin
 Christian Landsmann, second recorder
 Camerata 32CM-117

Water Music

Linde Consort
 Hans-Martin Linde, conductor
 Virgin Classics CDM5 61240 2

NEWSLETTER
 of
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 David Ross Hurley, *editor*
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