

# NEWSLETTER

## of the

# American Handel Society

Volume XXXIX, Number 3

Winter 2024

## 2025 AMERICAN HANDEL SOCIETY CONFERENCE

### Boston, Massachusetts

February 6–9, 2025

### PROGRAM SCHEDULE

#### Thursday, February 6 | College Club of Boston (44 Commonwealth Avenue)

6:00pm Welcome Reception  
6:45pm **Howard Serwer Memorial Lecture**  
**Ayana Smith** (Indiana University  
Bloomington), “Deathly Images:  
Discourses of Sight and Sound in  
Handel’s London Operas”

#### Friday, February 7 | Thomas Tull Concert Hall, Linde Music Building at Massachusetts Institute of Technology (77 Massachusetts Avenue, W18, Cambridge)

8:00am Bus 1 leaves The Colonnade for MIT  
8:30am Bus 2 leaves The Colonnade for MIT  
8:30am Breakfast  
9:00am Welcome

#### *Paper Session 1. Bells and Whistles: Handel’s Sounds of Love and Madness*

9:10am **Minji Kim** (Andover, MA), “‘Make poor  
Saul stark mad’: Sonic Effect of Bells in  
Handel’s *Saul*”  
9:50am **Blake Johnson** (Campbellsville University),  
“‘Where Love or Honour Calls’: The  
Role of the Oboe in Handel’s Early  
Operas, 1705–15”  
10:20am Coffee Break

#### *Paper Session 2. Handelian Encounters*

10:40am **Ruth Eldredge Thomas** (Durham  
University), “J. S. Bach, the Handelian  
Sublime, and the Natural Theological  
Argument in 19th-Century Anglo-  
American Thought”

*continued on p. 2*

## TWO SETS OF LESSONS FOR PRINCESS LOUISA

*Graydon Beeks*

Princess Louisa, the youngest daughter of King George II and Queen Caroline, was born on December 7, 1724—exactly three hundred years ago as I write this. In 1743 she married Crown Prince Frederick of Denmark, who became King Frederick V in 1746. As Queen, she endeared herself to her new countrymen by learning to speak Danish and by presiding with her husband over a lively and cultivated court. She died in Copenhagen on December 19, 1751, after a failed operation for a hernia caused by multiple pregnancies.

Like her sister Princess Mary, who was just less than two years older, Louisa received lessons on the harpsichord from Christopher Ebelin (or Ebeling) and probably also in singing. In 1751, Baron Otto von Flemming, the Swedish ambassador to Denmark, reported that “She finds her pleasure in reading and music; plays the *klavier* really well and amuses herself with teaching her little girls to sing.”<sup>1</sup> Vilhelm Carl Ravn, in his book on Danish musical life published in 1886, quotes from a diary recording musical life at court that on her father-in-law, King Christian VI’s birthday in 1744, Crown Princess Louisa played harpsichord continuo at an afternoon concert. Ravn further notes that Louisa had a particular love for Italian music and opera and arranged for an Italian opera company to be engaged in Copenhagen, with performances beginning on her birthday in 1747.<sup>2</sup>

There is no documentary evidence that Handel was actively engaged in Louisa’s musical education as he had been in that of her eldest sister Anne, the Princess Royal. However, he would likely have shown an interest in this intelligent and musical member of the royal family, and there are indications that he did so. Michael Talbot has used circumstantial evidence to produce a strong argument that a volume of miscellaneous compositions in the Bibliotheca Bodmeriana in Cologny-Genève, Switzerland, was compiled as a gift for Princess Louisa

<sup>1</sup> Cited in Michael Talbot, “A Leaving Present for Princess Louisa?”

Handel, Barsanti and Bodmer *Ms. 11461–7*, *Händel-Jahrbuch* 61 (2015): 379.

<sup>2</sup> *Ibid.*

*continued on p. 4*

## IN THIS ISSUE

2025 American Handel Society Conference  
Two Sets of Lessons for Princess Louisa – Graydon Beeks  
From the President’s Desk – Graydon Beeks  
In Memoriam  
Recent Publications  
Upcoming Events

11:20am **Kenneth Nott** (The Hartt School), “Lou Harrison and ‘The Divine Mr. Handel’”

### **Lunchtime Concert**

12:15pm **Paul Traver Memorial Concert.** Singers of MIT Chamber Chorus and soloists from Emmanuel Music, conducted by Ryan Turner, will perform Handel’s first setting of “As pants the hart” and other works by Victoria and Palestrina. *Free admission.*

1:00pm Location: TBA  
Lunch

### **Paper Session 3. Handel in America**

2:30pm **Joseph Lockwood** (Newcastle University), “Zadok the Priest and the Imperial Soundscape in Boston on the Brink of Revolution”

3:10pm **Berta Joncus** (Guildhall School of Music & Drama), “Handel Melodies and Anti-Slavery Activism: Music for the Common Good”

3:50pm Coffee Break

4:10pm **Stephen Nissenbaum** (Underhill, VT), “Handel Comes to America 1927”

5:00pm Bus 1 leaves MIT for The Colonnade  
5:30pm Bus 2 leaves MIT for The Colonnade

### **Concert**

7:30pm **Love, Handel.** Joëlle Harvey (soprano) and the Handel + Haydn Society, conducted by Jonathan Cohen, performing Handel’s Cantatas, *Il delirio amoroso* and *Tra le fiamme*, and Concerto Grosso, Op. 6, No. 1. <https://handelandhaydn.org/concerts/2024-25/love-handel>

Location: Jordan Hall, New England Conservatory (30 Gainsborough Street)

### **Saturday, February 8 | College Club of Boston**

8:30am Breakfast

### **Paper Session 4. Reconstructions**

9:00am **Graydon Beeks** (Pomona College), “Sir Watkin Williams Wynn, 4th Bart. (1749–1789) as a Collector of Handel’s Music”

9:40am **Alexander McCargar** (University of Vienna), “Johann Oswald Harms and Handel’s ‘Lost’ Nero”

10:20am Coffee Break

10:40am **Michael Burden** (University of Oxford), “A Ghostly Opera Conundrum: Did Porpora ‘Rival’ Handel?”

11:20am **Ruth Smith** (Cambridge, UK), “Handel’s *Solomon* and Solomon’s Temple”

12:00pm Lunch / AHS Board Meeting (College Club)

### **Paper Session 5. Oratorios: From Composer to Editor**

2:00pm **Fred Fehleisen** (The Juilliard School), “Handel’s First Day on the Job—22 August 1741—and its Implications”

2:40pm **Mark Risinger** (New York, NY), “On the Rhetorical Structure and Function of Handel’s Oratorio Choruses”

3:20am Coffee Break

3:40pm **Annette Landgraf** (Hallische Händel-Ausgabe), “The Different Historical Editions of *Judas Maccabaeus* and Challenges for a Modern Edition”

4:20pm **Donald Burrows** (Milton Keynes, UK), “‘In the manner of an oratorio’: Interpreting the Bottom Stave in Handel’s Score of *Messiah*”

### **Concert**

8:00pm **Francesco Corti**, harpsichord and organ, performing a solo work for harpsichord, and joining the Boston Early Music Festival Chamber Ensemble and director Robert Mealy to present two Organ Concertos by Handel, Op. 4, nos. 1 and 4. <https://bemf.org/concert-season/francesco-corti>

Location: First Lutheran Church, Boston (299 Berkeley Street)

### **Sunday, February 9 | College Club of Boston**

9:00am Breakfast

9:30am Open Business Meeting

### **Paper Session 6. Competition, Prime donne, and Theatricality**

10:10am **Francesca Greppi** (University of Bologna), “The Tradition of Soprano Pairing at Venetian Teatro Grimani di San Giovanni Grisostomo: Bordoni and Cuzzoni’s Early Collaborations in Italy”

10:50am **David Vickers** (Royal Northern College of Music), “Giulia Frasi and Italian Music in London”

11:20am	Coffee Break
11:40am	<b>Yseult Martinez</b> (Sorbonne University), “Female Cross-Dressing and Men’s Redemption on the London Opera Stage: Handel and Transvestite Heroines during the 1730s”
12:20am	<b>Matthew Gardner</b> (Tübingen University), “Handel’s Theatre Singers 1737–1741”
1:00pm	Closing Remarks

## REGISTRATION

- To register, go to <https://www.americanhandelsociety.org/conference>
- **Cost:** \$190
  - Includes opening reception with champagne and hors d’oeuvres, breakfasts, snacks, and bus transportation between The Colonnade and MIT on Friday.
  - Single-day and student rates are available.

## HOTEL ACCOMODATION

**The Colonnade Boston,**  
<https://www.colonnadehotel.com>



**Address:** 120  
Huntington Avenue  
**Phone:** +1 617-424-7000  
**Special Group Rate:**  
\$189/night for a single  
or a double (available  
until January 15, 2025)

**Booking:** Block code will be sent upon  
registration.

**Location:** Centrally located in the iconic Back  
Bay neighborhood, within a 20-minute walk to  
all conference venues (except MIT, for which  
transportation will be provided).

**Nearby Attractions:** Prudential Center, Copley  
Square, Newbury Street, Boston Public Library,  
Museum of Fine Arts, and Symphony Hall.

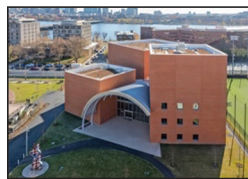
**Transportation** options to The Colonnade from Logan  
International Airport (BOS):

- The **T** (subway): take the **Blue Line** from  
Airport Station to Government Center, **transfer  
to Green “E” Line** towards Heath Street, get  
off at the Prudential stop, exit to the right, and  
you’ll see the hotel entrance. [https://www.  
mbta.com/schedules/subway](https://www.mbta.com/schedules/subway)
- **Logan Express** to Back Bay and walk about 10  
minutes to the hotel. [https://www.massport.  
com/logan-airport/getting-to-logan/logan-  
express](https://www.massport.com/logan-airport/getting-to-logan/logan-express)
- **Uber/Lyft/Taxi**

## CONFERENCE VENUES



**College Club of Boston, 44**  
Commonwealth Avenue, Boston  
<https://thecollegeclubofboston.com>

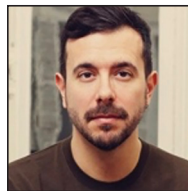


**Edward and Joyce Linde Music  
Building, Massachusetts Institute  
of Technology, Building W-18, 77**  
Massachusetts Avenue, Cambridge

**CONCERTS** (Note: Tickets must be purchased separately  
through the respective websites. Use code sent to attendees upon  
registration.)



**Friday, February 7—Love, Handel**  
with Joëlle Harvey (soprano)  
and the Handel + Haydn Society  
Orchestra, conducted by Jonathan  
Cohen, performing Handel’s  
Cantatas, *Il delirio amoroso* and  
*Tra le fiamme*, and *Concerto Grosso*,  
Op. 6, no. 1. [https://handelandhaydn.org/  
concerts/2024-25/love-handel](https://handelandhaydn.org/concerts/2024-25/love-handel)



**Saturday, February 8—Francesco Corti,**  
harpsichord and organ, performing a solo  
work for harpsichord, and joining the  
BEMF Chamber Ensemble and director  
Robert Mealy to present two Organ  
Concertos by Handel, Op. 4, nos. 1 and 4.

<https://bemf.org/concert-season/francesco-corti>

## HOWARD SERWER MEMORIAL LECTURE

**Thursday, February 6 | College Club of Boston**



**Ayana Smith** is professor and chair of  
the Musicology Department at Indiana  
University’s Jacobs School of Music. She is  
a specialist in both Italian baroque opera  
and in African American music. She is the  
author of two books: *Dreaming with Open  
Eyes: Opera, Aesthetics, and Perception in  
Arcadian Rome* (2019) and *Inclusive Music Histories:  
Leading Change through Research and Pedagogy* (2024).  
Her Serwer Lecture will discuss Handel’s sonic  
representations of visual disturbances, with the title:  
“Deathly Images: Discourses of Sight and Sound in  
Handel’s London Operas.”



to commemorate her departure from England on October 19, 1743, for Hanover, where her marriage took place, and then on to Copenhagen.<sup>3</sup>

The volume (*CH-CObodmer* Ms. 11461–7) contains music by Handel, with additional works by Johann Adolph Hasse, Fortunato Chelleri, Francesco Geminiani, Lewis Granom, Francesco Barsanti, Jean-Philippe Rameau, and Anonymous. The Handel items consist mainly of keyboard transcriptions of instrumental movements from his operas, although they also include two movements from the oratorio *Saul*. The most significant of the Handel items, however, is a set of four songs in three languages—two in French and one each in Spanish and German—entered in his own hand. Only one of the songs is completely new, the others being adaptations of longer works he had composed in his youth. The songs were first described by Donald Burrows in 1987,<sup>4</sup> and published as “Four Songs in Diverse Languages” the following year.<sup>5</sup>

Handel composed a pair of keyboard suites, probably his last solo works for harpsichord, some five years earlier (i.e., around the year 1738/39, based on the watermarks of the autographs [*GB-Cfm* MU Ms 261, 262, and 263] and musical connections with *Concerti grossi*, Op. 6, no. 8 and no. 9).<sup>6</sup> These suites—HWV 447 in D minor and HWV 452 in G minor—survive in near-contemporaneous copies prepared for Charles Jennens (*GB-Mp* MS 130, Hd4, v.268) with the heading “Two sets of Lessons for the Princess Louisa” added in his hand. The same information is conveyed in another manuscript probably copied during the last decade of the composer’s life (*GB-Lbl* R.M. 19.d.11).

There is no reason to think that Jennens was mistaken in his attribution. And, indeed, the music to the two suites seems entirely appropriate for a talented fifteen-year-old student. What has perhaps not been sufficiently noted is how well put together the music is. This is surely related to Handel’s maturity as a composer, but it could also reflect the musicality of his youthful dedicatee. Both suites are in four movements: Allemande, Courante, Sarabande, and Gigue. HWV 447 is shorter, more French in style and technically a little less demanding. The Allemande consists of a treble melody in the right hand accompanied by one or two lower voices, with the upper being shared between the two hands. The Courante is in three voices, with the middle one shared between the two hands, until a fourth is added halfway through the second half. Not surprisingly, the cadences feature hemiolas, which require careful articulation by the player. The middle section of the second half, following the first cadence, introduces a passage of imitation between the upper two voices with both being played by the right hand. This requires careful fingering and subtle phrasing, both challenging the player’s musicality. The two movements are subtly linked, with the beginning of the treble melody of the Courante being loosely derived from that of the Allemande.

The Sarabande begins by presenting a treble melody in the right hand and two accompanying voices in the left.

Beginning with the second section, which is significantly longer than the first, Handel introduces imitation between the melody and the upper left-hand voice. The player who chooses to ornament the right-hand melody, might also elect to ornament the comparable imitative responses in the left hand. The last movement is a kind of Gigue in which all three voices begin together and there is no imitative counterpoint. The technical challenge lies in sharing the middle voice between the two hands, and this is augmented by the need to phrase clearly the syncopations created by tying notes across beats in the upper two voices.

Each of the movements in HWV 452 is roughly twice as long as its counterpart in HWV 447, and all but the third require a top d’ which is not called for in the shorter work. The overall style is Italianate. The Allemande is an imitative two-part Invention, and this movement is probably the best-known of the set. The Courante also features imitation between treble and bass voices, with an alto voice added primarily to fill in the texture. Near the end of the first section, however, there is a descending chromatic passage in the treble with a syncopated accompaniment in the alto over a descending circle of fifths in the bass. When this idea returns near the beginning of the second part and then again near its end, the upper two lines are notated as a single voice. On both occasions the passage is immediately repeated, with the material derived from the upper two voices transferred to the bass voice and a new accompaniment added in the right hand. All of this is challenging to finger and phrase cleanly. The two movements are not thematically linked.

The Sarabande is perhaps the least striking movement, with a treble melody accompanied initially by two- and three-part chords divided between the two hands. Later there is some passing motion in the accompaniment, but imitation is never employed. The Gigue, on the other hand, is imitative throughout in a two-part texture with constant eighth-note motion in 12/8 meter. Overall, this second suite is technically more difficult and musically more sophisticated. Both suites deserve to be played more frequently, and not just by students.

In closing it is worth taking note of a curious passage in HWV 447. The second repeated section of the Courante begins with the notes in the highest voice on the downbeats of the first four measures rising by step from e’ to a’. All but the first of these is approached by a pickup from the third above. The melody is harmonized by what is essentially a rising stepwise bass at the interval of a tenth below (see example). This admittedly formulaic passage could have been derived from the opening measure of the movement and employed simply to provide a modulation from the dominant (A Major), in which the first repeated section ended, to the relative major (F Major). However, it is similar to a passage in Henry Purcell’s song “If music be the food of Love,” Z 379—especially the second of its three versions, Z 379B. Could this be more than a coincidence?

The poem by Col. Henry Heveningham which Purcell set begins like Orsino’s speech that opens Shakespeare’s *Twelfth Night*:

If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.

Heveningham, however, continues after the opening words in a different vein. The passage from Purcell’s song that seems to be echoed in Handel’s Courante is given in bold.

<sup>3</sup> Ibid., 343–381.

<sup>4</sup> Donald Burrows, “Four New Handel Songs,” *The Musical Times* 128, no. 1730 (April 1987): 199–202.

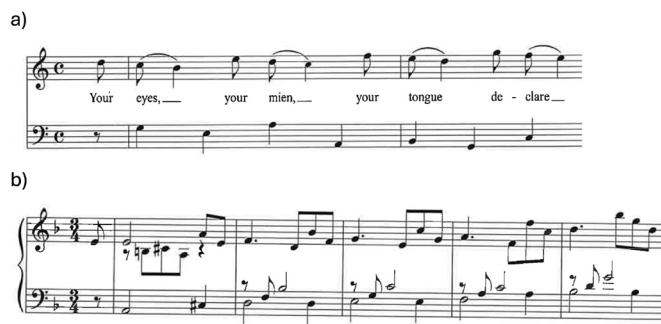
<sup>5</sup> G. F. Handel, *Songs and Cantatas for Soprano and Continuo*, ed. Donald Burrows (Oxford: Oxford University Press, 1988), 22–27.

<sup>6</sup> These may be found as nos. 6 and 7 in Terrence Best’s Urtext edition *Händel Klavierwerke*, vol. 3, BA 4222 (Kassel: Bärenreiter, 1970); and nos. 1 and 2 in Richard Jones’s scholarly performing edition *Handel Selected Keyboard Works*, Book III, *Five Miscellaneous Suites* (London: The Associated Board of The Royal Schools of Music, 1985) and in other anthologies.

If musick be the food of love, sing on  
Till I am fill'd with joy;  
For then my list'ning soul you move  
With pleasures that can never cloy,  
**Your eyes, your mien, your tongue declare**  
That you are musick ev'ry where.

The first version, Z 379A, whose melodic line resembles Handel's but whose active bass line and implied harmony differ, was apparently published only in *The Gentleman's Journal* of June 1692. The second version, Z 379B, is closest in harmony but fills in the descending thirds with appoggiaturas on the beat (see example). It was initially published in the Fourth Book of *Comes Amoris* in 1693, but subsequently appeared in the popular collection *Wit and Mirth: or Pills to Purge Melancholy* in 1699, 1707, 1714, and 1719. The third version, Z 379C, is a substantially different piece first published in 1695.

**Example.** a) Purcell, "If musick be the food of love," second version, mm. 12–14; b) Handel, Courante, HWV 447/2, mm. 16–21.



Could Louisa have been familiar with Purcell's song, perhaps having heard it sung in concert or in the theater? Could she have sung it herself? In the latter case, she would presumably have learned the more chaste second version; the suggestive second stanza was included only in the first and third versions. Finally, could Handel have intended his reference—assuming it is a reference—to be recognized by the musical princess? I am afraid that these questions will have to remain unanswered, but they do present intriguing possibilities.

## UPCOMING EVENTS

### 2025 AMERICAN HANDEL SOCIETY CONFERENCE

Boston, Massachusetts

February 6–9, 2025

<https://www.americanhandelsociety.org/conference>

### INTERNATIONAL SCHOLARLY CONFERENCE, HALLE (SAALE)

"Handel's Italian Texts and His Librettist"

June 10–11, 2025

<https://www.haendel.de/scholarly-handel-conference/?lang=en>

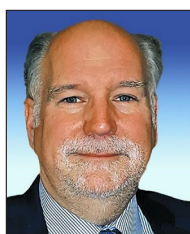
### HALLE HANDEL FESTIVAL

"Fresh Wind: The Young Handel in Italy"

June 6–15, 2025

<https://haendelhaus.de/en/hfs/startseite>

## IN MEMORIAM

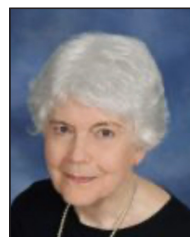


**Jesse Harold Parker Jr. (1958–2024)** died suddenly on July 8, 2024, one month short of his 66th birthday. He played the cello growing up and became interested in conducting in high school. He studied conducting with AHS founder Paul Traver at the University of Maryland, from which he received his D.M.A. Jesse assisted Paul in preparing the University of Maryland Chorus for performances in the

U.S. and Europe with many renowned conductors including Leonard Slatkin, Lorin Maazel, Georg Solti, Zubin Mehta, Antal Doráti, and John Nelson. Members of the American Handel Society knew him best as the Manager and Associate Conductor of the Maryland Handel Festival. Subsequently, he became the co-founder and music director of Voices 21, and soon after also became the artistic director of the Chesapeake Chorale and Chamber Singers, holding both positions until his death. He also served as director of music at the Potomac United Methodist Church and lectured for the Lifelong Learning Institute at Montgomery College, having previously been a member of the faculties of the University of Maryland and Sweet Briar College. Jesse will be remembered for his infectious enthusiasm, his genuine interest in other people, and his joy in making music. – Graydon Beeks

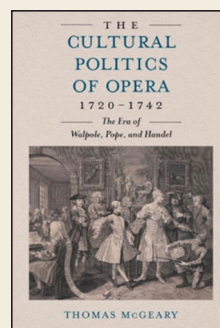


**Pavel Polka (1957–2024)** was the long-time chairman of the Czech Handel Society and a member of the American Handel Society. He was active in promoting research and performance of Handel's music in his home country. He passed away on August 16, 2024. For his obituary, see <https://www.haendel.de/en/news/on-the-death-of-pavel-polka>.



**Beverly Jerold Scheibert (1938–2024)** was an organist, choir director, and musicologist, who published widely on topics of early music performance practice. Her latest monograph titled, *Equal Temperament in the Eighteenth Century: The Ear versus Numbers* came out in 2023 (Brepols). She was a member of the American Handel Society and presented papers at our conferences on multiple occasions. She died on March 1, 2024, in Cranbury, NJ. For her obituary, see <https://www.saulfuneralhomes.com/obituaries/Beverly-Jerold-Scheibert?obId=31778785>.

## RECENT PUBLICATION



**McGeary, Thomas.** *The Cultural Politics of Opera, 1720–1742. The Era of Walpole, Pope, and Handel.* Woodbridge: The Boydell Press, 2024.

This book explores the intersection of the world of opera, literature, and partisan politics to show how Italian opera was put to use in the "culture wars" of the day.

## FROM THE PRESIDENT'S DESK

Please join your fellow AHS members at the AHS Conference which will take place in Boston from February 6–9, 2025. The conference schedule is found elsewhere in this issue of the *Newsletter*, together with information about registration, the conference hotel, and how to purchase tickets for the two evening concerts. This promises to be a splendid event, and I look forward to seeing as many of you there as possible. Let me stress how important it is to the financial health of the AHS that conference participants stay at The Colonnade Hotel, since we have guaranteed that a minimum number of rooms will be booked.

AHS membership renewals for next year will be due in January 2025. All members with a membership profile should receive reminders via email. The most convenient way to renew is online through the AHS website. Our Web Designer, Regina Compton, has created a new interface that should simplify the membership process and facilitate the making of donations. Those who still wish to pay by check may continue to do so by using the Membership Form found in every issue of the *Newsletter* or downloadable from the website. Checks and completed forms should be sent to the AHS Treasurer, Marjorie Pomeroy Kelly. Oversees members may pay their AHS membership dues either online through the website using a credit card or through their home society using local currency as in the past.

The deadline for paying for membership in the Händel Gesellschaft and either or both other German

Handel societies through the AHS will continue to be May 15 rather than June 1. This allows the financial transactions to be completed in time for our colleagues in Halle to process the shipping of the newly published volumes of the *Händel-Jahrbuch* while they have staff assembled during the annual Handel Festival at the beginning of June. The payment deadline for The Friends of the London Handel Society remains June 1<sup>st</sup>. Payment options are as described above.

Finally, on behalf of the Society, I would like to thank those members who again responded so generously to my email solicitation of end-of-the-year donations and remind all members that donations to the Society are welcome throughout the year. As I said in my email, the Society depends heavily on membership dues and donations to underwrite its activities, one of which is the sponsorship of the AHS Conference which takes place in odd-numbered years. Your support makes this possible.

— Graydon Beeks

## MESSAGE FROM THE EDITOR

Renew your membership for 2025 today! To renew online, go to <https://www.americanhandelsociety.org/join>, or renew by mail using the membership form on page 7 of this *Newsletter*. Go Green and opt to receive the *Newsletter* via email.

---

## American Handel Society

School of Music, University of Maryland, College Park, MD 20742  
Telephone: (909) 607-3568 Email: [americanhandelsociety@gmail.com](mailto:americanhandelsociety@gmail.com)  
<https://www.americanhandelsociety.org>

### OFFICERS AND DIRECTORS

Graydon Beeks, *President*, Pomona College  
Nathan Link, *Vice President*, Centre College  
Minji Kim, *Newsletter Editor/Secretary*, Andover, MA

Irer E. Chávez-Bárceñas, Bowdoin College  
Alison DeSimone, Minot, ME  
Norbert Dubowy, Mozarteum, Salzburg  
Fredric Fehleisen, The Juilliard School  
Roger Freitas, Eastman School of Music  
William D. Gudger, Honorary Director, The College of Charleston  
Ellen T. Harris, Honorary Director, Massachusetts Institute of Technology  
Wendy Heller, Princeton University  
David Hurley, Honorary Director, Pittsburg State University, Kansas

Regina Compton, *Web Designer*, Chicago, IL  
Marjorie Pomeroy Kelly, *Treasurer*, Sandwich, MA

Robert Ketterer, University of Iowa  
Richard G. King, Honorary Director, University of Maryland  
Nicholas McGegan, Honorary Director, Berkeley, CA  
Kenneth Nott, Hartt School of Music  
Mark Risinger, New York, NY  
John Roberts, University of California, Berkeley  
Marty Ronish, Honorary Director, Edmonds, WA  
Ellen Rosand, Honorary Director, Yale University  
Ayana Smith, Indiana University Bloomington



# AMERICAN HANDEL SOCIETY — MEMBERSHIP FORM

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

Name \_\_\_\_\_ Date \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State/Country \_\_\_\_\_ Postal code \_\_\_\_\_  
 E-mail address \_\_\_\_\_ Phone \_\_\_\_\_

I agree to have the following listed in the Directory of AHS Members (check as appropriate): ☐ Address ☐ Phone ☐ Email

Donors and members of Rinaldo, Cleopatra, Theodora, and Messiah Circles — I consent to publishing my name on the AHS newsletter and website:  
☐ Yes ☐ No ☐ Anonymous

I would like my copy of the Newsletter delivered: ☐ electronically ☐ by mail

<b>Class of Membership</b> — Circle applicable cell(s) (for current calendar year, unless otherwise specified)	\$	£	€
Regular	40	30	35
Joint (one set of publications)	50	38	44
Student or Retired	20	15	18
Rinaldo Circle	75	55	66
Cleopatra Circle	125	95	110
Theodora Circle	250	190	220
Messiah Circle (Lifetime membership)	500	400	450
Subscriber (Institutions Only)	48	36	42
Donation – Travel Grant, Serwer Lecture, Knapp Fellowship, Traver Concert, ongoing activities (please specify intent)			
Friends of the Handel Institute, London*			
Regular	30	20	-
Student	15	10	-
Membership in the Georg-Friedrich-Händel-Gesellschaft*			
Regular	45	-	40
Student*	20	-	15
Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft*†			
Regular	75	-	65
Regular (with <i>Göttinger Händel Beiträge</i> )	115	-	95
Student	27	-	21
Student (with <i>Göttinger Händel Beiträge</i> )	56	-	46
Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe*			
Regular	63	-	55
Student*	23	-	17.5
Triple Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe			
Regular	93	-	80
Regular (with <i>Göttinger Händel Beiträge</i> )	125	-	105
Student	30	-	24
Student (with <i>Göttinger Händel Beiträge</i> )	60	-	48.5
<b>TOTAL REMITTANCE</b>			

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

† This organization has additional categories of Regular Membership that require a higher membership fee but provide additional benefits (see its website). Arrangements for these other categories may be made directly with Mrs. Pomeroy Kelly (see below).

Those paying in dollars should make their checks payable to AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy Kelly, Treasurer, AMERICAN HANDEL SOCIETY, 49 Christopher Hollow Road, Sandwich, MA 02563. Those wishing to pay in Euros should remit to Stephan Blaut, 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 Handel Institute, London may also pay their AHS dues in sterling by making their checks payable to THE HANDEL INSTITUTE and mailing them to Ms. Sylvia Levi, Hon. Treasurer, The Handel Institute, 254A Kew Road, Richmond TW9 3EG, United Kingdom, with the appropriate annotation. Please do not send checks in Euros or sterling directly to the AHS as we are no longer able to process them.

Online payment options are available at <https://www.americanhandelsociety.org/join/>

**Payments in dollars for GFH or HI memberships must be received before May 15.**

---

## American Handel Society

100 Brookside Drive Unit B  
Andover, MA 01810

ISSN 0888-8701  
xxxix/3