

# NEWSLETTER

of the  
American Handel Society

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Winter 2023

## LONDON HANDEL INSTITUTE CONFERENCE REPORT, NOVEMBER 2023

*Ellen T. Harris*

According to its website, the London Handel Institute brought forward to 2023 its normal triennial conference “in order to celebrate the refurbishment and the reopening in spring 2023 of the Handel House Museum at 25 Brook Street (Handel Hendrix House) and also the tercentenary of the composer moving into the property in 1723.” The Institute’s thirteenth conference turned out to be a lucky one in that the papers were of high quality and interest, and the fine reception hosted by Handel Hendrix House on Saturday night (November 18) gave a special patina to the event. The possibility of continuing the conferences on a biennial cycle was mentioned. Stay tuned. What follows is what I took away from the conference and may not be accurate, of course: it’s what one listener heard.

The conference opened Friday, November 17 at the Foundling Museum with a welcoming glass of champagne and a fine concert by the all-women Ensemble Molière celebrating the French dancer and choreographer Marie Sallé (1707–56). Comprised of violin, flute, bassoon, gamba, and harpsichord, the ensemble is well situated to play chamber pieces of different configurations but also larger orchestral works in modern transcriptions following baroque practice. One could imagine oneself at the private residence of one of Handel’s patrons listening to Handel as well as contemporary music recently brought over from Paris. In addition to suites from Handel’s *Terpsichore*, I especially enjoyed “Les Fleurs Suites” from Rameau’s *Les Indes Galantes*.

The paper sessions, coffee breaks, and lunches took place in Bridewell Hall, conveniently located by the Blackfriars tube and rail stations. Donald Burrows (Chair, Handel Institute) opened the conference noting a confluence of anniversaries, both personal and Handelian, before introducing the first conference session, “Musical culture in early eighteenth-century Britain.” In the first paper, “The other Chandos anthems: J. C. Pepusch and music for Cannons c. 1716–23,” Robert Rawson gently chided us all for not taking the music of Pepusch more seriously. He showed that the distinctive instrumentation in the anthems of Haym, Pepusch, and Handel for the Duke of Chandos does not endorse the idea that the Cannon’s Concert progressively expanded over these years but that it was successively adjusted to the requirements of the individual composers. Rawson argued further (with convincing examples) that Pepusch’s anthems, particularly “Rejoice in the Lord” (1719), might have provided a stylistic model for Handel’s later oratorio choruses. Olive Baldwin and Thelma Wilson followed with “Handel between the acts,” showing that Handel’s newest music was regularly heard in

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## HANDEL AND HAYDN SOCIETY’S PERFORMANCE OF *ISRAEL IN EGYPT*

*Minji Kim*



*H+H’s new artistic director Jonathan Cohen conducts from the harpsichord.  
Photography by Robert Torres.*

The Handel and Haydn Society (H+H) welcomed its 15<sup>th</sup> artistic director Jonathan Cohen and opened the 2023–24 season on a celebratory note with two performances of Handel’s oratorio *Israel in Egypt*. I attended the second concert on Sunday, October 8, 2023, and the midday show drew a large crowd that filled about three-quarters of Boston’s Symphony Hall. Under Cohen’s clean and precise direction (conducting from the harpsichord), the H+H orchestra and chorus gave a compelling display of Handel’s work.

The performance uniquely showcased the high caliber of H+H choral singers as they drew thirteen out of thirty-three members to sing solo airs and duets. While they ranged in ability to project through the large (and long)

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the playhouses during the interstices where music was expected: before the play began and between the five acts. This information is not available in any of the data-based publications on London theater so it must be sourced from newspaper advertisements for the individual plays throughout the period. As the prevalence of Handel's music in ballad opera and in the Pleasure Gardens is already known, this detailed new information adds decisively to (one dares not say completes) the picture of the pervasiveness of Handel's music in London culture during his lifetime.

Session 2 on "Italian librettists" introduced Teresa Ramer-Wünsche, "On the working methods of the librettist of Handel's *Parnasso in festa*" and Adriana De Feo on "Zeno in Handel's hands: On the poetic and dramatic adaptations in pasticcios for the London stage." Ramer-Wünsche provided a detailed comparison of the Italian arias in *Parnasso in festa* and the English-language arias in *Athalia* from which they were directly borrowed. The anonymous adaptor predominantly favored an isometric approach that maintained the accentuation, meter, and rhyme scheme of the original. Within this parameter, three distinct methods emerge: (1) significant words can be essentially translated (mercy seat to pietà), (2) different effective signifiers can be introduced, (3) effect can be shifted to affect (heavenly fire in Orfeo's "Spira al sen celeste ardore" borrowed from "Softest sounds"). Understanding these could prove useful in looking at Handel's borrowing in general. De Feo presented her research on Handel's exclusive use of librettos by Zeno for his pasticcios. In these adaptations (with specific examples taken from *L'Elpidia*, 1725), there are changes of names, elimination of a character, extensive cuts in recitatives, and aria alterations. The pasticcios eliminate Zeno's "philosophical profundity," weaken the morality of the original, and undercut Zeno's clear delineation of character. These processes seem not dissimilar to the adaptations of librettos for Handel's operas and Handel's revivals of his own operas. A comparison of working methods could be of interest.

Session 3 on "Oratorio" followed lunch. Due to illness, John Roberts was unable to give his paper on the *Brockes Passion*, about which he tantalized us in his abstract. We look forward to learning about his discoveries. In a remarkable performance, Donald Burrows leapt into the breach, presenting his research from "last week" on the identity of "one Mrs. Maclean" that Charles Jennens writes in a letter to James Harris is accompanying Handel to Dublin. Burrows revealed this was none other than Christina Maria Avoglio. A Mr. Maclean, who traveled with them, was an organist. Burrows detailed Avoglio's many marriages (or partnerships that came with name changes) and wondered whether Handel might have known her voice before composing *Messiah* ("Rejoice greatly") and *Samson* ("Let the bright seraphim"). Minji Kim spoke about the dual meaning of the sunrise in "'Curtain'd with a cloudy red': Sunrise metaphor in the air 'Thus when the sun' of Handel's *Samson*." Although the sunrise often represents a hopeful, new beginning, the opposite is traditionally the case for a red sunrise: "red in the morning, sailors/shepherds take warning," weather lore Kim traces back through literature to the words of Jesus in Matthew 16:2-3. Newburgh Hamilton chose to use this metaphor for Samson's final aria. The text comes not from Milton's *Samson Agonistes* (or the biblical account of Samson) but from Milton's poem *On the Morning of Christ's Nativity*. The "cloudy red" sunrise, a fine equivoque, of course, to Samson's "Total eclipse," points positively to Samson's returning strength and renewed sense of purpose, but also to the impending destruction of the temple and Samson's death. Further, the context of the sunrise text within Milton's poem finds parallels in the oratorio: in the poem, the

pagan gods flee from the Christ-child; Dagon and his followers are overpowered by Samson in the oratorio. Finally, the reference in the poem to these "flocking shadows" (the pagan gods) who "troop to th'infernal jail" seems to have led Handel to begin the aria with the same motive he had just used in *Messiah* for "But thou didst not leave his soul in hell."

Ruth Smith's paper, "A temple, two theatres, and Handel," considered the question of why "Handel's *Solomon* devotes more music to Solomon's Temple than to any other aspect of his kingship." The text is not biblical. Her research has uncovered a fascination with detailed physical representations of the temple in miniature, a particular version of which seems to have followed Handel from city to city. This elaborate gilded wooden model was commissioned by the director of the Hamburg opera in 1692 for the performance of Christian Heinrich Postel and Johann Conradi's opera *Der Verstörung Jerusalem, oder Die Eroberung des Tempels* (The Destruction of Jerusalem, or, The Conquest of the Temple). Handel would first have seen it there. When the Hamburg opera house was sold in 1723, it was sent to London and exhibited at the King's Theater. In 1729 it was moved to the Royal Exchange. In 1732 it was sold to Dresden but is now once again in Hamburg at the Historical Museum. Many other such models existed, including one, no longer extant, at the Francke Foundation in Halle. Beyond its biblical significance, the Temple of Solomon was architecturally important in the eighteenth century as the iconic figurehead of Freemasonry. Its prominence in Handel's oratorio thus accords with the identity of his librettist, Moses Mendes, who was both Jewish and a Freemason.

The final session on Saturday, "Handel's music in eighteenth-century print," contained presentations by Ina Knoth and Jack Comerford. Knoth's paper, "Handel's many faces in the noble world of George Bickham's *Musical Entertainer*," offered a detailed view of the distinctive nature of Bickham's publication. Printed as a fortnightly periodical over three years (1737-40), each issue was dedicated to a member of the nobility, and the collection was referred to as the "songbook of nobility." Of the fifty dedicatees (some of which were repeated), eleven were women. The songs were predominantly English; of the 175 total, only nine were from Italian operas (six of which were by Handel). Of the composers represented, John Frederick Lampe is first by number of pieces with seventeen; Henry Carey second with sixteen; and Handel third with eight. By number of pages, Carey and Lampe switch places and Purcell comes in third. Knoth presented more fascinating details than can be repeated here, but it was nice to see George Monroe, whom Chandos reports studied with Handel and Pepusch at Cannons, come in with four songs over four pages. Comerford's paper, "Handel in the home: Songs from the oratorio," added to the picture of music printing with an investigation into oratorio arrangements. The "Songs" from individual oratorios were published anywhere from two weeks to more than four years after the premieres. Afterward they frequently appeared in anthologies. Arrangements for harpsichord, voice, and oboe or flute were prevalent (providing a historical model for the modern arrangements of Ensemble Molière). In 1749 four volumes of twenty oratorio arias each were published first in periodical form and then gathered in a single volume of eighty songs. With these papers on the pentecostal spreading of Handel's music in print, the first day of the conference concluded (The Lord gave the Word: Great was the Company of the printers).

Session 5 on "Handel's Italian opera singers" opened the second day. Francesca Greppi's paper, "An example of soprano pairing: Margherita Durastanti and Diamante Maria Scarabelli in Handel's *Agrippina*," examined this pairing, which existed from 1709 to 1713 at the Teatro San Giovanni Grisostomo. In

general, the two singers were distinguished in that Scarabelli's music emphasized triplets and triple meter and was lighter in tone; Durastanti's music included more leaps and long-held notes. Most interestingly, Durastanti's roles were more varied in character than Scarabelli's, but despite this diversity she was always given the aria at the end of Act II. Soprano pairings were common. Scarabelli had previously been paired with Santa Stella (1707–12), and even Cuzzoni and Faustina had been paired (1718–21) before arriving in London. Yseult Martinez focused specifically on Cuzzoni's voice in "Composing for Cuzzoni: Music and dramaturgy in the role of Emilia in *Flavio* (1723)." The music Handel wrote for her frequently includes triplets, is motivically driven and associated with lightness of orchestration (seemingly replicating the kind of music he wrote earlier for Scarabelli). Her music also favored certain affects linked to keys (based on Mattheson's listing of key affects). A lively discussion ensued about the use of key affect, tuning, and evidence of enharmonic progressions in Handel's music.

Session 6, "Handel in the 1730s," began with a paper from Joseph Nelson on "Handel, Queen Caroline, and the politics of the Ariosto operas of the 1730s." His focus was on the opening of Merlin's Cave in Richmond Park in 1735, devised by Queen Caroline to support the legitimacy of the Hanoverian Succession. The figures in this "cave," built above ground, consisted of the wizard Merlin in the middle, who was said to have prophesized the Succession, bounded on one side by Queen Elizabeth I and Elizabeth of York (wife of Henry VII) and on other by Minerva (wisdom and justice) and a sorceress (magic and good counsel). The latter two were sometimes identified as Bradamante and Melissa from *Orlando furioso*, figures that appear in Handel's opera *Ariodante* (with Melissa changed to Melisso). Nelson argued that Handel's opera needs to be understood alongside the other 1735 theatrical works alluding to the cave and to the Hanoverian dynasty: *The Royal Chase, or Merlin's Cave* and Purcell's *King Arthur*. David Vickers followed with "'Sense and Significancy': Perceptions and images of Senesino in London, 1720–36." Emphasizing the extraordinary value of *The Handel Documents* (the statement that Senesino could raise "*Trifles* into some degree of *Sense* and *Significancy*" appears in HD 3:127), Vickers followed Senesino through the sixty-one roles he played in London over sixteen years (interrupted in 1729). A song from *The Coffee House* (1743) by James Miller, the librettist adaptor of Handel's *Joseph and his Brethren* (also 1743), that bewails Senesino's departure so soon after Farinelli (not included in *The Handel Documents* as Handel is not mentioned) demonstrates the longevity of references to the castrato. The session closed with a report by Konstanze Musketa of a newly discovered Handel document in the archives of the Franckesche Stiftungen, Halle. Johann Andreas Manitius, a missionary with the Institutum Judaicum, established in Halle by Johann Heinrich Callenberg and dedicated to the conversion of Jews and Muslims, records a conversation he had in London in 1734 with Frederick Michael Ziegenhagen, chaplain to the Lutheran Chapel in St. James's Palace. He reports hearing that in the oratorio "Preacher Handel" disputed with a Socinian and a Jew, and comments that he doesn't see this as a way to win over the souls of the Jews. In the course of this presentation, however, news came from Halle, that further consultation with original documents revealed that the "preacher" was orator John Henley, not Handel. Apparently, the word oratorio was enough for Manitius to jump to the conclusion that Ziegenhagen's reference was to Handel's oratorios!

The day continued with three papers in Session 7, "*Messiah* and its reception." Cathal Twomey examined "'Hal-le-lu-jah! Your voices raise!' Variable stressing of a Hebrew loanword in Handel and beyond." He made his point at the outset by demonstrating that in the first four measures of the Hallelujah

Chorus, Handel stresses the first syllable in the first two measures, the third syllable in third measure, and in the fourth measure, the second. He showed the prevalence of double stresses on the first and third syllables (English dictionaries of the period put the stress on the third syllable) but also on the second and fourth syllables, and he demonstrated the pervasiveness of variable stressing in multiple composers of the seventeenth and eighteenth centuries by singing examples. He concluded that variable stressing of the word "Hallelujah" in Handel's music is not a result of ignorance or misaccentuation but rather a common baroque technique. The entire paper with its slides is available on ResearchGate.net (alas without the sung examples). Joseph Lockwood spoke on "Handel, Washington, and the American *translatio imperii: Messiah* and *Samson* in Boston, 1786–9," illustrating how Handel's music, reconceived in a republican context, played an important role in the American reconstruction following the Revolutionary War. Just as the Anglican liturgy needed translation to remove or replace references to the monarchy, Handel's music needed to be reimagined in new terms. The practice of standing for the Hallelujah Chorus, for example, was shifted away from George II to religious devotion (ed.: as is still the case in Boston today!). And on Washington's visit to Boston, shortly after his installation, a grand concert of Handel's music was offered in his honor, as if he himself had been "translated" into a republican monarch. The final paper of the session brought Luke Howard's "Favouring the 'Foreign Talent': Nationalism and the critical reception of soloists in nineteenth-century performances of Handel's *Messiah*." Howard discussed the tension that developed over time between the desire to hear the most up-to-date foreign singers and a xenophobic demand for an "English" style of singing that held the written notes as sacrosanct. Whereas the preferred "English" style was "chaste, noble, and pure," the use of operatic ornamentation was "vulgar, offensive, and foreign." Both Angelica Catalani and Maria Malibran were heavily criticized for their use of ornamentation in performances of *Messiah*, and in 1834 it was suggested in the press that cadenzas should be prohibited.

The final session of the conference, "Remembering Handel," continued to pursue issues of performance and preservation raised in the previous session. Sarah Clemens Waltz explored late-eighteenth-century performances of *Messiah* in "Herschel's Handel." Before focusing on astronomy, William Herschel was a noted conductor and composer, holding positions in Yorkshire (1758–65), Halifax (1766), and Bath (1767–81), where 30 percent of his repertoire was by Handel. He first conducted *Messiah* in 1767, and it became a staple. Waltz referred to Herschel making a "career shift" when he moved to Bath, turning from instrumental to vocal music and from conducting the orchestra to directing the oratorio chorus. He also created a family enterprise with his brother Jacob conducting the orchestra and his sister Caroline becoming the leading soprano soloist. It seems important to note, given the previous paper, that Herschel's performances were considered "chaste." (Waltz is quoted in a *New York Times*, June 27, 2022, article by Hugh Morris, "William Herschel is famous for science. What about his music?"). Graydon Beeks brought the conference to a close with his paper, "Sir Watkin Williams Wynn (1749–89), 4<sup>th</sup> Bart., as a collector of Handel's music." Not just a collector, Wynn was one of the founders of the Concerts of Antient Music in 1776 and a spendthrift who "borrowed" the subscription money for his purchases. Although the collection was thought destroyed, Beeks has tracked down a "good deal" of it in various libraries. The ample handout he provided largely parallels in form the collection listings in *Handel Collections and their History* (ed. Terence Best, 1993), from which this paper seems a chapter manqué. One can only hope it (along with other papers from this conference) is published soon.

Symphony Hall, and some had stronger soloistic stage presence than others, the singing was excellent throughout and the vocal tone of each matched well the style and sentiment of their assigned movements. Special kudos to Woodrow Bynum (baritone) who sang “To God, our strength” (Part I), executing beautiful exchanges with the trumpet and the oboe; a very strong tenor, Steven Wilson, who effectively dramatized the role of an Egyptian soldier in “The enemy said” of Part III; and the soprano Sonja DuToit Tengblad, whose rich, resonant tone rang through the hall as she sang the solo, unaccompanied lines of Miriam the prophetess inviting Israel to praise God in the final chorus “The Lord shall reign forever.”

Cohen chose the latest version of *Israel in Egypt* performed under Handel's direction in 1756/57. Although he omitted some movements, especially in Part I, he largely followed the reconstruction in the *Hallische Händel-Ausgabe*, edited by Annette Landgraf. The oratorio opened with the overture to *Solomon* followed by a chorus and two sets of recitatives and airs from the first scene of the same work; a peace anthem chorus “The Lord has given strength,” and the closing air and chorus drawn from Handel's *Occasional Oratorio* (Part II), “To God, our strength.” Part I of this version replaced Handel's original 1739 reuse of the “Funeral Anthem for Queen Caroline” (HWV 264) as Part I with the change in title to “The Lamentation of the Israelites for the Death of Joseph” (along with some textual alterations). Whereas the latter sets up Israel's slavery in Egypt (Part II) by marking the end of the peaceful era with Joseph's funeral, the revised version celebrates good and prosperous years enjoyed under his leadership and protection.

Part II entitled “Exodus” continues the narrative with the rise of a new Egyptian king who imposes harsh slavery on the Israelites. The people's cry unto God leads to divine intervention that brings an array of plagues upon the Egyptians and causes the Red Sea to part, allowing the Israelites to cross over while the enemies drown in the closing waters. Part III (“Moses's Song”) commemorates this deliverance, praising God for the liberation. In following Handel's revised design for 1756/57, some original numbers were omitted and an added air “Toss'd from thought to thought” from *Alexander Balus* was sung in Part III, but the inserted air in Part II was not included in the H+H performance.

The use of the later version would have all been fine, however, had it been indicated as such in the printed program book. Instead, “The Lamentation of the Israelites for the Death of Joseph” was given as the title for Part I (this title was removed in the published 1756 and 1757 wordbooks), and the program notes mentioned the reworking of the Funeral Anthem as Part I together with the description of its “meditative and serene quality.” Fortunately, the pre-concert lecture given by Teresa Neff (Christopher Hogwood Historically Informed Performance Fellow) clarified the performance version, but for those who did not attend the talk, the confusion as to why the “Lamentation” begins with jubilant praise and why Joseph is alive to sing two numbers would have been unanswered.

Apart from this publication error, the performance itself was highly successful. The tempo was astutely selected throughout, and the effects produced by the chorus and the orchestra to dramatize the plagues and the drowning of the Egyptian soldiers in the Red Sea were brilliant. Particularly memorable were: 1) “Their land brought forth frogs” sung by the countertenor Douglas Dodson, who added little trills on the word “frogs” that sounded like croaking—the use of the countertenor voice for this air, instead of the more common assignment to an alto, made the movement sound lighter (likely to depict the frogs) but it took away some sense of gravity to the event; 2) strong emphases placed on the word “flies” in “He spake the word” and on “hailstones” in “He gave them hailstones for rain” firmly underscored the shocking nature of these supernatural phenomena; 3) the swelling effect on the word “overwhelm” to illustrate the rushing waters in “He rebuked the Red Sea” was truly overwhelming; and 4) the prominence given to the bassline in the introduction to “He sent a thick darkness” effectively added to the oppressive weight of darkness.

The presentation of Moses's Song in Part III appropriately captured Israel's gratitude and awe for their deliverance. A strong sense of security was felt in the duet “The Lord is my strength,” chorus “He is my God,” and air “Thou shalt bring them in.” As I was listening to this music, however, I could not ignore the irony of the moment in light the Israel-Hamas war that broke out the day before. As the fighting continues, my thoughts go out to all those affected by the violence.

## 10TH ANNUAL HANDEL ARIA COMPETITION WINNERS



Emily Donato (center), soprano, first prize; Andrew Bearden Brown (right), tenor, second prize; and Fran Daniel Laucerica (left), tenor, third prize. Photo by Lewis Photography.

The full concert recording of this competition, which took place on August 18, 2023, is available on YouTube:

[https://www.youtube.com/watch?v=rnx9PL8mpc&ab\\_channel=HandelAriaCompetition](https://www.youtube.com/watch?v=rnx9PL8mpc&ab_channel=HandelAriaCompetition).

## FROM THE PRESIDENT'S DESK

At its November 2023 meeting, the Board of Directors of the American Handel Society enthusiastically approved the plan for the next AHS Conference, which will be held in Boston, Massachusetts from February 6–9, 2025. Details will be forthcoming in future issues of the *Newsletter* and on the AHS website. The Program Committee will be chaired by Wendy Heller with assistance from Roger Freitas, and the local arrangements are being coordinated by Ellen Harris. At this point I can say that, in addition to the paper sessions, there will be a concert featuring Handel's music given by the Handel & Haydn Society and an organ and harpsichord recital by Francesco Corti presented by the Boston Early Music Festival. The Howard Serwer Memorial Lecture will be given by Ayana Smith. Other activities are in the planning stage. This promises to be a very exciting occasion, so please put the dates on your calendar and plan to attend.

At the same meeting the Board decided to separate the positions of Secretary and Treasurer. Marjorie Pomeroy Kelly will continue to serve as Treasurer and to coordinate membership dues and donations with the Vice President, Nathan Link. From January 1, 2024, Minji Kim will assume the role of Secretary in addition to her work as Newsletter Editor. It is hoped that this change will make for less duplication of effort. The Society owes a debt of gratitude to Marjorie for having handled both jobs so efficiently for many years, and thanks to Minji for her willingness to take on this additional responsibility.

AHS membership renewals for 2024 will be due in January. All members with a membership profile on the AHS website should receive reminders via email, thanks to a helpful feature added by our Web Designer Regina Compton. I hope that even more people will take the opportunity this year to renew online and pay with either PayPal or credit card. 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* and also downloadable from the website. Checks and completed forms should be sent to the AHS Treasurer, Marjorie Pomeroy Kelly. Overseas members will be able to 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 new deadline for paying for membership in the *Händel Gesellschaft* and the 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 *Händel Jahrbuch* while they have staff assembled during the annual Handel Festival.

Finally, on behalf of the AHS, I would like to thank those members who 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 J. Merrill Knapp Research Fellowship which is offered in even-numbered years. Further information about the Fellowship is found elsewhere in this issue of the *Newsletter*. The application deadline for the 2024 Fellowship is March 1.

— Graydon Beeks

### CALL FOR APPLICATIONS: THE J. MERRILL KNAPP RESEARCH FELLOWSHIP 2024

The Board of Directors of The American Handel Society invites applications for the J. Merrill Knapp Research Fellowship to support scholarly projects related to Handel and his world. One or more fellowships may be awarded in a calendar year up to a total of \$2,000. Requests for funding may include, but not limited to, purchase of microfilms, travel for research, and production expenses for publications. This fellowship may be used on its own or to augment other grants or fellowships.

In awarding the Knapp Fellowship, preference will be given to graduate students, scholars in the early stages of their careers, and independent scholars with no source of institutional support. The deadline for applications is **March 1, 2024**. There is no application form. Each applicant should submit an outline of the project, a budget showing how and when the funds will be used, and a description of other funding for the same project applied for and/or received. In addition, applicants should have two letters of recommendation sent directly to the Knapp Fellowship Committee.

Electronic submissions are preferred; letters of recommendation and the application can be emailed to: **Dr. Alison DeSimone** at [alisoncdesimone@gmail.com](mailto:alisoncdesimone@gmail.com).

Paper submissions can be mailed to Alison DeSimone, 1291 W 72nd Terrace, Kansas City, MO 64114.

All applications must arrive by March 1, 2024.

### MESSAGE FROM THE EDITOR

Renew your membership for 2024 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.

## RECENT PUBLICATIONS

Howard, Alan. "John Eccles's Collection of Songs (1704) and John Walsh's Publishing Model in the Early Eighteenth Century." *Journal of Musicology* 40, no.3 (2023): 370–422.

McGeary, Thomas. "The Earl of Manchester and Opera in London." *Early Music*, caad036, <https://doi.org/10.1093/em/caad036>.

McGegan, Nicholas. "Music Markets in Georgian Britain." Review of Fleming, D. I. Simon and Martin Perkins, eds. *Music by Subscription: Composers and Their Networks in the British Music-Publishing Trade, 1676–1820* (London and New York: Routledge, 2021). *Early Music* 51, no.1 (2023): 140–142.

Smith, Ayana O. *Inclusive Music Histories: Leading Change Through Research and Pedagogy*. New York: Routledge, 2024.

## UPCOMING EVENTS

### Encounters with Eighteenth-Century Music—Virtual Forum

January 16, 2024: Confessions of a Telemanniac

February 23, 2024: Opera Seria, Identity, and the Performance of History

May 10, 2024: Non-Verbal Teaching of a Non-Verbal Art  
Registration required. <https://encounters.secm.org>

### Halle Handel Festival

"Oh là là! Handel? - French inspirations"

May 24–June 9, 2024

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

### International Scholarly Conference, Halle (Saale)

"Endless Beauties: George Frideric Handel and French Music Culture"

May 27–29, 2024

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

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# 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 a printed Directory of AHS Members (check as appropriate):  Address  Phone  Email

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

Class of Membership — 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, Secretary/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.**

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**American Handel Society**

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