

NEWSLETTER of The American Handel Society

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ALTERNATE PERFORMING OPTIONS FOR HANDEL'S OP. 2 TRIO SONATAS FOUND IN CONTINENTAL SOURCES

Graydon Beeks

Handel's first collection of trio sonatas was published in London c. 1730 by John Walsh under the title *VI SONATES à deux Violons, deux hautbois ou deux Flutes traversieres & Basse Continue Composées Par G. F. HANDEL SECOND OUVRAGE*,¹ most likely without the composer's participation. The scoring as given on the title page seems clearly to have been the publisher's misleading attempt to increase the pool of potential purchasers, because while all six sonatas can be performed by two violins, a number of them cannot be performed by pairs of oboes or transverse flutes owing to the ranges of one or both of the upper two parts. Much has been written concerning the intended scoring of these pieces, since it seems likely that Handel had a particular instrumentation in mind. Since no autograph manuscripts survive, this must be deduced from internal evidence—specifically the keys employed and the ranges of the individual parts—and the designations given in the secondary sources. Differences of opinion remain, and modern performers generally feel free to use whatever instrumentation is practical for their ensembles.

The secondary sources also show that once these pieces were in circulation, some 18th-century musicians chose not to perform them as trio sonatas at all, but instead to adopt methods of performance that Handel would, perhaps, not have anticipated. In an important article published in 2013 and dealing with the transmission of Handel's instrumental music in Dresden and Berlin, Mary Oleskiewicz called attention to two examples of this procedure.² The first involves increasing the number of players on each part, thereby creating a work for a larger ensemble. One such source in SLUB Dresden (D-Dlb Mus.2410-N-4) consists of a set of parts to the second movement of Op. 2, no. 4 (HWV 389) in the hand of J. G. Morgenstern, violinist at the Dresden court from 1730–1763.³ These were derived from a score in the same hand (D-Dlb Mus.2410-Q-5).

Alterations were entered in both the score and parts by the violinist Johann Georg Pisendel, Konzertmeister of the court orchestra from 1728. Oleskiewicz judges that these changes were made between 1735 and 1755. The label on the cover of the set of parts reads "Sinfonia. VVni. Oboi, Viola e Basso," but the set as preserved consists of 4 copies of "Violino Imo," 4 of "Violino 2do," 6 of "Basso" (1 with figures)

¹ The publisher named on the title page is Etienne Roger, but it is generally agreed that Walsh was, in fact responsible. See Terence Best, "Handel's Chamber Music: Sources, Chronology and Authenticity," *Early Music* 13/ 4 (1985): 492.

² Mary Oleskiewicz, "Quantz, Agricola und die Überlieferung von Händels Instrumentalmusik in Dresden und Berlin," in *Telemann und Händel: Musikerbeziehungen im 18. Jahrhundert*, ed. Carsten Lange and Brit Reipsch (Hildesheim: Georg Olms, 2013), 192–226.

³ See digitized manuscript at <https://digital.slub-dresden.de/werkansicht/dlf/15111/5/0/>.

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2021 AMERICAN HANDEL SOCIETY CONFERENCE: SCHOLARSHIP, PERFORMANCE, AND CONNECTION IN THE AGE OF COVID-19

Minji Kim

The American Handel Society convened for its biennial conference for the first time over Zoom on March 11–14, 2021, amid the COVID-19 pandemic. Hosted by Indiana University Bloomington with the team led by Professor Ayana Smith, the online event was successfully launched live, making possible real-time scholarly exchange during unprecedented times. The conference brought together participants from all around the globe for four days of engaging presentations and discussions of the latest scholarship on Handel. The AHS program committee, chaired by Nathan Link (Centre College), put together a well-balanced schedule that included two invited lectures, a lecture recital, four paper panels, a round-table discussion, multiple musical performances, and a social time during the virtual reception. The registrants were given access, free of charge, to all the live presentations as well as their recordings after the conference (the videos were all uploaded as of this writing). This year's meeting was definitely different, but the upside of keeping the biennial tradition was clear on many levels.

The conference opened on Thursday March 11 with the Howard Serwer Memorial Lecture, given this year by Dr. Berta Joncus, senior lecturer in Music at Goldsmiths, University of London. Wendy Heller (Princeton University) introduced the guest speaker, highlighting Joncus's accomplishments including the publication of her recent book *Kitty Clive, or The Fair Songster* (2019). Along the lines of the book's exploration of performance history and star production in eighteenth-century Britain, Joncus, in her lecture, looked into the career and stardom of Handel. With the title, "Posterity vs Celebrity: Handel Studies and the 21st Century," she examined Handel's rise to and management of his celebrity status: first by contrasting his approach and outcome to J. S. Bach's; and second by delineating the "celebrity war" between Handel and the famous castrato Senesino. Joncus drew attention to a couple of Handel's career moves that may have been strategic to the building of his status, such as his "reinventing" of himself as a composer/inventor of English oratorios and his possible contribution to the erection of his own statue.

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and 2 of “Bassono.”⁴ These probably relate to performances of instrumental music as part of services in the Hofkirche, although Oleskiewicz notes elsewhere that surviving sets of parts from that venue generally consist of three copies each of Violino Primo, Violino Secondo, and Basso (unfigured), as well as two for “Bassono” and one figured part for Cembalo (i.e., six parts for players of bass and continuo instruments in all).⁵

Oleskiewicz’s second example involves transforming a trio sonata into an accompanied solo sonata. She notes that such a procedure can be seen in a volume of manuscript scores of all six of the Op. 2 sonatas that survives in the Deutsche Staatsbibliothek in Berlin as Am.B. 154.⁶ At first glance, it appears that it might be part of a group of Continental manuscript copies preserving early readings. In fact, these Berlin copies were scored up from a set of printed parts derived from the Walsh print, which Siegfried Flesch has identified as those issued as *Six Sonates En Trio* by Le Clerc in Paris in 1736⁷; the copyist is designated as “C. H. Graun IV” by Eva-Renate Blechschmidt in her catalogue of the library.⁸ In the manuscript, Sonata no. 1 in C minor was transposed up a semitone from the printed version in B minor, HWV 386b, and is therefore not the same as the authentic and almost certainly earlier version in C minor, HWV 386a, found in several other continental manuscripts.⁹

Three of the sonatas in the Berlin manuscript, including the transposed version of HWV 386b, bear the inscription “bezziffert von Ch Nichelmann,” and, indeed, figures have been added to their bass lines.¹⁰ Someone—presumably Nichelmann—also “corrected” the double stops in HWV 386b movement 3 by restoring the lower notes in measures 19, 22, 23, 34, and 35, where whoever transposed the original C minor version down to B minor had reduced the violin texture to a single note. It seems almost certain that this was done based on a knowledge of harmonic practice rather than by comparison with a manuscript copy of HWV 386a.¹¹

Christoph Nichelmann (1717–1762) was a student at the Thomasschule in Leipzig from 1730–1733, and while there he studied composition with J. S. Bach and keyboard with W. F. Bach. In 1733 he moved to Hamburg, where he continued his studies with Reinhard Keiser, Georg Phillip Telemann, and Johann Mattheson, concentrating on opera. His final move was to Berlin in 1739, where he finished his studies with Johann Joachim Quantz and Carl Heinrich Graun. From 1745 to 1750, Nichelmann was the second harpsichordist at the Royal Chapel (Hofkapelle) of Frederick the Great, and one of his duties was to accompany the King in chamber music.

4 A similar process of expanding the size of the ensemble can be seen with the Trio Sonata in F Major, HWV 392, composed by Handel in Italy in c. 1707, which survives in Dresden in a score copied by Johann Joachim Quantz around 1719 (D-Dlb Mus.2410-Q-4, pp. 7–12, https://digital.slub-dresden.de/en/workview/?id=5363&tx_dlf%5Bid%5D=41&tx_dlf%5Bpage%5D=1). Sometime after 1728, a scribe added oboe parts and duplicate string parts for movements 2, 3, and 4, and also inserted short movements composed by Pisendel (D-Dlb Mus. 2410-Q-25); Oleskiewicz, “Quantz, Agricola,” 197 and 220.

5 See Mary Oleskiewicz, “‘For the Church as well as for the Orchestra’: J. S. Bach, the *Missa*, and the Dresden Court, 1700–1750,” *Bach* 38/2 (2007): 33.

6 See digitized manuscript at <https://digital.staatsbibliothek-berlin.de/werkansicht/?PN=PPN1672809479>.

7 Siegfried Flesch, “Georg Friedrich Händels Triosonaten,” *Händel-Jahrbuch* 18–19 (1972–73): 153.

8 See Eva Renate Blechschmidt, *Die Amalien-Bibliothek. Musikbibliothek der Prinzessin Anna Amalia von Preussen (1723–1787)* (Berlin, 1956), 118.

9 The catalog record for Am.B. 154 incorrectly identifies Sonata no.1 as HWV386a.

10 Flesch noted Nichelmann’s added figuring but not his other changes and annotations, see Siegfried Flesch, ed., *Neun Sonaten für zwei Violinen und Basso Continuo*, Hallische Händel-Ausgabe ser. IV, vol. 10/1 (Kassel, 1970), ix.

11 In measure 17, he also corrected the first pitch in the basso part but did not correct its duration. In measure 17, he changed the lowest pitch of the double stops from g’ to e-flat’, presumably to avoid doubling the third of a major triad sounding in the oboe/flute part. This parallels the copyist’s reading of measure 16, where the lowest pitch is f’ throughout the measure, although here the chord is minor.

As Oleskiewicz points out, Nichelmann, in addition to adding figures to the basso part, also annotated the score of the transposed and amended HWV 386b to show how it could be performed as a sonata for violin and obbligato harpsichord.¹² In movement 1, he wrote “Cembalo” over the first measure of the top line of music, leaving the second line of music for the violin, although not specifying that instrument (see image). This scoring presumably continues for the second movement, which contains no annotations. In movement 3, Nichelmann wrote “Viol” over the top line and “Cembalo” under the second line of music, thereby assigning the double stops to the keyboard. And at the beginning of movement 4 he wrote “Cembalo” over the top line and “Violin” under the second line of music, indicating a return to the scoring of the first two movements. Steven Zohn and other scholars have pointed out that this type of transcription was especially popular in Berlin in the mid-18th century, citing as examples works by Quantz, C. H. Graun, Johann Gottlieb Graun, and others associated with the court of Frederick the Great.¹³



Op. 2, no. 1, beginning of movement 1. D-B Am.B 154, f.1v. Courtesy of Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Germany.¹⁴

Something similar is found in a set of three manuscript part books of uncertain date in Copenhagen University Library containing four of Handel’s Op. 2 trio sonatas (HWV 386a, 388, 389, and 390) in an unidentified hand (DK-Kk mu6212.0335. Gieddes Samling III, 32).¹⁵ Each part book is labeled “Sonata a 3 ... del Mons Hendel,” but on the music itself the composer’s name is spelled “Händel.” The part books are designated “Violino Primo,” “Violino Secundo,” and “Basso Continuo,” but in the Violin II part book, the music for the upper part to HWV 386a is labeled “Hautb.”

The bass part to Op. 2, no. 4 (HWV 389) is missing from the basso continuo part book but following a “Sonata 5a” that is not by Handel, we find a curious hybrid part for Op. 2,

12 Bernd Baselt referred to this version as a “Kuriosum” in *Händel-Handbuch* III (1986), 168, n. 4 without noting the participation of Nichelmann.

13 See Steven Zohn, Introduction to *Carl Philipp Emanuel Bach, Keyboard Trios II*, ed. Steven Zohn (Los Altos, CA: Packard Humanities Institute, 2010), xiv–xvi; David A. Sheldon, “The Transition from Trio to Cembalo-Obbligato Sonata in the Works of J. G. and C. H. Graun,” *Journal of the American Musicological Society* 24/3 (1971): 395–413; Russell Stinson, ed., *Keyboard Transcriptions from the Bach Circle* (Madison, WI: A-R Editions, 1992); and Russell Stinson, *The Bach Manuscripts of Johann Peter Kellner and His Circle: A Case Study in Reception History* (Durham, NC: Duke University Press, 1990), chapter 4, “Kellner as Copyist and Transcriber? A Look at Three Organ Arrangements.”

14 <http://resolver.staatsbibliothek-berlin.de/SBB0002939E00000000>.

15 For digitized manuscript see <http://img.kb.dk/ma/gieddel/gso3-32m.pdf>.

no. 3 (HWV 388). This consists mostly of the upper treble part transposed down a semitone to A major and written an octave lower in the alto clef. When that part rests, the continuo bass line is inserted written at pitch in the bass clef. It continues in this manner through the end of movement 2. Space was left for movement 3, but the notes were never entered. The music begins again at the opening of movement 4, following the same pattern described above, but at measure 43 it abruptly stops.

This part was apparently prepared for a rather advanced player of the viola da gamba, but under what circumstances is not clear, nor whether this version was ever completed or performed.¹⁶ It could have been intended to replace the Violin I part in a trio sonata texture, ignoring the resulting inversions of the intervals between the voices, or it might have been intended for performance by a viola da gamba accompanied by a harpsichord playing the Violin II part in the right hand in the manner of J. S. Bach's Sonata for Viola da Gamba and obbligato harpsichord (BWV 1027), which was itself partially derived from the trio sonata for two flutes and continuo (BWV 1039).

The Deutsche Staatsbibliothek also holds two manuscripts not from Anna Amalia's library—and not necessarily from Berlin—that reflect additional ways of performing Handel's Op. 2 sonatas in Germany in the later 18th century. The first, Mus. ms. 9115, consists of the first movement of Op. 2, no. 1 in C minor scored as a "Trio a 2 Clav. E Ped. Per Organo von Haendel." The tradition of playing organ trios requiring two keyboards and pedal was carried on by students of J. S. Bach including Nichelmann and Johann Kirnberger (1721–1783), and Berlin would have been a natural location for similar performances of trio sonatas by Handel and others. It is not possible to determine for certain whether this particular arrangement was made from the original version in C minor (HWV 386a), or from the published version in B minor (HWV 386b) transposed back to C minor.

The second manuscript, Mus. ms. 9130, contains all six of the Op. 2 sonatas arranged "per Due Cembali." Rebecca Cypess has discussed the vogue for transcribing trio sonatas for performance by two keyboard instruments.¹⁷ It was especially popular in the homes of professional musicians, where such arrangements were often employed for teaching purposes, and in the circles of wealthy amateurs including Sara Levy (1761–1854) in Berlin and her sister Fanny von Arnstein (1758–1818) in Vienna in the later part of the 18th century. Cypess also notes that combinations of different keyboard instruments, especially harpsichord and fortepiano—often found in a single hybrid instrument—were regularly used in performance of these transcription for two keyboards, even when the surviving sources are marked, as they are here, "Cemb. I" and "Cemb. II."

Finally, Levy herself owned a manuscript copy of Op. 2, no. 5 (HWV 390), transposed up a step to A minor and scored for violin, viola, and basso, presumably without added keyboard (D-B SA 3803). This reflects yet another performing practice of the later part of the 18th century. Levy's collection passed to Carl Friedrich Zelter (1758–1832) after she retired from performing in public as a pianist in 1815, and Zelter's collection formed the foundation of the Berlin Sing-Akademie Library.¹⁸

16 I am grateful to Patricia Halverson of Chatham Baroque for confirming that the part would be more idiomatic for the viola da gamba when played in A major rather than B-flat major.

17 Rebecca Cypess, "Keyboard-Duo Arrangements in Eighteenth-Century Musical Life," *Eighteenth-Century Music* 14/2 (2017): 183–214.

18 Mary Oleskiewicz, "Chamber Music and Piano Music/Kammermusik und Klaviermusik," in *The Archive of the Sing-Akademie zu Berlin, Catalogue*, ed. Axel Fischer and Matthias Kornemann (Berlin: De Gruyter, 2009), 97–110 and 191–205. See also Matthias Kornemann, "Zelter's Archive. Portrait of a Collector," in *The Archive of the Sing-Akademie*, 21.

There is no evidence to indicate that any of these methods of performance derive from Handel's own practice. However, these arrangements provide a glimpse into ways in which this music might have been heard in certain musical circles in Berlin and elsewhere in the 1750s and later in the century.

CALL FOR PAPERS: 2021 HANDEL INSTITUTE CONFERENCE

(EXTENDED DEADLINE: JULY 31, 2021)

November 20–21, 2021
The Foundling Museum
London, WC1N 1AZ

"Handel: Interactions and Influences"

The theme of this conference is prompted by the tercentenary of the Royal Academy opera *Muzio Scevola*, composed jointly by Amadei, Bononcini, and Handel. The aim is to focus on the relationships between Handel, other composers, and his audiences.

In Germany, Italy, and Britain Handel drew inspiration from a wide variety of composers and literary sources, and worked with a diverse range of performers; in his turn he influenced many musicians in his own day and in later generations. How do his works—cantatas, anthems, operas, oratorios, odes, concertos, sonatas, keyboard pieces—compare with those of contemporary composers? What did he learn from them? How did he influence them and his successors?

Handel's music also appealed to a wide variety of audiences—in the public theatres of Hamburg and Venice, in the palazzi of Italian noblemen, in London's theatres, cathedrals, and other establishments and, especially after his death, in the British provinces. Handel drew admirers from a broad spectrum of society with a wide range of musical knowledge and experience. What did they expect of him and how did they respond to what he produced?

The conference committee invites proposals for papers on any aspect of the interactions or influences between Handel and his predecessors, contemporaries, or successors, or on the impact of his music on fellow-musicians or the public from the eighteenth century to the present day. Proposals on other subjects will also be considered. Abstracts of up to 300 words for papers lasting not more than thirty minutes should be sent to Professor Matthew Gardner (matthew.gardner@uni-tuebingen.de) by **July 31, 2021** (extended deadline). The committee hopes that it will be possible to hold the conference in London in November as planned; should this not be the case, alternative arrangements will be made.



Berta Joncus giving the Serwer Lecture. Courtesy of Berta Joncus.

First on the program the following day was Panel One on performance history and performance practice chaired by Roger Freitas (Eastman School of Music). Speaking on the reception of Robert Franz's edition of Handel's *Messiah*, Luke Howard (Brigham Young University) gave a convincing reassessment of the 19th-century score. Franz was commissioned by Boston's Handel and Haydn Society to rearrange Mozart's orchestration, essentially to "clean up" and "restore" Handel's intentions. This study challenged the modern notion of a "historically informed performance" (HIP), redefining it to show Franz's work as an effort toward historically informed performance in his time. The second paper was given by Beverly Jerold in a pre-record presentation. She cited numerous primary sources on performance practice in the eighteenth century that gave distinct preference to expressive artistry with appropriate inflection and rubato over mechanical execution of virtuosity. She remarked on the contradiction of modern-day performances to these ideals, noting the over-reliance on metronome, rigid beat regularity, and swift tempo. Joseph Lockwood (New College, Oxford) gave his paper on the earliest performances of *Messiah* in the US, tracing two specific performances directed by William Tuckey in New York City in 1770. He emphasized the differences between the two, distinctly marked by their venues: one at the City Tavern on Broadway where patriot networks gathered and the other at Trinity Church where loyalist clergymen regularly met. The contrast revealed the use of Handel's music for various (and at times conflicting) political, social, and religious purposes in bringing English musical culture to the city and the New World.

On Friday afternoon, there was a special opportunity to hear a lecture/recital by a historical keyboardist Jonathan Salamon on a harpsichord. He used Willam Babel's transcription of Handel's aria "Vo'far Guerra" from *Rinaldo* to analyze the piece. He highlighted three types of basic harmonic patterns (Montes) that underlie many complex and lavish flourishes in the work. Smoothly going back and forth between his powerpoint slides and playing the examples on the harpsichord, Salamon himself displayed impressive dexterity in giving a lecture/recital online. His conclusion with the performance of piece gave the audience a wonderful treat to live music.

Panel Two chaired by Robert Ketterer (University of Iowa) took place on Saturday with papers on the intellectual and cultural contexts of Handelian operas and oratorios. The first speaker was Miguel Arango Calle, a doctoral candidate in musicology at Indiana University, who examined morality and environmental depictions in Handel's *Giulio Cesare* to suggest their implicit references to and justification of English colonialism. In the second paper, Mark Risinger (New York, NY) presented a rare study of angels in Handel's works. He offered many examples in discussing the theological and dramatic significance of angels as divine messengers. He identified various musical gestures that signal their appearances and suggested how Handel's audience might have understood them. The third paper was given by me on the reference to the total solar eclipse as a metaphor for blindness in the aria "Total eclipse" in *Samson*. I first gave a brief survey of how eclipses were

perceived in eighteenth-century Britain: 1) to show how the librettist's alteration of his Miltonic source made his description more consistent with science; and 2) to distinguish the added reference to the Biblical day of judgment in the aria. I then went on to analyze the musical setting of the aria in comparison to other compositions by Handel on darkness and divine judgment to underscore the composer's use of similar tonal framework and enharmonicism in creating the ominous effect.

The panel was followed by a roundtable (or more accurately, a Brady-bunch style) discussion on Handel studies in the age of Covid-19. Focusing on the issues of accessing resources when libraries are closed and travel is restricted due to the pandemic, senior scholars Ellen Harris (Massachusetts Institute of Technology) and John Roberts (University of California Berkeley) led the discussion by sharing some of the online resources that they either have been using or have come across recently, showing the accessibility of many important resources hitherto unknown to many. This opened up a flood of information submitted by researchers among the participants who sent in, through the chat feature on Zoom, links to many more websites with digitized sources. The request was made for the links to be compiled and listed on the American Handel Society website. The Board of Directors is looking into the best way of making these links available.

One of the benefits of having the conference online is the greater logistical feasibility of inviting guest speakers. In addition to Berta Joncus who gave the Serwer lecture, the society was also able to invite Bruce Alan Brown (USC Thornton School of Music), who gave a fascinating report on his latest research on the history of medicinal gargling and their prescriptions used by Italian singers, particularly castrati in eighteenth-century Tuscany. During his presentation, Brown gave an effective live demonstration, mixing a gargling solution and drinking it himself. Some in the audience commented that his voice opened up to be more resonant.

The last day of the conference on Sunday was also fully scheduled with two paper panels and a concert. Panel Three, chaired by Wendy Heller (Princeton University), focused on women on the operatic stage. Regina Compton (Chicago, IL) examined the significance of Handel's replacement of the aria "Se'l mio duol" in Act 3 of *Rodelinda* with "Ahi perché" for the first revival of the opera. She observed the shift in emphasis from widowhood to motherhood with the replacement and noted the enrichment of Rodelinda's role originally performed by Cuzzoni, who herself gave birth to a child a few months before the performance. Paula Maust (Baltimore, MD) drew attention to the maltreatment and insulting portrayals of star female Italian opera singers in England by their contemporary critics. Despite their successful careers, these women were criticized for their "foreignness" (in language, mannerism, and religion) and were mocked about their physical appearances. Pejorative language and dehumanizing depictions were used, comparing them to animals such as elephants and pigs. In connecting her work to modern-day discussions of gender, race, and class, and in calling out the systemic racial prejudices in the US music industry, Maust underscored the lasting impact of words of those in power on their targets.

The fourth and final paper panel chaired by Ileri Chávez-Bárceñas (Bowdoin College) was on recovering unrecorded aspects of history. Alison C. DeSimone (University of Missouri-Kansas City) uncovered greater evidence of female musical entrepreneurship in the eighteenth century, highlighting their professional involvement in commercial music-making as well as active building of their careers as composers, performers, impresarios, and teachers. Graydon Beeks (Pomona College) presented an investigative study on identifying Handel's music obscurely referred to in a 1717 letter by James Brydges as "some overtures to be plaid before the first lesson." Beeks offered four options, including one that considered the possibility that Brydges might have meant "voluntaries" instead of "overtures," in which case the fugues Handel composed under his patronage that were later published as "voluntaries" could be a match.

While providing various reasons to support the latter possibility, Beeks also raised questions, leaving the issue open for further research.

Faculty and students at the IU Jacobs School of Music contributed greatly to the conference by providing multiple musical performances. Just a week prior to the conference on March 5 and 6, IU opera produced and virtually premiered Handel's *Xerxes*. Although it was not available for viewing at the time of the conference, the registrants were asked to check back in three to four weeks. Instead, on Friday evening, options to view the 2013 performance of the same opera and the 2019 performance of Handel's *Il Parnasso in festa* at the AHS conference that year were offered. For Saturday evening, the IU Historical Performance Institute, with Dana Marsh as director and chair, organized a live-streamed concert with their Baroque Orchestra (conducted by Stanley Ritchie) and many vocal and instrumental soloists. The program included arias and duet from Handel's operas and Concerto grosso in G Minor, HWV 324. With a different group of students performing each piece, the concert displayed the size and depth of talent in their music program. The institute also put together for the conclusion of the conference, the Paul Traver Memorial Concert (a signature concert of the AHS conference), performing five German arias and a Trio Sonata Op. 2 no. 6 in G minor by Handel. This concert was pre-recorded but aired "live" for the occasion on Sunday. Special kudos to the student musicians (and their teachers) not only for their high-quality performances throughout the weekend but also for their dedication to training during this difficult year. The concerts showcased their hard work despite the challenges of rehearsing and performing with masks while maintaining physical distance—for the Saturday concert, the vocal soloists even had to sing a duet six feet apart from the organ balcony behind the orchestra on stage (see picture). Their resilience was a good indication of the promising future of early music performance.



Paulina Francisco (soprano), Joanna Fleming (mezzo-soprano) and the IU Historical Performance Institute Baroque Orchestra, conducted by Stanley Ritchie, performing "Io t'abbraccio" from *Rodelinda* on Saturday, March 13 at Auer Concert Hall. Courtesy of the Indiana University Jacobs School of Music.

Although the hope and plan for the next AHS conference is to get back to a normal, in-person setting, the effectiveness of this year's meeting definitely raised some interest in keeping the option open for online participation in the future. With a good number of first-time attendees as well as people joining from outside of the US, the reach of the society beyond its membership was significant. Putting on a live event came with the risk of technological failures, but thanks to many working behind the scenes, the conference went on smoothly without significant interruptions. Many likely experienced "Zoom fatigue" after a multi-day conference on top of a full week of work on Zoom for some, but the benefit of connecting with other specialists in the field for the advancement of scholarship was certain. Time allotted in the schedule for casual conversation among attendees during the virtual reception and coffee breaks when the Zoom room was left open also provided invaluable opportunities for personal interactions. All in all, the conference turned out to be, in the words of the society's president, Graydon Beeks, "a successful experiment."

THE HANDEL ARIA COMPETITION RETURNS

The 8th annual Handel Aria Competition will take place on Friday, August 20, 2021 in the Collins Recital Hall of the new Hamel Music Center, University of Wisconsin-Madison. The Madison Bach Musicians will again provide live accompaniment for the final round of the competition. The singers will perform before a panel of three judges, and the event will be open to the public and available worldwide via livestream.

Applications may be uploaded via YAP Tracker until **June 15**. Auditions are open to all voice types. Minimum age is 18 years old and suggested age limit is 35 years old.

In addition to cash prizes, the Handel Aria Competition is pleased to offer a special opportunity for the 2021 first prize winner to perform a recital in Handel's own parish church next year, courtesy of our friends at the London Handel Festival. For more information see <https://handelariacompetition.org/>.

FROM THE PRESIDENT'S DESK

The first virtual American Handel Society Festival and Conference was a great success. It is reviewed by Minji Kim elsewhere in this issue of the *Newsletter*, and I just want to second her expression of thanks to all who made this possible, including our hosts at Indiana University Bloomington, the Program Committee, all the speakers, session chairs, performers, and all the attendees. Although it was disappointing not to be able to interact in person, there were benefits to the online format in terms of availability to more participants. The Board of Directors, in its deliberations concerning the time and venue for the next conference, will investigate the feasibility of employing some sort of hybrid format.

The Board of Directors, at its March 2021 meeting, agreed to revise the Society's dues structure in response to increasing costs and to align the AHS more closely with comparable societies. The dues for students and retired members will not increase, and the cost for Life Membership will also remain the same. The other amounts will be increased slightly, with dues for regular membership being raised from \$35 per year to \$40. The categories of Donors, Sponsors and Patrons will be renamed Rinaldo Circle, Cleopatra Circle, and Theodora Circle, respectively, and the Life Membership will be designated Messiah Circle. These changes will take effect beginning January 1, 2022 and will be laid out in detail in the Winter 2021 issue of the *Newsletter*.

The Secretary/Treasurer would like me to remind those who have not done so to renew their AHS memberships for the calendar year 2021. Those who also pay their membership dues to the Friends of The London Handel Institute and any combination of the German Handel societies through the AHS, are encouraged to do so by June 1. This will allow a timely transfer of funds.

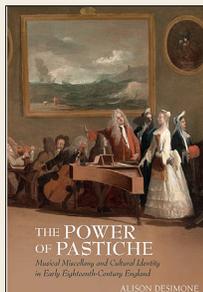
Although the Handel Festival in Halle has been canceled for the second consecutive year, it is hoped that the attendant International Academic Conference will take place online from May 31 to June 2, 2021. More information will be forthcoming on www.haendel.de. Göttingen International Handel Festival has been postponed to September 9–19, 2021, but a Digital Festival is being planned for May 13–24, 2021. Further information will be available on the Festival website <https://www.haendel-festspiele.de>. The Triennial Conference sponsored by The Handel Institute is still scheduled to take place in London on November 20–21, 2021; please check www.handelinstitute.org for updates.

— Graydon Beeks

RECENT PUBLICATIONS

Ćurković, Ivan. Review of *George Frideric Handel: Collected Documents, Volume 4: 1742–1750*, edited by Donald Burrows, Helen Coffey, John Greenacombe, and Anthony Hicks (Cambridge: Cambridge University Press, 2020). *Journal for Eighteenth-Century Studies* 44/1 (2021): 123–125.

DeSimone, Alison. *The Power of Pastiche: Musical Miscellany and Cultural Identity in Early Eighteenth-Century England*. Clemson, SC: Clemson University Press, 2021.



Hunter, David. “Music and the Use of the Profits of the Anglo-American Slave Economy (ca.1610–ca.1810).” In *The Oxford Handbook of Economic Ethnomusicology*, edited by Anna Morcom and Timothy D. Taylor. *Oxford Handbooks Online* (March 2021), <https://doi.org/10.1093/oxfordhb/9780190859633.013.5> [printed version forthcoming].

Levenson, Erica. Review of Ayana O. Smith, *Dreaming with Open Eyes: Opera, Aesthetics, and Perception in Arcadian Rome* (Oakland: University of California Press, 2019). *Eighteenth-Century Music* 18/1 (2021): 197–199.

Smith, Ruth. “Handel’s ‘Labours to please.’” Review of *George Frideric Handel: Collected Documents, Volume 4: 1742–1750*, edited by Donald Burrows, Helen Coffey, John Greenacombe and Anthony Hicks (Cambridge: Cambridge University Press, 2020). *Early Music* (2021), <https://doi.org/10.1093/em/caab015>.

———. “National Aspiration: *Samson Agonistes* Transformed in Handel’s *Samson*,” In *The Edinburgh Companion to Literature and Music*, edited by Delia da Sousa Correa, 297–303. Edinburgh: Edinburgh University Press, 2020.

UPCOMING EVENTS

**International Academic Conference, Halle (Saale)—
Online event**

“Redemption and the Modern Age—Handel’s *Messiah* between the late 18th and 21st Centuries”

May 29 and 31–June 2, 2021

<https://www.haendel.de>

2021 Handel Festival, Halle (Saale)—Canceled

“Heroes and Redeemers”

<https://www.haendel.de>

**2021 Göttingen International Handel Festival—
Postponed**

New dates, September 9–19, 2021

Digital Festival, May 13–24, 2021

<https://www.haendel-festspiele.de>

2021 Handel Institute Conference

“Handel: Interactions and Influences”

November 20–21, 2021

The Foundling Museum

London, WC1N 1AZ

<https://handelinstitute.org/conferences/>

MESSAGE FROM THE EDITOR

Renew your membership for 2021 today! Go Green!
Opt to receive the Newsletter electronically. Please
contact the editor at minjik@gmail.com.

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

Name _____ Date _____

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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	35	28	30
Joint (one set of publications)	42	34	38
Donor	56	45	50
Student or Retired	20	15	18
Sponsor	100	80	90
Patron	200	145	160
Life	500	400	450
Subscriber (Institutions Only)	42	34	40
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
TOTAL REMITTANCE			

* 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 THE AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy Kelly, Secretary/Treasurer, THE 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 June 1.

The American Handel Society

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