

NEWSLETTER

of the
American Handel Society

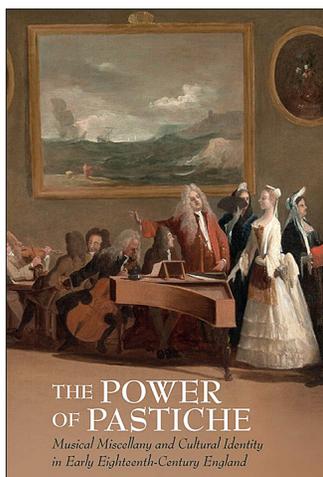
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BOOK REVIEW:
ALISON C. DESIMONE, *THE POWER OF PASTICHE: MUSICAL MISCELLANY AND CULTURAL IDENTITY IN EARLY EIGHTEENTH-CENTURY ENGLAND*

(Clemson, SC: Clemson University Press, 2021)

Paula Maust



In *The Power of Pastiche*, Alison C. DeSimone sheds light on the myriad of variety found in English musical life in the often-neglected time between Henry Purcell's death and Handel's arrival in London. Miscellany, defined in the book as "the intentional juxtaposition, assemblage, and organization of unrelated parts into a new whole," played an integral role in numerous aspects of literary, artistic, and musical life in the first decades of the eighteenth century. DeSimone evaluates musical miscellany in variety concerts, songbooks, pasticcio operas, England's growing cosmopolitan landscape, and music history and criticism from the perspectives of composers, performers, and spectators. As she demonstrates, musical miscellany was a cultural strategy shaped by those who created and consumed it, and her study provides insight into the diversity of cultural tastes in England at a time when the nation was undergoing substantial transformation.

Each of the five chapters examines a facet of musical miscellany through broad overviews of the concept at hand as well as thorough case studies based on extensive archival research. Chapter 1 considers the ephemeral experience of attending a variety concert, where for the price of a ticket

continued on p. 2

"HANDEL: INTERACTIONS AND INFLUENCES"—LONDON, NOVEMBER 19–21, 2021

Fred Fehleisen



Donald Burrows (left) presenting the certificate to Hans Dieter Clausen (right).

The Handel Institute hosted its 12th Triennial Conference, "Handel: Interactions and Influences," live and in person, at the Foundling Museum and the Bridewell Centre in London (November 19–21, 2021). The event was a great success and a welcome opportunity for Handelians from both sides of the Atlantic to come together and share their ideas and findings.

Thanks to the efforts of the Conference Committee (Matthew Gardiner, Colin Timms, David Vickers, and Lawrence Zazzo), the event proceeded smoothly from start

continued on p. 4

IN THIS ISSUE

Book Review: Alison C. DeSimone – Paula Maust
Handel: Interactions And Influences – Fred Fehleisen
From The President's Desk – Graydon Beeks
Anthony Hicks, Three Papers On Handel
The J. Merrill Knapp Research Fellowship
Upcoming Events & Special Announcements
Recent Publications

one could see a multitude of performance genres (songs, instrumental chamber music, and even acrobatics) written by a wide range of composers and presented by a variety of performers. As the standard concert format in London from 1700–1711, variety concerts played an important role in shaping musical tastes and preferences. Those who could afford to attend determined what was popular and what was not, in tandem with composers and performers. Moreover, these events provided a venue for newly arrived foreign performers and composers to establish themselves and forge a professional path in London's increasingly cosmopolitan music scene. In addition to sharing her findings on popular repertoires gleaned from consulting numerous concert advertisements, the author presents two case studies. Her in-depth look at Gasparo Visconti (better known as Gasperini) illustrates the ways he integrated himself into English musical life and utilized his performances in variety concerts to bolster his career. The solo concerts of the Scottish countertenor John Abell serve as the second example and show how a solo performer could craft concert programs that demonstrated great variety in language and genre.

Throughout the book, DeSimone interweaves discussions of historical trends with musical examples, providing a window into a repertoire that is infrequently performed and performance practices that are rarely studied. The very nature of musical miscellany in the early eighteenth century runs counter to traditional musicological values of definitive ownership and single authorship, thus perhaps allowing this music to previously fall through the cracks. Much of *The Power of Pastiche* seeks to establish an alternate repertoire and to redefine the narrative of musical value based on popular demand in a specific time and place, and she is particularly successful at doing so in her second chapter on pasticcio operas. As a more organized form of musical miscellany, pasticcios were created by assembling collections of arias from previously composed operas by several different composers. The impresario(s) would piece together the arias, perhaps adding additional newly composed arias and recitatives to form an entirely new opera. This chapter will be of particular importance and interest to Handel opera scholars, as these pasticcios were the primary exposure to Italian-style opera for many English audience members from 1707–1717. As such, they contributed to a growing enthusiasm for Italian opera. Recreating the compilation process for the pasticcios is difficult, and surviving manuscript documentation is often incomplete, but DeSimone's archival work in this area makes a significant contribution to our understanding of these productions. Her case study in this chapter considers the 1710 production of *Almahide*, which was overseen by the impresario Johann Jakob Heidegger. DeSimone gives readers as much of a detailed overview as possible about what the process of mounting a pasticcio might have looked like, including where the arias came from, how the libretto was constructed, and how the arias were modified from their original versions.

Chapter 3 moves from the public realm to domestic life to focus on miscellany in songbooks. Although songbooks were quite expensive, they could become a permanent part of one's library and allowed the purchaser to recreate favorite musical works at home. Much of the music discussed

in DeSimone's book was primarily consumed by those in the upper class, and her study of songbooks shows us what people who had the means to purchase these books valued in terms of musical style and thematic content. Here again, the author's large-scale survey of surviving primary documents reveals critical information about consumer appeal, including how many books were sold, who subscribed to the publications, and which songs were deemed worthy of being printed repeatedly in numerous books. Much of the chapter comprises a detailed look at three songbook miscellanies published by John Walsh. While London's growing cosmopolitanism is well represented in variety concerts and pasticcio operas, these songbook miscellanies do not integrate musical styles or themes from other cultures. Songs about love, drinking, politics, illness, death, gender, country and city life, money, and motherhood paint a portrait of early eighteenth-century cultural mores that are distinctly English.

DeSimone's fourth chapter delves into how freelance musicians in London at the turn of the eighteenth century dealt with the complexities of entrepreneurship and the gig economy, and these pressing issues would be familiar to professional musicians even today. Using the musical careers of Charles Dieupart, John Ernest Galliard, Nicola Haym, and Thomas Clayton as examples, the chapter examines how composers needed to build diverse, miscellaneous careers in order to succeed in the music business. An eighteenth-century document from Jakob Greber provided important advice to foreign composers hoping to establish themselves in England. Greber argued that the key to success was to write short recitatives, devote oneself to the English language, sing English arias, lavish heavy praise on Purcell's music, and become familiar with works by the best masters including Lully and Pepusch. DeSimone's case studies of the aforementioned composers suggest that this was apt advice, as they each adhered to these guidelines in a variety of ways during their successful careers. Additionally, this chapter demonstrates the ways in which composers took advantage of a miscellaneous marketplace and made themselves flexible and well-versed in numerous styles. Composers of the time earned supplemental income by performing as instrumentalists in variety concerts and opera pits; working as impresarios, librettists, and translators; teaching; and taking other music-related positions.

The final chapter discusses the idea of variety in aesthetics and musical criticism across the eighteenth century. For many writers of the time, variety was an essential requirement for beauty, but it was not always without consequence. The first part of the chapter evaluates these ideas in writings by John Locke, the Earl of Shaftesbury, and Francis Hutcheson. This is followed by perspectives on musical variety by historians and critics including Charles Burney and John Avison and in publications such as *The Spectator*. Historical viewpoints that were both in favor of and opposed to musical variety as well as foreign musical influences are presented throughout the book. This chapter, in particular, however, illustrates the complicated cultural reception of musical styles present in the first decades of the eighteenth century.

Since much of the music and performance practices detailed in DeSimone's book have received little previous

coverage in scholarly literature, she draws heavily on literary scholarship to interpret musical miscellany. A key comparison is her consideration of the parallels between English songbook miscellany and eighteenth-century collections of literary miscellany. A line of further inquiry that might yield excellent subsequent scholarship would be an examination of the connections between musical miscellany and the *Kunstammer* (cabinets of curiosity) popular throughout Western Europe in the early modern period. Indeed, many of the same individuals who purchased songbook miscellanies and attended variety concerts and pasticcio operas likely owned small or large collections of miscellaneous objects.

Handel scholars will find *The Power of Pastiche* an integral contribution to understanding the cultural framework surrounding English musical life in the years leading up to Handel's arrival in London. Specifically, her insights into the various discourses about foreigners in the music business and a growing sense of cosmopolitanism in the upper classes show the ways in which the path was paved for Handel to find great professional success in England. Furthermore, her detailed descriptions of the entrepreneurial landscape in the first decades of the eighteenth century illustrate how public taste both influenced musical composition and set the stage for the establishment of successful Italian opera companies in London. By examining musical miscellany in a variety of mediums and contexts, DeSimone gives readers a rich view of musical life in early eighteenth-century London from the perspectives of performers, composers, and spectators whose voices have often been excluded from historical narratives.

**ANTHONY HICKS,
THREE PAPERS ON HANDEL,
ED. COLIN TIMMS**

When Anthony Hicks died, his estate was left to The Handel Institute, which he had helped to create in the 1980s. Subsequently, his books, music, recordings and research materials were donated to the Gerald Coke Handel Foundation and most of this donation was added to the Coke Collection at the Foundling Museum. The present booklet was conceived as a way of marking his generosity on the tenth anniversary of his death (2010) and is published jointly by the Gerald Coke Handel Foundation and The Handel Institute as a token of their gratitude. It brings together three hitherto unpublished conference papers found among his research materials:

“Paolo Rolli’s Canzonets and Cantatas and their Earliest Musical Settings”

“Quotations and Quotation Marks in Handel Wordbooks, especially those of Thomas Morell”

“Sir Thomas Beecham: A Twentieth-Century Handelian”

Each essay concludes with a substantial appendix of research material. The booklet runs to 130 pages, includes 14 music examples and 2 illustrations, and is priced at £10. To purchase a copy, go to <https://handelinstitute.org/about/new-publication/>.

FROM THE PRESIDENT’S DESK

At its November meeting, the Board of Directors previewed the Society’s new website and new membership management system, which are scheduled to roll out in January 2022. Together they will make it easier to process payments and track membership status online; they will also provide AHS members with access to an online membership directory. Both of these have been developed by our Web Designer, Regina Compton, to whom the Society owes a debt of gratitude. There is an announcement of these changes elsewhere in this issue of the *Newsletter* and further information will be forthcoming via email and on the AHS website.

The Board had previously approved a new structure for membership dues. In light of increasing costs and decreasing yields from the endowment, it was decided to increase by a small amount the dues for Regular and Joint members as well as Subscribers; the dues for Students and Seniors will remain the same. In addition, the dues for most higher categories of membership have been increased and the categories have been renamed. The exception is Life Membership, now called Messiah Circle, which retains the one-time payment of \$500. These changes are reflected on the Membership Form found elsewhere in the *Newsletter*.

I would like to thank everyone who responded to my appeal for end-of-year donations to the Society. The response was very generous and will greatly help to support ongoing activities. I would also like to remind everyone that the AHS is happy to receive donations at any time and all gifts will be appropriately acknowledged.

Finally, I am happy to report two more developments resulting from the November Board Meeting. The first is that the Publications Committee, consisting of Fred Fehleisen and Ileri Chávez-Bárceñas, with the assistance of Minji Kim, Norbert Dubowy, Ellen Harris, and John Roberts, has prepared a list of online resources for scholarly research on Handel-related topics that will be posted on the AHS website together with appropriate links.

The second development concerns the membership of the Board itself. Ellen Harris and David Hurley will each henceforth hold the status of Honorary Director, with thanks for their many years of service on the Board and in anticipation of their continued participation in the Board’s deliberations and the activities of the Society. In their place, Alison DeSimone and Mark Risinger, who are both well known to members of the Society, have accepted the invitation to become members of the Board.

— Graydon Beeks

MESSAGE FROM THE EDITOR

Renew your membership for 2022 today!

Go Green! Opt to receive the Newsletter electronically.

Please contact the editor at minjik@gmail.com.

to finish. Special thanks also go to Caro Howell, Director of the Foundling Museum, to Katharine Hogg and Colin Coleman, librarians of the Gerald Coke Collection, and to Ben Phillips of the Bridewell Centre.

The conference began on Friday with a reception and private view of the Foundling Museum and the Coke collections, followed by a wonderful harpsichord recital given by Bridget Cunningham. The program included selections from “Eight Great Suites” and *Muzio Scevola*.

The theme of the conference was to explore “interactions between Handel and his contemporaries, predecessors and successors, and the influence of his music on composers and audiences from the early eighteenth century onwards.” This theme was realized on Saturday and Sunday in papers given by sixteen presenters.

Saturday morning sessions began with “Handel and Instrumental Music.” Andrew Wolley (Lisbon) gave a detailed accounting of instrumental works in the Hamburg repertory written in the new Italian style, prior to the publication of Vivaldi’s Op. 3. Peter Kohanski (Texas) provided an overview of the social contexts and purposes that resulted in Handel’s large-scale instrumental performances for the Hanoverian kings.

Next came the first session on *Messiah*. Donald Burrows reported on the evidence found in a manuscript score of *Messiah*, Part Two (from Gerald Coke Handel Collection 1274), that appears to be a vital link between some of the earliest copies of the work. Burrows will soon publish the results of his research. Fred Fehleisen (New York) followed this with a presentation on musical and rhetorical connections between “Comfort ye” and “He was despised”—connections that bring together the prophecy of forgiveness to the act in which it is accomplished.

Saturday afternoon began with “Words and Music.” Cathal Twomey (Dublin) provided us with an opportunity to enter the world of “rhetorical parallelism and meaningful repetition” in Handel’s librettos and musical settings. Twomey’s exploration of these aspects of Handel’s work is significant and provides us with additional tools for further study, analysis, and performance. Colin Timms (Birmingham) led us further along the path of music/text relationships through a rich exploration of “irony” in Handel’s settings.

Federico Lanzellotti (Bologna & Madrid) gave a fascinating and highly detailed presentation on Giovanni Bononcini’s various settings of *Muzio Scevola* from 1695 through 1721, offering us a glimpse into his contextualized creative process. Stephen Roe (London) explored Johann Christian Bach’s interactions with Handel’s oratorios during the 1770s, Handel’s influence on Bach’s own oratorio, *Gioas, re di Giuda*, and his transmission of Handel’s works to Padre Martini in Bologna.

The Saturday sessions closed with a special presentation honoring Hans Dieter Clausen (Hamburg) for his contributions to Handel scholarship. From his study of Handel’s performing scores, *Händels Direktionspartituren*

(1972), to the recently published *HHA* critical edition of *Giulio Cesare* (2019), Clausen’s work has set the gold standard and provided scholars with invaluable research and performance tools. The certificate presented to him read as follows:

In recognition of his long and distinguished service to Handel scholarship, particularly through his ground-breaking study of the composer’s performing scores, his exemplary editions of large and complex works by Handel, his published papers and essays, and his generosity in sharing his knowledge and experience with international colleagues, the Trustees and Council of The Handel Institute have by unanimous resolution elected Dr Hans Dieter Clausen, on his retirement from the Editorial Board of the *Hallsche Händel-Ausgabe*, Honorary Fellow of The Handel Institute.

In the first Sunday session, “Handel and Opera,” Yseult Martinez (Lille) presented an in-depth look into the creation and adaptation of the libretto of *Alcina*, in which she explored Handel’s interactions with his audiences through its adapted texts. Carole Taylor (London) took us once more into the world of patron’s and singer’s bank accounts, offering crucial insights concerning the ways in which Italian opera fit into their lives.

In the second *Messiah* session, Luke Howard (Utah) gave a presentation on the evolution of “sing along,” or “scratch” performances of *Messiah* since the dawn of the age of recording. Howard argued that such performances play a crucial role in shaping the public’s understanding of Handel’s music as a cultural phenomenon. David Vickers (England) showed us just how far Handel’s sound has gone out via period instrument recordings of *Messiah* since 1980. His preliminary report at the conference suggested that his forthcoming article will prove to be an important resource.

Lizzy Buckle (London) presented a big data, illustrated through network diagrams, drawn from her research into the interactions between London musicians who took part in Foundling Hospital performances between 1749 and 1777. Her presentation demonstrated how recent advances in data analysis and visualization can lead to richer understandings of the lives and careers of Handel’s musicians. Olive Baldwin and Thelma Wilson (London) provided a fascinating overview of the performances of *Messiah* and other oratorios in London’s East End during the late 1780s.

Joe Lockwood (Oxford) took us into the realm of Handelian influences in Mozart’s dramatic works, a place that has yet to be fully explored. Citing musical examples from *Don Giovanni*, documentary evidence from Friedrich Rochlitz, and information about available models in

Gottfried van Swieten's library, Lockwood argued that much work, in research and analysis, remains to be done. David Wyn Jones (Cardiff) brought Beethoven into the picture with a thoughtful excursion into ways in which Handel's works were incorporated into public performances given at and around the Congress of Vienna at the end of the Napoleonic Wars.

In closing remarks, Donald Burrows thanked everyone for attending and for the personal interaction that resulted from gathering together. He noted the importance of welcoming young scholars into the community, and all in attendance agreed. Thanks to all the hard work and creative efforts of the members and staff of the Handel Institute, the Foundling Museum, the Bridewell Centre, and the presenters, "Handel: Interactions and Influences" was a resounding success, and a welcoming place for the sharing of ideas!

THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

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 will be March 1, 2022. 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 **Professor Wendy Heller** at wbheller@princeton.edu. Paper submissions can be mailed to Professor Wendy Heller, Princeton University, Woolworth Center 316, Princeton, NJ 08544. All applications must arrive by March 1, 2022.

UPCOMING EVENTS

Karlsruhe Handel Festival

February 18–March 2, 2022

<https://www.staatstheater.karlsruhe.de/programm/haendel-festspiele/>

Encounters with Eighteenth-Century Music: A Virtual Forum*

February 11, 2022, 2:00–3:30 pm EST

"Performing the Baroque for Modern Audiences"—Nicholas McGegan and Ellen Harris

March 7, 2022, 3:00–4:30 pm EST

"Mozart and Childhood in the 1700s"—Adeline Miller and Alyson MacLamore

April 29, 2022, 2:00–3:30 pm EST

"Keyboards and Composers: Thoughts on Historical Instruments, Composition and Performance"—Tom Beghin

*Free and open to the public, but advance registration is required. For more information see <https://encounters.secm.org>.

Göttingen Handel Competition

May 16–17, 2022 (application deadline: January 31, 2022)

<https://www.haendel-festspiele.de/en/index.html>

Göttingen International Handel Festival

May 12–22, 2022

<https://www.haendel-festspiele.de/en/index.html>

SPECIAL ANNOUNCEMENTS

New membership rates will go into effect January 1, 2022. Updated membership form is included in this issue of the *Newsletter*, and pricing adjustments have been made on the AHS website.

The new AHS Website is now live! Please visit <https://www.americanhandelsociety.org>. In addition to a completely redesigned look, exciting new features include the **online membership management** system, where members can keep track of their membership status and payments with a secure login; and the newly compiled list of **online resources for scholarly research** on Handel-related topics that will be useful for anyone interested in this subject.

RECENT PUBLICATIONS

Baldwin, Olive, and Thelma Wilson. "Who sang Hamor in Handel's *Jephtha*?" *Early Music* 49, no. 2 (2021): 185–93.

Beeks, Graydon. "An interesting late source for Handel's *L'Allegro ed il Penseroso*." *Händel-Jahrbuch* (2021): 121–37.

Burrows, Donald. "'Tun'd by thy Art, my artless Muse may live, And from thy pleasing Strains may Pleasure give.' Contemporary references to, and commemorations of, Handel in English verse." *Händel-Jahrbuch* (2021): 73–96.

———. "Handel's singers from the London choirs." *Early Music* 49, no. 2 (2021): 173–83.

———. "'You can't have it of Smith except you'll have it wrote out on Purpose': Eighteenth-Century Copyists of Handel's Music in London and the 'Smith Scriptorium.'" In *British Music, Musicians and Institutions, c. 1630-1800: Essays in Honour of Harry Diack Johnstone*. Edited by Peter Lynan and Julian Rushton. Suffolk: Boydell Press, 2021.

Gardner, Matthew. "Queen Caroline, music and Handel revisited." *Early Music* 49, no. 2 (2021): 211–25.

———, and David Vickers. "Editorial" (Performing Handel in 18th-Century London). *Early Music* 49, no. 2 (2021): 171–72.

Hicks, Anthony. *Three Papers on Handel*. Edited by Colin Timms. London: Gerald Coke Handel Foundation and The Handel Institute, 2021.

Holman, Peter. "Handel's harpsichords revisited Part I: Handel and Ruckers harpsichords." *Early Music* 49, no. 2 (2021): 227–43.

Howard, Patricia. "Guadagni in Handel's London: the formation of a voice." *Early Music* 49, no. 2 (2021): 195–210.

Hunter, David. "William Barclay Squire, the 'Smith Collection' of Handel Manuscript Copies in the King's Music Library, and Frederick, Prince of Wales." *Notes* 78, no. 2 (2021): 159–76.

Hurley, David Ross. "Handel's Transformative Compositional Practices: A Tale of Two Arias." *Journal of Musicology* 38, no. 4 (2021): 479–502.

Lockey, Nicholas. "Images of pleasure and suffering beyond the pastoral in Handel's *scilianas*." *Händel-Jahrbuch* (2021): 111–20.

Timms, Colin. "Lord Gainsborough buys a bust of Handel from Roubiliac." *Händel-Jahrbuch* (2021): 59–71.

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

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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
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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 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 June 1.

American Handel Society

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