

# NEWSLETTER of The American Handel Society

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## ARCHIVAL CHALLENGES AND SOLUTIONS

The presence of a published volume of such magnitude and seeming comprehensiveness as Otto Erich Deutsch's *Handel: A Documentary Biography* (London: A & C Black; New York: Norton, 1955) and its German revision, volume 4 of the *Händel-Handbuch, Dokumente zu Leben und Schaffen* (Leipzig, 1985), can easily lead the unwary into thinking that all the archival material relating to Handel has been uncovered. Deutsch himself made no such claim, fully aware that the vast majority of his sources were those that had been printed and were available to him in Cambridge and London during and following World War II. This is not to diminish his effort, which was immense and groundbreaking. However, until fairly recently, we post-Deutsch researchers who have wanted to find traces in the archives of Handel and his interactions with contemporaries have been obliged to look far and wide and to deal with a multiplicity of individual library or collection catalogues, finding aids, and citations.

Over the last fifty years scholars have turned over vast quantities of material in the search for documentary evidence. Publication of what will prove to be perhaps the richest single cache comes this year in the form of *Music and Theatre in Handel's World: The Family Papers of James Harris 1732-1780*, edited by Donald Burrows and Rosemary Dunhill (Oxford University Press). At over 900 pages, the book promises not only many new anecdotes about Handel and his music, but also engaging reports of concerts, plays, and operas in London, Salisbury, Durham, Madrid, Berlin, and St. Petersburg. The collection from which the anecdotes and reports have been extracted was in private hands until the 1990s. We can be grateful that the family of the Earls of Malmesbury has seen fit both to maintain the collection intact over the centuries and to deposit it at a single institution (the Hampshire Record Office). Only too often, due



## LONDON SINGS HALLELUJAH: A REPORT FROM THE LONG-AWAITED HANDEL HOUSE MUSEUM

The small and modest London house now known as 25 Brook St. is one of the most significant addresses in music history. George Frideric Handel lived here for approximately half his life, probably composed and held rehearsals of his major works in the rooms upstairs, and passed away in his bedroom on 14 April 1759. After his death, 25 Brook St. (above, in a drawing from 1829) was used as a boarding house

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# HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelians. If possible, please include an address, telephone number and URL where readers may obtain details. For information on Handel concerts around the world, please visit also <http://www.intr.net/bleissa/handel/concerts.html>

**2002 (25th) London Handel Festival.** March 10 – April 29. Denys Darlow, Laurence Cummings, musical directors; Adrian Butterfield, associate director; Stephen Cooke, chairman; Catherine Hodgson, administrator.

**JS Bach: St Matthew Passion (BWV 244).** March 29. St George's Church, Hanover Square, London. Rogers Covey-Crump, James Rutherford, Joanne Lunn, Clint van der Linde, Matthew Beale, and Christopher Dixon, soloists; London Handel Orchestra & Choir; Denys Darlow, conductor. Sung in English and in the context of Vespers, as first performed at Leipzig.

**Concerto Grosso in G; Suite from The Alchemist; Purcell: Music in The Virtuous Wife; CPE Bach: Concerto in D minor for flute; Lully: Ballet des Muses; Corelli: Concerto Grosso in D.** April 11. St George's Church, Hanover Square, London. London Handel Orchestra; Adrian Butterfield, director

**Esther (HWV 50b).** April 23, 25. St George's Church, Hanover Square, London. Rosemary Joshua, Rebecca Outram, James Bowman, and Christopher Purves, soloists; London Handel Orchestra & Choir; Laurence Cummings, conductor. Modern premiere of Handel's first English oratorio as presented at the King's Theatre in 1732. (These two performances will be recorded for future commercial release.)

**Closing Service.** April 29. St George's Chapel, Windsor Castle.

Visit: <http://www.london-handel-festival.com>

**Jephtha.** March 26. Salle Henry Le Boeuf, Palais des Beaux-Arts, Brussels, Belgium. Rosemary Joshua, Patricia Baron, Michael Chance, Richard Croft, Nathan Berg; Clare College Choir, Cambridge; Orchestra of the Age of Enlightenment; René Jacobs, conductor.

Visit: <http://www.idearts.com/agenda/concerts/pba.htm>

**Alexander's Feast.** March 27. St. John's, Smith Square, London, UK. Whitehall Choir; City of London Baroque Sinfonia.

Visit: <http://www.whitehallchoir.org.uk>

Visit: <http://www.sjss.org.uk/>

**Ariodante.** March 27. The London Coliseum, St Martin's Lane, London, England. Ariodante: Sarah Connolly; Ginevra: Cathryn Wyn Davies; Polinesso: Sally Burgess; Dalinda: Mary Nelson; Lurcanio: Paul Nilon; King of Scotland: Eric Owens; English National Opera; Harry Christophers, conductor; David Alden, producer.

Visit: <http://www.eno.org>

**Jephtha.** March 27. Queen Elizabeth Hall. Iphis: Rosemary Joshua; Storge: Patricia Bardon; Hamor: Michael Chance; Jephtha: Richard Croft; Choir of Clare College Cambridge; Orchestra of the Age of Enlightenment; René Jacobs, conductor.

5.45 p.m. Pre-concert event: Clare College Choir performs Carissimi's Jephtha.

**Giulio Cesare in Egitto.** March 28; April 7, 10; May 4, 9; June 7, 15, 22. Saarländisches Staatstheater, Saarbrücken, Germany.

Marcus R. Bosch, conductor; Anja Sündermann, director.

Visit: <http://www.theater-saarbruecken.de/>

**Silete venti.** March 28, 29, 30. Atlanta Symphony Hall, Woodruff Arts Center, Atlanta, Georgia. (With Bach: Sinfonia from the Easter Oratorio; Purcell: Suite from "Abdelazer"; Vivaldi: Laudate pueri Dominum; Bach: Brandenburg Concerto No. 1.) Cyndia Sieden, soprano; Atlanta Symphony Orchestra; Nicholas McGegan, conductor.

Visit: [www.atlantasymphony.org](http://www.atlantasymphony.org)

**Messiah.** March 28-31. Raleigh Memorial Auditorium, BTI Center, Raleigh, North Carolina. Carolina Ballet; Robert Weiss, choreography.

Visit: <http://www.carolinaballet.com>

**Semele.** March 30; April 5, 7, 10, 13, 17, 20, 25, 27; May 10, 12, 19. Vereinigte Bühnen Graz Steiermark, Graz, Austria. (Production from Festival d'Aix-en-Provence; Vlaamse Opera, Antwerpen; ENO, London.) Athamas: Andrew Watts; Juno: Claire Powell; Ino: Stephanie Houtzeel; Iris: Sonia Zlatkova; Semele: Alexandra Reinprecht; Jupiter: Marlin Miller; Nicholas Kok, conductor; Robert Carsen, producer (original); Carlos Wagner, producer (revival).

Visit: <http://www.buehnen-graz.com/> or

<http://opernhaus-graz.com/>

**Rinaldo.** March 30; April 1, 5, 7, 14, 21, 28; May 3, 16, 18, 24, 29, 31. Luzerner Theater, Luzern, Switzerland.

Visit: <http://www.luzerner-theater.ch>

**2002 Lincoln Center Handel Festival.** March 30 – April 28.

**Handel Symposium.** March 30. Stanley H. Kaplan Penthouse, New York. Free admission to all Handel Festival ticket holders. A panel discussion focusing on Handel's contributions to the world of Baroque music moderated by Ellen T. Harris.

**Concerto a due cori No. 2 in F major.** March 30. Alice Tully Hall, New York. (With Concerto Grosso in F major, Op.6 No.2; Oboe Concerto No.3 in G minor; Concerto Grosso in B minor, Op.6 No.12; Organ Concerto Op.7 No.1 in B-flat major; Concerto in D major "Fireworks Overture.") Orchestra of the Age of Enlightenment. Pre-concert lecture in the Stanley H. Kaplan Penthouse at 6:45.

**Jephtha.** March 31. Alice Tully Hall, New York. Rosemary Joshua, Patricia Baron, Michael Chance, Richard Croft, Nathan Berg; Clare College Choir, Cambridge; Orchestra of the Age of Enlightenment; René Jacobs, conductor. Pre-concert lecture in the Stanley H. Kaplan Penthouse at 1:45.

**O qualis de coelo sonus.** April 7. Alice Tully Hall, New York. (With Trio Sonata in F major; Salve Regina; Two Deutsche Arien; Concerto a quattro; Laudate Pueri.) Emma Kirkby; London Baroque.

**Arias from Hercules and Ariodante, Concerti grossi.** April 8. (With Rameau: Suite from Dardanus). Anne Sofie von Otter; Les Musiciens du Louvre; Marc Minkowski, conductor.

**Handel's Water Music.** April 22. Walter Reade Theater, New York. Robert Kapilow, host.

**Handel and His Italian Models.** April 28. Walter Reade Theater, New York. Trios by Handel, Caldara, and Corelli. Four Nations Ensemble.

Visit: <http://www.lincolncenter.org>

**Messiah.** March 31. Symphony Hall, Birmingham, UK. Carolyn Sampson, Catherine Wyn-Rogers, James Gilchrist, Michael George; The Symphony of Harmony and Invention; Harry Christophers, conductor.

Visit: <http://www.rmns.clara.net/symphonyhall/>

**Messiah.** April 1, 2. Stadtpfarrkirche, Oratorienfestival, Marienkirche Steyr, Austria; April 5: Bad Schallerbach, Austria; May 19: Stiftskonzerte Aigen, Schlägl, Austria. Chor Ad Libitum; Heinz Ferlesch, conductor.

**Handel: Arias.** April 3. La Rampe, Echirolles, France. Anne Sofie von Otter, mezzo-soprano; Les musiciens du Louvre-Grenoble; Marc Minkowski, conductor.

Visit: <http://www.ville-echirolles.fr/larampe/>

**"Messiah Sing-A-Long" (Lancaster County).** April 5. Westminster Presbyterian Church 2151 Oregon Pike, Lancaster, Pennsylvania. Chester County Christian Chorale; Clair Leaman, conductor.

Visit: <http://www.messiah-singalong.org>

**Israel in Egypt.** April 6. Meany Hall, University of Washington. Seattle Chamber Singers; Orchestra Seattle; George Shangrow, conductor.

Visit: <http://www.ossos.org>

**Giulio Cesare.** April 6, 10, 12, 16, 18, 21. Hummingbird Centre for the Performing Arts, Toronto. Giulio Cesare: Ewa Podles; Cleopatra: Isabel Bayrakdarian; Sesto: Daniel Taylor; Tolomeo: Brian Asawa; Cornelia: Marie-Nicole Lemieux; Nireno: Oliver Laquerre; Canadian Opera Company; Kenneth Montgomery, conductor; Tom Diamond, director.

Visit: <http://www.coc.ca/>

**Selections from Hercules and Ariodante.** April 7. New England Conservatory's Jordan Hall, Boston, Massachusetts. (with Rameau, Suite from Dardanus.) Anne Sofie von Otter; Mark Minkowski, conductor.

Visit: <http://www.newenglandconservatory.edu/>

**Agrippina.** April 7, 11, 13, 17, 20, 23. New York State Theater/Lincoln Plaza, New York City. Agrippina: Brenda Harris; Nerone: Kimberly Barber; Pallante: Kevin Burdette; Ottone: David Walker; Poppea: Nancy Allen Lundy; New York City Opera; Co-Produced with Glimmerglass Opera; Jane Glover, conductor; John Cox, director.

Visit: <http://www.nycopera.com>

**Handel in Rome.** April 9. Saint Stephen's Church, South Franklin Street, Wilkes-Barre, Pennsylvania; April 11: J. Carroll McCormick Campus Ministry Center, Kings College, North Franklin & Jackson Streets, Wilkes-Barre, Pennsylvania. Kirsten Blase Heilman; The Four Nations Ensemble.

Visit: <http://fournations.org>

Visit: <http://www.kings.edu/>

**Jephtha.** April 10. Beth El Congregation, 8101 Park Heights Avenue, Baltimore, Maryland. The Handel Choir of Baltimore; Paul Traver, conductor.

Visit: <http://www.charm.net/~hcarb>

**Il trionfo del Tempo e del Disinganno.** April 10. Queen Elizabeth Hall. Belezza: Sophie Daneman; Piacere: to be announced; Disinganno: Sara Mingardo; Tempo: Nicholas Sears; Orchestra of the Age of Enlightenment; Rinaldo Alessandrini, conductor.

6.30 p.m. Pre-concert talk: "An exploration of Handel's Oratorios".

**Concerti Grossi, Op. 6, Nos. 1, 6; "Where Shall I Fly" from Hercules; "Scherza infida" from Ariodante; "Dopo notte" from Ariodante.** April 12. Hill Auditorium, University of Michigan, Ann Arbor, Michigan. (With Rameau: Orchestral

Suite from Les Boreades; JS Bach: Cantata BWV 82: Ich habe genug.) Anne Sofie von Otter; Les Musiciens du Louvre; Marc Minkowski, conductor.

Visit: <http://www.ums.org/>

**Giulio Cesare in Egitto.** April 12, 18, 26; June 6, 9, 12, 18, 25; July 5. Staatsopern Hannover, Niedersächsische Staatstheater Hannover, Germany (Co-production of Theater Basel with the Gran Teatre Liceu Barcelona). Giulio Cesare: Annette Markert; Curio: Xiaoliang Li; Cornelia: Janina Baechle; Sesto: Christiane Iven; Cleopatra: Alla Kravchuk; Tolomeo: Kai Wessel; Achilla: Frank Schneiders; Nireno: Marianne Beate Kielland; Staatsorchester Hannover; der Staatsoper House; Michael Hofstetter, conductor; Herbert Wernicke, director.

Visit: <http://www.staatstheater-hannover.de/>

**Opus 3.** April 12. Palais Montcalm, Québec City, Canada; April 13. Pollack Hall, McGill University, Montréal, Canada. Les violons du Roy; Bernard Labadie, conductor.

Visit: <http://www.violonsduroy.com>

**Ariodante.** April 13. Freiburger Theater, Freiburg im Breisgau, Germany.

Visit: <http://www.freiburgertheater.de>

**Saul.** April 13. Emmanuel Church, 15 Newbury Street, Boston, Massachusetts. Emmanuel Music.

Visit: <http://www.emmanuelmusic.org/>

**Flute Sonatas.** April 14. Stadhuis (zaal "De Vierschaere"), Markt 1, Damme, Belgium. Marcel Ketels, traverso; Guy Penson, harpsichord.

Visit: <http://www.musicaflandrica.be>

**Judas Maccabaeus.** April 14. Austin, Texas. Austin Civic Chorus; Kenneth Sheppard, conductor.

Visit: <http://www.chorusaustin.org/>

**Selections from Rinaldo and Serse; Nel dolce dell'oblio; Menuet from Alcina; Music from Rinaldo** in an 18th-century arrangement for two recorders and b.c.; **Overture-Suite from Rodrigo.** April 14. Ebenezer Lutheran Church, 1301 Richland St., Columbia, South Carolina. April 21: Lincoln Cultural Center, Lincolnton, North Carolina. Carolina Baroque: Teresa Radomski, soprano; Dale Higbee, music director and recorders; Edward Ferrell, baroque flute and recorder; Holly Maurer, viola da gamba; Daniel Hannemann, harpsichord. Donation requested. Contact: [dalehigbee@salisbury.net](mailto:dalehigbee@salisbury.net)

Visit: <http://www.carolinabaroque.org/>

**Agrippina.** April 18, 19, 21. The Great Hall, Emmanuel Episcopal Church, 811 Cathedral Street, Baltimore, Maryland. Agrippina: Fenlon Mowry Lamb; Poppea: Vikki Jones; Ottone: Stephanie Bramble-Butler; Claudio: Peter Murphy; Nerone: Marquice Alexander; Narciso: Jennifer Blades; Pallante: Brendan Cooke; Lesbo: William Heim; Opera Vivente; Aaron Sherber, conductor; John Bowen, director.

Visit: <http://www.operavivente.org/>

**Ariodante.** April 19, 21. Symphony Hall, Boston, Massachusetts. Christine Brandeis; John McVeigh; The Handel & Haydn Society; Christopher Hogwood, conductor.

Visit: <http://www.handelandhaydn.org>

**Ariodante.** April 20. Nationale Reisopera, Enschede, The Netherlands.

Visit: <http://www.reisopera.nl>

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to neglect, the need for money or space, or the depredations of nature, such collections are lost or dispersed.

The virtual re-assembly of dispersed collections, as well as the remote searching of the holdings of distant collections, is now much easier thanks to the existence of powerful online research tools created by librarians and archivists. For the U.K. and Ireland the National Register of Archives (<http://www.hmc.gov.uk/nra/nra2.htm>) maintained by the Historical Manuscripts Commission permits one to search for the names of individuals and families indexed in the reports made by repositories to the Commission for the last 130 years. A new service called Access to Archives (<http://www.a2a.pro.gov.uk/default.htm>) enables one to check the finding aids produced for newly catalogued collections. A2A (officially so styled) offers the possibility of far more detailed searches, extending even to the level of the description of individual items. While no database is going to list all relevant material, searches of the NRA and A2A, when augmented by online searches of the Public Record Office's holdings, of the British Library's manuscript descriptions, and of university and county record office databases, will be an excellent start.

For repositories in the U.S.A., the relatively comprehensive *ArchivesUSA*, a commercial database offered by Proquest UMI, is probably the first point of call. Containing the entirety of *The National Union Catalog of Manuscript Collections* (NUCMC) from 1959 to the present, it comprises information gathered and indexed by the Library of Congress on more than 88,700 collections. Names and detailed subject indexing of over 52,000 of those collections for which finding aids have been published separately in Chadwyck-Healey's microfiche series the *National Inventory of Documentary Sources in the United States* (NIDS) aid the searching. *ArchivesUSA* also includes collection-level descriptions submitted directly and over 4,300 links to online finding aids.

A recent search of *ArchivesUSA* turned up two collections that have the potential to shed light on Handel's time in Italy. At the library of the Graduate School of Business Administration at Harvard University is a large collection of papers from the Barberini and Colonna families. These include personal accounts for members of the Barberini family from 1645-1802. At the University of Pennsylvania, Philadelphia, is a fine collection of Italian materials collected by Henry C. Lea<sup>1</sup>. It includes volumes of letters to and from members of the Medici family such as the brothers Ferdinand and Cosimo (the last Medici Grand Duke of Tuscany), who entertained Handel in

Florence, as well as the Guadagni archive comprising seventeen volumes of correspondence to and from the Tuscan diplomat Neri Guadagni, dated 1705-20.

Not all collections or materials regarded as lost have actually disappeared. A case in point is the music manuscripts that belonged to Thomas Osborne, 4th Duke of Leeds, amateur musician, patron of Farinelli, and subscriber to Handel publications and the aborted opera season of 1738<sup>2</sup>. Sotheby's held a three-day sale of Hornby Castle materials in 1930 that included forty-two lots of manuscript and printed music. Among the manuscripts offered were cantatas by Giovanni Bononcini indicated in the new *New Grove* work list as lost and a copy of his opera *L'Astardo*, a copy of one of Handel's organ concertos, and sacred works by Pergolesi and Porpora. The last music item listed by Sotheby's was the dedication copy of the English cantata *The Power of Musick*, composed by Robert Woodcock to words by the Handel librettist Newburgh Hamilton.<sup>3</sup> According to the Historical Manuscript Collection's volume *Principal Family and Estate Collections: Family Names L-W*, "The whereabouts of miscellaneous literary and music manuscripts included in this sale are not known."<sup>4</sup> I am happy to report that several of the manuscripts are in public repositories. The two lute manuscripts (which were the first of seven items in lot 449 and which belonged to the Duke's uncle), are now at the Library of Congress and the Sibley Music Library, Eastman School of Music, Rochester, New York.<sup>5</sup> The latter volume is particularly important to Handelians as it contains music from the Hamburg period that is otherwise unrecorded.<sup>6</sup> The Sibley library also holds the copy of vol. 1 of Paisiello's *Il Re Teodoro*. Stanford University is now the repository for two cantatas written by Bononcini to celebrate the birthdays in 1730 and 1731 of Lady Mary Godolphin (daughter of Sarah, Duchess of Marlborough), who married the Duke of Leeds in 1740. Of course, a specialist database such as *RISM A/II: Music Manuscripts after 1600* can be of great assistance for materials that lie within its scope (this does not include lute manuscripts), but not all possible locations have been surveyed. Should any reader know of the whereabouts of the rest of the former Leeds manuscripts I would appreciate receiving a message.<sup>7</sup>

Scholars do not work in isolation. They build on the efforts of their predecessors, sometimes going back to the original sources and uncovering passages omitted from existing transcriptions. Ellen Harris did this with the letters of Mrs. Mary Delany and incorporated into *Handel as Orpheus* her findings relating to Mrs. Delany's acquaintance with contemporary male homosexuals.<sup>8</sup> To avoid duplicating research effort scholars closely examine the lists of sources given in dissertations and

publications. In my own work on Handel's friends and enemies I have benefitted greatly from the dissertations of Donald Burrows, Elizabeth Gibson, and Carole Taylor. But these lists of sources create a major problem for successors because scholarly citation practice requires that only collections used in the document need be cited. There is no requirement to report those collections or items that were examined but had nothing of relevance, or those that had relevant material that went unused in the dissertation or publication. There is a role here for personal web sites to which scholars can post data concerning the full extent of their archival labors.

One hurdle that seems unlikely to be overcome is ready access to archives that remain in private hands. Some owners employ librarians or archivists and will permit access fairly readily, even if a fee is required (some "public" institutions, such as the Bodleian Library, Oxford, also require a fee from external users). Others are unwilling to allow researchers access, regardless of the graciousness of the request or the offer of money. Surely the best effect of allowing very wealthy persons in Britain to give to a public institution art works, houses, or archives in lieu of inheritance taxes has been to make some of these previously inaccessible treasure troves available to those of us who are less fortunate. And despite all the advantages offered by online access to catalogues and finding aids there is no substitute for visiting archives and checking the varied pathways to documents *in situ*. Subject-based indexing, even if unofficial and only intermittently sustained, can lead to valuable finds, as I discovered at the Centre for Kentish Studies, Maidstone, where a brief citation on the card for Music led to a list of the Irish State Musicians in the early 1730s.

David Hunter

1 See Norman P. Zacour and Rudolf Hirsch, *Catalogue of Manuscripts in the Libraries of the University of Pennsylvania to 1800* (Philadelphia: University of Pennsylvania Press, 1965).

2 For more on the Duke's patronage of Farinelli see Thomas McGeary's forthcoming article in *Early Music*.

3 For more on Woodcock see David Lasocki and Helen Neate, "The Life and Works of Robert Woodcock, 1690-1728," *American Recorder* 29 (1988): 92-104.

4 Historical Manuscripts Commission, *Principal Family and Estate Collections: Family Names L-W* (London: The Stationery Office, 1999), 50.

5 See Tim Crawford, "Lord Danby, Lutenist of 'Quality'," *The Lute* 25 (1985): 53-68.

6 See Tim Crawford, "Lord Danby's Lute Book: A New Source of Handel's Hamburg Music," *Göttinger Händel-Beiträge* 2 (1986): 19-50.

7 Manuscripts that belonged to the 6th Duke, George William Osborne, can now be found in the de Bellis Collection, San Francisco State University, and at the University of Oregon, Eugene.

8 Ellen T. Harris, *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (Cambridge, Mass.: Harvard University Press, 2001).

## A NOTE FROM THE EDITOR

It has been an honor and a pleasure to serve as Editor of the *Newsletter of the American Handel Society* for the past five years. With the delivery of this issue I relinquish the Editorship to Professor Kenneth Nott of the Hartt School of Music. Professor Nott is well known to students of Handel's music from his articles on *Jephtha* and other topics.

During the past five years we have been fortunate to read in these pages substantive articles on such wide-ranging topics as "Handel Anthems in American Libraries," "High-Tech Handel," "Advice to Mr. Handel," "The Handel House Museum and the Byrne Collection," "Handel in Drag," "A Curious Handel Performance at Keynsham," "Handel, John Hughes and Mary, Countess Cowper," "Friedrich Chrysander to Victor Schoelcher (1859)," "On Princess Anne's Patronage of the Second Academy," "The HHA Edition of *Israel in Egypt*," "Three Ladies of Handel's Will," "Handel's *Scipione* and the Neutralization of Politics," and "Archival Challenges and Solutions," by such authors as Graydon Beeks, Brad Leissa, David Hunter, Julie Anne Sadie, David Hurley, Richard G. King, Annette Landgraf, Ellen T. Harris, and Robert Ketterer.

The Handel Calendar has grown from modest to substantial dimensions; reviews of various European festivals have appeared; and bibliographies, discographies, and announcements of various festivals and scholarly conferences have been published in these pages.

None of this would have been possible without the generous assistance of scholars and students of Handel's music around the world, and I would like to thank all of you who have contributed. Finally, I wish Professor Nott the same good fortune that I have had in this position.

Richard G. King

and its interior and external façade were largely destroyed in the 19th century. Even today, the ground floor is a fashionable boutique. The upper stories of the house, however, have been lovingly restored and converted into the Handel House Museum, which officially opened to the public on 8 November 2001.

The project took decades to coordinate. Stanley Sadie, the general editor of the *New Grove Dictionary of Music and Musicians* and an authority on Handel, first entertained the idea of creating a Handel museum in 1959. In the early 1990s, he and his wife Julie Anne, also a well-known authority on Baroque music, established the Handel House Museum Trust and engineered a strategy to create a museum that would make London a focal point of international Handelian life.

A British government decision to withdraw support forced Sadie to scuttle some of his more ambitious plans and prevented the restoration of the ground floor. This is to be regretted — the ground floor is where Handel's servants would have sold tickets for upcoming performances and one cannot help but wonder what the kitchen of the famously corpulent Handel might have looked like.

More difficulties were caused by the high cost of property in Mayfair (a very expensive and fashionable central district in London). In 1742, Handel's annual rent was £50. So far, an impressive £5.3 million has been spent to restore the house. Yet thanks to many generous benefactors, it has still been possible to create a museum upstairs and next door at No. 23.

Visitors see Handel's bedroom, another room where rehearsals with singers and principal orchestral players took place, and a smaller room where it is assumed Handel composed most of his major works. Rooms in 23 Brook St. are exhibition space, and the opening display reveals how the Georgian interior of No. 25 was restored.

The starting point of the restoration was an attempt to return the house to the kind of condition it may have been in when Handel moved in during the summer of 1723. Only the staircase and a few floorboards survived intact from Handel's time, but marble surrounds for several fireplaces were salvaged from Tom's Coffee House in Covent Garden (where the literary giants of Handel's London spent many hours drinking and debating) and the paneling has been copied from surviving contemporary Brook Street interiors. Even the color of the paint used throughout the four Handel rooms is based on the earliest layer of gray found underneath approximately 30 subsequent layers.

Furnishings are fairly sparse due to a decision

to follow strictly an inventory compiled just after Handel's death. If this results in a rather undomestic appearance, it also means that unsupported speculation is kept to a minimum. A bed made in the 1720s from pine was lent by English Heritage and has been draped in rich red hangings based on those on a similar bed at Hanbury Hall, a National Trust property in Worcestershire, and on contemporary paintings.

A single-manual harpsichord has been built for the museum by Michael Cole, modeled after the instrument in the famous portrait of Handel by Philip Mercier. Some years ago, Cole published an article in *Early Music* arguing that the specifications of the instrument in Mercier's painting match a well-preserved harpsichord in the Bate Collection at the University of Oxford. Now, Cole's fine new instrument stands proudly beneath the original Mercier painting as if to underline this hypothesis.

Another fine double-manual harpsichord stands in the "rehearsal room," and both these instruments are available for use by music students from London's leading conservatories. Rather than pipe music into the rooms and create a distinctly inauthentic atmosphere, the museum plans to feature live music whenever possible and will hold regular chamber music recitals on Thursday evenings.

The walls of the rehearsal room, like all other rooms in the museum, are generously covered with original paintings and engravings of Handel's friends and colleagues. Original portraits of Handel's singers, such as John Beard and Faustina Bordoni, reinforce the museum's emphasis on art history and serve to remind visitors that Handel was an art lover. He is known to have owned several Rembrandts, and the presence of fine art in every room does generate an appropriate atmosphere even if the actual pictures are not the ones he owned. (After all, it is difficult to imagine the composer would have appreciated an engraved portrait of his estranged friend Mattheson next to his bed.)

Visitors will particularly enjoy the museum if they read the erudite companion book first or listen to an excellent audio guide made in collaboration with Harmonia Mundi and Handel expert Donald Burrows. Be forewarned that the audio tour lasts an hour and there are precious few places to sit down. Most chairs in the museum are historical objects and are certainly not for the bottoms of weary tourists.

An introductory film lasts about 12 minutes and features some unexceptional general comments from stage directors Nicholas Hytner (of the English National Opera's *Serse*) and Lee Blakely (of Clori, Tirsi e Fileno at the Covent Garden Festival) and even some bizarre observations by an artist named Jane Mackay, who has painted a visual representation of the



"Hallelujah" chorus. Some desperately needed authority and expertise is injected via comments from Christopher Hogwood and Sir Charles Mackerras, but it is not quite enough to rescue the film from the tenuous and unexplained inclusion of a portion of a Champions League soccer telecast (the theme of which is a merciless parody of "Zadok the Priest"). It is unfortunate that the first impression of an excellently researched museum is such a poor one; more seasoned Handelians may wish to keep their tongues firmly in check or to skip the introduction and head straight for the rooms.

In contrast, a few glass cases in the remotest corner of the exhibition space in 23 Brook Street contain some genuine treasures: a letter from Handel to librettist Charles Jennens regarding *Belshazzar* and *Messiah* dated 1744, Jennens's annotated copy of Mainwaring's *Life of Handel*, and the autograph manuscript of Mozart's string quartet arrangement of a Handel fugue (ca.1782-83).

The grand public commemoration of the museum's opening was on 22 November at Handel's parish church, St. George's Hanover Square, a well-preserved Baroque church halfway between Brook Street and the popular tourist shopping areas Regent's Street and Oxford Circus. St. George's Church is known as a regular venue for the London Handel Festival; on this occasion the festival's directors, Denys Darlow and Laurence Cummings, were joined by Mackerras and the Orchestra of the Age of Enlightenment in a St. Cecilia's Day concert. Even with tenor Anthony Rolfe Johnson and countertenor Michael Chance both withdrawing due to illness, the evening was still a great success.

Mackerras and the orchestra gave a delightfully unfussy performance of the Concerto Grosso Op.6, No.5; soprano Lesley Garrett contributed an extrovert da capo arrangement of "Let the bright Seraphim" from *Samson*; mezzo-soprano Louise Winter performed a heartfelt "Ombra mai fù" (*Seise*); and stunning young soprano Joannè Lunni contributed a gorgeous "As steals the morn" (*L'Allegro*) with tenor Mark Dobell. The experienced Handel tenor Ian Partridge gave an amiable performance of the cantata "Look down, Harmonious Saint," a little-known gem especially appropriate for St. Cecilia's Day. Bass Michael George gave a typically firm account of "The Trumpet shall sound," and then all the soloists and conductors joined the choir for the "Hallelujah" chorus under the direction of Mackerras. There were several readings by actor Simon Callow that, like the musical performances, displayed Handel's humor, passion and dignity.

The Handel House Museum is open Tuesday, Wednesday, Friday and Saturday from 10 a.m. to 6 p.m.; Thursday from 10 a.m. to 8 p.m. and Sunday and Monday from noon to 6 p.m. For more information visit the Handel House Web site at [www.handelhouse.org](http://www.handelhouse.org).

David Vickers

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## THE KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society has awarded the 2001 J. Merrill Knapp Research Fellowship to Major Peter C. Giotta, Assistant Professor of English at the United States Military Academy (West Point). Prof. Giotta's project is entitled *'That Divine Poet': Milton, Handel, and Samson agonistes*. He will use the Fellowship for a research trip to England to explore how Handel's oratorio *Samson* affected the perception of Milton's poetry in the eighteenth century. A member of the English faculty at West Point since 1998, Prof. Giotta is a Doctoral Candidate in English literature at Pennsylvania State University.

The winners of the Fellowship since it was established in 1989 are listed below:

1989	David Ross Hurley	University of Chicago
1990	Richard G. King	Stanford University
1991	John Winemiller	University of Chicago
1993	Michael Corn	University of Illinois
1993	Channan Willner	City University of New York
1995	Mark Risinger	Harvard University
1996	Barbara Durost	Claremont Graduate School
1998	Todd Gilman	Massachusetts Institute of Technology
1999	Kenneth McLeod	Massachusetts Institute of Technology
2000	Stanley C. Pelkey	Eastman School of Music

**Concerto Grosso; Handel: Music for the Royal Fireworks.**

April 20. Sint-Amanduskerk, Markt, Meulebeke, Belgium. (With G.Ph. Telemann: Overture in D for 3 oboes, bassoon, strings, & b.c.; Vivaldi: Oboe concertos.) Il Fondamento; Paul Dombrecht, conductor.

Visit: <http://www.musicaflandrica.be>

**Amadigi di Gaula.** April 20, 23, 25, 28, 30; May 2, 4. Teatro di San Carlo, Naples, Italy. Amadigi: Bernadette Manca di Nissa; Oriana: Elisabetta Scano; Dardano: Sonia Prina; Melissa: Eleonora Contucci; Rinaldo Alessandro, conductor; Massimo Gasparon, producer.

Visit: <http://www.teatrosancarlo.it/>

**Serse.** April 20, 24; May 11, 18, 23, 31; June 2, 5, 9. Theater Augsburg, Augsburg, Germany. Wolfgang Weber, conductor; Ulrich Peters, director.

Visit: <http://www.theater.augsburg.de>

**Hercules.** A semi-staged performance. April 21. Großer Saal, Konzerthaus Berlin, Schauspielhaus am Gendarmenmarkt, Germany. RIAS-Kammerchor; Akademie für Alte Musik Berlin; Marcus Creed, conductor; Waltraud Lehner, director.

Visit: <http://www.konzerthaus.de/>

**Works by Handel & Bach.** April 21. Lörrach, Burghof, Germany. April 26: Houston, Texas; April 27: Seattle, Washington; April 28: Los Angeles, California; April 30: Vancouver, British Columbia, Canada; May 1: Columbus, Ohio; May 2: Pittsburgh, Pennsylvania. Emma Kirkby; Freiburger Barockorchester; Gottfried von der Goltz, conductor. For more information, contact the Freiburger Barockorchester's North American representative: Abbey Music Management. Tel: 802-948-2848. E-mail: [pax4arts@aol.com](mailto:pax4arts@aol.com)

**Messiah.** April 27. Neuer Robert-Schumann-Saal am Ehrenhof, Düsseldorf, Germany. Der Chor des Bachvereins Düsseldorf; Sinfonietta Concertante Düsseldorf; Thorsten Pech, conductor.

Visit: <http://www.bachverein-duesseldorf.de/>

**"The Rest of Messiah – Parts II & III".** April 28. Church of the Annunciation, 700 W. 4th St., Williamsport, Pennsylvania. Williamsport Civic Chorus; Ned Wetherald, conductor.

Visit: <http://www.lycoming.org/wcc>

**Alcina.** April 28; May 3, 5, 13, 17, 24; June 5, 13, 19, 29; July 3, 13, 16. Theater am Bismarckplatz, Regensburg, Germany. Christoph Spering, conductor; Rebecca Rosenthal, director.

Visit: Theater Regensburg

**Carmelite Vespers.** May 3. First Congregational Church, 2345 Channing Way, Berkeley, California; May 4: St. Patrick's Seminary, 320 Middlefield Road, Menlo Park, California; May 5: St. Gregory Nyssen Episcopal Church, 500 De Haro Street, San Francisco, California. California Bach Society; Warren Stewart, conductor.

Visit: <http://www.calbach.org/>

**Carmelite Vespers.** May 4. Peterskirche, Basel, Switzerland; May 5: Matthäuskirche, Luzern, Switzerland. Ensemble Corund; Capriccio Basel; Schola Romanum Lucercensis; Andrew Parrott, conductor.

Visit: <http://www.corund.ch/>

Visit: <http://www.capricciobasel.ch>

**Giulio Cesare.** May 4, 6, 8, 10, 13, 15, 18, 22. Det Kongelige Teater (Royal Theatre), Copenhagen, Denmark. Giulio Cesare: Andreas Scholl; Curio: Sten Byriel; Cornelia: Randi Stene; Sesto: Tuva Semmingsen; Cleopatra: Inger Dam-Jensen; Tolomeo: Christopher Robson; Achilles: Palle Knudsen; Nireno: James Huw Jeffries; Concerto Copenhagen; Lars Ulrik Mortensen, conductor.

Visit: <http://www.kgl-teater.dk/>

**Israel in Egypt.** May 5. Grosse Bühne, Theater Basel. Konrad Junghänel, conductor; Herbert Wernicke, director.

Visit: <http://www.theater-basel.ch>

**Water Music (complete).** May 8. Jack Singer Concert Hall, Calgary, Canada. (With Rameau - Orchestral Suite from the opera "Le Temple de la Gloire.") Calgary Philharmonic Orchestra; Jeanne Lamon, conductor.

Visit: <http://www.cpo-live.com>

**Semele.** May 8, 10, 12, 16, 18. Athenaeum Theatre, Chicago, IL. Chicago Opera Theater; Errol Girdlestone, conductor; Christopher Cowell, director. Box office phone: 312-704-8414.

Visit: <http://www.chicagooperatheater.org/>

**Gloria in excelsis Deo.** May 11, 12. Portland, Oregon. Suzie LeBlanc, soprano; Trinity Consort.

Visit: <http://www.trinityconsort.org/>

**Messiah.** May 11. Grote Zaal, Congresgebouw de Doelen, Rotterdam, The Netherlands. Rosemary Joshua, David Daniels, Ian Bostridge, Peter Mattei; Deutscher Kammerchor; Deutsche Kammerphilharmonie Bremen; Daniel Harding, conductor.

Visit: <http://www.doelen.nl/>

**Music for the Royal Fireworks.** May 11. Grote Zaal, Congresgebouw de Doelen, Rotterdam, The Netherlands. Bart Schneeman, conductor.

Visit: <http://www.doelen.nl/>

**Ariodante.** May 14. Nationale Reisopera, Enschede, The Netherlands. Re di Scozia: Antonio Abete; Ariodante: Alice Coote; Ginevra: Elzbieta Szmytka; Polinesso: Artur Stefanowicz; Dalinda: Johannette Zomer; Lurcanio: Corby

## THE HANDEL INSTITUTE AWARDS

Applications are invited for Handel Institute Awards (up to £1,000) in support of research projects involving the life or works of Handel or his contemporaries. Deadline September 1.

Further details from:

Dr Elizabeth Gibson  
15 Pyrland Road  
Highbury  
London N5 2JB  
United Kingdom  
E-mail: [gibson@attmail.com](mailto:gibson@attmail.com)



Welch; Michael Hofstetter, conductor; Tobias Hoheisel, Imogen Kogge, producers.  
Visit: <http://www.reisopera.nl/>

**Messiah.** May 14. Théâtre des Champs-Élysées, Paris. Rosemary Joshua, Daniel Taylor, Peter Mattei; Deutsche Kammerphilharmonie Bremen; Daniel Harding, conductor.  
Visit: <http://www.theatrechampselysees.fr/>

**2002 Internationale Händel-Festspiele Göttingen. May 15–21.**

**Alcina.** May 16, 18, 20, 21. Deutsches Theater, Göttingen. Yvonne Kenny, Cyndia Sieden, Andrew Foster-Williams; Nicholas McGegan, conductor.

**Athalia.** May 18, 19. Stadthalle, Göttingen. Barockorchester Stuttgart; Frieder Bernius, conductor.  
Visit: <http://www.haendel.org>

**Salzburg Festival. May 17–20.**

**Jephtha.** May 17. Large Festival Hall, Salzburg, Austria. Iphis: Sybilla Rubens; Angel: Alexandra Gouton; Storgè: Birgit Remmert; Hamor: Daniel Gundlach; Jephtha: James Taylor; Zebul: Eric Owens; Gächinger Kantorei; Bach-Collegium Stuttgart; Helmuth Rilling, conductor.

**Radamisto.** May 18. Felsenreitschule, Salzburg, Austria. Farasmane: Anton Scharinger; Radamisto: Carlos Mena; Zenobia: Abbie Furmansky; Tigrane: Melba Ramos; Tiridate: Florian Boesch; Polissena: Lisa Larsson; Fraarte: Elisabeth Kulman; Wiener Akademie; Martin Haselböck, conductor; Hans Gratzner, director.  
Visit: <http://www.salzburgfestival.at>

**"The Sacred, The Secular, The Courtly: Gloria in excelsis Deo; Concerto grosso in C major ("Alexander's Feast"), HWV 318.** May 18. Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, Maryland. (With JS Bach: Coffee Cantata, BWV 211; Lully: Overture from *Alceste*.) Rosa Lamoreaux; The Bach Sinfonia. Telephone: 301-933-5866.  
Visit: <http://www.washingtonconservatory.com/>

**Dettingen Te Deum.** May 19. Sunbridge Auditorium, Concord, Massachusetts. Concord Chorus; Andrea Goodman, conductor.  
Visit: <http://www.concordchorus.org>

**L'Allegro, il Penseroso ed il Moderato.** May 19, 20. Kloster Eberbach & Heidelberg. Kempen Musik Festival, Pfingsten. Junge Kantorei; Barockorchester Frankfurt.  
Visit: <http://www.junge-kantorei.de/>  
Visit: <http://www.kempenklassik.de>

**A Handel Celebration: arias and choruses from Handel's oratorios.** May 22, 23, 24, 25, 26. Venue: TBA (Toronto, Canada); May 28: George Weston Recital Hall, Toronto Centre for the Arts. Karina Gauvin, Charles Daniel; Tafelmusik Chamber Choir; Tafelmusik Baroque Orchestra; Ivars Taurins, conductor.  
Visit: <http://www.tocentre.com/>  
Visit: <http://www.tafelmusik.org/>

**"Celebrating Handel" Festival. Valetta, Malta.**

**Semele.** May 25, 26. Teatru Manoel, Valetta, Malta. Parnassus Music; Peter Stark, conductor.  
**Water Music.** Date: TBA. Great Harbour, Valetta, Malta. Contact: [pstark@parnassusmusic.com](mailto:pstark@parnassusmusic.com) or [amourby@parnassusmusic.com](mailto:amourby@parnassusmusic.com).  
Visit: <http://www.parnassusmusic.com/>  
Visit: <http://www.teatrumanoel.com.mt/>

**Jephtha.** May 25, 26. Liederhalle (Beethoven-Saal), Stuttgart, Germany. Iphis: Sybilla Rubens; Angel: Alexandra Gouton; Storgè: Birgit Remmert; Hamor: Daniel Gundlach; Jephtha: James Taylor; Zebul: Eric Owens; Gächinger Kantorei; Bach-Collegium Stuttgart; Helmuth Rilling, conductor.

**Ariodante.** May 26, 30; June 1. Nationaltheater, Munich, Germany. Bayerische Staatsoper München. Re di Scozia: Umberto Chiummo; Ginevra: Joan Rodgers; Ariodante: Ann Murray; Lurciano: Paul Nilon; Polinesso: Christopher Robson; Dalinda: Julie Kaufmann; Odoardo: Francesco Petrozzi; Harry Bicket, conductor; David Alden, director.  
Visit: <http://www.bayerische.staatsoper.de/>

**Alcina.** May 29, 31. Hamburgische Staatsoper, Hamburg, Germany. Alcina: Véronique Gens (Luba Organosova in May); Ruggiero: Magdalena Kozena; Bradamante: Antigone Papoulkas; Morgana: Gabriele Rossmann; Oberto: Sabine Ritterbusch; Oronte: Christoph Genz; Melisso: Jörn Schumann; Ivor Bolton, conductor; Christof Loy, director.  
Visit: <http://www.hamburgische-staatsoper.de>

**Queen's Jubilee Concert. Song for St Cecilia's Day.** May 29. St George's Church, Hanover Square, London. Sir Charles Mackerras, Denys Darlow, conductors

Compiled by Brad Leissa and Randi Trezesinski

## SPECIAL OFFERS FROM THE AMERICAN HANDEL SOCIETY

The American Handel Society is offering sets of back issues of the *Newsletter* for the price of \$10 per year (three issues each), going back to the first year, 1986. All volumes are available, but some numbers are in short supply. We reserve the right to supply photocopies of individual numbers where necessary. In addition, the AHS has a limited number of copies of *Handel and the Harris Circle* at the price of \$7. This attractive and important booklet, written by Rosemary Dunhill, provides a useful introduction to the rich Harris family archive, recently deposited at the Hampshire Record Office in Winchester and discussed by Donald Burrows in the December 1996 issue of the *Newsletter*. For further details, see the subscription notice inserted in this month's *Newsletter*.

## THE HOWARD SERWER LECTURE

The Howard Serwer Lecture was delivered on May 5, 2001 at the Maryland Handel Festival by the noted scholar Nicholas Temperley. Professor Temperley has been kind enough to supply the following abstract for the readers of the *Newsletter*.

### 'In Virtue's Cause': How Handel's Music was Sanctified

The concept of Handel as a religious composer reached its height in the Victorian period; in the mid-twentieth century, scholarly opinion swung to the opposite extreme that Handel's oratorios are totally lacking in a religious basis. A more balanced position has been reached through the discoveries of Ruth Smith and Alexander Shapiro. It is that the oratorios were a mixed medium, combining religious devotion with entertainment; and that Handel's introduction of solemn choruses, in the style of the ceremonial thanksgiving music developed in England since Purcell's time, was in accordance with the views of Anglican apologists.

In the later eighteenth century, while knowledge of Handel's operas and other secular music

declined, his oratorios, especially *Messiah*, moved gradually from the theaters to the cathedrals and assumed the character of a national religious ritual. Another significant factor, hitherto neglected, was the growing popularity of hymn parodies based on tunes from Handel's works, including the operas. The Methodists explicitly fostered this policy from the 1740s; Charles Wesley called on followers to "Plunder the Carnal Lover,/ Strip him of ev'ry moving Strain, / Every melting Measure, / Musick in Virtue's Cause retain,/ Rescue the Holy Pleasure." This was done by Methodist hymnal compilers, and their example was later followed by Anglicans and other Protestant denominations. Thus by 1832, when the Dissenters at last began to sponsor performances of the oratorios at the Sacred Harmonic Society, they knew Handel chiefly as a composer of hymn tunes. Their innovation of silent reception by the audience was based on an exaggerated idea of the religious nature of Handel's musical style; it reached its apotheosis in the Crystal Palace Festivals from 1859 onwards. Yet it is no longer possible to deny that Handel himself deliberately sought religious expression as one element in his sacred oratorios.

## HANDEL-L

HANDEL-L is a discussion list open to everybody wishing to discuss the music, life and times of George Frideric Handel and his contemporaries. Subscribers are welcome to initiate or respond to a wide variety of topics. "Lurkers" are welcome to monitor proceedings anonymously.

All Handel enthusiasts, at any level of specialisation, are encouraged to provide reviews and feedback concerning recordings, opera productions, concerts, and literature. HANDEL-L combines this appreciation of Handel's music with comments, short reports, and discussion from scholars, performers, and journalists who maintain a serious interest in the composer and his world: the discussion list is a valuable source for breaking the latest Handel news around the world.

To join HANDEL-L visit  
<http://groups.yahoo.com/group/handel-l/>

## NEWSLETTER

### of The American Handel Society

Kenneth Nott, *Editor*

The Hartt School

University of Hartford

200 Bloomfield Avenue

West Hartford, CT 06117-1599

The Editor welcomes comments,  
contributions, and suggestions  
for future issues.

## THE J. MERRILL KNAPP RESEARCH FELLOWSHIP

The Board of Directors of the American Handel Society invite applications for the year 2002 J. Merrill Knapp Research Fellowship, an award of up to \$2,000 to be granted to an advanced graduate student or a scholar in an early stage of his or her career. This fellowship may be used on its own or to augment other grants or fellowships, but may be held no more than twice. The fellowship is intended to support work in the area of Handel or related studies. The winner of the award is given the opportunity to present a paper at the biennial meeting of the American Handel Society.

In awarding the fellowship, preference will be given to advanced graduate students; to persons who have not previously held the fellowship; to students at North American universities and residents of North America; and to proposals on specifically Handelian topics.

Applicants should submit a resume, a description of the project for which the fellowship will be used (not to exceed 750 words), a budget showing how and when the applicant plans to use the funds, and a description of other grants applied for or received for the same project. In addition, applicants should have two letters of recommendation sent directly to the Society at the address below.

Applications for the 2002 Fellowship must be postmarked no later than March 15, 2002 and should be sent to: Professor William Gudger, Department of Music, The College of Charleston, Charleston, South Carolina 29424-0001. Letters of recommendation may be sent by e-mail to [gudgerw@netscape.net](mailto:gudgerw@netscape.net). Applicants will be notified of the Board's decision by May 15, 2002.

## The American Handel Society

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[www.americanhandelsociety.org](http://www.americanhandelsociety.org)

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— Friends of the Handel Institute: £10/\$16; students £5/\$8.							

Those paying in dollars should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to THE AMERICAN HANDEL SOCIETY, School of Music, University of Maryland, College Park, MD 20742. Those paying in sterling should make their checks payable to THE AMERICAN HANDEL SOCIETY and mail to the society at the above address. Those wishing to pay in DM should remit to Dr. Manfred Rätzer, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikole Str. 5, O-4020, Halle/Saale, Federal Republic of Germany, and indicate that the payment is for the account for the AHS.