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AMERICAN HANDEL SOCIETY CONFERENCE 2025, BOSTON, MASSACHUSETTS, FEBRUARY 6–9¹

Joe Lockwood (Newcastle University)

As MIT's Ellen Harris, the chair of local arrangements observed, the 2025 American Handel Society Conference's structure resembled that of a *da capo* aria. The two A sections, February 6 and 8–9, were held in the elegant College Club of Boston on Back Bay's Commonwealth Avenue. The B section, February 7, saw participants bused across the frozen Charles River to MIT's new Linde Music Building, which we were lucky enough to use before its official opening. A fine lunchtime Paul Traver Memorial Concert given by MIT Chamber Chorus and professional singers from Emmanuel Music—culminating in Handel's first setting of the anthem "As pants the hart" (1713)—represented the auditorium's inaugural performance. Evenings saw concerts of all-Handel programs: soprano Joëlle Harvey and the Handel and Haydn Society, presenting cantatas *Tra le fiamme* and *Il delirio amoroso*, and concerto grosso, Op. 6, no. 1, at New England Conservatory's Jordan Hall; and keyboardist Francesco Corti performing Suite no. 3 on the harpsichord and joining the Boston Early Music



*Ayana Smith delivering the Howard Serwer Memorial Lecture at the College Club.
Photo by Fred Fehleisen.*

¹ A shorter version of this review appeared in the *Handel Institute Newsletter*, vol. 36, no. 1 (2025).

HANDEL AND HAYDN SOCIETY'S *CROSSING THE DEEP*: JUXTAPOSITION OF SACRED MUSIC BY HANDEL AND SPIRITUALS BY ENSLAVED AFRICANS IN AMERICA

Minji Kim



*Crossing the Deep, H+H Chorus and Orchestra,
conducted by Anthony Trecek-King. Photo credit: Hilary Scott.*

After the sold-out premiere of *Crossing the Deep* at John F. Kennedy Presidential Library and Museum in Boston on June 1 and 4, 2023, the Handel and Haydn Society brought the production back for its 2024–2025 season with some additions, this time at New England Conservatory's Jordan Hall (Boston), selling-out again on both January 17 and 19, 2025. I attended the performance on the 17th, and it was truly a moving, creative, and thoughtful exploration of two very different styles juxtaposed in a single program, alternating between the sacred music by Handel and spirituals by enslaved Africans in America (often based on the same Biblical texts). Designed as a choral drama, *Crossing the Deep* included a poetic

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