

# NEWSLETTER

of

## The American Handel Society

Volume XIV, Number 1

April 1999

### FRIEDRICH CHRYSANDER TO VICTOR SCHOELCHER (1859)

In her biography of Friedrich Chrysander, Waltraut Schardig catalogues an undated letter from Chrysander to Victor Schoelcher but does not reproduce its contents.<sup>1</sup> In fact, the letter (*D-Hs*: Chrysander Kasten Nr. 102) says much about cooperation between the two ca. 1859, and stimulates us to explore their relationship more generally. Primarily, Chrysander's letter shows that the two most eminent nineteenth-century Handeliens aided each other in significant ways: Schoelcher lending the conducting scores and wordbooks upon which Chrysander's edition of Handel's works was based, and Chrysander helping Schoelcher to fill in missing parts of his Handel collection. Chrysander writes:

Dear Sir,

I am now again in town, and intend to send to Wellington Sqr., Wednesday, a copy, made of the two volumes MS. Cantate con Stromenti in Buckingham Palace Library.

The second and third volumes of our Edition are ready and will be here in a few days. Our list of subscribers has a little increased, but as for England the principal business remains to be done, and we trust you will lend us your assistance.

Will you be kind enough to allow me out of your collection the conducting scores of *Allegro ed il Penseroso* and of *Semele*, and likewise the old textbooks of *Allegro*, *Semele* and *Hercules*. My man could take them back on Wednesday, if convenient to you.

As I wish to pay you a visit, I shall feel obliged by your informing me when I could have the pleasure of meeting you at Wellington Sqr.<sup>2</sup>

Believe me, dear [?] Sir,  
yours very truly

Friedrich Chrysander

12. A Margaret [?] Street 18 April



The letter was surely written in 1859 because the second and third volumes of the Händel-Gesellschaft edition to which it refers came out in that year. (Chrysander's forewords to volumes 2 and 3 are dated 23 February and 25 March 1859.)<sup>3</sup>

Chrysander's debt to Schoelcher is well known: it was, of course, the Frenchman who initially gave Chrysander liberal access to the conducting scores upon which his great Handel edition was based, and who later sold those scores to Chrysander for the benefit of the edition.<sup>4</sup> Exactly how liberal that access was, and of what Schoelcher's aid consisted (scores *and* wordbooks) is now clear.

The reference to copies of Handel manuscripts made for Schoelcher is of interest, for it suggests that Chrysander attempted to repay his debt by aiding Schoelcher to complete his remarkable Handel collection.<sup>5</sup> More than a few volumes in Schoelcher's Handel library, now at the Bibliothèque nationale in Paris, testify to this assistance. The two volumes to which Chrysander refers in the letter are probably the manuscript copies of "Apollo e Dafne," HWV 122 (*F-Pc*: Rés. VS 2077) and "Clori mia bella," HWV 92 (Rés. VS 2084). The first of these has annotations in Schoelcher's hand to the effect that it was copied at Buckingham Palace and "revue par le Dr. Chrysander;" the second has a similar note. Both Rés. VS 2067 and Rés. VS 2068, copies of "Ach Herr, mich armen Sünder" (spurious) and "Salve regina" (HWV 241) have notes by Chrysander as well as his signature, and it is clear that he copied or arranged to have these copied for Schoelcher.<sup>6</sup> Chrysander also certainly copied out J. F. Reichardt's *Georg Friederich Handels Jugend* (Berlin, 1785) himself,<sup>7</sup> and probably arranged for Schoelcher's copy of the Berlin *Almira* manuscript (Rés. VS 1683).

Each took account of the other's work in his own writings. For example, Chrysander dealt at length with Schoelcher's discussion of Dionigi Erba's *Magnificat* and Handel's *Israel in Egypt*, questioning Schoelcher's remarks on the paper and handwriting of the *Magnificat* manuscript at Buckingham Palace.<sup>8</sup> Schoelcher had this portion of Chrysander's Handel biography translated (Rés. VS 1144), and he carefully scrutinized the argument and checked the accuracy of everything Chrysander said, even noting that he would have to re-examine the paper and handwriting himself. Such passages also illustrate my contention that some of the earliest scientific use of paper studies in musical scholarship is found in Handel studies.<sup>9</sup>

In his revised manuscript *Life of Handel* (1859) Schoelcher dealt with other issues raised by Chrysander, and it is clear that he was stung by his colleague's criticism: at one point, the Frenchman upbraids the German for unnecessary vitriol.<sup>10</sup> Indeed, Schoelcher would seem to have been justified, for in a most condescending manner Chrysander had suggested that amateurs such as Schoelcher should refrain from attempting serious musical scholarship.<sup>11</sup>

Two other points are raised in the letter. Chrysander notes that the subscription for the *Händel-Gesellschaft* edition has increased, but he asks for Schoelcher's help in getting more English subscribers.<sup>12</sup> Whether Schoelcher attempted to do this, or succeeded in it, is not known. Chrysander also asks when he can pay a visit, and one wonders how often the two met and on what terms.<sup>13</sup>

Finally, the letter helps to explain Schoelcher's exalted position in the *Händel-Gesellschaft*. In his Foreword to the first volume (*Susanna*, published in 1858), Chrysander calls Schoelcher "one of the most enthusiastic members and supporters of our society."<sup>14</sup> Schoelcher is listed in this volume not only as a subscriber but as a

member of the edition's board (*Ausschuss*), along with such luminaries as Franz Liszt and Giacomo Meyerbeer. The nature of Schoelcher's contribution to the edition, suggested by the letter reproduced above, more than justifies the honor Chrysander bestowed upon him.

Richard G. King

The research and writing of this article was made possible by grants from the General Research Board of the University of Maryland and the Handel Institute, London.

<sup>1</sup> Waltraut Schardig, *Friedrich Chrysander: Leben und Werk* (Hamburg: Karl Dieter Wagner, 1986), 293.

<sup>2</sup> The final paragraph originally read, "Please send a line to name the day when you are in your house in Wellington Sqr as I beg to pay you a visit there." This was scratched out and replaced by the version reproduced above.

<sup>3</sup> However, it is curious that the verso of the leaf upon which this letter is written has a pencilled draft of a letter to J [?] Anderson written from the same address and dated 11 April 1858.

<sup>4</sup> See Richard G. King, "New Light on Handel's Musical Library," *The Musical Quarterly* 81 (1997): 109-38.

<sup>5</sup> For information on Schoelcher's collection, see Richard G. King, "The *Fonds Schoelcher*: History and Contents," *Notes: Quarterly Journal of the Music Library Association* 53 (1997): 697-721.

<sup>6</sup> Elsewhere, Schoelcher states that the copies were written by Chrysander. See his manuscript catalogue Rés. VS 1080, 178-9.

<sup>7</sup> Rés. VS 1086. The dedication note on Rés. VS 1086 is translated in Rés. VS 1087 as follows: "Copié pour Victor Schoelcher de l'original exactement avec la pagination, le format, et l'orthographe par Frédéric Chrysander."

<sup>8</sup> See Chrysander, *G. F. Händel* (Leipzig: Breitkopf und Härtel, 1858-67; repr. Hildesheim: Georg Olms, 1966), I: 169-78; Schoelcher, *The Life of Handel* (London: Trübner, 1857), 423-25.

<sup>9</sup> Richard G. King, "Review" of Donald Burrows and Martha J. Ronish, *A Catalogue of Handel's Musical Autographs* (Oxford, 1994), *Journal of the American Musicological Society* 50 (1997): 502.

<sup>10</sup> Rés. VS 1079, 41, n. 1. On Schoelcher's catalogues, see Richard G. King, "Victor Schoelcher's Manuscript Biographies and Catalogues of Handel's Life and Works" (forthcoming).

<sup>11</sup> *G. F. Händel*, I: 177-78

<sup>12</sup> There were indeed very few subscribers in England: a total of just fourteen are named in the list of subscribers in vol. 1.

<sup>13</sup> Chrysander describes other visits to Schoelcher's home in "Victor Schoelcher: Eine Erinnerung," *Die Zukunft* 6 (20 January 1894): 117-23.

<sup>14</sup> "Eines der eifrigsten Mitglieder und Förderer unserer Gesellschaft." Noted also by Schardig, 86.

The J. Merrill Knapp  
Research Fellowship 1999

The Directors of the American Handel Society are pleased to announce that the recipient of the J. Merrill Knapp Research Fellowship in 1999 is Dr. Kenneth A. McLeod of Somerville, Massachusetts. Dr. McLeod received the Ph.D. in musicology from McGill University in 1997 and is currently a Post-Doctoral Fellow and Visiting Scholar at the Massachusetts Institute of Technology. Dr. McLeod's project is an article entitled "Masculine Anxiety in Handel's *Semele*." A preliminary form of this project was presented at the November 1998 meeting of the AHS (abstract in the December 1998 Newsletter).

Dr. McLeod will use the fellowship to study the sources for Eccles' and Handel's *Semele* in London in order to publish the completed project as an article, which will also form part of a larger monograph, *Narrating a Nation: Classical Myth and English Identity in Post-Restoration Theatre Music*. The 1999 Fellowship Committee consisted of William D. Gudger, chair, Olga Termini, and Robert Ketterer.

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

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

---

NEWSLETTER  
of The American Handel Society

Richard G. King, *editor*

School of Music  
University of Maryland  
College Park, MD 20742  
U.S.A.

Tel: (301) 405-5523

Fax: (301) 314-9504

E-mail: rk111@umail.umd.edu

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

---

## HANDEL CALENDAR

The American Handel Society welcomes news or information about events of interest to Handelians. If possible, please include an address and telephone number where readers may obtain details. Much of the information listed below has been taken from the web site "Hear Handel," to the organizers of which the Newsletter is much indebted.

The Choice of Hercules. September 11. First Congregational Church, Berkeley, CA. Meredith Hall, Jennifer Dudley, Kai Wessel, Rufus Müller. Philharmonia Baroque Orchestra and Philharmonia Chorale, Nicholas McGegan, conductor. Also September 12, 16, 17, 18 at other locations. (tel: 415-495-7445)

Arminio. September 17, 19, 21, 23, 25. Goldoni Theatre, Venice, Italy. Dominique Labelle, Patrizia Ciofi, Magdalena Kozena. Il Complesso Barocco, Alan Curtis, conductor.

Rinaldo. (1711 version, in concert) November 7. Kölner Philharmonie, Köln. Rinaldo: David Daniels; Almirena: Cecilia Bartoli; Goffredo: Sarah Connolly; Armida: Maria-Costanza Nocentini; Argante: Gerald Finley; Mago: Cristiano Robin Blaze; Sirena: Rachel Elliott. Academy of Ancient Music, Christopher Hogwood, conductor. Also November 12, Barbican Centre, London; November 17, Tonhalle, Zürich.

Selections. November 7. Chapel of St. John's Lutheran Church, Salisbury, NC. Teresa Radomski, Wake Forest Music Faculty, Carolina Baroque, Dale Higbee, music director. Selections from *Joshua*, *Theodora*, and the Concerti grossi op. 6, as well as the Concerto in G minor HWV 287, and the Sonata a 5 HWV 28 (contact Carolina Baroque, tel: 704-633-9311)

Rinaldo. November 19, 24, 27, 29; December 3, 7. Victorian Arts Centre, Melbourne. Rinaldo: Graham Pushee; Almirena: Emma Matthews; Goffredo: Christopher Josey; Armida: Gillian Sullivan; Argante: Richard Alexander; Mago: Cristiano Carl Huml. Opera Australia Orchestra and Chorus, Richard Divall, conductor. James Robinson, producer.

Messiah. November 28. St Maria im Kapitol, Cologne. Simone Kermes, Helena Rasker, John Elwes, Thomas Laske. Collegium Cartusianum and Kartaeuserkantorei, Peter Neumann, conductor.

Alcina. Late 1999. Lyric Opera, Chicago. Renée Fleming, Jennifer Larmore, Kathleen Kuhlmann, Rockwell Blake. John Nelson, conductor. (Robert Carsen's Paris production).

Giulio Cesare. February 12, 15, 18, 20; March 2, 4, 9, 2000. Kennedy Center Opera House, Washington DC. Giulio Cesare: Vivica Geneaux; Sesto: Marguerite Krull; Cleopatra: Hai Kyung Hong; Tolomeo: Brian Asawa. Will Crutchfield, conductor. Herbert Wernicke, director.

## Maryland Handel Festival/American Handel Society Conference

### *Call for Papers*

The American Handel Society will hold its year 2000 Conference at the University of Maryland in conjunction with the Maryland Handel Festival on May 5-7. The featured performances of the festival will be Handel's oratorios *Susanna* and *Solomon* and the conference sessions will focus on the topic "Susanna, Solomon, and Baroque Representations of Nature." The Society extends a call for papers pertaining to (but not restricted to) the featured topic and works. Proposals that take an interdisciplinary approach to the relation of Handel's works to the other eighteenth-century arts and sciences are especially welcome. Applicants should submit a proposal of not more than 500 words to: AHS Program Committee, Prof. Robert Ketterer, Dept. of Classics, 202 Schaeffer Hall, University of Iowa, Iowa City, Iowa 52242. In addition to sending proposals to the above address, duplicates should, if possible, be sent by electronic mail to: robert-ketterer@uiowa.edu. Proposals must be received by January 15, 2000. Applicants will be notified of the program committee's decision by February 1.

---

### The Handel Institute Awards

#### PERFORMANCE

Applications are invited for the *Byrne Award* (up to £1,000) to support performance of Handel's music and assist young musicians at the start of their careers. Deadline April 1.

#### RESEARCH

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:  
Professor Colin Timms  
Department of Music  
University of Birmingham  
Edgbaston  
Birmingham B15 2TT  
United Kingdom  
Tel/fax: 0121-414-5781  
Email: c.r.timms@bham.ac.uk

## Handel Conference: "Great among the Nations"

Handel and the national musical styles of his period are the theme of the next Handel Institute conference, which takes place on 20-21 November 1999 at King's College London, England. The conference begins at 2 pm on the Saturday and ends on Sunday at 5:30 pm. For further information please contact the conference organizer, Elizabeth Gibson, 15 Pyrland Road, London N5 2JB, England (email: gibsons@attmail.com). The provisional list of speakers and titles is as follows:

### Saturday, November 20

*Howard Serwer*: Handel and the Coordination of National Styles: Bukofzer Revisited

*Konstanze Musketa*: Handel and the Central German Musical Tradition of his Time

*Annette Landgraf*: The German Tradition in Handel's English Oratorios

*Colin Timms*: What did Handel Learn from Steffani's Operas?

*Michael Talbot*: Music at the Ospedale della Pietà in the Time of Handel

*John Roberts*: Handel's Opera Ghosts: Musical Relationships with Italian Settings of his London Librettos

### Sunday, November 21

*Eddy Bénimédourène*: Stylistic Metamorphoses in Handel's Overtures

*Duncan Chisholm*: 'Au service de cette Cour': Handel's Use of French Literature

*Graham Sadler*: Rameau's Debt to Handel

*Sarah McCleave*: The Grotesque and the Genteel: Two Sides of *Terpsichore*

*Graham Cummings*: Handel and the Confused Shepherdess

*Bruce Wood*: Handel and English Music

*Xavier Cervantes*: 'The Phoenix of Our Age in all Modes of Musical Expression': the Handelian Exception

*Graydon Beeks*: 'Imitate the Beauties': Purcell as Reflected by Croft

*Recent Handel Recordings*

Acis and Galatea (HWV 49)  
Galatea: Kym Amps  
Acis: Robin Doveton  
Damon: Angus Davidson  
Polyphemus: David van Asch  
The Scholars Baroque Ensemble  
David van Asch, artistic coordinator  
Naxos 8.553188

Alceste (HWV 45)  
Stephanie Revidat  
Roxanne Comiotto  
Jean Delescluse  
Francois Bazola  
Le Concert de l'Hostel Dieu  
Franck-Emmanuel Comte,  
conductor  
Absalon LCHD 897

Alexander Balus (HWV 65)  
Julianne Baird  
Jennifer Lane  
D'Anna Fortunato  
Lorie Gratis  
Frederick Urrey  
Peter Castaldo  
The Palmer Singers  
The Brewer Chamber Orchestra  
Rudolph Palmer, conductor  
Newport Classic NPD 85625/2

Athalia (HWV 52)  
Elisabeth Scholl  
Barbara Schlick  
Friederike Holzhausen  
Annette Reinhold  
Markus Brutscher  
Stephan MacLeod  
Junge Kantorei  
Barockorchester Frankfurt  
Joachim Carlos Martini, conductor  
Naxos: 8.554364/5

Chandos Te Deum (HWV 281),  
Chandos Anthem "Let God Arise"  
(HWV 256a)  
Vocalsolisten Frankfurt  
Drottningholm Baroque Ensemble  
Gerhard Jenemann, conductor  
Arte Nova Classics 74321 59228 2

Clori, Tirsi e Fileno (HWV 96)  
Clori: Suzie Le Blanc  
Tirsi: Joerg Waschinski  
Fileno: David Cordier  
Lautten Compagny  
Wolfgang Katschner, Director  
New Classical Adventures MA 97 05  
828 (1997 release)

Concerti a due cori. (HWV  
333,334,335b)  
Deutsche Naturhorn Solisten  
MD&G 605 0762-2 (1997 release)

Concerti a due cori (HWV333-334),  
Music for the Royal Fireworks  
(HWV 351)  
Il Fondamento  
Paul Dombrecht, conductor  
Vanguard Classics 99722

Concerti grossi op. 6 (HWV 319-330)  
The Academy of Ancient Music  
Andrew Manze, director  
Harmonia Mundi France HMU  
907228/9

Concerti grossi op. 6, nos. 6-12  
(HWV 324-330)  
Collegium Musicum 90  
Simon Standage, conductor  
Chandos 0616, 0622

Dixit Dominus (HWV 232), Nisi  
Dominus (HWV 238)  
Catherine Greuillet  
Brigitte Vinson  
Vincent Darras  
Adrian Brand  
Alain Buet  
Ensemble William Byrd  
L'Académie Sainte-Cécile  
Graham O'Reilly, conductor  
L'empreinte digitale ED13085

Duets ("10 duetti italiani")  
R. Bertini  
C. Cavina  
La Venexiana  
Cantus C9620

Jephtha (HWV 70)  
Emma Kirkby  
Melinda Paulsen  
Charles Humphries  
Julian Podger  
Stephen Varcoe  
Maulbronner Kammerchor  
Barockorchester der  
Klosterkonzerte  
Juergen Budday, conductor  
K&K Verlagsanstalt LC-04457

Messiah (HWV 56)  
Felicity Lott  
Alfreda Hodgson  
Philip Langridge  
Ulrik Cold  
The London Philharmonic  
Orchestra & Chorus  
John Alldis, conductor  
Sparrow G2 7243 8 51560 2 1

Messiah (HWV 56)  
Heidi Holcombe  
Marguerite Krull  
William Adams  
Justin White  
Orlando Pops Orchestra and Chorus  
Andrew Lane, conductor  
Madacy HMX-2-0418

Messiah-Selections  
Mormon Tabernacle Choir  
NightPro Symphony Orchestra  
Sir David Willcocks, conductor  
BWE Classics 0197  
(Selections from Ebenezer Prout's  
1902 ed.)

Music for the Royal Fireworks  
(HWV 351), Concerti a due cori  
(HWV 332-4)  
Tafelmusik  
Jeanne Lamon, musical director  
Sony Classical SK 63073

Nine German Arias (HWV 202-10)  
& 3 sonatas (HWV 386a, 399, 408)  
Ann Monoyios  
Berliner Barock-Compagny  
Capriccio 10 767 (1997 release)

Organ Concertos op. 4 nos. 1, 2, 4,  
& op. 7 nos. 1, 4  
Marie-Claire Alain, organ  
Freiburger Barockorchester  
Gottfried von der Goltz, leader  
ERATO 3984-25486-2

Rodelinda (HWV 19)  
Sophie Daneman  
Catherine Robbin  
Daniel Taylor  
Robin Blaze  
Adrian Thompson  
Christopher Purves  
Raglan Baroque Players  
Nicholas Kraemer, director  
Virgin Classics 7243 5 45277 2 2

Saul (HWV 53)  
Vasilika Jezovsek  
Simone Kermes  
Matthias Koch  
John Elwes  
Johannes Kalpers  
Stefan Meier  
Michail Schelomjanski  
Gregory Reinhart  
Kölner Kammerchor  
Collegium Cartusianum  
Peter Neumann, conductor  
MD+G 332 0801-2

Saul (HWV 53)  
Stephan MacLeod  
David Cordier  
Knut Schoch  
Barbara Schlick  
Claron McFadden  
Marcel Beekman  
Gotthold Schwarz  
Junge Kantorei  
Barockorchester Frankfurt  
Joachim Carlos Martini, conductor  
Naxos 8.554361/3

*Recent Handel Recordings Continued*

Selections (Amadigi, Giustino, Radamisto, Ezio, Imeneo, Admeto, Rinaldo, Alcina)  
Syste Buwalda  
Holland Baroque Orchestra  
Pieter Jan Leusink, conductor  
Amsterdam Classics AC 19926  
(1997 release) (Fax: 0031 525 680618)

Selections (Rinaldo, Alcina, Giulio Cesare, Semele, Serse, & Concerto Grosso Op. 6 No. 5)  
("Handel Arias")  
Yvonne Kenny  
Australian Brandenburg Orchestra  
Paul Dyer, conductor  
ABC Classics 456 689-2

Selections (Semele, Giulio Cesare)  
("Endless Pleasure")  
Ruth Ann Swenson  
Orchestra of the Age of Enlightenment  
Sir Charles Mackerras, conductor  
EMI 5 56672-2

Selections (Serse, Giulio Cesare, Tamerlano, Ariodante, Rodelinda, Rinaldo)  
("Operatic Arias")  
David Daniels  
Orchestra of the Age of Enlightenment  
Roger Norrington, conductor  
Virgin 5 45326-2

Selections (Serse, Semele, Saul, Rodelinda, Giulio Cesare)  
("Heroes")  
Andreas Scholl  
Orchestra of the Age of Enlightenment  
Roger Norrington, conductor  
DECCA 466 196-2/4

Selections (Solomon, Joseph and His Brethren, Joshua, Jephtha, & Belshazzar)  
("Handel: With Valour Abounding—Music Inspired by the Hebrew Bible")  
John Elwes  
St. Luke's Chamber Ensemble  
Arabesque Recordings Z6720

Selections: Utrecht Te Deum (HWV 278); Utrecht Jubilate (HWV 279)  
("Music for St. Paul's")  
Choir of St. Paul's Cathedral  
The Parley of Instruments  
John Scott, conductor  
Hyperion CDA67009

Selections (HWV 67, 231, 235, 389, 390a, 391, 428)  
Teresa Radomski, soprano  
John Pruett, violin  
Holly Maurer, viola da gamba  
Daniel Hannemann, harpsichord  
Carolina Baroque  
Dale Higbee, music director, recorders  
(contact Carolina Baroque, 412 South Ellis St., Salisbury, NC 28144; tel: 704-633-9311)

Selections (HWV 399, 404, 288, 287, 339, 390b, Concerto a quattro in D minor)  
("The Unknown Handel")  
Musica ad Rhenum  
Jed Wentz (traverso)  
Vanguard Classics 99088 (1997 release)

Selections ("Handel for the Highway")  
Various performers  
RCA Victor 09026-63142-4

Selections and Arrangements (from Almira, Nero, Rodrigo, Daphne, and Florindo)  
("Handel in Hamburg")  
Frank de Bruine, oboe  
Parley of Instruments  
Peter Holman, conductor  
Hyperion CDA67053

Serse (HWV 40)  
(Göttingen Handel Festival)  
Jennifer Smith  
Lisa Milne  
Judith Malafrente  
Susan Bickley  
Brian Asawa  
Dean Ely  
David Thomas  
Hanover Band and Chorus  
Nicholas McGegan, conductor  
Conifer 75605 51312 2

Solomon (HWV 67)  
Solomon: Andreas Scholl  
Solomon's Queen: Inger Dam-Jensen  
First Harlot: Alison Hagley  
Second Harlot: Susan Bickley  
Queen of Sheba: Susan Gritton  
Zadok: Paul Agnew  
Levite: Peter Harvey  
Gabrieli Consort & Players  
Paul McCreesh, conductor  
Archiv 459 6880/2

Sonatas, flute (HWV 359b, 363b, 367a, 374, 375, 376, 378, 379)  
Jed Wentz (flauto traverso)  
Musica ad Rhenum  
Vanguard Classics: 99189

Sonatas, recorder (HWV 360, 362, 365, 367a, 369, 377, 378)  
Peter Van Heyghen, recorder  
Kris Verhelst, harpsichord  
CD: ACC 98126 D

Suites (HWV 426-433)  
("The Eight Grand Suites for Harpsichord")  
Blandine Verlet, harpsichord  
Aavidis Astree: AST-8655

Tolomeo (HWV 25)  
(Halle Festspiele)  
Axel Köhler  
Linda Perillo  
Brian Bannatyne-Scott  
Romelia Lichtenstein  
Jennifer Lane  
Händelfestspielorchester des Opernhauses Halle  
Howard Arman, conductor  
Mitteldeutscher Rundfunk Kultur 400-540-2

Tra le fiamme (HWV 170), Notte placida e cheta (HWV 142), Sonatas (HWV 390, 399, 402)  
Catherine Bott, soprano  
Caroline Kershaw, Jane Downer, recorders/oboes  
Tim Amherst, violone  
Jonathan Mason, violoncello  
The Purcell Quartet  
Chandos Chan 0620

Il Trionfo del Tempo e del Disinganno (HWV 46a)  
Sharon Baker  
Dominique Labelle  
William Hite  
Jeffrey Gall  
Music from Aston Magna  
Daniel Stepner, conductor  
Centaur CRC 2431/2

Il Trionfo del Tempo e della Verità (HWV 46b)  
Claron McFadden  
Elisabeth Scholl  
Nicholas Hariades  
Peer Abilguard  
Junge Kantorei  
Barockorchester Frankfurt  
Joachim C. Martini, conductor  
(CD available from Guenther Solle, Junge Kantorei, Gruener Weg 11, D-34613 Schwalmstadt)

*Compiled by*

*Richard G. King  
and Brad Leissa*

## 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, contact the Society at the address below.

## HANDEL-L

HANDEL-L is a list sponsored by the American Handel Society at the University of Maryland, College Park. The list offers a forum for discussion of the life, times, and works of George Frideric Handel as well as related topics. HANDEL-L is open to all and welcomes comments, questions, and short reports from scholars, performers, and others interested in Handel. To subscribe to HANDEL-L, send the following command to listserve@umdd.umd.edu:

SUBSCRIBE HANDEL-L <your first name> [<your middle name>] <your last name>

Howard Serwer serves as owner and moderator of HANDEL-L. In that capacity he reviews all postings for relevance and suitability and communicates with submitters if necessary. Serwer's electronic address is hs7@umail.umd.edu.

# The American Handel Society

School of Music, University of Maryland, College Park, Maryland 20742  
Telephone (301) 589-9602 email: bleissa@intr.net

## OFFICERS AND DIRECTORS

David Hurley, *President*, Pittsburg State University, Kansas  
Brad Leissa, *Secretary/Treasurer*, Bethesda, MD

Ellen Rosand, *Vice President*, Yale University  
Richard G. King, *Newsletter Editor*, University of Maryland

Graydon Beeks, Pomona College  
Philip Brett, University of California, Riverside  
William D. Gudger, The College of Charleston  
Ellen T. Harris, Massachusetts Institute of Technology  
Robert Ketterer, University of Iowa  
Alfred Mann, Honorary Director, Eastman School of Music

Nicholas McGegan, Honorary Director, Berkeley, CA  
John H. Roberts, University of California, Berkeley  
\*Howard Serwer, Honorary Director, University of Maryland  
Olga Termini, California State University, Los Angeles  
\*Paul Traver, Honorary Director, University of Maryland  
William Weber, California State University, Long Beach

\*Founding Member

## APPLICATION FOR MEMBERSHIP IN THE AMERICAN HANDEL SOCIETY

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

*Class of Membership* (for current calendar year; otherwise, specify future starting year on lines below)

		\$	£	DM			\$	£	DM
<input type="checkbox"/>	REGULAR . . . . .	20	13	35	<input type="checkbox"/>	SPONSOR . . . . .	60	38	100
<input type="checkbox"/>	JOINT . . . . .	25	16	45	<input type="checkbox"/>	PATRON . . . . .	125	80	200
	(one set of publications)				<input type="checkbox"/>	LIFE . . . . .	400	250	700
<input type="checkbox"/>	DONOR . . . . .	35	22	60	<input type="checkbox"/>	SUBSCRIBER (institutions only) . . . . .	30	20	50
<input type="checkbox"/>	STUDENT/RETIRED . . . . .	10	7	18					
<input type="checkbox"/>	Membership in the Georg-Friedrich-Händel-Gesellschaft: \$28.								
<input type="checkbox"/>	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 Brad Leissa and mail to the society at the above address. Those wishing to pay in DM should remit to Dr. Siegfried Flesch, 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.

## The J. Merrill Knapp Research Fellowship

The Board of Directors of the American Handel Society invite applications for the year 2000 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 2000 Fellowship must be postmarked no later than March 15, 2000 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, 2000.

---

## The American Handel Society

School of Music  
University of Maryland  
College Park, Maryland 20742