

NEWSLETTER

of

The American Handel Society

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On Princess Anne's Patronage of the Second Academy

In earlier studies I have explored the close relationship between Handel and his pupil Princess Anne, daughter of George II; noted the influence she had with Handel during the Second Academy period (1729-1734); drawn attention to the Earl of Shaftesbury's statement that, "In the Spring 1729 a fresh Subscription was on foot for performing Operas, under the patronage of the Princess Royal [Anne];" and suggested that Anne may indeed have played an important financial role in the Second Academy.¹ Carole Taylor addressed this hypothesis, and quite reasonably suggested that Anne's patronage probably consisted more of cachet than of cash, a "prestige by association" that eased Handel's access to the international aristocracy. Taylor pointed out that Anne was twenty years old at the beginning of the Second Academy in 1729 and unlikely to have the resources to do more than lend her name to the enterprise.² At about the same time, Lowell Lindgren published a series of letters from the diplomat Gio. Giacomo Zamboni's correspondence that seemed to support Taylor's thesis, in that they suggested the possibility that Anne may have exerted influence to assist Handel.³

The one vital piece of information missing in all this is, of course, what kind of financial resources Anne actually had at the time. Unfortunately, that has been impossible to determine, for although we have long had the Treasury Papers which show that the Princesses were granted their own household in 1728 and that their annual establishment was no less than £6,671.10s⁴, we have had no idea how that sum was spent.

Happily, we can now say. One of the entries in the published Treasury accounts noted a detailed establishment appending to the King's Warrant Book accounts outlining the Princesses' finances, but did not reproduce the document.⁵ A trip to the magnificent new Public Record Office at Kew was rewarded by the document itself.⁶ Dated 19 March 1729, the account is a complete list with salaries of all the members—Ladies of the Bedchamber, Gentlemen Ushers, Pages of Honour and so forth—of the Princesses' household. Among those named



are the dancing master Anthony L'Abbé (£240 per year), the music master Handel (£200), and the Italian master Paolo Rolli (£73:10).⁷ According to the document, each of the three Princesses (Anne, Amelia, and Caroline) was given £1,200 personal spending money per annum, a sum which Anne could call upon from 1728 or 1729 until 1734, when she married.

Now, £1,200 is a considerable sum (the most generous supporter of the Royal and Second Academies was the King at £1,000 per year). Given the close relationship between Anne and Handel at this time, particularly Anne's involvement in and influence upon Handel's affairs, given the reliable

Shaftesbury's statement, and given the fact that Anne had more than enough money to have a very significant financial impact, it is surely not unreasonable to suggest that the Second Academy was in more than a figurative sense, "under the patronage of the Princess Royal."

Continuing the admittedly speculative approach that has led us this far, I would like to suggest the possibility that Anne's financial patronage of Handel continued after she left England for good in 1734. In the Royal Archive at the Hague there is a series of accounts that cover Anne's English income and expenditures for the period 1735-1737 (in addition to an astounding dowry of £80,000, she was granted £5,000 a year in perpetuity to do with as she pleased). As I have shown elsewhere,⁸ some of that money was used to buy music from England, particularly from Handel through J. C. Smith the elder and perhaps Christopher Ebelin (who was likely a member of the Handel/Smith scriptorium).⁹ There are other expenditures in those accounts, so far not reproduced, that are intriguing.

During these years, Anne regularly gave enormous sums from her annual English pension of £5,000 to her sister Caroline. In the accounts, the following figures and dates are noted:¹⁰

13 May 1735	£50
5 June 1735	£1,000
25 June 1735	£25
15 July 1735	£1,100
Between 18 July and 24 October 1735	£1,125
7 January 1736	£25
Between 16 January and 30 March 1736	£25
Between 30 March and 30 June 1736	£ 800
Between 30 June 1736 and 9 January 1737	£1,200
25 January 1737	£1,000
25 January 1737	£25
4 April 1737	£25
30 June 1737	£25
17 July 1737	<u>£1,500</u>
TOTAL	<u>£7,925</u>

We cannot be sure what this money was meant for,¹¹ but it is tempting to speculate that some of it may have been secretly passed to Handel. Recall Lord Hervey's statement upon the occasion of Anne's leaving England in autumn 1734: "she had Handel and his operas so much at heart that even in these distressful moments she spoke as much upon his chapter as any other, and begged Lord Hervey to assist him with the utmost attention."¹²

Given Anne's evident concern for Handel at this time, she may have wished to provide him with substantial assistance. And she certainly had the resources; in fact, substantially more resources after 1734, for it was in 1734 that she was granted her £5,000 pension. There is, moreover, a curious remark in one of her sister Caroline's letters to Anne from the same period that may be interpreted

as a guarded reference to the Princess Royal's patronage of the composer: "As to Handel, he has such an excellent protector that his affairs can only go well" (Letter of 21 December/1 January 1734/5?).¹³ It must be admitted, however, that this remark could refer to the King, who had recently given £1,000 to Handel personally, the only time his annual gift to the Royal Academy was given directly to the composer.

Might some of the money passed to Caroline have been intended for Handel? Did Anne find other ways, besides buying manuscripts and subscribing to Handel's publications,¹⁴ to support the composer? At present, these must be considered possibilities.

Richard G. King

NOTES:

1. "Handel's Travels in the Netherlands in 1750," *Music and Letters* 72 (1991): 372-86; "On Princess Anne's Lessons with Handel," *Newsletter of the American Handel Society* VII/2 (August, 1992); "Two New Letters from Princess Amelia," *Händel-Jahrbuch* 40/41 (1994/1995): 169-71. For the Shaftesbury quote, see Otto Erich Deutsch, *Handel: A Documentary Biography* (London, 1955), 845.

2. Carole Taylor, "Italian Operagoing in London, 1700-1745" (Ph.D. dissertation, Syracuse University, 1991), 155-56, 309ff.

3. Particularly interesting is a letter of 24 September 1732 in which the singer Porporino writes that he cannot get leave from Dresden to sing in Handel's operas, but if Anne or her brother Frederick should write, that might make it possible. Lowell Lindgren, "Musicians and Librettists in the Correspondence of Gio. Giacomo Zamboni," *Research Chronicle of the Royal Musical Association* 24 (1991): 147. See also 144, 146.

4. See, for example, the *Calendar of Treasury Books and Papers, 1729-1730, Preserved in the Public Record Office*, prepared by William A. Shaw (London, 1897), 341, 473.

5. *Ibid.*, 341.

6. Public Record Office: Kings Warrant Book, XXX (27 July 1730-20 December 1732), 53.

7. Incidentally, this document provides the only proof I know of that Rolli actually taught Anne. The fact that he is not listed in the Princesses' household in Chamberlayne's *Magnae Britanniae Notitia 1728* along with Handel and L'Abbé (see Deutsch, 231) suggests that he may have begun teaching the Princesses ca. 1729.

8. "Handel's Travels," 378-79.

9. This is suggested by the facts that Anne bought copies of music from him and that J.C. Smith the elder provided for Ebelin's widow in his will. See James S. Hall, "John Christopher Smith, Handel's Friend and Secretary," *Musical Times* 96 (1955): 134.

10. Koninklijk Huisarchief, the Hague, A17/412.

11. Veronica Baker-Smith suggests that the money was used to buy bonds, but can offer no proof of it. See *A Life of Anne of Hanover, Princess Royal* (Leiden, 1995), 61.

12. Deutsch, 380.

13. *Ibid.*, 384.

14. Anne is named in the subscriber's lists for *Alexander's Feast* and the *Twelve Grand Concertos* (*ibid.*, 453, 498).

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.

Alcina. October 30; November 2, 6, 8, 13, 17, 19, 23, 26, 29. Lyric Opera of Chicago. Renée Fleming, Jennifer Larmore, Natalie Dessay, Kathleen Kuhlmann, Rockwell Blake, Stephen Morscheck, Robin Blitch Wiper. John Nelson, conductor. Robert Carsen, director (Paris production).

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.

Messiah (Christmas portions). November 28. Carnegie Hall, New York. Heide Holcomb, Cherry Duke, William George, Ted Christopher. MidAmerica CyberChorus with choruses from North Carolina and Texas, New England Symphonic Ensemble, John Rutter, conductor. For further information, call MidAmerica Productions at 212/239-4699.

Alcina. November 29; December 1, 4, 6, 9, 11; January 17, 19, 22, 25, 27, 2000. English National Opera, London. Joan Rodgers/Janis Kelly, Sarah Connolly, Lisa Milne, Christine Rice, Toby Spence. New translation by Amanda Holden. Sir Charles Mackerras, conductor. David McVicar, director.

Tra le fiamme. January 30. Chapel of St. John's Lutheran Church, Salisbury, NC. Marilyn Taylor, Carolina Baroque, Dale Higbee, music director. With music of Bach, Telemann, and Vivaldi (contact Carolina Baroque, tel: 704-633-9311).

Rodelinda. February 4, 6, 9, 11, 13. Virginia Opera, Harrison Opera House, Norfolk, VA. Rodelinda: Sujung Kim; Bertarido: Alejandro Garri. Also February 16, 18, 20, Carpenter Center, Richmond, VA.

Giulio Cesare. February 12, 15, 18, 20; March 2, 4, 9. 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.

Solomon. February 27. Adas Israel Congregation, Connecticut Avenue & Porter Street, NW, Washington, D.C. Kendra Colton, Dana Hanchard, Daniel Taylor, William Hite, Christopher Schaldenbrand. Washington Bach Consort. Visit <http://www.bachconsort.org> for more details.

News & Notes

In June, two members of the Society, Graydon Beeks and Richard King, were invited to join the Vorstand (Board) of the Georg Friedrich Händel-Gesellschaft, which oversees both the annual *Händel-Festspiele* at Halle and the *Hallsche Händel-Ausgabe*, the collected works edition of Handel's music.

Conductor Paul Traver, founder of the world-renowned Maryland Chorus and co-founder, with Howard Serwer, of the Maryland Handel Festival, has retired from the University of Maryland after 42 years of service in the Department of Music. Dr. Jesse Parker, known to many readers of these pages as the manager of the Maryland Handel Festival, has been appointed Interim Conductor of the chorus.

The Maryland Handel Festival and Conference will present staged performances of Handel's oratorio *Susanna*, conducted by Paul Traver and directed by Leon Major, at the University of Maryland on April 29, May 2 and 4, 2000; and a performance of *Solomon* on May 7 with the Maryland Chorus and the Smithsonian Concerto Grosso. For details on the conference, see the call for papers in this Newsletter.

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. Applicants will be notified of the Board's decision by May 15, 2000.

1997 American Handel Society Recording Prize

The American Handel Society Recording Prize for a 1997 release goes to the recording of *Alexander Balus* conducted by Robert King on the Hyperion label (CDA67241/2). The recording features soloists Catherine Denley (Alexander Balus), Michael George (Ptolomee), Charles Daniels (Jonathan), Lynne Dawson (Cleopatra), and Claron McFadden (Aspasia), with the Choir of New College, Oxford, the Choir of the King's Consort, and the King's Consort.

The prize recognizes a musically superlative performance of a work that constitutes a significant contribution to Handel's recorded oeuvre. The committee consisted of Philip Brett, chair, Brad Leissa, and Martha Ronish. A committee is presently at work on the 1998 prize; readers who wish to nominate any recording not in the discography in the April 1999 Newsletter should write to Richard King at the address of the American Handel Society.

The winners of the prize since it was founded in 1991 are listed below:

1991 *Giulio Cesare* (Harmonia Mundi France HMU 901385.87) Jennifer Larmore, Barbara Schlick, Bernard Fink, Marianne Rorholm, Derek Lee Ragin, Furio Zanasi, Dominique Visse, Olivier Lallouette. Concerto Köln, Rene Jacobs, conductor.

1992 *Judas Maccabaeus* (Hyperion 66641/42) Jamie MacDougall, Emma Kirkby, Catherine Denley, Michael George, James Bowman, Simon Birchall. Choir of the New College, Oxford. The King's Consort, Robert King, conductor.

1994 *Radamisto* (Harmonia Mundi France HMU 907111-113) Ralf Popken, Juliana Gondek, Lisa Saffer, Dana Hanchard, Monika Frimmer, Michael Dean, Nicolas Cavallier. Freiburger Barockorchester, Nicholas McGegan, conductor.

1995 *The Occasional Oratorio* (Hyperion CDA66961/2) Susan Gritton, Lisa Milne, James Bowman, John Mark Ainsley, Michael George. Choir of the New College, Oxford; Choristers and Choir of The King's Consort; The King's Consort, Robert King, conductor.

1996 *Almira, Königin von Castilien* (Classic Production Osnabrück 999 275-2). Ann Monoyios, Patricia Rozario, Linda Gerrard, Jamie MacDougall, Douglas Nasrawi, Christian Elsner, David Thomas, Olaf Haye. Fiori musicali, Andrew Lawrence-King, conductor.

The following report/review was written by the chair of the committee, Philip Brett.

1997 was marked by the usual plethora of Handel recordings, but since most of them were reissues, we were faced with a choice of relatively few. Of these only one, *Alexander Balus*, satisfied the American Handel Society's criteria to our satisfaction.

Handel's *Alexander Balus* has had a particularly bad press, largely on account of its libretto (as Ruth Smith has shown in Handel's *Oratorios and Eighteenth-Century Thought*, Cambridge, 1995, 301-3). There was nothing very edifying in its tale of international alliance mixed with intrigue to attract an imperial nation, and possibly a lot about its depiction of sexual appetite and mixed marriage to alarm Victorian taste. When the reaction against holy Handel came (particularly with Winton Dean's humanist approach in the 1950s), the apparent mismatch of the themes of Jewish patriotism and pathetic love were seen only as early warning signals of the moral confusion that led to an "ethically repulsive" conclusion (unlike a figure of Greek tragedy, Alexander is destroyed not by his own acts or defects but by a father-in-law's treachery, which Morell had the gall to represent as the will of God).

His distaste for the dramatic process at work in *Alexander Balus* led Dean to dismiss whole stretches of its music, particularly the first Act. His dismissal is a bit suspect, however, because elsewhere he finds Handel the dramatist at his best when da capo arias are absent, and there is only one in the entire act (several arias have an ABA structure, of course, but they are all written out with curtailed or otherwise modified reprises). Moreover, Cleopatra is introduced with a stunning example of early musical Orientalism, a coloratura aria accompanied by the (for Handel) exotic sounds of the harp, mandolin, pizzicato cellos and two traverse flutes—the signification of sexual appetite could not be more clear. Dean usually rejoices at such signs of hedonism, and might easily have done so here but for another kind of uptightness, brought on in this case by humanistic moral concerns.

Smith's historical reading has the potential for glossing over the hypocrisy and opaque qualities of the libretto, but at least it suggests a reason for the plot's being the way it is by highlighting the equation of Jew with Protestant and heathen with Roman Catholic. Morell found a way of telling Handel's audience that, however attractive a foreign potentate (or domestic pretender) might be, however decent and honorable, nothing good could come of allying the Protestant cause with those who believed in the imagined god of Catholicism, and that the least result of marrying one's leaders to Catholics was a severe father-in-law problem. Hence Jonathan's central recitative and aria in Act III ("May he return with laurel'd victory," "To God, who made the radiant sun all victory belongs") and its ensuing chorus ("Sun, moon, and stars"). Alexander might even have

been intended as an understanding and understandable sop to those in 1748 who had been attracted by Bonnie Prince Charlie and less than impressed by the Duke of Cumberland's brutality. In a more severe approach, after all, Cleopatra might be expected to die, but she ends up, after absolutely gaining her audience's sympathy, with nothing worse than a self-imposed emigration order. This leaves Jonathan, the sole remaining principal character, to inform his British audience that the ways of Providence (i.e., God) are mysterious, yes, "but always true and just," another version of the moral one often forgets in *Jephtha* ("Whatever is, is right") because that version of the archetypal father-sacrifices-child-after-rash-vow-to-the-Gods plot checks in with more cultural and historical capital.

All of which goes some way toward explaining why there have been so few performances of such a wonderful and mature work of Handel's this century, and no recording of anything except excerpts since a German attempt in 1967. It was perhaps inevitable that Robert King should get round to it. One of his distinct virtues is that he has never recorded *Messiah*. As he says in an interview in the October 1999 issue of *Gramophone* magazine, of which he is cover artist, "There is absolutely no justification for doing another *Messiah* when there are 35 other Handel oratorios that have something to say left neglected and unrecorded. The ten we have done have all been well off the beaten track, yet there isn't one that is a bad piece" (p. 10). King's faith in Handel, and his expertise in interpretation, have naturally been recognized by the American Handel Society on previous occasions, but his philosophy of bringing works like *Judas Maccabaeus*, *Joseph and his Brethren*, the *Occasional Oratorio*, and *Alexander Balus* to the record-buying public continues to deserve recognition, all the more so when one takes into account his recognition of his editorial responsibility (he has made a "performing edition" based on the 1748 performances, incorporating from the 1754 revival merely a recitative and following chorus that can be added without undue disruption of the original), his lively and well-written program notes, and his historically sensitive performing methods. These last reflect present British practice in abjuring rhythmic adjustments (such as double dotting and automatic resolution of shorter notes to the prevailing pattern) and excessive ornamentation of the kind that once held sway—though we suspect the results would be even better if he spent more time working out suitably characteristic and dramatically apposite ornamentation with his singers before recording.

Handel conductors at present might be divided along the lines of A. A. Milne's sturdy characters Tigger and Eeyore (Bears of Little Brain are not, of course, unknown). If Nicholas McGegan represents the one camp with his breakneck tempi

and tendency to bounce ebulliently except where restrained by an authoritative singer like Lorraine Hunt, King is surely chief of the opposite faction. But where lesser conductors would turn the music into something rather boring with such an approach, King's attention causes it to thrive and blossom because of his inventive sense of the lyrical phrase. Even if one feels that he gets such numbers as "Hymen, fair Urania's Son" (Act II scene 3) and the middle section ("Or cold death") of Alexander's aria "Fury, with red sparkling eyes" (Act III scene 2) simply too slow, his generally leisurely tempi and understanding of the contours of the long phrase elsewhere allow Handel's Italianate melodies to blossom by unfolding all their glorious petals. Such ritornelli as that of the opening aria, Jonathan's "Great Author of this Harmony," and the twenty-bar miracle that opens Alexander's love song, "Heroes may vaunt their mighty deeds," thrive on such treatment. King is also (almost always) well served by his singers, Catherine Denley as a forthright and sensitive Alexander, Lynne Dawson attractive as Cleopatra if a bit too sanitized and stiff-upper-lip, Michael George a forceful villain but for a few moments of over-exertive vibrato, and Charles Daniels successfully overcoming the holier-than-thou unctuousness of Jonathan as he warms to the part. The British all-male chorus is predictably good, but not always impeccable with its consonants—they represent themselves quite wrongly in the opening chorus as "ir'd by Mithra" rather than "fir'd" by their Syrian god, but they sing wonderfully well in their crucial "Calumny" chorus and elsewhere.

1997 was a bumper year for *Balus*. An all-American group conducted by Rudolph Palmer, which has recently been making welcome inroads on lesser-known Handel works, recorded the oratorio for issue by Newport Classic (NPD 85625/2—it was released in 1998 and is technically outside our purview). In Jennifer Lane it has an Alexander the equal of Catherine Denley: her performance is both dramatically and vocally excellent. D'Anna Fortunato's Aspasia also shines. Her bright tone is an advantage except in duets with the rounder- and softer-voiced Julianne Baird (as Cleopatra); they also (in, for example, "O What Pleasures!") go for an orgy of ornamentation that was no doubt exciting in performance but will quickly tire many listeners in the more clinical recording situation. The men are less satisfactory, Peter Castaldi's baritone being insufficient to cover the lower notes Handel wrote for Ptolemy without octave transpositions that are sometimes obtrusive. The latitude here is symptomatic of an approach, reflecting an older style of Handel performance, which regards the score principally as a starting point for imaginative "realization." The rewriting of Alexander's first recitative so that it starts in D, the key of the preceding "flourish of trumpets," is a small indication of how far Palmer

is prepared to go (King not only finds a contemporary fanfare, also in the trumpet key, but leaves the recitative alone). Rather than adopting either the 1748 version or that of the 1754 revival, Palmer moves between the two both in larger matters, such as the position and assignment of arias, and smaller ones—for instance, he allows Lane (who doesn't need them) to sing the higher *ossias* intended for the soprano who took over the role of Alexander in 1754. His approach in such matters as rhythmic assimilation, rubato, and ornamentation is also the opposite of King's. Some indication of the enthusiasm the group brings to the project can be gained from the producer John Ostendorf's marvelous notes about Handel's singers, but there isn't the sense of overall professionalism and teamwork to make this group worthy yet of more than hearty encouragement.

A comparison between the two recordings ultimately reveals the finer proficiency and imaginative quality of King's phrasing and sense of the dramatic. A good example is the radically different treatments of the central "Calumny" chorus, where Palmer is defeated by Handel's "Largo e staccato" into an awkward, plodding account whereas King throws caution to the wind and opts (for once) for a brisk tempo that, together with his total grasp of detail within a larger context, makes for an absolutely hair-raising interpretation. In almost every comparison, King seems by his choice of tempo and shaping of the phrase to reveal himself as the natural Handelian.

NEWSLETTER
of The American Handel Society

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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
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Birmingham B15 2TT
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Tel/fax: 0121-414-5781
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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.

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:

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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.

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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.