

# NEWSLETTER of the American Handel Society

Volume XXXVII, Number 2

Summer 2022

## REPORT FROM HALLE 2022

*Graydon Beeks*

The 2022 Handel Festival in Halle adopted as its theme “100 Years of the Handel Festival in Halle” in celebration of the first such festival held in 1922. The opera staged that year was *Orlando*, only one year after *Rodelinda* had been staged at Göttingen—the first Handel opera to be staged in modern times. The new opera production this year, premiered on Friday, May 27th, was again *Orlando*, and it was musically a great success—one of the best performances I have heard in the Halle Opera House in 30 years. Christian Curnyn elicited distinguished playing from the Handel Festival Orchestra, which was mercifully shorn of percussion,



Above: Ki-Hyun Park, Xavier Sabata;  
Below: Franziska Krötenheerdt, Vanessa Waldhart.  
© Bühnen Halle, Photography: Federico Pedrotti

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## J. MERRILL KNAPP RESEARCH FELLOWSHIP REPORT

*Blake Johnson*

With the support of the American Handel Society’s J. Merrill Knapp Research Fellowship, I was able to travel to London in early July 2022 to conduct research for my master’s thesis at the University of Missouri—Kansas City, titled “The Influence of Foreign Oboists on English Musical Life, 1700–1750.” During my time in London, I was able to collect a number of valuable sources which will benefit my work greatly.

My thesis explores how foreign-born oboists came to make London their home in the early eighteenth century and the ways in which they benefited from and contributed to the musical life of the city through the instruments, musical styles, and compositions they brought with them. Rather than simply tracking the development of the careers of these performers and the circles in which they moved, I engage deeply with the music written by and for them to understand the place of this repertoire in the development of the oboe as a solo instrument throughout the first half of the century.

Chapter 2 tracks the development of music written specifically for the oboe by looking at its use in three contexts: the court, public concerts, and in the theaters. While the instrument’s assimilation into the music being performed in the city has been covered extensively in previous scholarship, one stone has been left largely unturned: a thorough analysis of the music these oboists would have performed. Beginning with works for unspecified combinations of instruments and

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organ, and baroque guitar. The title role was taken by guest countertenor Xavier Sabata, whose performance justified his reputation as one of the leading exponents of baroque opera. The four other singers, all young members of the opera company in Halle, were outstanding in both their singing and acting—especially sopranos Franziska Krötenheerdt as Angelica and Vanessa Waldhart as Dorinda. Yulia Sokolik was suitably androgenous as Medoro, and bass Ki-Hyun Park as Zoroastro managed the role originally written for the great bass Antonio Montagnana with skill, although his voice seemed to project with less force than in previous years.

The stage director, Walter Sutcliffe, who is the new Intendant of the Halle Opera, decided to update the story from the time of Charlemagne to the present day. The warrior Orlando becomes a businessman. Zoroastro, who is designated a Magician in the original libretto, is transformed into a television astrologer, who “magically” appears in Orlando’s apartment to guide him toward renewed success in business and away from affairs of the heart. The romantic pair of Angelica and Medoro are changed from queen and prince respectively into young socialites, whose self-absorption is signaled by their constant taking of selfies. Dorinda, formerly a shepherdess, is now Orlando’s housemaid, clad in a frilly French outfit.

Orlando’s infatuation with Angelica and later also with Dorinda, together with his hatred of Medoro, becomes an obsession that leads him to detain the women in his basement, where he tortures and eventually kills them. In his madness he also kills Medoro before falling asleep. When he awakens, he finds that Zoroastro has magically brought the dead back to life and Orlando back to his senses. Or perhaps Orlando only imagines the killings during a dream. Sutcliffe’s interpretation of the story is clearly a commentary on modern-day forms of fatal attraction and abuse. That it is an appropriate interpretation of Handel’s opera *Orlando* was less clear to me. What was clear, however, is that having Dorinda slip into a slinky dress and join the socialites at the concluding “Grillparty” diminishes the stature of the most appealing character in the opera. Gideon Davey’s costumes and sets fully supported the stage director’s vision, and the revolving stage was used effectively to keep the action moving.

The Handel Prize of the City of Halle was awarded this year to Wolfgang Hirschmann, Professor of Musicology at the Martin Luther University of Halle-Wittenberg, President of the Georg-Friedrich-Händel-Gesellschaft, Co-General Editor of the Hallische Händel-Ausgabe (HHA), and a member of the American Handel Society (AHS). Professor Hirschmann gave the Festival Lecture on Saturday, May 28th. His theme, “Arnold Schering and Handel’s World,” celebrated the first Festival Lecture, “The World of Handel,” given in 1922 by Schering, Professor of Musicology in Halle from 1920–1928. The lecture was followed by the formal awarding of the Handel Prize and the General Membership Meeting of the Georg-Friedrich-Händel-Gesellschaft at which I presented greetings from the AHS.

That evening the Festival Concert presented in the G. F. Händel Halle by countertenor and conductor Philippe Jaroussky, the 2015 Handel Prize winner, and the Ensemble Artaserse featured the excellent Hungarian soprano Emöke Baráth. The all-Handel program included instrumental movements from the opera *Radamisto* and various Op. 3 and Op. 6 Concerti grossi together with arias from *Radamisto*, *Giulio Cesare*, *Deidamia*, and *Alcina*, and the soloists joined in duets from *Rodelinda* and *Giulio Cesare*. Jaroussky excelled in both of his capacities, and Baráth confirmed her status as one of the leading sopranos in this repertoire.

Sunday morning’s concert in the Freylinghausen Saal of the Franckesche Stiftungen was to have featured the countertenor Iestyn Davies, but he was forced to withdraw because of illness. Fortunately, Carlo Vistoli was able to take his place on short notice and sing the announced program on the theme of “Handel’s Orchestral Word-Painting.” This consisted of arias from several operas and the oratorio *La Bellezza ravveduta nel trionfo del Tempo e del Disinganno* interspersed with instrumental pieces. The arias featured members of La Nuova Musica as soloists in difficult and exposed obbligatos, and their playing was at a uniformly high level. The musical interpretations, under the direction of David Bates, though undeniably skillful, tended toward the fast and loud—the latter encouraged by the acoustics of the room—and the singing too often emphasized the impressive at the expense of the expressive.

On Sunday afternoon, the oratorio *Susanna* was performed in the shortened version prepared for the first Festival in 1922 by Arnold Schering, although in English rather than German. Philipp Ahmann conducted the MDR-Rundfunkchor and the Leipzig Barockorchester with a cast of young singers, mostly British, in the Dom, where it had also been performed in 1922. The acoustics of this venue vary according to the placement of the performers and, more importantly, the location of the listener. From my seat near the front all was well. I heard the same comment from friends seated considerably farther back, but I gather that others encountered a wash of sound. The chorus, which exhibited excellent English diction, and the orchestra were both on good form and the tempi chosen by the conductor were sensible. *Susanna* and *Joachim*, sung by Swiss soprano Marie Lys and countertenor Alex Potter, were excellent. Tenor Benjamin Hulett and bass Edward Grint also sang well, although their youth was at odds with their characterizations of lascivious old men. The most appealing performance was by the soprano Ciara Hendrick, who had the privilege of singing Daniel’s “Chastity, thou Cherub bright.”

The three-day International Scholarly Conference, on the topic “*Orlando* and the History of Handel’s Operas in the 20th and 21st Centuries,” began on Monday, May 30th. Included in the fifteen papers were presentations by AHS members John Roberts, Lawrence Zazzo, Matthew Gardner, Colin Timms, and myself. In a break with tradition, there were also Roundtables to close the proceedings on Tuesday and Wednesday. On the first, a panel of previous Handel Prize winners spoke about the Handel Festival before and after German Reunification. Most of the speakers were



reflecting on their own experiences, but Karin Zauft led off the proceedings with an excellent summary of the earliest years. The panel included AHS members Wolfgang Ruf, former Professor of Musicology at Martin Luther University, President of the Händel-Gesellschaft and Co-General Editor of the HHA; and Edwin Werner, former Director of the Händel-Haus. They were joined by soprano Juliane Claus, the longtime director of the Festival Hanna John, and the conductor Christian Kluttig.

The second roundtable discussion focused on productions of *Orlando* in Halle. The members of the panel, consisting primarily of former Handel Prize winners, again spoke mostly about their own involvement, but Silke Leopold analyzed what little is known about the 1922 version that was assembled by Hans Joachim Moser, and AHS member Donald Burrows discussed Alan Kitching's visit to Halle in 1959 to attend the Handel Festival, having already decided to stage *Orlando* as the first of a series of Handel operas at the Unicorn Theatre in Abingdon, near Oxford. Axel Köhler, Bernd Leistner, and Howard Arman spoke about the 1993 staging of *Orlando*; Nicola Hümpel, Sophie Klußmann, and Friederike Schöder reminisced about the 2010 version; and Walter Sutcliffe gave his thoughts on the 2022 production. The Roundtables were listed separately in the festival program and attracted a number of auditors who would not normally have attended conference sessions.

On Monday evening, I attended the performance of *Ariodante* at the Goethe Theater in Bad Lauchstädt featuring the Compagnia Marionettistica Carlo Colla e Figli. The opera was heavily cut with most arias omitting the *da capo* and concluding with a repeat of the opening instrumental ritornello. This was probably a reasonable decision, given the limited number of expressive gestures available to the puppets. The singers were positioned in the side balconies, which worked well in the somewhat peculiar acoustic of the theater, celebrating its 220<sup>th</sup> birthday this year. All were capable, with soprano Hanna Zumsande as Ginevra and mezzo-soprano Ida Aldrian as Ariodante a good deal more than that. Alto Julia Böhme was outstanding, with a slight edge to her voice that aptly characterized the villain Polinesso and provided a reminder that the role was originally sung by a woman. The Lautten Compagny Berlin under the direction of Wolfgang Katschner, yet another Handel Prize winner, handled the difficult task of accommodating Handel's 1730s orchestra in the small orchestra pit.

I missed hearing several intriguing concerts, including that of *Fernando, Re di Castiglia*, the surviving fragment of the opera that was transformed into *Sosarme*, but heard good reports of the performance by Opera Settecento under the direction of Leo Duarte. In addition to various chamber concerts, there was also *Messiah* performed in Mozart's version by the Portuguese baroque ensemble Divino Sospiro and the Gulbenkian Choir of Lisbon under the direction of Massimo Mazzeo; a staged performance of the Brookes Passion by the Halle Opera, which had been planned for the 2021 Festival, with Romelia Lichtenstein as Mary and stage direction by Walter Sutcliffe; a Festival Concert by Jordi Savall and Le Concert des Nations; a performance of the cantata *Aminta e Fillide* "Arresta il passo" by

William Christie and Les Arts Florissants; and a performance of *La Bellezza ravveduta nel trionfo del Tempo e del Disinganno* by soloists and the Accademia Bizantina under the direction of Ottavio Dantone. Finally, in keeping with the theme of the Festival, there was a performance of the shortened version of *Semele* prepared for the first Festival by Alfred Rahlwes. This year's performers included the Konzertchor Leipzig, the Robert-Franz-Singakademie, and the Staatskapelle Halle under the direction of Howard Arman.

Finally, as a pendant to the Festival Jubilee, the Händel-Haus is presenting a special exhibition "Fireworks and Halle-lujah—100 Years of the Handel Festival in Halle," which opened on Handel's birthday in February 2022 and will remain in place for a year. The exhibition is accompanied by a book of essays with the same title edited by AHS member Konstanze Musketa and a CD recording of performances from the years 1958–2008. Both are available for purchase at the Händel-Haus Museum shop. Dr. Musketa, who also curated the exhibition, is retiring this year as Director of the Händel-Haus Library but has taken on a new position as a member of the Editorial Board of the HHA.

The next Handel Festival in Halle will take place between May 26 and June 11, 2023, and will feature staged productions of *Serse*, *Alessandro Severo*, *Rinaldo*, and *Giulio Cesare*; concert performances of *Aci, Galatea e Polifemo*, *Messiah*, and *Lotario*; and Festival Concerts featuring Anna Prohaska and Bejun Mehta, Julia Lezhneva, Jakub Józef Orliński, Andrea Marcon, and Veronica Cangemi. The theme of the Festival and the Conference will be "The Opera: Dispute over Tweedledum and Tweedledee." Tickets should be on sale beginning in November 2022.

## CALL FOR PAPERS: AMERICAN HANDEL SOCIETY CONFERENCE 2023

The biennial conference of the American Handel Society will be held in Bloomington, Indiana, hosted by the **Jacobs School of Music at Indiana University Bloomington**, on **February 23–26, 2023**. Commencing on Handel's 338<sup>th</sup> birthday, the conference will include academic panels, the Howard Serwer Memorial Lecture, and performances by IU's Historical Performance Institute.

The Society invites submission of abstracts for papers on any topic connected with Handel's life, his music, his close contemporaries, or the contexts in which his music was composed and/or performed. Given the setting, the Program Committee would especially appreciate topics on issues of performance and performance practice. Abstracts of no more than 500 words may be sent by **October 3, 2022** to the program chair, **Roger Freitas**, at [rfreitas@esm.rochester.edu](mailto:rfreitas@esm.rochester.edu).

## CALL FOR APPLICATIONS: INTERNATIONAL HANDEL RESEARCH PRIZE 2023

In 2023 the George Frideric Handel Society will award its International Handel Research Prize for the sixth time to a young scholar who has completed a research project on the life or work of George Frideric Handel and has presented the results in a formal research document. Research teams also may apply.

The International Handel Research Prize is sponsored by the Foundation of the Saalesparkasse. It is valued at €2000 and entails the presentation of a paper to be read by the prize winner at the scholarly conference to be held during the annual Handel Festival in Halle an der Saale (May 30–31, 2023).

Applications may be submitted by graduates of musicology or related disciplines who have completed their Master's or Doctoral studies (or equivalent research) between 2020 and 2022. Historical-critical editions may also be submitted for the prize. Studies in English or German are accepted.

Applications for the International Handel Research Prize should be sent by **November 30, 2022** (postmarked) to the:

**Georg-Friedrich-Händel-Gesellschaft e.V.**  
**Geschäftsstelle Grosse Nikolastrasse 5**  
**06108 Halle (Saale)**  
**Germany**

The application must include the scholarly work undertaken (in printed and in electronic form) and be accompanied by a brief curriculum vitae and an account of the applicant's career. Reports can be enclosed.

The prize winner will be selected by a panel from the Foundation of the Saalesparkasse and the George Frideric Handel Society. The prize will be presented in Halle in June 2023, during the scholarly conference of the Halle Handel Festival.

moving to music written to be performed on the oboe, my analysis will examine the ways in which this music reflects the gradual acceptance of the instrument by composers, the skills of particular performers, and the increase of technical demands for the instrument from around 1700 to 1750. While in London, I photographed a number of works written for ensembles like the oboe band maintained by Queen Anne from the 1690s on, including an overture by Gottfried Finger (1660–1730) contained in a set of partbooks likely used by this ensemble.

Of the many foreign-born oboists who were active in eighteenth-century London, several of the most accomplished such as Jean Baptiste Loeillet (1680–1730), John Ernst Galliard (1687–1747), Jean Christian Kytch (d. 1738), and Giuseppe Sammartini (1695–1750) performed for Handel and were the recipients of obbligato parts written specifically for them. While Handel's collaborations with his singers have received scholarly attention, his collaborations with his oboists have received far less. In contrast with the majority of Handel's singers, his oboists were nearly all composers themselves. The bulk of their writing for the oboe would have been written for their own performances and so provide insights into their individual skills as they saw them.

Chapters 3, 4, and 5 will each focus on one of Handel's oboists and his writing for them: Galliard and his extensive obbligato parts in *Teseo* (1712), Kytch and the obbligatos written for him in *Esther* (1718/1732) and *Acis and Galatea* (1718), and Sammartini and the virtuosic writing for him in *Arminio*, *Giustino*, and *Berenice*, all premiered in 1737. In evaluating the ways in which Handel made use of Galliard and Sammartini, I will rely on their own compositions to establish a baseline for their individual abilities. I worked to collect as many compositions by these composers as possible during my time in London. As no solo works by Galliard are extant, the most significant work I was able to view during my time at the British Library was the manuscript of his masque *Pan and Syrinx* (1718). *Pan and Syrinx* contains a great deal of writing for the oboe, including an aria with obbligato oboe which provides the only example of Galliard's solo writing for the instrument.

While performers like those mentioned above were widely hailed in their time, they have largely been forgotten. My hope is that my thesis will demonstrate the ways in which these musicians exerted significant influence upon the musical activities of their adopted city through their varied roles as performers, composers, and teachers as well as encourage further studies of Handel's collaborations with his instrumentalists. This project has been greatly enriched by my time in London and I am incredibly grateful for the support of the American Handel Society.

**CALL FOR PAPERS:  
2023 INTERNATIONAL  
SCHOLARLY CONFERENCE  
AT THE HANDEL FESTIVAL,  
HALLE (SAALE)**

“The Politics of Opera—Handel’s Opera Academies 1719–1737”

The Handel Festival in Halle an der Saale in 2023 will be on the theme “The Opera: Dispute over *Tweedledum* and *Tweedledee*.” The quotation from an epigram by John Byrom in *The London Journal* of June 5, 1725, refers to the competition between the opera composers Giovanni Bononcini and George Frideric Handel. The subject is intended to accentuate the fact that opera has always been the topic of discussions in which cultural-political and artistic interests have been intertwined. This is certainly true for the two opera academies of which, and in which, Handel was in charge of between 1719 and 1734, and which were followed by the competition between the “Opera of the Nobility” and Handel’s work at the Covent Garden Theatre until 1737. These disputes happened at almost all levels of opera production, and links to comprehensive political-cultural and social negotiation processes become evident: this applies to the organization, patronage, and financing of the academies. Such differences applied also to the audience, the public review, the choice of repertoire and libretti, the singers, the scenarios and stage designs, and the compositions themselves.

The International Scholarly Conference at the Handel Festival on **May 30–31, 2023**, would like to explore the named political dimensions of Handel’s academies, but also their pre-conditions and consequences, as well as to invite comparisons with earlier and later forms of institutionalization of opera as an art form. Last but not least, the aim is also to critically update the historical findings against the background of the situation of opera houses today.

The organizers invite interested scholars to take part in the conference with a 25-minute paper and ask for abstracts of no more than 250 words to be sent to Dr. Annette Landgraf, [landgraf@musik.uni-halle.de](mailto:landgraf@musik.uni-halle.de), by **November 15, 2022**. Travel and accommodation costs will be covered for the conference days.

**FROM THE PRESIDENT’S DESK**

The Handel Festivals in Göttingen and Halle went off without a hitch this summer, boding well for future in-person events. Details of the American Handel Festival and Conference to be held in Bloomington, Indiana February 23–26, 2023, will not be known until later this fall, but the call for papers can be found elsewhere in this issue of the *Newsletter* and on the AHS website, as can the call for papers for the International Scholarly Conference to be held May 30–31, 2023, in conjunction with the Handel Festival in Halle.

The combined societies for 18<sup>th</sup>-century music will again present the online series *Encounters with 18<sup>th</sup>-Century Music – A Virtual Forum* which was so successful last academic year. Members of the AHS will be sent information as it becomes available, but can also check the series website, <https://encounters.secm.org/>. The combined societies will also host a joint reception on November 11, 2022, 9:30 p.m. at the Annual Meeting of the American Musicological Society in New Orleans, November 10–13, 2022. Those of you who will be attending should check the conference program for details, <https://nola2022.ams-sem-smt.org/>.

Finally, I would urge all AHS members to take advantage of the new AHS website to access information and resources found there, pay membership dues, and make donations to the society. I would also urge you, if you feel comfortable doing so, to add your name and email address to the Members List. This provides a convenient resource for contacting members of the society and is only accessible to other members who have logged in to the website.

— Graydon Beeks

**NEW WEBSITE**

The **NEW American Handel Society Website** is up and running. In addition to a completely redesigned look, exciting new features include the **online membership management** system, where members can keep track of their membership status and payments with a secure login, and a newly compiled list of **online resources for scholarly research** on Handel-related topics that will be useful for anyone interested in this subject. We encourage all members to **create a profile** to enjoy full access. Please visit us at <https://www.americanhandelsociety.org/>.



## RECENT PUBLICATIONS

Harris, Ellen T. *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (2001). Reprinted in 2021 with newly edited Italian texts and translations of the cantatas.

Vickers, David, ed. *New Perspectives on Handel's Music: Essays in Honour of Donald Burrows*. Suffolk, UK: Boydell Press, 2022. Forthcoming.

Beeks, Graydon. "O Come, Let us Sing unto the Lord': Performances of the Cannons Anthems during Handel's Lifetime," 350–360.

Burden, Michael. "Early Keepers of the Flame: Vanneschi (and Handel) at the Opera," 377–399.

Butt, John. "Bach and Handel: Differences within a Common Culture of Musical Invention," 299–318.

Clausen, Hans Dieter. "When and Why did Handel Replace his Conducting Scores?," 213–231.

Gardner, Matthew. "The London Revisions of Handel's First Roman Oratorio: *Il trionfo del Tempo e della Verità* (1737) and *The Triumph of Time and Truth* (1757)," 144–178.

Hicks, Anthony (rev. Colin Timms). "New Music by Handel for Horns?," 284–298.

Hunter, David. "Handel, the Duke of Chandos and Investing in the Royal African Company," 232–243.

Johnstone, H. Diack. "Revamped Handel: The Content and Context of his so-called 'Miserere,'" 400–413.

Jones, Andrew V. "Handel's Continuo Cantatas: Problems of Authenticity, Classification and Chronology," 179–212.

Kimbell, David. "'Almire regiere': Some Reflections on the First Aria in Handel's First Opera," 9–22.

King, Richard G. "*Le rivale regine*: Faustina and Cuzzoni in Satirical Engravings, Literature and Opera in the 1720s and 1730s," 319–332.

Landgraf, Annette. "Handel's 'celebrated Largo': Remarks on the Reception History of 'Ombra mai fu,'" 414–428.

Ograjenšek, Suzana. "*Il pastor fido* by Guarini (1585) and Handel (1712): From *tragicommedia pastorale* to *drama per musica*," 23–51.

O'Hanlon, Triona. "Charity Performances of Handel's Works in Eighteenth-Century Dublin (1736–1760)," 361–376.

Robarts, Leslie M. M. "Wordbooks for Handel's Oratorios, Especially *Joseph and his Brethren* and *Hercules*: Copyright and Production," 267–283.

Roberts, John H. "Late or Soon? Cadential Timing in the Continuo Recitatives of Handel and his Contemporaries," 52–65.

Smith, Ruth. "Charles Jennens Revisited," 333–349.

Timms, Colin. "Handel and *Comus* at Exton," 244–266.

Vickers, David. "Handel's Bilingual Version of *Esther* and *Deborah*, 1734–1737," 66–105.

Wollston, Silas. "Handel's Compositional Process in the Creation of the Grand Concertos, Op. 6," 106–143.

## American Handel Society

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City \_\_\_\_\_ State/Country \_\_\_\_\_ Postal code \_\_\_\_\_

E-mail address \_\_\_\_\_ Phone \_\_\_\_\_

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

I would like my copy of the Newsletter delivered: ☐ electronically ☐ by mail

<b>Class of Membership</b> — Circle applicable cell(s) (for current calendar year, unless otherwise specified)	<b>\$</b>	<b>£</b>	<b>€</b>
Regular	40	30	35
Joint (one set of publications)	50	38	44
Student or Retired	20	15	18
Rinaldo Circle	75	55	66
Cleopatra Circle	125	95	110
Theodora Circle	250	190	220
Messiah Circle (Lifetime membership)	500	400	450
Subscriber (Institutions Only)	48	36	42
Donation – Travel Grant, Serwer Lecture, Knapp Fellowship, Traver Concert, ongoing activities (please specify intent)			
Friends of the Handel Institute, London*			
Regular	30	20	-
Student	15	10	-
Membership in the Georg-Friedrich-Händel-Gesellschaft*			
Regular	45	-	40
Student*	20	-	15
Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft*†			
Regular	75	-	65
Regular (with <i>Göttinger Händel Beiträge</i> )	115	-	95
Student	27	-	21
Student (with <i>Göttinger Händel Beiträge</i> )	56	-	46
Dual Membership – Georg-Friedrich-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe*			
Regular	63	-	55
Student*	23	-	17.5
Triple Membership – Georg-Friedrich-Händel-Gesellschaft / Göttinger-Händel-Gesellschaft / Händel-Gesellschaft Karlsruhe			
Regular	93	-	80
Regular (with <i>Göttinger Händel Beiträge</i> )	125	-	105
Student	30	-	24
Student (with <i>Göttinger Händel Beiträge</i> )	60	-	48.5
TOTAL REMITTANCE			

\* This organization does not have a reduced rate for retirees.

† This organization has additional categories of Regular Membership that require a higher membership fee but provide additional benefits (see its website). Arrangements for these other categories may be made directly with Mrs. Pomeroy Kelly (see below).

Those paying in dollars should make their checks payable to AMERICAN HANDEL SOCIETY and mail them to Marjorie Pomeroy Kelly, Secretary/Treasurer, AMERICAN HANDEL SOCIETY, 49 Christopher Hollow Road, Sandwich, MA 02563. Those wishing to pay in Euros should remit to Stephan Blaut, Treasurer, Georg-Friedrich-Händel-Gesellschaft, Gr. Nikolaistrasse 5, 06108 Halle (Saale), Federal Republic of Germany, and indicate that the payment is for the account of the AHS. Friends of the Handel Institute, London may also pay their AHS dues in sterling by making their checks payable to THE HANDEL INSTITUTE and mailing them to Ms. Sylvia Levi, Hon. Treasurer, The Handel Institute, 254A Kew Road, Richmond TW9 3EG, United Kingdom, with the appropriate annotation. Please do not send checks in Euros or sterling directly to the AHS as we are no longer able to process them.

Online payment options are available at <https://www.americanhandelsociety.org/join/>

**Payments in dollars for GFH or HI memberships must be received before June 1.**

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## American Handel Society

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