

# NEWSLETTER of the American Handel Society

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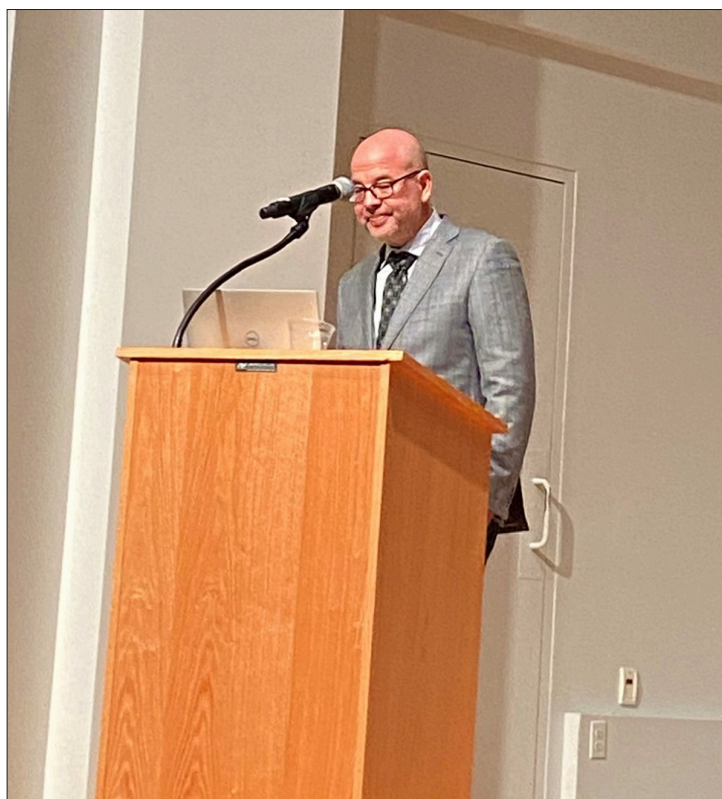
Spring 2023

## AMERICAN HANDEL SOCIETY CONFERENCE REVIEW FEBRUARY 2023

*Luke Howard*

The American Handel Society convened in Bloomington, Indiana, from February 24–26, 2023, hosted by the Musicology Department and the Historical Performance Institute at the Jacobs School of Music at Indiana University. It was a welcome and much-needed return to in-person interaction after a long virtual isolation imposed by the global pandemic. The relief was palpable.

Kicking off the conference on Friday evening, February 24, the Howard Serwer Memorial Lecture was delivered by Nathan Link of Centre College, Kentucky. Link spoke on the distinctions between concepts of “drama” and “narrative” in Handel’s operas. Link’s premise, explored in greater depth in his new monograph, *A Poetics of Handel’s Operas* (Oxford



*Nathan Link delivering the Howard Serwer  
Memorial Lecture on February 24, 2023.*

*continued on p. 2*

## HANDEL AND THE QUADRO SONATA

*Graydon Beeks*

Unlike the trio sonata, which was one of the mainstays of the Baroque era, the quadro sonata was less often encountered in its own time and is seldom heard today. In a true quadro sonata, the three obbligato parts are substantially independent of each other and of the continuo bass. They are often written for three treble instruments, but some employ two treble instruments and an obbligato bass.<sup>1</sup> Perhaps the best-known examples of the format are the so-called “Paris Quartets” by Georg Philipp Telemann, which are found in two publications: *Quadri* (Hamburg, 1730) and *Nouveaux quatuors* (Paris, 1738). These are scored for transverse flute, violin, viola da gamba or violoncello, and basso continuo. It is perhaps a little surprising that Telemann’s friend George Frideric Handel seems to have been so little attracted to the genre.

In 2020 two different recordings of a Concerto à 4 in D Minor—scored for transverse flute, violin, obbligato cello, and basso continuo, and attributed to Handel—were released by the ensembles La Rêveuse (Harmonia mundi 905322) and Die Freitagsakademie (Deutsche Harmonia mundi 19439 79273-2). The music is found in a manuscript of a pair of concertos “par le sieur Händel” in the library of Count Schönborn in Wiesentheid, Germany. Both were edited by Fritz Zobeley and published in the series *Antiqua, einer Sammlung alter Musik* as no. 52 in 1935. Zobeley discussed his discovery of the manuscript in an article in the *Händel-Jahrbuch* (1931).<sup>2</sup>

1 These are not the only possibilities. Telemann composed at least two sonatas for flute, two viola da gambas, and continuo, TWV 43:G10 and 43:G12, and a recently discovered set of quartets by J. J. Quantz is scored for transverse flute, violin, viola da braccia, and continuo; see M. Oleskiewicz, “Quantz’s ‘Quatuors’ and Other Works Newly Discovered,” *Early Music* 31, no. 4 (2003): 484–96, 498–504.

2 Fritz Zobeley, “Werke Händels in der Grafl. von Schönbornschen Musikbibliothek,” *Händel-Jahrbuch* 4 (1931): 98–116.

*continued on p. 3*

## IN THIS ISSUE

American Handel Society Conference Review – Luke Howard  
Handel and the Quadro Sonata – Graydon Beeks  
From The President’s Desk – Graydon Beeks  
A Poetics of Handel’s Operas  
Call For Papers  
Recent Publications & Upcoming Events

University Press, 2023), equates “drama” with “showing” (or mimesis), while “narrative” is the equivalent of “telling” (or diegesis). Viewing Handel’s operas through these lenses can fundamentally inflect our understanding of the roles of recitative and aria, the function of the orchestra, the pacing of the storytelling, and the director’s staging choices. Part of the richness of Handel’s opera, Link concluded, arises from the resulting ambiguity, and the fluidity of means through which the story unfolds.

After a short break, the Paul Traver Memorial Concert featured performances by students, faculty, and alumni of IU’s Historical Performance Institute. Heejin Kim, first-prize winner of the 2022 Boston Bach International Organ Competition, gave a magnificent rendering of Handel’s Harpsichord Suite no. 8 in F Minor, HWV 433. This was followed by the Sonata in B Minor, HWV 367b, in a sparkling interpretation that showcased the benefits of collaboration between performance and scholarship.

The remainder of the conference program was divided neatly into three academic panels: Instruments, Opera, and Oratorio. The “Instrument” session on Saturday morning, February 25, chaired by Kenneth Nott (University of Hartford), opened with Peter Holman (University of Leeds) participating over Zoom. Holman presented a survey of Handel’s harpsichords in London, addressing thoughts about how the size and make of the instruments (e.g., Tschudi vs. Ruckers), especially those that included a 16’ register, could have influenced the composer’s conception of orchestral music. Tomasz Górný from the University of Warsaw then explored the possibility that a French bookseller, Arnaud du Sarraz, who had an active presence in Halle and Leipzig, facilitated access to new foreign music among Central German composers in the early eighteenth century to an extent not hitherto recognized. It is entirely possible, Górný posited, that Handel was familiar with the new Italian and French styles in Halle earlier than previously thought, because of easier access to Parisian and Dutch imprints.

Blake Johnson (University of Missouri-Kansas City), the 2022 recipient of J. Merrill Knapp Research Fellowship, presented a study of Handel’s principal oboists in London, Johann Ernst Galliard and Giuseppe Sammartini. Handel was able to exploit their respective abilities in obbligato parts for a small number of arias, and his oboe writing shows a shift and adaptation over time, particularly in the relationship between the obbligato oboe and the singing voice. Graydon Beeks (Pomona College) concluded the session with a discussion of Cannons materials in Handel’s Op. 2 Trio Sonatas. Selecting clearly-related passages from these works, Beeks employed a stylistic analysis to ascertain whether the sonatas or the Cannons works were written first, and which influenced the other.

Alison DeSimone (University of Missouri-Kansas City) chaired the “Opera” panel on Saturday afternoon, in which Mark Risinger (New York, NY) presented a deep dive into the life of Elisabetta Duparc, also known as “La Francesina,” for whom Handel wrote more than fifty arias. Regarded by most of Handel’s contemporaries as a “*seconda donna*,” Duparc moved gracefully on the stage, and had a background in dance, which may have led Handel to consider her non-vocal strengths when

casting her in new roles. Louise Stein (University of Michigan) then explored the lingering influence of Handel’s Rome years and his connection with Scarlatti in *Giulio Cesare* and *Tamerlano*. Salvi’s libretto for Scarlatti’s *Il gran Tamerlano* seems to have exerted a particular influence on Handel, whose 1724 *Tamerlano* exhibits notable points of contact with the version of Scarlatti’s opera performed in 1706.

Paul Feller-Simmons (Northwestern University) looked into synagogal music in Amsterdam that includes Hebrew translations of Handel’s *Esther*, documenting a connection with English culture. This use of non-Jewish artefacts within Jewish celebrations—possibly intended for Purim—points to the important role of music in the negotiation of Jewish identity in that community. Closing out the day’s panels, Anushka Kulkarni (University of California, Davis) examined Handel’s portrayal of Alexander the Great and Porus, King of Punjab, in *Poros, re dell’Indie* (1731). With its encoding of Western colonialist and imperial values onto the narrative, this work reinforced prevailing European attitudes toward India at a time when the East India Company was asserting economic power in the region.

At the AHS General Membership Meeting, Graydon Beeks (President) informed the membership that the Board is working on arrangements for the 2025 meeting, and details will be forthcoming. A new committee was also announced, chaired by Alison DeSimone, to oversee the Knapp Fellowship. The next deadline for Fellowship applications is March 1, 2024. Also, Wendy Heller (Princeton University) will take over from Rob Ketterer as the AHS representative on the committee that organizes the virtual forum, Encounters with Eighteenth-Century Music.

Saturday evening’s concert was given by the Baroque Orchestra, under the leadership of Professor Ingrid Matthews of the Historical Performance Institute at IU. The concert opened in glorious fashion with Handel’s Overture to *Armínio* (1736), followed by Arcangelo Corelli’s Concerto Grosso in D Major, Op. 6, no. 1, Purcell’s Suite from *The Married Beau*, and Handel’s Concerto Grosso in D Major, HWV 323. Concluding the exceptionally entertaining program was the “Passacaille” movement from Handel’s Sonata in G Major, HWV 399. The ensemble’s professionalism and sympathetic stylistic understanding of the music was evident throughout, as was the delight Matthews and the students demonstrated in performance.

The conference’s final “Oratorio” session, chaired by Mark Risinger, convened on Sunday morning, February 26. Minji Kim (Andover, MA) presented a close reading of the sunrise metaphor in the aria “Thus when the sun” from Handel’s *Samson*. The “red sky of morning,” in both Handel and Milton (Handel’s text source), is not merely the emergence of a new day, but also a harbinger or prophecy of a “storm” to come. Handel’s musical setting of this text also displays some paradoxes that inflect the aria’s reading. Fred Fehleisen (The Juilliard School) then drew deep musical connections between the opening recitative in *Messiah*, “Comfort ye,” and the extended aria “He was despised” later in the oratorio. His detailed analysis furthered the idea that much of the significant thematic material in *Messiah* is already present in the Overture—a possible first in music history—and a significant factor in the work’s coherence.

Dipping into Handel reception, Luke Howard (Brigham Young University) surveyed the shifting role of the male alto in English performances of *Messiah* through the nineteenth century. He concluded that the countertenor voice was, at best, a stop-gap measure in the early nineteenth century, primarily employed to fill the void created by the decline of the castrato, before the rise of the formally-trained female contraltos.

Donald Burrows (Open University) closed the conference with an awe-inspiring presentation on the documentary pedigree of early *Messiah* manuscripts and editions, prefaced with a delightfully dramatic recitation of the “map of nothing” portion of Lewis Carroll’s “Hunting of the Snark.” Burrows showed how Watkins Shaw’s “genealogy” of *Messiah* sources, though structurally sound, requires a reassessment to accommodate increasing complications, especially concerning Charles Jennens’s amendments and alterations.

At the conclusion of the conference, all were grateful for the opportunity to meet again in person. The local arrangements, headed by Ayana Smith and Dana Marsh and with an energetic team of student assistants from IU, were flawlessly executed. The delegates left Bloomington with renewed enthusiasm, and much gratitude for an AHS conference that embodied all the best virtues of scholarly exchange and music making.

## CALL FOR PAPERS: 13<sup>TH</sup> HANDEL INSTITUTE CONFERENCE, LONDON

**November 17–19, 2023**  
**Bridewell Hall**  
**14 Bride Lane**  
**Fleet Street, London EC4Y 8EQ**

In order to celebrate the refurbishment and the reopening in spring 2023 of the Handel House Museum at 25 Brook Street (Handel & Hendrix in London) and also the tercentenary of the composer moving into the property in 1723, The Handel Institute has brought forward its next conference to 2023. The paper sessions (November 18–19) will take place at Bridewell Hall; the conference committee is also planning to schedule a reception and tour at the Handel & Hendrix Museum, and an event at The Foundling Museum.

The committee now invites proposals for papers on any aspect of the life or works of Handel or his associates, while also particularly welcoming offers of papers on his relationships with countries, cities, churches, courts, theatres and other places or spaces that he knew. Abstracts of up to 300 words for papers lasting not more than thirty minutes should be sent to **Dr. Natassa Varka** ([natassa.varka.handel@gmail.com](mailto:natassa.varka.handel@gmail.com)) by **May 31, 2023**. All applicants will be contacted as soon as possible thereafter. For further updates on the conference see <https://handelinstitute.org/conference/2023>.

Some thirty years later, however, Raymond Meylan pointed out that both of these pieces edited by Zobeley survive in manuscripts attributed to Telemann.<sup>3</sup> The D-Minor Concerto is found as a set of parts in Darmstadt (*D-DS* Mus. ms. 1042/45) where it is labelled “Sonata a Flute traversiere, Violino, Bassono et Cembalo Dal Sign: Telemann.” On the basis of this ascription, it was given the designation TWV 43:d3 and was published as a work of Telemann by Amadeus Verlag.

The second of the pieces, a Concerto à 4 in D Major, is recorded by London Baroque on the album *Handel in Italy* released in 2008 (BIS 1695). It also survives in a manuscript set of parts in Dresden (*D-Dlb* Mus. Ms. 2392/Q/29) in the hand of the Dresden court scribe Johann Gottlieb Morgenstern. The parts are labelled “Violino,” “Flauto Traversiere,” “Bassono ô Violoncello,” and “Cembalo.” The library assigns it to Telemann, although there is no ascription on the digital version that I have seen. Perhaps there is (or was) a wrapper that attributes the work to Telemann. It has been given the designation TWV 43:D6 and is also published by Amadeus Verlag as a work by Telemann.

Most Handel scholars over the past ninety years, including Siegfried Flesch, Anthony Hicks, and Terence Best, have judged both works not to be by Handel, primarily on the grounds that the music displays no thematic similarities to authenticated works by the composer beyond a resemblance of the dotted pattern of repeated notes that dominates the first movement of the D-Minor Concerto to the pattern found in the first movement of Handel’s early Concerto for Oboe in G Minor, HWV 287.

The scoring is similar to that of Telemann’s “Paris Quartets,” although the optional use of bassoon for the obligato bass is different. In fact, the obligato bass part is only partially independent, at times either joining the continuo bass or playing an expanded version of that part. Because the Schönborn violoncello part is in a different hand from the rest of the parts, Zobeley concluded that it was a later addition to existing trio sonatas. This may have been the case, but the part displays enough independence from the continuo bass to make me think that it is integral to the works. Unless other evidence surfaces, I think we should continue to treat both of these pieces as compositions by Telemann.

Handel did compose one genuine quadro sonata, the Sonata in G Minor for oboe, two violins, and continuo, HWV 404. Here all three upper parts are independent of each other except for occasional brief doublings. The primary source is a manuscript copy in the hand of Larsen’s S2, whom Donald Burrows has recently suggested may have been the violinist Thomas Rawlings, with tempo designations in movements 1, 2, and 4 by John Christopher Smith, Jr. This was prepared for Handel’s early English supporter Elizabeth Legh and is preserved in the Malmesbury Collection housed in the Hampshire Record Office in Winchester, England (*GB-Wr* 9M73 738). The title page of the volume reads “Sonata’s and Concerto’s compos’d by George Frederick Handel Esqr., Partitura” and is dated “London 1727.” The volume appears to have been an attempt to provide Elizabeth Legh with copies of most of Handel’s larger independent instrumental works

3 Raymond Meylan, “Documents douteux dans le domaine des concertos pour instruments à vent au XVIII<sup>e</sup> siècle,” *Revue de Musicologie* 49, no. 126 (1963): 52.



composed prior to this date, excluding the *Water Music*, HWV 348–350.

Three other manuscript sources for HWV 404 dating from the second half of the eighteenth century can be found in Sweden. These seem not to have been cited in the Handel literature, although they are inventoried by RISM and are listed in IMSLP. The first is a score and set of parts formerly belonging to the Utile Dulce Society of Stockholm and labeled “Ouverture da Handel.” These are preserved in the Musik- och Teaterbiblioteket in Stockholm (*S-Skma* MS O-R, a volume containing a number of instrumental works by Handel consisting mostly of opera overtures in score).<sup>4</sup> A set of parts labeled “Ouverture / G b, à IV. strom. / Violino Primo / Violino Secondo / Oboe / & / Basso. / dal Handell” is also held in the same library (*S-Skma* Alströmer saml. 156:30). These were owned by Patrik Alströmer (1733–1804), a founding member of the Royal Swedish Academy of Music in 1771 and an active participant in the musical life of the city of Gothenburg. Another set of parts is preserved in Lund University Library (*S-L* Saml. Engelhart 641) and was part of the music collection of Hinrich Christopher Engelhart (1694–1765), the cathedral organist and *director musices* at Uppsala University from 1727–1764. It is labelled “Ouverture / à / Oboe / Violino Primo / Violono Secondo / e / Basso / da Handell” and has been digitized online.

The three Swedish sources most likely derive from a lost copy acquired by the violinist, oboist, and composer Johan Helmich Roman (1694–1758) either during or after his stay in London between 1716–1721, when he was a member of the Italian Opera orchestra as a second violinist and likely studied composition with Johann Christoph Pepusch and, perhaps, Handel himself. Roman was presumably behind the purchase in 1731 of manuscript copies of a number of Handel’s compositions, including *Acis and Galatea* and at least some of the Cannons Anthems, for the Swedish Court which he served as Vizehofkapellmeister from December 1721 and Hofkapellmeister from January 1727.<sup>5</sup> He was certainly responsible for the adaptation of a number of them to Swedish texts for concert performances in Stockholm in the 1730s and, in the case of the anthems, for use in services at the Court Chapel.

HWV 404 is surely the “Sonata for 2 Violins 1 Hautboi and a Bass composed by Mr Handel” listed as item no. 117 in the catalogue of the Music Library at Cannons, the country home of Handel’s patron James Brydges, Earl of Carnarvon and from April 1719 First Duke of Chandos. Based on its inclusion in the catalogue, it appears to have become a part of the library after August 1720, probably shortly after its composition.<sup>6</sup> One wonders whether Roman may have been involved in music at Cannons in some way during his English sojourn.

4 Fiona Smith writes, “To judge from evidence of the scribal hands and papers, a similar set of parts for Handel’s Sonata HWV 404, which also purports to contain four bass parts, is likewise probably a conflation of two or even three sets.” “British Concert Repertory in Europe: A Survey of the Music Belonging to the Stockholm Literary Society Utile Dulci,” in *Musical Exchange Between Britain and Europe, 1500–1800. Essays in Honour of Peter Holman*, ed. John Cunningham and Bryan White (Woodbridge, Suffolk: The Boydell Press, 2020), 306.

5 Burrows, Donald, Helen Coffey, John Greenacombe, and Anthony Hicks, eds., *George Frideric Handel: Volume 2, 1725–1734: Collected Documents* (Cambridge: Cambridge University Press, 2015), 453–54.

6 Graydon Beeks, “Notes on the Cannons Music Catalogues,” *The Handel Institute Newsletter* 23, no.1 (2012): 1–3.

The first movement of HWV 404 is based on a musical figure Handel had used earlier in the aria “Cara pianta co’ miei pianti” of *Apollo and Daphne*, HWV 122, and in the Chaconne which comprised the fourth movement of the *Suite à deux clavecins*, HWV 446; he would use it again later in *Alcina*, HWV 34, for the aria “Dall’orror di notte cieca.” The fourth movement is a transposed instrumental version of the second-movement fugue from Suite no.8 in F Minor, HWV 433, in Handel’s first collection of keyboard suites published c. 1720. The other two movements seem to have been newly composed. HWV 404 was edited for the Hallische Händel-Ausgabe by Terence Best based on the Malmesbury manuscript.<sup>7</sup> It is a lovely piece and not performed as often as it deserves, in part owing to the lack of an available practical edition. It has been recorded several times, most recently by members of the Orchestra of the Sixteen on their recording of *Esther*, HWV 49a (Collins Classics 70402) and by the Batzdorfer Hofkapelle on *Handel: The Complete Italian Cantatas for Bass* (Accent ACC 24249).

HWV 404 is designated “Sonata 5a” in the Malmesbury volume. Following it and labelled “Sonata 6a” is a version of HWV 316, the music later published as Concerto grosso in D Minor, Op.3, no.5, in the hand of Smith, Jr. This is scored for oboe, two violins, and basso continuo in the Malmesbury manuscript. For its publication as Op.3, a second oboe was added to double Oboe I in the first two movements, and in the last three; to join the viola part that doubles the continuo bass either in unison or at the octave. At first glance, “Sonata 6a” also looks to be a quadro sonata. The first movement, taken from the first movement of the introductory instrumental sonata to the Cannons Anthem “In the Lord put I my trust,” HWV 247, and composed in 1717, is scored for oboe, two violins, and continuo. In the four-part chords that punctuate the texture every few measures, the oboe part is independent of the violins. Only in measures 17–25 and 33–39 does it double the first violin, creating a trio sonata texture.

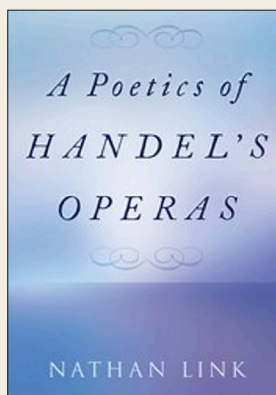
The second movement, however, is in three parts throughout, with the oboe alternating between doubling the first and second violins. It is musically identical to the second movement of the same introductory instrumental sonata, and is a scored-up, shortened, and transposed version of the fugue published in the *Suites de Pieces pour le Clavecin* as the third movement of Suite no.6 in F-sharp Minor, HWV 431. This latter work was almost certainly composed in c. 1716–17 when Handel was actively engaged in writing keyboard fugues.

The short third movement, which seems to be newly composed, is also in three parts and the oboe doubles the first violin throughout. When it was published as part of Op.3, no.5 in 1734, a second oboe was added to double the second violin. The fugal fourth movement is derived from the second movement of the introductory instrumental sonata to the Cannons Anthem “As Pants the Hart,” HWV 261b, transposed down a tone from E minor to D minor and with the first entry of the Violin II transposed up an octave. As in the anthem, the oboe doubles the first violin throughout, again creating a three-voice texture. The final movement is also in three voices throughout and seems to have been newly composed.

7 Terence Best, ed., *Sechs einzeln überlieferte Instrumentalwerke*, HHA IV/15 (Kassel: Bärenreiter, 1979).

All of the pieces in the Malmesbury manuscript appear to have been copied as individual items and then collected together and labeled. The proto version of Op.3, no.5 is an anomaly, being the only piece copied by Smith Jr. "Sonata 7a," which is HWV 389 (Op.2, no.4) in the hand of S2 but with tempo designations by Smith Jr., also seems to be an outlier because it is written on a different paper, although with the same rastra, and contains no indications of scoring. It may be that Sonatas 5a and 6a were added to bring the number of sonatas up to the standard number of six, only for the late-arriving copy of HWV 389 to be added as Sonata 7a. It could also be that HWV 316 was added in order to provide something that appeared to be a quadro sonata to pair with HWV 404. There is no reason to think that this configuration for HWV 316 was not sanctioned by Handel. The fact that it only displays a true four-part texture in its opening movement should not discourage its performance by chamber ensembles capable of playing HWV 404.

## A POETICS OF HANDEL'S OPERAS BY NATHAN LINK



What should we consider when thinking about the relationship between an onstage performance and the story the performance tells? *A Poetics of Handel's Operas* explores this question by analyzing the narratives of Handel's operas in relation to the rich representational fabric of performance used to convey them. Nathan Link notes that in most storytelling genres, the

audience can naturally discern between a story and the way that story is represented: with film, for example, the viewer would recognize that a character hears neither her own voiceover nor the ambient music that accompanies it, whereas in discussions of opera, some audiences may be distracted by the seemingly artificial nature of such conventions as characters singing their dialogue. Link proposes that when engaging with opera, distinguishing between the performance we see and hear on the stage and the story represented offers a meaningful approach to engaging with and interpreting the work.

Handel's operas are today the most-performed works in the Baroque *opera seria* tradition. This genre, with its intricate dramaturgy and esoteric conventions, stands to gain much from an investigation into the relationships between the onstage performance and the story to which that performance directs us. In his analysis, Link offers theoretical studies on opera and narratological theories of literature, drama, and film, providing rich engagement with Handel's work and what it conveys about the relationship between text, story, and performance.

© 2023 Oxford University Press, <https://global.oup.com/academic/product/a-poetics-of-handels-operas-9780197651346>.

## FROM THE PRESIDENT'S DESK

The American Handel Society Conference this past February was a great success. It is reviewed by Luke Howard elsewhere in this issue of the *Newsletter*. On behalf of the Society, I want to thank all who made this event possible, including our hosts at Indiana University Bloomington, particularly Ayana Smith and Dana Marsh, the Program Committee chaired by Roger Freitas, the speakers, session chairs, performers, and all those who attended in person and online. Preliminary planning is underway for the next conference in 2025.

The Secretary/Treasurer would like me to remind those who have not done so to renew their AHS memberships for the calendar year 2023. Those who also pay their membership dues to the Friends of The London Handel Institute and any combination of the German Handel societies through the AHS are strongly encouraged to do so by May 15 (note the earlier date!). This will allow a timely transfer of funds and make life easier for our friends in Halle when it comes to mailing the *Händel-Jahrbuch* to North America. The preferred way to pay any of these dues is through the AHS website, but members may still send checks to the Secretary/Treasurer at the address given on the Membership Form found elsewhere in the *Newsletter*.

Finally, I hope many AHS members have taken the opportunity to participate in Encounters in 18<sup>th</sup>-Century Music, the virtual forum sponsored jointly by the AHS, American Bach Society, Haydn Society of North American, Mozart Society of America, and the Society for Eighteenth-Century Music. The final session of the 2022–23 season took place on April 28 at 5:00 p.m. (EDT) and featured our own Alison DeSimone who spoke on the topic of "Women in Labor: Gender, Family, and Musical Entrepreneurship in Eighteenth-Century Britain." Robert Ketterer has served as the AHS representative to the organizing committee for the first two years of this series, and Wendy Heller will assume that responsibility as of July. Suggestions for future topics are always welcome.

— Graydon Beeks

## MESSAGE FROM THE EDITOR

Renew your membership for 2023 today! To renew online, go to <https://www.americanhandelsociety.org/join>, or renew by mail using the membership form on page 7 of this *Newsletter*. Go Green and opt to receive the *Newsletter* via email.

## RECENT PUBLICATIONS

- DeSimone, Alison. "Handel as Miscellany." *Eighteenth-Century Music* 20, no. 1 (2023): 61–80. <https://doi.org/10.1017/S1478570622000227>.
- Harris, Ellen T. "Critical Exchanges: Handel and Slave-Trading Companies: Handel, a Salaried Composer: A Response to David Hunter." *Music and Letters* 103, no. 3 (2022): 541–548. <https://doi.org/10.1093/ml/gcac050>.
- Hunter, David. "Critical Exchanges: Handel and Slave-Trading Companies: Handel, an Investor in Slave-trading Companies: A Response to Ellen Harris." *Music and Letters* 103, no. 3 (2022): 532–540. <https://doi.org/10.1093/ml/gcac049>.
- Kroll, Mark. *Bach, Handel, and Scarlatti: Reception in Britain 1750–1850*. Cambridge: Cambridge University Press, 2022.
- Lee, Jonathan Rhodes. "Handel's Heroes." In *The Heroic in Music*, edited by Beate Kutschke and Katherine Butler, 69–88. Suffolk, UK: Boydell & Brewer, 2022. <https://doi.org/10.2307/j.ctv24cnrzm.9>.
- Link, Nathan. *A Poetics of Handel's Operas*. New York: Oxford University Press, 2023.
- Riepe, Juliane. "Heroicizing Handel in the Third Reich: Towards the Collapse of Political Propaganda." In *The Heroic in Music*, edited by Beate Kutschke and Katherine Butler,

161–84. Suffolk, UK: Boydell & Brewer, 2022. <https://doi.org/10.2307/j.ctv24cnrzm.14>.

Talbot, Michael. "Philip Peter Eifert: A German Oboist and Composer in 18th-Century London." *Musical Times* 164, no. 1962 (2023): 3–22.

## UPCOMING EVENTS

### Handel Festival In Halle (Saale)

"The Opera: Dispute over Tweedledum and Tweedledee"

May 26–June 11, 2023

<https://haendelhaus.de/en/hfs/homepage>

### International Scholarly Conference At The Handel Festival In Halle (Saale)

"The Politics of Opera—Handel's Opera Academies 1719–1737"

May 30–31, 2023

<https://haendelhaus.de/en/hh/forschung/international-scholarly-conference>

### 13th Handel Institute Conference, London

November 17–19, 2023

Bridewell Hall

14 Bride Lane

Fleet Street, London EC4Y 8EQ

<https://handelinstitute.org/conference/2023international-scholarly-conference>

## American Handel Society

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Kenneth Nott, Hartt School of Music  
Mark Risinger, New York, NY  
John Roberts, University of California, Berkeley  
Marty Ronish, Honorary Director, Edmonds, WA  
Ellen Rosand, Honorary Director, Yale University  
Ayana Smith, Indiana University

# AMERICAN HANDEL SOCIETY MEMBERSHIP FORM

Please mail the completed form and appropriate membership dues as instructed below:

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

Address \_\_\_\_\_

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)	\$	£	€
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 May 15.**

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## American Handel Society

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