

NEWSLETTER of the American Handel Society

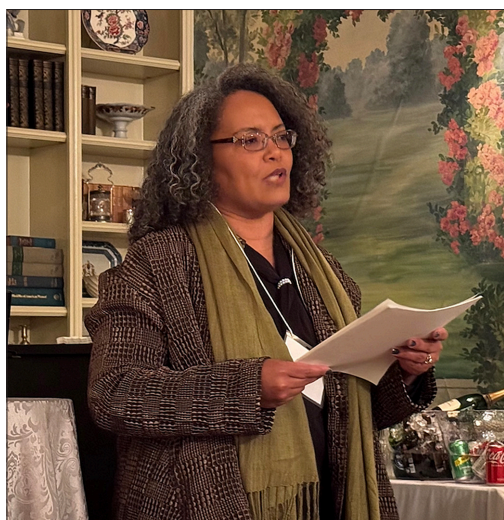
Volume XL, Number 1

Spring 2025

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

Joe Lockwood (Newcastle University)

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



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

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

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

Minji Kim



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

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

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Festival Chamber Ensemble for two organ concertos, Op. 4, nos. 1 and 4, at the First Lutheran Church of Boston.

The conference began on Thursday evening with the Howard Serwer Memorial Lecture, delivered this year by Ayana Smith (Indiana University Bloomington). The lecture offered a rich exploration of the relationship between a number of Handel's operas, including *Giulio Cesare*, *Silla*, and *Orlando*, and the intellectual history of sight and hearing. While libretti from the years around 1700 associated with the Roman Accademia dell'Arcadia, shaped by empiricist thought, present the image as the ultimate guarantor of truth, Handel's London operas offer a more Cartesian, sceptical rejoinder. In these operas, images are not always to be trusted, while the importance of the ear is greatly increased. Wise characters (*Cesare*) approach the visual with care, while weak ones (*Silla*, *Orlando*) are tormented by what they see; characters are often forced to choose whether to trust their eyes or ears. Handel's music emerges as an arbiter of truth for attentive listeners in these operas' dramaturgy.

On Friday, fortified by the coffee and doughnuts of a well-known local supplier, participants first heard Minji Kim (American Handel Society) contextualise Handel's use of the carillon in *Saul*. The contemporary cultural associations of bells with civic celebration, with impudent or senseless speech, and with demonic exorcism were all set out to account for why it is bells that seem to "make poor Saul stark mad," as Jennens put it. Blake Johnson (Campbellsville University) examined Handel's oboe obbligato arias, offering analyses (following the work of Nathan Link) of the interaction between instrument and voice and its contribution to musical dramaturgy. Ruth Eldredge Thomas (Durham University) gave a rich account later in the day of the contrasting positions of Handel and J. S. Bach in the history of the development of an aesthetics of the musical sublime in English thought. In the early nineteenth-century criticism of William Crotch (1775–1847), while Handel's music exemplified a sublime of vastness and grandeur, that of Bach—especially in works like the *Well-Tempered Clavier*—was still more sublime in its combination of diminutive proportions with mind-bending complexity: "a World in a grain of Sand / . . . Infinity in the palm of your hand / And Eternity in an hour" (William Blake, "Auguries of Innocence" [c. 1803]). Further papers included four on Handel in America, a topic on which contributions were especially invited this year. Kenneth Nott (University of Hartford) combined musical and cultural analysis in an exploration of the creative responses of the American "postmodern polystylist" composer Lou Harrison (1917–2003) to Handel's music. Harrison, a self-described "Handel man," felt affinities to the earlier composer that were both aesthetic and biographical: he was drawn to Handel's commitment to the attractive, "open, public style"—useful to Harrison as a rejoinder to a Schönbergian high modernism which appealed to the authority of J. S. Bach—and to the possibility of their similar sexual orientation. Stephen Nissenbaum (Underhill, Vermont) contextualised the first performances of Handel's operas in America earlier in the twentieth century: at Smith College, Massachusetts, under the direction of the German émigré Werner Josten, in the 1920s and 30s. While Josten's

performances used resources developed for the earlier Handel opera revivals in Germany of Oskar Hagen, as Nissenbaum's insightful survey of both men's biographies made clear, the cultural and political motivations for their Handelian revivals were quite different. Berta Joncus (Guildhall School of Music and Drama) showed how anti-slavery ballads of the late eighteenth century traded on the Handelian gravitas of their tune (HWV 228⁶), and, fascinatingly, how Samuel Jennings's abolitionist painting *Liberty Displaying the Arts and Sciences* (1792) deployed a duet from *Judas Maccabaeus* to articulate its "Enlightened" and racist values. My paper (Joe Lockwood, Newcastle University) explored how performances of *Zadok the Priest* and the "Hallelujah!" chorus intervened in the complex political history of 1770s Boston, where (with hindsight perhaps unlikely-seeming) enthusiasm for a popular political culture of royalism, expressed in festivities for events such as the monarch's birthday and the anniversaries of his accession and coronation, seemed only to be increasing in the years before the revolution. The music's incorporation into the city's imperial calendar celebrations served both Whigs and Tories, and the celebratory soundscape of gunfire and loyal toasts shaped Handel's music's interpretative possibilities as topical political music in the colonial city on the brink of war.

Among the contributions on Saturday were papers from Annette Landgraf (Hallische Händel-Ausgabe) and Donald Burrows (Open University), both setting out the challenges facing them as editors of new HHA editions of *Judas Maccabaeus* (its complex and voluminous textual history) and *Messiah* (how to understand Handel's treatment of a "bassi" line that in contrapuntal passages often becomes a short score), respectively. Earlier in the day participants heard papers from Alexander McCargar (University of Vienna) on Johann Oswald Harms's set designs for the Hamburg opera and McCargar's reconstruction of the original design for Handel's *Nero* from a pair of surviving



Graydon Beeks with session chair Robert Ketterer at the College Club.
Photo by Fred Fehleisen.

sources, and from Graydon Beeks (Pomona College) on the music library of Sir Watkin Williams Wynn (1749–1789), much of which survives, shedding light on the contemporary taste for "ancient music" and patterns of Handel reception. Mark Risinger (St. Bernard's School, New York) offered

a rhetorical analysis of Handel's oratorio choruses which, while drawing on the codified figures and tropes of the classical oratorical tradition, nonetheless remained sceptical about the overuse of this paradigm in musical analysis. *Epistrophe* and *anaphora* (repetition of the endings and beginnings of phrases, respectively) were among the rhetorical effects produced by Handel's word setting in the chorus "O Terror and Astonishment" in *Semele*: one of a number of moments in Handel where the chorus offers a "meditation or reflection on an abstraction related to the storyline" in the manner of classical tragedy. Ruth Smith (Handel Institute) gave a version of a fascinating paper previously delivered at the Handel Institute Conference in London in November 2023 on contemporary contexts for the representation of the Jerusalem temple in *Solomon*. The prominence the oratorio allots to the temple among Solomon's achievements was accounted for by expounding the temple's significance to Handel's contemporaries: a significance indexed by the model of the structure on display in Halle in Handel's youth, and another model exhibited close to Handel's places of work at the Hamburg opera house and the King's Theatre in London. The construction of the temple and its indwelling by the *shekinah*, as Handel's audiences would have recognised, was an incontrovertible sign of divine approval for Solomon's kingship. This narrative therefore took on special typological meaning for supporters of the Hanoverian dynasty (since George II was also, like Solomon, held by his supporters to have assumed the throne through divine will rather than conventional principles of succession): a theme, Smith suggested, we can see developed in Handel's oratorio.

On the final day three papers considered Handel's singers, and one operatic dramaturgy. Francesca Greppi (Università di Bologna) showed how Faustina Bordoni and Francesca Cuzzoni's collaboration as paired *prime donne* in a series of operas performed in Venice from 1718–1721 anticipated their work for Handel in London, and further deconstructed the notion of the singers as "rival queens." David Vickers (Royal Northern College of Music) presented a meticulously detailed survey of the Italian-texted music performed in London by Giulia Frasi—a singer better known to Handelians as a performer of English-language oratorio—broadening our sense of her qualities as a performer and of the often-stark stylistic differences between this progressive repertory and Handel's contemporary music. Matthew Gardner (University of Tübingen) also explored the relationship between English and Italian repertoires in a discussion of the changing roster of theatrical singers who worked for Handel between 1737–1741, an uncertain period where competition was provided by the Middlesex company and Handel's efforts were divided between opera and oratorio as the availability of singers fluctuated. The generic, narrative, and dramaturgical significance of Handel's cross-dressing heroines were considered by Yseult Martinez (Sorbonne Université) in a paper focusing on Rosmira (*Partenope*) and Bradamante (*Alcina*). These characters assume male dress to rescue and redeem male characters, embodying the heroically masculine ideals Arsace and Ruggiero cannot. The risks to which Rosmira and Bradamante expose themselves via this course of action are serious, but the conclusions of their operas' plots reward them for their courage and agency.

HANDEL ARIA COMPETITION AUDITIONS



The 12th annual Handel Aria Competition will take place on Friday, August 8, 2025, in the historic Grace Episcopal Church on the capitol square in Madison, Wisconsin. The evening's event will be open to the public and also live-streamed internationally.

The Madison Bach Musicians will again provide live period accompaniment for the final round of the competition. Six finalists will each perform two arias by Handel for the panel of judges, competing for \$5,000 in prizes.

Applications can be uploaded via YAP Tracker until **May 12, 2025**. Auditions are open to all voice types, with a minimum age of 18 and suggested upper age limit of 35. Travel grants of up to \$600 are available to all finalists to subsidize their trip to Madison, and home stay lodging will be provided. Complete information is available on <https://handelariacompetition.org/application>.

The winners of the 2024 Competition were Elijah McCormack, male soprano, first prize, who was also voted Audience Favorite; Chea Kang, soprano, second prize; and Matthew Hill, tenor, third prize. For singers' biographies see <https://handelariacompetition.org>.



Left to right: Matthew Hill, Elijah McCormack, and Chea Kang.
Photograph by TKO Photo Arts.

CALL FOR PAPERS: FOURTEENTH HANDEL INSTITUTE CONFERENCE

The fourteenth Handel Institute conference will begin on Friday, November 21, 2025, with an event at The Foundling Museum, and there are plans for a reception next day at the Handel Hendrix House. The paper sessions (November 22–23) will be held at Bridewell Hall, 14 Bride Lane, London, EC4Y 8EQ. The conference committee now invites proposals for papers on any aspect of the life or work of Handel or his associates. Abstracts of up to 300 words for papers of up to 30 minutes should be sent to Dr. Natassa Varka (natassa.varka.handel@gmail.com) by **May 31, 2025**. All applicants will be contacted as soon as possible thereafter.

narrative written by Regie Gibson and read by the poet himself in tandem with the second narrator, Gillian Mackay-Smith. The story was interleaved with music selected from Handel's Cannons Anthems and spirituals arranged by the conductor and co-creator, Anthony Trecek-King. The 80-minute production transported the audience back and forth between the world of "finely crafted" sacred music of Handel and the world of spirituals across the Atlantic, happening historically at the same time.

The H+H singers displayed tremendous versatility as musicians in their ability to not only sing in both styles but also convincingly draw the listeners into two very different sound worlds. They effectively captured the mood and executed details and techniques of each genre with precision to present a coherent performance. Befitting their reputation as one of the leading early music groups in the world, the H+H chorus and orchestra, and the soloists from the chorus, performed Handel's music to highest standards, but their transformation into a gospel choir was equally impressive, led powerfully by the soloists Brianna Robinson (soprano) and Reginald Mobley (countertenor).

Readers of the AHS *Newsletter* may remember a review by Mark Risinger (Spring 2024) of a similar production titled *Handel: Made in America* performed at New York's Metropolitan Museum of Art on February 15 and 16, 2024, by the Voices of Harlem and radio host Terrance McKnight. The narrative as well as the music chosen for that performance were different from *Crossing the Deep*, but the idea for both productions was inspired by the same research: Dr. Ellen T. Harris's 2020 article on Handel's finances published in *Music & Letters*, in which she explained that Handel's accounts at the Royal African Company (British slave trading company) were not for investment but were used to receive payments (in a manner of a direct deposit) from his employers, who had stock in the company. Handel's connection to the slave trade, albeit indirect, still leaves us with a lot of questions, and the New York and Boston productions represented the efforts of both groups to address this issue.

This year's *Crossing the Deep* was performed with a backdrop of ship sails and lighting design on the walls by Anne Dresbach, displaying various visual imageries to accompany the narrative, especially the ocean (both calm and turbulent). The H+H chorus distinguished their dual roles by moving back and forth between stage left and stage right to sing Handel's music on the left and "crossing over" to sing the spirituals on the right. Some choruses were sung in the middle to illustrate their connection and their common expression of faith and hope—notably in "In the Lord I put my trust" (HWV 247); "Let God Arise" (HWV 256a); and "Amazing Grace." The arrangement of "Amazing Grace" by Stephen Feigenbaum was sung as a finale and was accompanied by the organ and the orchestra which had been associated exclusively with Handel's music up until that point, concluding on a unifying note.

The co-creators, Trecek-King and Mobley, deliberately featured lesser-known spirituals in this concert (with the exception of a few), and the new arrangements by Trecek-King were, in his own words, set to "recapture [the] essence" of the spirituals as "original protest music to create hope in a hopeless situation" with "a little bit more raw, more unrefined" expressions, calling for free improvisations. Their accompaniment with hand clapping, foot stomping, African drums, and other percussion instruments, including the sounds of chains and whips, added to the emotional power of the music.

Trecek-King and Mobley's decision to use solo and choral numbers from various Cannons Anthems (1717–18), and one chorus "Save us O Lord" from *Esther* (HWV50a) composed around the same time, also presented a repertoire less familiar to the audience, but they established the connection to Handel's patron James Brydges, a shareholder in the Royal African Company, who commissioned the music. The selection of anthem numbers that anticipate Handel's *Israel in Egypt* (1737) both textually and musically ("The waves of the sea rage horribly," HWV 249b; "The Lord is my light and my salvation," HWV 255; "Let God arise and let his enemies be scattered," HWV256a; "Blessed be God," HWV 256a), further unified the work under the themes of oppression and perseverance through faith, which were also paralleled on the spirituals side. A portion of the program reproduced below shows the similar narrative arch presented in two different musical styles:

Handel

Spirituals

Oh stand the storm it won't be long
we'll anchor by and by,
Oh brethren stand the storm it won't be long
we'll anchor by and by.
My ship is on the ocean,
we'll anchor by and by.
She's making for the kingdom,
we'll anchor by and by.
I've a mother in the kingdom,
we'll anchor by and by.

The waves of the sea rage horribly but yet the Lord who dwells
on high is mightier. Psalm 93:4

In the Lord put I my trust! How say you then to my soul she
shall flee as a bird unto the hill? Psalm 31:1

I will trust in the Lord till I die.
Sister will you trust in the Lord till I die?
Brother will you trust in the Lord till I die?
I'm gonna treat everybody right till I die.

[. . .]

Tears are my daily food, while thus they say: where is now thy
God? Psalm 42:3

Lord I'm bearin' heavy burdens
tryin' to get home.
Lord, I'm standin' hard trials
tryin' to get home.
Lord I'm climbin' high mountains
tryin' to get home.

The Q&A sessions during the pre-concert lecture as well as after the concert offered the audience ample opportunities to prepare, reflect, and respond to the production. They provided necessary time to absorb what, for most people in the audience, was a new concert experience with unusual programming, complicated by a very difficult history. *Crossing the Deep* was a bold experiment, but a very successful one, and based on the reception of the audience, there might be more opportunities to hear the production in the future.

FROM THE PRESIDENT'S DESK

The American Handel Society Conference held in Boston this past February was a great success (see the report elsewhere in this issue of the *Newsletter*). On behalf of the Society, I want to thank all who made this event possible, especially the Local Arrangements Committee led by Ellen Harris and the Program Committee chaired by Wendy Heller, but also the speakers, session chairs, performers, and all those in attendance. Preliminary planning is underway for the next conference in 2027.

It is time for me to remind those who have not done so to renew their AHS memberships for the calendar year 2025. 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, 2025. This will allow for 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 and this process is now more transparent, thanks to the new interface created by our Web Designer Regina Compton. Those who still wish to pay by check may continue to do so by using the Membership Form found in every issue of the Newsletter and downloadable from the website. Checks and completed forms should be sent to the AHS Treasurer, Marjorie Pomeroy Kelly. Oversees members may pay their AHS membership dues either online through the website using a credit card or through their home society using local currency as in the past.

Finally, I hope that AHS members will continue to take the opportunity to participate in Encounters in Eighteenth-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 2024–25 season on April 25 at 3:00 p.m. (EDT) and will celebrate the 30th anniversary of the publication of Ruth Smith's landmark book *Handel's Oratorios and Eighteenth-Century Thought*. Further information and the link for registration is available at <https://encounters.secm.org>. Wendy Heller currently serves as the AHS representative to the organizing committee. Suggestions for future topics are always welcome.

— Graydon Beeks

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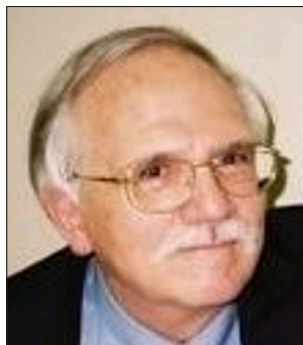
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IN MEMORIAM

William Weber 1940–2024



William Weber died suddenly on August 1, 2024, at the age of 83. Born November 19, 1940, in Linden, NJ, he received his B.A. from Harvard and his M.A. and Ph.D. from the University of Chicago. His dissertation was published as *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna between 1830 and 1848* (London, 1976), which inaugurated a

lifelong interest in the social history of music. Among his extensive publications, his book *The Rise of Musical Classics in Eighteenth-Century England: A Study in Canon, Ritual & Ideology* (Oxford, 1992) forms the foundation for the study of the reception of Handel's music during his lifetime and particularly after his death. Weber also cast his net widely over the 18th and 19th centuries as indicated by the title of his next book, *The Great Transformation of Musical Taste: European Concert Programs from Haydn to Brahms* (Cambridge, 2008). He taught in the History Department at California State University, Long Beach from 1968 until his retirement in 2007, and was actively supportive of the teacher training program. Bill served on the AHS Board of Directors from 1995–99, providing wise counsel. His intellectual curiosity, rigorous scholarship, and infectious enthusiasm will be missed. —Graydon Beeks

Teri Noel Towe 1948–2025



Teri's distinctive features and strongly held opinions made him a noted attendee at American Handel Society conferences for many years, especially during the "Princeton period." Princeton was Teri's stomping ground. He was an intellectual without being an academic, and as a result felt no allegiance to accepted dogma. In addition to his legal work, he was an avid collector of music and recordings and for most of his life hosted a weekly

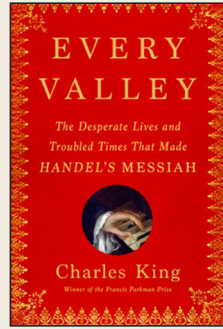
classical music and talk radio program. He was something of a sceptic about historical performance. When he learned that I enjoyed playing the 1959 Beecham recording of *Messiah* (with its cymbal crash at the opening of the "Hallelujah Chorus") as a contrast to historical performance, he easily disabused me of such a facile comparison unfair to earlier performance and to Beecham in particular and gifted me not only the beautiful Beecham recording of 1929, but also the amazing Koch Historic recording of selections from Handel's *Messiah* from 1899 to 1930. Handel and Bach sat atop Teri's Mt. Olympus of composers, and he was one of the few who fully recognized the genius of both. His critical discography of recordings of *Messiah*, alongside discographies of Bach, appeared in *Choral Music on Record*, edited by Alan Blyth (1991). With his booming voice and lawyerly technique, Teri could seem (maybe sometimes be) intimidating, but he was kind and generous, loved socializing, and most of all had a great sense of humor. He will be greatly missed. —Ellen T. Harris

RECENT PUBLICATIONS

King, Charles. *Every Valley: The Desperate Lives and Troubled Times That Made Handel's Messiah*. New York: Double Day, 2024.

McGeary, Thomas. "A New Perspective on Opera's 'Critical Decade' in London." *Early Music* (2025), caaf003. <https://doi.org/10.1093/em/caaf003>.

Torrente, Álvaro, and José María Domínguez. "When the Primo Uomo Is the Antagonist: The Twofold Dramaturgy of Metastasio's Operas." *Eighteenth Century Music* 22, no. 1 (2025): 35–65. <https://doi.org/10.1017/S1478570624000459>.



MESSAGE FROM THE EDITOR

Renew your membership for 2025 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.

UPCOMING EVENTS

Encounters with Eighteenth-Century Music

Handel's Oratorios and Eighteenth-Century Thought at 30
April 25, 2025, 3:00–4:30 pm EDT
<https://encounters.secm.org>

International Scholarly Conference, Halle (Saale)

"Handel's Italian Texts and His Librettist"
June 10–11, 2025
<https://www.haendel.de/scholarly-handel-conference/?lang=en>

Halle Handel Festival

"Fresh Wind: The Young Handel in Italy"
June 6–15, 2025
<https://haendelhaus.de/en/hfs/startseite>

Handel Aria Competition

Friday, August 8, 2025, 7:30 pm
Grace Episcopal Church
Madison, Wisconsin
<https://handelariacompetition.org>

Fourteenth Handel Institute Conference

November 21–23, 2025
Bridewell Hall
14 Bride Lane, Fleet Street
London, EC4Y 8EQ

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AMERICAN HANDEL SOCIETY — MEMBERSHIP FORM

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

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☐ Yes ☐ No ☐ Anonymous

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

Class of Membership — 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, 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.

American Handel Society

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