

Handel Society, Kennedy Center Apr. 1977  
 Musica Sacra Chorus & Orchestra, Avery Fisher Hall, NY März 1984

Theodora  
 Camerartists of Los Angeles (CA) Mai 1975  
 Abraham Goodman House, New York Nov. 1982  
 Handel Festival, Kennedy Center, Washington Apr. 1983  
 Jephtha  
 Chicago Symphony Orchestra März-Apr. 1972  
 Handel Festival, Kennedy Center, Washington Apr. 1979  
 Brooklyn College School of Performing Arts, New York Dez. 1979

Sabine Henze-Döhning:

AUFFÜHRUNGEN VON HÄNDELOPERN UND -ORATORIEN IN ITALIEN, 1970-1983  
 (Nach Angaben in Zeitschriften)

Szenische Aufführungen

1980 Mailand, Scala	Judas Maccabaeus
1981 Mailand, Piccola Scala	Ariodante
1982 Mailand, Piccola Scala	Ariodante
1983 Venedig, Teatro Malibran	Agrippina

Konzertante Aufführungen

Oper:

1971 Rom, RAI	Giulio Cesare
1971 Neapel, RAI	Rodelinda (Auswahl)
1973 Turin, RAI	Ariodante
1975 Neapel, RAI	Agrippina (Rev.)
1983 Mailand, RAI	Rodelinda

Oratorium:

1970 Florenz, Maggio Musicale	Deborah
1971 Mailand, Stagione Sinfonica	Jephtha
1971 Rom, Stagione Sinfonica	Messiah
1971 Neapel	Saul
1971 Treviso, Autunno Musicale	Messiah
1974 Trient, Festival di Musica Sacra	Messiah
1974 Rom, Stagione Sinfonica	Samson
1975 Rom, RAI	Messiah
1975 RAI (Estate Carinziana 1974)	Il trionfo del tempo
1976 Perugia, Sagra Musicale Umbra	Hercules
1976 RAI (Übertragung Harnoncourt, Wien)	Belshazzar
1977 Palermo, Amici della Musica	Messiah

1978	Turin, Settembre musica	Messiah
1979	Rom, RAI	Judas Maccabaeus
1981	Rom, RAI	Israel in Egypt
1981	Rom, RAI	Belshazzar
1982	Perugia, Sagra Musicale Umbra	Israel in Egypt

Donald Burrows:

#### HANDEL'S CHURCH MUSIC - MODERN PERFORMANCES IN BRITAIN

Most of Handel's church music requires orchestral accompaniment and, largely for that reason, performances in the context of routine liturgical services are infrequent. There are occasional performances at special festival services: it is interesting to note, for example, that two items were included in the service at St. Paul's Cathedral for the 1985 Festival of the Sons of the Clergy. Handel's English church music is particularly suitable for performances by present-day cathedral and collegiate choirs. Occasions for such choirs to give concert performances are relatively rare, but regular arrangements between the leading choirs and recording companies have provided some excellent recordings. The cathedral and collegiate choirs are also significant because they provide soloists for provincial performances: this is particularly important with regard to the male alto voice, for which Handel wrote important solo music. The repertory of Handel's church music is most active in the concert programmes of a wide range of secular performing groups, from expert ensembles such as the London Handel Choir through university, college and school choirs to amateur choral societies in provincial towns.

Choices within the repertory are to a large extent controlled by the availability of performing material: until recent years, the effective choices of a provincial choral society were more or less confined to the works that I have grouped below into "Category 1". Although publications since 1970 have widened the available repertory, economic considerations tend to encourage choral societies to remain within the same circles: old editions are available more cheaply, or freely through library stocks, while choral societies may not be able to commit themselves to the expense of hiring/buying a newer publication. Nevertheless, publications, broadcasts and recordings which have brought a wider selection of the repertory into occasional prominence may prove effective in the longer term.

The popularity of the more accessible items of Handel's church music with choral societies is not difficult to understand: the music is rewarding to sing, gives a sense of 'occasion', does not require a symphony orchestra of nineteenth-century proportions for accompaniment and, most importantly, the items are relatively short. It is therefore ideal material for the programmes of institutions that are not able to perform (or rehearse) a complete oratorio. One or two Coronation Anthems may frequently be found mixed with the music of other composers within programmes of about 90 minutes duration.

The categories given below are my own. As it is at present impossible to register exactly the programmes of provincial performances, the distinction between my categories 1 and 2 is inevitably slightly impressionistic, but I have based my category