



pointed out to me after one of the performances – have their utterances heightened by accompanied recitative.

*Le pescatrici* is the victim of a particularly sad irony resulting from the comparative isolation of Haydn's operas: its source, in the Esterházy archives, lacks a substantial portion of its original music. That lack was redressed in a reconstruction by H. C. Robbins Landon, and – notwithstanding the many cuts that we were forced to make in our production – we believe ours is the first recorded performance of his replacement confession aria for Prince Lindoro. The Rutgers show, set in the environs of 'Mastricco's clam shack', offered a 1950s take on the story, one that frequently had the audience in stitches of laughter. The inexperienced student cast truly excelled itself, and this was the fourth collaboration between our opera programme and Musica Raritana, an ensemble I established to provide experience for our graduate instrumentalists in performance on period instruments – on this occasion under the coaching of Cynthia Roberts (violin), Arthur Haas (harpsichord), Marc Schachman (oboe) and Loretta O'Sullivan (cello). More will certainly follow, with a celebration of the tercentenary of Thomas Arne, including his lovely *Thomas and Sally*, planned for this coming fall semester (November 19 and 21). A particular pleasure on this occasion was that we were able to record the performances for broadcast on the local classical station, WWFM, and to make a high-quality, professionally packaged two-CD recording, copies of which are available from me (kirkman@rci.rutgers.edu) for \$15.



## CONFERENCES

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### HANDEL IN THE NINETEENTH CENTURY INTERNATIONAL HANDEL FESTIVAL, GÖTTINGEN, 30 MAY 2009

Founded in 1920, the International Handel Festival in Göttingen is one of the world's longest-standing early music festivals. Each year Göttingen hosts a twelve-day festival dedicated to the composer and his music. One of the festival's traditions is the biennial musicological conference day, the results of which are published in the *Göttinger Handel Beiträge*. In this special anniversary year the organization invited four speakers to discuss Handel's reception in the nineteenth century, inspired by the fascinating concert project at the festival: the world premiere of Handel's *Dettinger Te Deum* in the adaptation by Felix Mendelssohn Bartholdy.

The main focus of the day was the question of Handel's importance for music history, theory and performance practice in nineteenth-century Germany. While the composer attained his lofty reputation during his lifetime in Great Britain, German interest in his music increased significantly after his death in 1759: about sixty performances of *Messiah* are documented in German-speaking lands between 1772 and 1800, for example, by Carl Philipp Emanuel Bach in Hamburg and in Mozart's reorchestration in Vienna.

The motivation for this enthusiastic reception of Handel's music must have been the idea of 'repatriation', as demonstrated not only by the long and fervent tradition of Handel performances in Germany but also by the responses to Handel's music evident in the work of such major German-speaking composers as Haydn, Beethoven, Mendelssohn and Brahms – as well as Meyerbeer, Schumann and Liszt. One might add to this emerging pattern of reception the literary and scholarly attention given to Handel's life and work by music theorists, from Johann Adolf Scheibe's writings to Friedrich Chrysander's monumental biography and complete edition of Handel's works, which began to appear in the 1850s.



In his introductory remarks the conference organizer and renowned Handel scholar Hans Joachim Marx (Universität Hamburg) drew general attention to these main themes and recalled early representatives of German Handel reception, such as Friedrich Gottlieb Klopstock and Justus Friedrich Wilhelm Zachariae. As he explained to the audience in the assembly hall of Universität Göttingen, the approach of the conference was to focus, after the keynote introduction, on individual composers (Mendelssohn, Schumann and Liszt) and their view of Handel.

The keynote paper, presented by Laurenz Lütteken (Universität Zürich), gave a general introduction to the topic: 'Von der "Emanzipation der deutschen Musik". Grundzüge des Umgangs mit Händel im 19. Jahrhundert' (On the 'Emancipation of German Music': Aspects of Handel Reception in the Nineteenth Century). Lütteken explored the nature of Handel's place in German musical and social history in three steps: *Vereinnahmung* (appropriation), *Wirkung* (effect) and *Distanz* (distance). He underlined the fundamental change that occurred from the perception of Handel as a 'true German' composer in the late eighteenth century to the 'distanced' view and later blank rejection of this perception by Richard Wagner. Lütteken pointed out that the German nationalism of the late eighteenth century differed significantly from that of the late nineteenth century. The view of music and music history that Wagner successfully propagated had no place for Handel's effective and lastingly impressive music, which mostly treated religious subjects.

After Lütteken's introduction Wolfgang Sandberger (Musikhochschule Lübeck) gave an insightful account of Mendelssohn's view of Handel: 'Händels "Israel in Ägypten" zwischen Werktreue und kulturpolitischem Manifest: die Aufführungen unter Felix Mendelssohn Bartholdy in Düsseldorf 1833' (Between Authenticity and Cultural Manifesto: Felix Mendelssohn Bartholdy's Performance of Handel's *Israel in Egypt* in Düsseldorf in 1833). Encompassing both historical and philological facts, Sandberger described the different views of Handel's oratorio prompted by Mendelssohn's Düsseldorf performance in May 1833 in the presence of the Prussian crown prince Friedrich Wilhelm IV. Performed as a prelude to the Lower Rhine Music Festival, Handel's *Israel in Egypt* had 'pole position' in the cultural project of the music festival – the oratorio's theme of the 'chosen people' was consistent with common social and political trends. In its new context, the design of the work had to be discussed by the organization; so, for example, Mendelssohn – who was known for his very careful historical-critical editions of old music – composed a new instrumental introduction (*Trompeten-Ouvertüre*, Op. 101), and combined the oratorio with *tableaux vivants*, an old court theatre tradition.

The paper presented by Ulrich Tadday (Universität Bremen) focused for the first time on Robert Schumann's wide and diverse interest in Handel. Most people believe that, as an editor, composer and columnist, Schumann had no particular interest in Handel's music. With this in mind, Tadday checked numerous biographical sources: letters, diaries, the collected writings and of course the *Neue Zeitschrift für Musik*, the influential periodical founded and edited by Schumann in the 1830s and 40s. Tadday grouped the large amount of material that he encountered in these sources into four categories: biography, music history, nationalism and compositions. Schumann not only had several early encounters with Handel's music in his youth but also performed, collected and studied several works during his lifetime. Both Bach and Handel were important for his views of music history, based on his 'classical' view of music rather than on contemporary 'progressive' ideas. In a few cases, Schumann's appreciation of Handel's works exceeded his estimation for Bach: he declared *Israel in Egypt* to be 'das Ideal eines Chorwerks' (the ideal choral work).

The last paper of the conference day raised the question of Franz Liszt's interest in Handel. I (Christiane Wiesenfeldt, Universität Münster) discussed the variations for piano that Liszt composed late in the 1870s on Handel's *Almira*: 'Eine Laune des "anbetungswürdigen Fingerhelden"? Liszt's Variationen über Sarabande und Chaconne aus Händels "Almira"' (A Whim of the 'Adored Virtuoso'? Liszt's Variations on the Sarabande and Chaconne from Handel's *Almira*). In fact, Liszt's interest in Handel was just superficial: of the older composers he admired only Bach. Although he performed some of Handel's oratorios several times in Weimar, and although he paid attention to the new biography and editions by Friedrich Chrysander, Liszt



composed only this single, curious, Handel-related piano piece. In it he transformed the old dance forms into a wild and romantically harmonized variation cycle, leading into a furious *stretta* with typical Lisztian block chords at the end. Thus his picture of Handel seemed to be a 'distant' one.

Without question we can look back on a fruitful conference, where just a few, but new and fascinating views on Handel in nineteenth-century Germany were brought together in his anniversary year. For the well-conceived and well-organized event we must thank the members of the organizing committee. A volume of the aforementioned papers will appear in April 2010 (*Göttinger Handel Beiträge*: Vandenhoeck and Ruprecht, Göttingen).

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HAMBURG: EINE METROPOLREGION ZWISCHEN FRÜHER NEUZEIT UND  
AUFKLÄRUNG (1500–1800)  
UNIVERSITÄT HAMBURG, 7–10 SEPTEMBER 2009

Sunny late-summer weather welcomed an international group of scholars to northern Germany as they gathered at the Universität Hamburg to attend the congress 'Hamburg: A Metropolitan Region between the Early Modern Period and the Enlightenment (1500–1800)'. It is well worth the trip to visit Hamburg, the 'free and Hanseatic' city on the banks of the Elbe, home to such eighteenth-century composers as Reinhard Keiser, Georg Philipp Telemann and Carl Philipp Emanuel Bach.

This multi-disciplinary congress was organized by Johann Anselm Steiger (Universität Hamburg, Fakultät für Geisteswissenschaften, Fachbereich Evangelische Theologie) and Sandra Richter (Universität Stuttgart, Institut für Literaturwissenschaft, Abteilung Neuere Deutsche Literatur), with the assistance of Marc Föcking (Universität Hamburg, Institut für Romanistik) and Oliver Huck (Universität Hamburg, Musikwissenschaftliches Institut), and in collaboration with the Hamburger Netzwerk für Frühneuzeit-Forschung, the Hamburger Arbeitskreis für Regionalgeschichte and the Arbeitsstelle für Geschichte des Wissens und der Literatur. Participants heard papers – in German and English, the two official languages of the congress – covering a wide range of disciplines, including theology, the history of science, literature, theatre, opera, musical culture, the visual arts, architecture and political history. Judiciously scheduled coffee breaks afforded opportunities for refreshment and conversation between paper sessions, especially with participants in sessions other than one's own.

The opening session took place on the evening of 7 September in the Hauptkirche St Jacobi, whose own Hauptpastorin Pröpstin Kirsten Fehr extended words of greeting. Additional greetings were offered by Staatsrat Bernd Reinert (Behörde für Wissenschaft und Forschung, Freie und Hansestadt Hamburg) and Holger Fischer (Vizepräsident der Universität Hamburg). In an introduction to the congress Johann Anselm Steiger described the city of Hamburg as 'a world in small', quoting Pastor Balthasar Schupp (1650–1712), who served the Jacobikirche from 1649 to 1661, and as a microcosmic representation of the macrocosmos. Following these remarks Klaus Garber (Universität Osnabrück) delivered the opening lecture, 'Hamburg – nicht nur ein Sonderfall der deutschen Geschichte. Eine Betrachtung zur Literatur der Frühen Neuzeit und ihrer geschichtlichen Voraussetzungen' (Hamburg – Not Merely a Special Case in German History: A Perspective on Early Modern Literature and Its Historical Conditions). The paper presentations began in earnest on 8 September. A total of sixty-nine papers were organized into seven sessions, the most relevant to musicology being session 4 – Oper und musikalische Kultur (Opera and Musical Culture) – chaired by