

Politik der Oper

Händels
Opern-akademien
1719–1737

Internationale Wissenschaftliche
Konferenz zu den Händel-Festspielen
in Halle an der Saale, 30. und 31. Mai 2023



Politik der Oper.

Händels Opern Akademien 1719-1737

Internationale wissenschaftliche Konferenz
zu den Händel-Festspielen in Halle (Saale)
27. bis 31. Mai 2023

Die Teilnahme am Festvortrag sowie an der Konferenz ist kostenfrei und steht allen Interessierten offen. Eine Voranmeldung ist nicht erforderlich.

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haendel.de



haendelhaus.de

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der Martin-Luther-Universität Halle-Wittenberg

MARTIN-LUTHER-UNIVERSITÄT
HALLE-WITTENBERG



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Der Internationale Händel-Forschungspreis wird ver-
liehen mit freundlicher Unterstützung der Stiftung der
Saalesparkasse

Veranstaltungsort

Händel-Haus
Große Nikolaistraße 5
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Zur Einführung

Die Händel-Festspiele in Halle an der Saale werden 2023 unter dem Motto *Die Oper: Streit um Dideldum und Dideldi* stehen. Mit dem Zitat aus einem Gedicht in einer Londoner Zeitschrift des Jahres 1725, das auf die Konkurrenz zwischen den Opernkomponisten Giovanni Bononcini und Georg Friedrich Händel abzielt, soll akzentuiert werden, dass die Oper seit jeher Gegenstand von Auseinandersetzungen gewesen ist, in denen kulturpolitische und künstlerische Interessen miteinander verknüpft gewesen sind. Dies gilt allemal auch für die beiden Opern Akademien, für die Händel zwischen 1719 und 1734 leitend tätig war, und denen sich die Konkurrenz zwischen der Opera of the Nobility und Händels Wirken im Covent Garden Theatre bis zum Jahr 1737 anschloss. Auf nahezu allen Ebenen der Opernproduktion zeigen sich Verknüpfungen hin zu übergreifenden politisch-kulturellen und sozialen Aushandlungsprozessen: sei es in der Organisation, Patronage und Finanzierung der Akademien, sei es im Publikum, sei es in der öffentlichen Kritik, sei es in der Repertoire-Auswahl und den Libretti, sei es bei den Sängerinnen und Sängern, sei es bei den Szenarien und Bühnenbildern, sei es bei den Kompositionen selbst.

Die Internationale Wissenschaftliche Konferenz zu den Händel-Festspielen 2023 möchte die genannten politischen Dimensionen der Akademien Händels, aber auch ihre Voraussetzungen und Folgen, ebenso ausloten wie zu Vergleichen mit früheren und späteren Institutionalisierungsformen der Kunstform Oper einladen. Nicht zuletzt soll es auch um eine kritische Aktualisierung der historischen Befunde vor dem Hintergrund der heutigen Situation der Opernhäuser gehen.

Eine weiter ausgreifende Einführung in die Thematik bietet der Festvortrag von Arnold Jacobshagen am 27. Mai. Zu Beginn der Veranstaltung wird der Internationale Händel-Forschungspreis 2023 verliehen.

Programm

Samstag, 27. Mai 2023

Händel-Haus, Kammermusiksaal

10.00 Uhr: Festvortrag

Prof. Dr. Arnold Jacobshagen (Köln)

Streit um die Oper – von Händel bis heute

Dienstag, 30. Mai 2023

Händel-Haus, Kammermusiksaal

10.00 Uhr–12.00 Uhr: Eröffnung der Konferenz

mit Verleihung des Internationalen Händel-Forschungspreises 2023

Musikalische Einleitung

Georg Friedrich Händel

Arien aus der Oper *Serse* (HWV 40)

Arie der Romilda „*Se l'idol mio rapir mi vuoi*“ (I/14)

Arie der Amastre „*Or che siete speranze tradite*“ (II/1)

Jiyoung Kim (Sopran)

Ming Xiao (Alt)

(Studierende des Instituts für Musik, Medien- und Sprechwissenschaften der Martin-Luther-Universität Halle-Wittenberg, Klasse Frau Prof. Monika Köhler)

Daniel Spogis, Klavier (Dirigent des Akademischen Orchesters der Martin-Luther-Universität Halle-Wittenberg)

Begrüßung und Einführung: Prof. Dr. Wolfgang Hirschmann

Grußworte

Laudatio: Prof. Dr. Wolfgang Hirschmann

Verleihung des 6. Internationalen Händel-Forschungspreises

Vortrag des Preisträgers Christoph Schaller

*Ein neuer Messias in Augsburg. Händel im Kreislauf von Kanon, Werkkons-
titution und musikalischer Wahrnehmung*

13.00–15.15 Uhr: Sektion I

Sektionsleitung: Gesa zur Nieden (Greifswald)

Xavier Cervantes (Toulouse, Frankreich)

“Null'altra Musica è qui gradita che la nostra”? Cultural Politics, Anti-Catholic Anxiety, and the Italian Operatic Community in London in the 1720s

Anne Desler (Edinburgh, UK)

“A meer sensual Delight” – Climate Theory, Anti-Popery and English Resistance to Early Eighteenth-Century Italian Opera

Diana Blichmann (Rom, Italien)

“Al legittimo re la sua corona”. Rom 1715 versus London 1720: Die Rebellion der Jakobiten im *Astarto* – ein politischer Balanceakt?

15.30–17.00 Uhr: Sektion II

Sektionsleitung: Donald Burrows (Milton Keynes, UK)

John Roberts (Berkeley, USA)

Skirmishing before the Battle: the Scarlatti-Roseingrave *Narciso* of 1720

Graydon Beeks (Claremont, USA)

***Coriolano* Transformed: The Early History of Ariosti's First Royal Academy Opera**

Juliane Riepe, Theresa Stiller, Jens Wehmann (Halle)

Neues aus der Abteilung Bibliothek/Archiv/Forschung der Stiftung Händel-Haus

Mittwoch, 31. Mai 2023

Händel-Haus, Kammermusiksaal

9.00–11.15 Uhr: Sektion III

Sektionsleitung: Graydon Beeks (Claremont, USA)

Matthew Gardner (Tübingen)

Operas for the Wedding of Frederick, Prince of Wales: The Political Contexts of Handel's *Atalanta* and Porpora's *La festa d'Imeneo*

David Vickers (Huddersfield, UK)

The operatic and concert repertoire of Senesino in London, 1720–1736

Michael Burden (Oxford, UK)

Competing with Handel: Porpora's "Third Style" of composition in London

11.30–12.30 Uhr: Sektion IV

Sektionsleitung: Colin Timms (Birmingham, UK)

Carol Taylor (London, UK)

The World of Patronage in Handel's London, 1719–1742

Yiyun Liu (Sheffield, UK)

"Ancient music" in Handel: the ramifications of the Bononcini-Lotti affair on the Academy's experiment in English opera

13.15–14.30 Uhr: Sektion V

Sektionsleitung: Wolfgang Hirschmann (Halle)

Gesa zur Nieden (Greifswald)

"Procuring Foreign Voices": Die Konkurrenz Georg Friedrich Händels und John Richs mit der Opera of the Nobility im Lichte der *Favourite Songs*

Ina Knoth (Hamburg)

George Bickhams's *Musical Entertainer* als kulturpolitisches Forum? Überlegungen zu konkurrierenden Netzwerken im London der 1730er Jahre

14.45–17.00 Uhr: Sektion VI

Sektionsleitung: Matthew Gardner (Tübingen)

Donald Burrows (Milton Keynes, UK)

'dum or 'dee, or Subtle and Face? Some reflections on the relationship between Handel and John Christopher Smith

Colin Timms (Birmingham, UK)

Handel's Translators: Notes and Queries

Ivan Ćurković (Zagreb, Kroatien)

Operatic Margins: The Reception of G. F. Handel in Croatia and Hungary

Schlusswort

17.30 Uhr: Führung durch die Hallische Händel-Ausgabe

Texte

Georg Friedrich Händel Arien aus der Oper *Serse* (HWV 40)

Romilda

Se l'idol mio
Rapir mi vuoi,
Cangia desio, ch'è vanità.
Quei dolci lacci
Snodar non puoi,
Che mi legaro la libertà.

Da capo

Wenn du meinen Liebsten
mir rauben willst,
so lass davon ab, denn es ist umsonst.
Jene süßen Fesseln
kannst du nicht lösen,
die meine Freiheit in Bande schlugen.

Da capo

Amastre

Or che siete speranze tradite,
sì, fuggite, fuggite da me.
E in quest'anima oppressa dal duolo
resti sola la bella mia fè.

Da capo

Da ihr, meine Hoffnungen, nun verraten seid,
so flieht nur, flieht von mir.
Und in dieser schmerzzerquälten Seele
mag allein meine Treue mir bleiben.

Da capo

Abstracts

Dienstag, 30. Mai 2023

13.00–15.15 Uhr: Sektion I

Sektionsleitung: Gesa zur Nieden (Greifswald)

Xavier Cervantes (Toulouse, Frankreich)

“Null'altra Musica è qui gradita che la nostra”? Cultural Politics, Anti-Catholic Anxiety, and the Italian Operatic Community in London in the 1720s

The importation of Italian opera and its success among polite society was a matter of considerable controversy in England in the early decades of the 18th century. The implications of this wide-ranging cultural phenomenon were discussed not only in purely musical or even aesthetic terms but primarily in broader social, political, and even religious ones. The introduction into Britain of an alien element triggered a great deal of cultural anxiety. At that crucial period when the sense of British national identity was still in the making and was being defined by opposition to the French and southern Other(s), the introduction of a previously unknown form of thoroughly Italian entertainment was bound to provoke an upsurge of patriotism. For the many critics and satirists of Italian opera, its success in becoming an essential feature of élite culture wounded the traditional British sense of cultural insularity, vigorously trumpeted with nationalistic pride. Italian contamination offered evidence of the overall decline of the nation in general and of the corrupt cosmopolitan taste of the ruling élite in particular. The current national, moral and cultural stereotypes of Italy and her inhabitants had a political and religious foundation. The counter-identity of the southern and Italian Other was expressed in simple contrapuntal terms: Britain was the land of the chosen people and God refused His favours to those who lived in slavish dependence on popery and superstition. The case of Giovanni Bononcini, who wrote Italian operas for the London stage in the 1720s, demonstrates that even for the lovers of the imported art form, the popularity of the composer and the success his works had met with up to then were not enough to shield him from the anti-Catholic and anti-Jacobite hysteria that spread and inflamed political circles and the informed public opinion when the Atterbury Plot was exposed in that decade.

Anne Desler (Edinburgh, UK)

“A meer sensual Delight” – Climate Theory, Anti-Popery and English Resistance to Early Eighteenth-Century Italian Opera

Although plenty of scope remains for further investigation into the institutional history, production, patronage and political context of early eighteenth-century opera in London, its composers and performers and the context of individual works, numerous scholars have already made

valuable contributions in these areas. However, other factors that had a fundamental bearing on the English reception of, and particularly English resistance to, Italian opera have received very little attention in musicology, if any at all. My paper examines the influence of two aspects of the cultural context of early eighteenth-century Italian opera in London whose understanding is essential to decoding English discourse on the genre, its performers and its audiences.

The first of these is climate theory, the prevalent early modern theory of national character and identity. Rooted in traditions of thought that originated in the writings of Hippocrates, the ancient Greek physician, this theory attributed the differences between the characteristics of different nations to the climates of their respective countries. The second aspect is English anti-Catholicism, or rather, anti-popery, which became deeply engrained during centuries of dynastic instability, international conflict and civil war between Protestant and Catholic factions, and remained strong even after the final defeat of the Jacobites in 1748 terminated the threat of a Catholic succession. My paper will offer analysis of both the cultural anxieties caused by the success of an Italian form of entertainment in London and the exploitation of established rhetoric on national identity and anti-popery by some of the leading English commentators.

Finally, my paper will draw some preliminary parallels between culturally-motivated criticism of the foreign *dramma per musica* in early eighteenth-century London and criticism of the canon of European opera in the twenty-first century.

Diana Blichmann (Rom, Italien)

“Al legittimo re la sua corona”. Rom 1715 versus London 1720: Die Rebellion der Jakobiten im Astarto – ein politischer Balanceakt?

Mit dem Tod der Königin Anne Stuart am 1. August 1714 änderten sich aufgrund der Bestimmungen des *Act of Settlement* von 1701 die politischen Konstellationen im vereinigten Königreich Großbritannien zugunsten der protestantischen Thronfolge. Georg Ludwig, Kurfürst des Herzogtums Braunschweig-Lüneburg, war zu diesem Zeitpunkt der nächste protestantische Verwandte der verstorbenen Monarchin und begründete das „Hanoverian England“. Der Umschlag von der katholischen Monarchie der Stuarts zur deutschstämmigen Königsdynastie Hannover hatte Resonanzen nicht nur in London, sondern in ganz Europa, auch im päpstlichen Rom. Nur wenige Monate nach der Proklamation des neuen Königs Georg I. wurde im Februar 1715 auf einer der damals bedeutendsten römischen Opernbühnen, dem Teatro Capranica, die umstrittene Thronfolge zum Thema zwei neuer Drammi per musica: *Ambleto* und *Astarto*. Die Protagonisten beider Opern wurden als legitime Erben am *lieto fine* gekrönt. In der zweiten Oper wurde zudem, und dank zweier *dramatis personae* und ihrer Anhänger, eine, wenn auch vergebliche Rebellion gegen die illegitime Herrscherin geplant und ausgeführt. Richard Boyle, Lord Burlington, war vor Ort, sorgte infolgedessen für den Librettotransfer des in Rom erfolgreichen *Astarto* nach London und engagierte Paolo Rolli sowie Giovanni Bononcini für die unter der Schirmherrschaft von George I. 1719 gegründeten Londoner Royal Academy of Music. Dort erzielte die Oper im November 1720 trotz ihres brisanten Stoffes einen unerwarteten Erfolg. Lag dieser Triumph tatsächlich ausschließlich an den stilistischen Leistungen der italienischen Künstler oder gibt es dafür sozialhistorische Erklärungen? Dieser Frage soll anhand einer vergleichenden Librettostudie nachgegangen werden. Welche Revisionen hatte der italienische Dichter vorgenommen und was veränderte sich dank der librettistischen Umgestaltungen im politischen Handlungsstrang? Zwei verschiedene Textversionen sollen Aufschluss über die kul-

turpolitischen Intentionen in Rom und London verschaffen und verdeutlichen, erstens inwiefern man die Römische *Astarto*-Version als „jakobitische Rebellionsoper“ bezeichnen kann und zweitens inwiefern es sich bei der Londoner *Astarto*-Version um einen politischen Balanceakt Paolo Rollis und Lord Burlingtons handelte.

15.30–17.00 Uhr: Sektion II

Sektionsleitung: Donald Burrows (Milton Keynes, UK)

John Roberts (Berkeley, USA)

Skirmishing before the Battle: the Scarlatti-Roseingrave *Narciso* of 1720

Prior to Bononcini's arrival for the second season of the Royal Academy of Music there was a short first season in April-June 1720, consisting of Giovanni Porta's *Numitore*, Handel's *Radamisto* and an arrangement of Domenico Scarlatti's Roman opera *Amor d'un'ombra e gelosia d'un'aura* (1714) under the title *Narciso*. Scarlatti himself never set foot in England, and the score was extensively recast by his close friend and ardent champion Thomas Roseingrave, in collaboration with Paolo Rolli. When and how the opera came to be revised and included in the repertory of the Royal Academy is the subject of this paper.

Graydon Beeks (Claremont, USA)

Coriolano Transformed: The Early History of Ariosti's First Royal Academy Opera

The 1722-23 season of the Royal Academy of Music marked the arrival of a new *prima donna*, Francesca Cuzzoni, and a new composer, Attilio Ariosti. Handel's first new opera this season was *Ottone*, which was a major success achieving 14 performances between 12 January and 8 June. Ariosti's first opera, *Coriolano*, received only one fewer performance over a comparable time period. However, whereas *Ottone* has been extensively studied by Dean, Knapp, La Rue and others, *Coriolano* has been largely neglected aside from a perceptive article by Lowell Lindgren focusing on its dramatic structure and musical quality.

Much of this neglect is owing to a lack of sources. At the end of May 1723 the printer Richard Meares, under the supervision of the composer, issued most of the arias from *Coriolanus* in a condensed score format; this publication is available in a modern facsimile. In addition, the overture was published in parts and Walsh issued singly a number of *Favourite Songs*, of which a bound volume survives in the Folger Shakespeare Library in Washington, D.C. Two states of the printed libretto are known from 1723, and another for the heavily cut and altered revival in 1732. Until recently these were the only sources known, and they provide only a partial picture of the opera as performed.

The appearance of two further sources makes it possible to trace in some detail the changes undergone by the opera during the course of its composition and first season. The University of California, Berkeley holds a manuscript collection of arias from *Coriolano* (MS 443) in the hand of John Christopher Smith Sr., which it acquired from the library of the pianist and collector Alfred Cortot. This manuscript preserves one aria not included in either of the prints, as well as early versions of arias for Cuzzoni, in all likelihood written before her arrival in London. In addition, the British Library holds a copy of the first state of the 1723 libretto that contains handwrit-

ten insertions of five aria texts, four of which seem to be related to a performance of 19 March 1723 advertised as “with the Addition of Four New Songs.”

This paper will attempt to disentangle the relationships between the surviving sources, and establish what audiences heard in 1723 and 1724. It will also clarify why, even though the Berkeley manuscript gives the initial impression of transmitting complete orchestral accompaniments to almost all the arias, the successful creation of a performing version of Ariosti's *Coriolano* will require more than simply composing the missing recitatives.

Juliane Riepe, Jens Wehmann, Theresa Stiller (Halle)
Neues aus der Abteilung Bibliothek/Archiv/Forschung der
Stiftung Händel-Haus

Datenbanken - Neuerwerbungen - Forschungsprojekte - Service

Mittwoch, 31. Mai 2023

9.00–11.15 Uhr: Sektion III

Sektionsleitung: Graydon Beeks (Claremont, USA)

Matthew Gardner (Tübingen)

Operas for the Wedding of Frederick, Prince of Wales: The Political Contexts of Handel's *Atalanta* and Porpora's *La festa d'Imeneo*

On 27 April 1736 Frederick, Prince of Wales, eldest son of King George II, married Princess Augusta of Saxe-Gotha in the Chapel Royal at St James's Palace. For the wedding service, Handel provided a new anthem, *Sing unto God*, as he had done two years earlier for the wedding of Princess Anne. In 1734 Handel additionally composed a serenata, *Parnasso in festa*, for public performance in the London theatres. As part of the public celebrations for Frederick's marriage, Handel again also offered a public entertainment, this time the opera *Atalanta*, first performed just over two weeks after the marriage service had taken place on 12 May 1736. London's other opera company, often referred to as the Opera of the Nobility and led by the castrato Senesino and composer Nicola Porpora, also presented a new opera in celebration of the happy couple – *Festa d'Imeneo* was first performed on 4 May. The two operas differ in that *Festa d'Imeneo* depicts a celebration of the happy couple (explicitly naming Frederick) from the outset, whereas *Atalanta* is designed to flatter the prince and his bride in a more subtle fashion. Frederick's wedding and the two operas came at a time of intense competition between the London opera companies, both of which collapsed at the end of the 1736–7 season. Court politics were also strained in that Frederick had a difficult relationship with his father, King George II. This paper seeks to place the two operas in the broader political context of the London opera business, whilst also considering to what extent they relate to court and national politics.

David Vickers (Huddersfield, UK)

The operatic and concert repertoire of Senesino in London, 1720–1736

Francesco Bernardi ('Senesino') made his London stage debut in Bononcini's *Astarto* on 19 November 1720, and his final appearance in May 1736 was in Porpora's serenata *Festa d'Imeneo*. Shortly after the 'little Sieneese' castrato returned permanently to the continent, a satirical song-sheet printed in London depicts the fashionable ladies of the town lamenting the loss of their beloved idol. Between 1720/21 and 1735/36, Senesino sang in every London theatre season except one (1729/30), and he participated in staged and concert works by at least ten different composers (excluding pasticcios). For nearly sixteen years he played leading roles in almost every opera at the King's Theatre and Lincoln's Inn Fields, and in 1732–33 he also sang the principal male roles in Handel's first public concerts of English oratorio-style works. He sung twenty-four different Handel roles under the composer's direction (the majority written especially for him); although the musicodramatic content of most of these roles is fairly well-known, some new insights on aspects of a few of these will be offered in this paper. In contrast, very few Bononcini and Ariosti operas performed by the Royal Academy of Music survive in anything resembling complete scores, but an examination of printed collections of 'favourite songs' and some other extant sources will illuminate some valuable aspects of music that Senesino sang on-stage during the 1720s. Several works produced during the mid-1730s by the Opera of the Nobility are preserved reasonably intact, and selective case studies by Porpora and Veracini will broaden our perspective on the celebrated castrato's repertoire, on-stage personas and public profile during his final London seasons.

Michael Burden (Oxford, UK)

Competing with Handel: Porpora's "Third Style" of composition in London

The competition between Handel and the composer Nicola Porpora has been often discussed. Porpora, a cranky man of rivalries and feuds who fell out with contemporaries such as composers Vinci and Hasse and the poet Metastasio, was brought to London by the promoters of the Opera of the Nobility, an opera company designed to rival that of Handel. The result was not so much a genuine musical or operatic rivalry as it was an opposition of supporters, and the ultimate disaster – the attempt to run two competing Italian opera companies in the English capital – sent both of them into financial oblivion.

But one aspect of Porpora's music seems to have played a particular role in the battles that raged between the companies, and that was its elaborate nature. As early as 1724, this characteristic had proved too much even for the emperor when the composer visited Vienna that year. Later critics such as Vincenzo Martinelli referred to Porpora's music as being written in the 'third style in musical composition', partly, it was argued, because the skills of the circle of singers taught by the composer - performers such as Farinelli, Felice Salimbeni and Gaetano Caffarello - had resulted in a change in compositional method.

This paper sets out to discover what the 'third style' was. Did it really exist in any meaningful way or was it a critic's fantasy? Was this the style that Porpora used to attempt to best Handel in the opera company rivalries? And what prompted calls for its reform in 1750?

11.15–12.30 Uhr: Sektion IV

Sektionsleitung: Colin Timms (Birmingham, UK)

Carol Taylor (London, UK)

The World of Patronage in Handel's London, 1719–1742

There is no question that members of Parliament were significant among subscribers to the opera in Handel's London. Less clear is the extent to which they were politically motivated to subscribe. This paper will look at the world of patronage in the 1720s, '30s and '40s, for evidence to clarify what might have inclined parliamentarians to support the opera – and/or to lose interest and withdraw their support.

To what extent were opera subscribers also patrons of other associations? I will examine the patronage commitments of a few carefully chosen opera subscribers, to ascertain more generically their ways of belonging to clubs and societies in this period. Can we also learn more about the impact of such patronage practices on Handel? How his relations with patrons changed as his own reputation evolved in this period?

Last but not least, I've interviewed 19 peers for a book I am writing on the present-day House of Lords. In an effort to address the aim of the Conference “also to critically update the historical findings against the background of the situation of opera houses today”, I will look at some of the ways UK parliamentarians today politically draw on their experience and interests in cultural matters.

Yiyun Liu (Sheffield, UK)

“Ancient music” in Handel: the ramifications of the Bononcini-Lotti affair on the Academy's experiment in English opera

On January 16, 1731, the *Daily Journal* and the *London Gazette* reported that the composer of the madrigal *In una siepe ombrosa* was not Giovanni Bononcini (1670-1747), as previously thought, but rather Antonio Lotti (1666-1740). The report marked the beginning of the first musical plagiarism dispute debated in public in England, prompted by political undercurrents related to defending Tory auditor members. The Bononcini-Lotti affair divided the Academy and pushed Bononcini, as well as his supporter Maurice Greene (1696-1755), out of the academy. Consequently, Greene set up another music-meeting, the Apollo Society, by 1733, becoming a longstanding rival for John Christopher Pepusch's (1667-1752) Academy in the creation of English oratorios.

Building on William Weber's assertion (1992) that the canon of 'ancient music' which was curated by the Academy cultivated the taste of old music in late eighteenth-century London music life, Stephen Rose (2013) has identified the Bononcini-Lotti affair as key to the establishment of a political ideology arousing the aesthetic admiration of the polyphonic style centered on Tallis-Byrd as ancient composers. This paper situates the affair within the intellectual context of its time, showing its effect on the improvement of English opera. In particular, it will analyse the relation between the affair and Handel's oratorios, from *Esther* (HWV 50, 1732) to *The Alexander's Feast* (HWV 75, 1736), in respect to how he began to break the bounds of existing genres. It will examine how his novel use of sacred polyphonic styles and discussions of 'the power of music' meant he never had to face any serious competition from his rivals. This paper proposes

redefining the term ‘ancient music’ as a patriotic idea in its consideration of the national identity of English opera and of how a club of theatre composers (represented by Pepusch and Handel) in the Academy explored the artistic norms of instructive and rational music that surrounded the Elizabethan church.

13.15–14.30 Uhr: Sektion V

Sektionsleitung: Wolfgang Hirschmann (Halle)

Gesa zur Nieden (Greifswald)

“Procuring Foreign Voices”: Die Konkurrenz Georg Friedrich Händels und John Richs mit der Opera of the Nobility im Lichte der *Favourite Songs*

In seiner literarischen Satire *The Dunciad* (erstmalig publiziert 1728, in erweiterter Fassung 1743 erschienen) kritisiert Alexander Pope die italienische Oper als „patch-work flutt’ring“ aus „favourite Songs, incoherently put together“. Obwohl Pope mit dem Ausdruck „Favourite Songs“ zunächst einfach die im selben Atemzug genannten „affected airs“ und „effeminate sounds“ meint, verbergen sich dahinter wohl auch die Kompilationen ausgewählter Arien aus aktuellen Londoner Opern, die John Walsh und John Walsh Sohn ab 1721 unter dem Label *Favourite Songs* herausbrachten. Pope adressiert den Anmerkungen von Joseph Warton zufolge mit seiner Kritik vor allem den Londoner Adel („These things were supported by the subscriptions of the Nobility“): Da dieser Händels pompös instrumentierte und von Koloraturen der Sänger:innen durchzogene italienische Opern zunehmend ablehne, würden sie nur noch in Irland gespielt, sodass man in London mangels Neukompositionen nun vollständig auf das Patchwork der *Favourite Songs* angewiesen sei (Alexander Pope, *The Dunciad in Four Books*, London: M. Cooper 1743, 4. Buch, S. 160).

Hinter Popes Satire – das wird aus Anmerkungen deutlich, die den folgenden Editionen von *The Dunciad* hinzugefügt wurden – steht die komplexe Konstellation zwischen verschiedenen italienischen Opernkompositionen im London der Händelzeit und dem adeligen Publikum. Diese Komplexität wurde in den 1730er Jahren noch durch das Konkurrenzunternehmen der Opera of the Nobility sowie Händels Kooperation mit dem Pantomimen und Förderer der *Beggar’s Opera*, John Rich, verstärkt. Rich überließ Händel nicht nur sein Theater, sondern hatte in den Vorworten seiner „Miniaturoper“ von 1726/1727 (Sarah McCleave, 2018) bereits eine Lösung für den Umgang mit dem Zwiespalt von italienischer und englischer Oper anhand der Suche nach geeigneten Sänger:innen vorgeschlagen. Im Vortrag soll der Stellenwert der zwischen 1725 und 1737 publizierten *Favourite Songs* im Kontext mit weiteren Londoner Ariendrucke für das Konkurrenzverhältnis der verschiedenen Opernunternehmungen untersucht werden. Inwiefern ging es dort vornehmlich um Konkurrenzen zwischen Sänger:innen oder Institutionen? Oder stellten die *Favourite Songs*-Drucke weitere Miniaturoper von ganz eigener Qualität dar und somit eine vielschichtige Grundlage, auf der die Suche nach ‚neuen‘ einheimischen Stimmen beim Adel als wichtigem Förderer der Londoner Oper ästhetisch und politisch untermauert wurde? Dies soll u.a. anhand von Händels Oper *Atalanta* (Covent Garden 1736) gezeigt werden.

Ina Knoth (Hamburg)

George Bickhams's *Musical Entertainer* als kulturpolitisches Forum? Überlegungen zu konkurrierenden Netzwerken im London der 1730er Jahre

Als George Bickham im Januar 1737 begann, zweiwöchentlich vier Folio-Blätter seines aufwendigen, aus den Massen englischer Songdrucke deutlich hervorstechenden *Musical Entertainer* zu publizieren, lief die zunächst letzte Opernsaison mit konkurrierenden Angeboten durch die Opera of the Nobility im King's Theatre und Händel im Covent Garden Theatre. Auf den ersten Blick können einige Spuren opponierender Lager des Unterhaltungsbereichs in diesem besonderen Notenperiodikum erahnt werden: Viele der Widmungsträger:innen der einzelnen Ausgaben (ein originäres Merkmal des *Musical Entertainers*, das sich seine Nachahmungsperiodika *Universal Musician*, *British Melody* und *Calliope* offenbar nicht leisten konnten) gehörten zum Patron:innen-Kreis der Opera of the Nobility, einige der ‚Songs‘ verhöhnten Händel und seine Sänger:innen, fast alle vertretenen Händel-‚Songs‘ waren neu textierte Parodien und viele der weiteren häufig vertretenen Komponisten, darunter John Frederick Lampe und Henry Carey, können einem dritten ‚Lager‘ des Londoner Musiktheaterlebens zugerechnet werden. Reicht dies jedoch, um dem *Musical Entertainer* eine Konkurrenzstrategie gegen Händel (und seine Unterstützer:innen) zu unterstellen? Der Vortrag nimmt das Beispiel des *Musical Entertainers* als Ausgangspunkt, um gängige Narrative zu opponierenden Netzwerken des Londoner Musiklebens der 1730er Jahre kritisch zu hinterfragen.

14.45–17.00 Uhr: Sektion VI

Sektionsleitung: Matthew Gardner (Tübingen)

Donald Burrows (Milton Keynes, UK)

'dum or 'dee, or Subtle and Face? Some reflections on the relationship between Handel and John Christopher Smith

John Byrom's famous verse satirises the partisanship of London's opera supporters in the 1720s, portraying choices between Handel and Bononcini as matters of fashion and influence, rather than revealing connoisseurship between distinctive musical styles. Whatever the true state of their personal relationship, the composers are thus presented as professional rivals. An alternative form of professional relationship, though in a less honourable context, is portrayed in Ben Jonson's play *The Alchemist*, in which the fraudster Subtle relies on his co-conspirator Face to facilitate and promote his schemes, so that Face occupies an ambiguous position between servant and manager.

There were two periods when Handel and John Christopher Smith were involved in some form of creative association: the 1720s, when Smith is described as Handel's pupil, and the 1750s, when Smith collaborated in the management of Handel's oratorio seasons. There are some clues to the professional relationship (or successive relationships) between Smith and Handel, but evidence is scanty. William Coxe's *Anecdotes of George Frederick Handel and Christopher Smith* (1799) provide essential evidence, but require critical interpretation.

From the 1720s we have some possible supporting evidence from musical sources, but the nature of the training that Smith received needs re-examination. In the 1750s the outline of the

professional relationship is well established: in 1751-2, when Handel realised that the problems with his eyesight were advancing and permanent, he requested Smith to assist him with the management of his oratorio seasons at Covent Garden theatre. This Smith did for the remaining years of Handel's life, subsequently continuing the seasons on his own account (in association with John Stanley) from 1760 onwards. What, however, was the nature of working relationship between Handel and Smith in these years? Probably both personal and professional factors were involved, further complicated by the continuing presence of Smith's father in their areas of activity.

Colin Timms (Birmingham, UK)

Handel's Translators: Notes and Queries

The printed wordbooks of Handel's London operas present the text of the works both in Italian and in English translation. Only four of the wordbooks give the name of the translator, in each case 'Mr. Humphreys'. It is clear that Samuel Humphreys translated at least four operas in the early 1730s, and it was suggested by Winton Dean that he may also have translated a fifth. That aside, Humphreys supplied additional words for the 1732 version of *Esther* and wrote the librettos of *Deborah* and *Athalia*. This paper provides an introduction to Humphreys' life and works and considers the nature and quality of his opera translations. It also highlights a little-known poem in which Humphreys links another poet with the translation of Handel operas, and concludes by considering its implications.

Ivan Ćurković (Zagreb, Kroatien)

Operatic Margins: The Reception of G. F. Handel in Croatia and Hungary

Due to a significant revival of not only his, but also other 18th-century composers' *opere serie* in the light of the immense growth of historically informed performance practice, Handel's works still belong to the most widely performed and staged baroque operas. A growing body of literature has been studying Handel reception, including an in-depth confrontation with the way Handel's music was understood and his works performed in the most different political contexts of the 20th century, particularly in the German-speaking world. As an attempt to contribute to a decentralisation of these research processes, some aspects of a reception history of the life and works of G. F. Handel in Croatia and Hungary will be undertaken, with a particular emphasis on the composer's operas.

Is it possible for the marginality of a reception trend to modify our view of dominant tendencies? In Croatia during the 20th and 21st century, the study of performance and reception history yields more significant results in the field of Handel's English oratorio, while his operas were performed only sporadically. Hungary's musical culture evolved under somewhat different premises, but the tradition of writing on and performing the composer's works, including his operas, is somewhat richer and more varied. Whereas Handel reception in Croatia is (seemingly?) minimal, Handel reception in Hungary could be described as (only?) seemingly marginal. The paper will attempt to outline possible reasons for this, including cultural politics in the light of the differing social contexts of the two countries.

Kurzbiographien

Prof. Dr. Graydon Beeks (Claremont, USA)

Graydon Beeks was Director of Music Programming & Facilities and Professor of Music at Pomona College in California, where he also served as Director of the Pomona College Band. He received his bachelor's degree from Pomona College and his master's and doctorate in music history and literature from the University of California at Berkeley. He has published extensively on the music of George Frideric Handel and his contemporaries, and especially on the music of Handel's Cannons period. He currently serves as President of The American Handel Society and is a member of the Editorial Board of the Hallische-Händel-Ausgabe and the Vorstand of the Georg-Friedrich-Händel-Gesellschaft.

Dr. Diana Blichmann (Rom, Italien)

Diana Blichmann obtained her Ph.D. at the University of Mainz. For her thesis on Metastasian *Dramma per Musica* between Rome and Venice she received several scholarships. She had assignments for teaching Music History and Aesthetics of Music at Conservatories of music in Cosenza, Pescara, Bozen and Foggia. She collaborated for research projects, among the others "Promoting, Patronizing and Practicing the Arts in Roman Aristocratic Families, 1644-1740" (École Française Rome). Currently she is Subject Editor for "Baroque Opera" at DEUUM online (*Dizionario Enciclopedico Universale della Musica e dei Musicisti*, RILM New York) and collaborating with the research project "La drammaturgia musicale a Venezia, 1678-1792" (Fondazione Ugo e Olga Levi in Venice). On the border between Musicology, Italian literature, and Art history her interests are strongly interdisciplinary. Her investigations involve all aspects on Italian opera in the 17th and 18th centuries. With a global approach, she is dedicated to opera as an instrument for political propaganda and to the opera performances that celebrate the power of kings and aristocrats. Her recent research studies include the iconography and the iconology of stage designs.

Prof. Dr. Michael Burden (Oxford, UK)

Michael Burden, FAHA, is Professor of Opera Studie at Oxford University (UK); he is also Dean and Fellow in Music at New College. His published research is on the music of Henry Purcell, and on aspects of dance and theatre in the seventeenth, eighteenth, and nineteenth centuries. Publications include a collection of opera documents, the five-volumed *London Opera Observed 1711-1843*, a study of the London years of the soprano Regina Mingotti, and a jointly edited volume, *Staging History 1740-1840*. He and Jennifer Thorp have worked on three volumes: *Le Ballet de la Nuit: Rothschild B1/16/6*; *The Works of Monsieur Noverre translated from the French*; and *With a grace not to be captured: Representing the Georgian theatrical dancer, 1760-1830*; this last volume shared the 2021 Claire Brook Award for Music Iconography from The Brook Centre at CUNY. Among his recent articles are those on the Opera House activities of the artists Biagio Rebecca (in *The Burlington*) and Henry Tresham and others (in *The British Art Journal*), and on the development of the London Italian operatic canon. His on-going research project is the online calendar, *The London Stage 1800-1844*, <https://londonstage.bodleian.ox.ac.uk>. He has served on numerous academic and editorial boards and was for three years President of the British Society for Eighteenth Century Studies; he is currently the Chair of The Society for Theatre Research.

Prof. em. Dr. Donald Burrows (Milton Keynes, UK)

Donald Burrows, Professor emeritus für Musik an der Open University (Milton Keynes), ist als führender Experte für Georg Friedrich Händels Leben und Musik international anerkannt. Er ist Autor, Co-Autor oder Herausgeber von sieben Büchern über den Komponisten sowie Herausgeber mehrerer größerer Noteneditionen. Gegenwärtig leitet er das *Handel Documents Project*, das die Aufgabe hat, dokumentarisches Material aus Händels Lebenszeit mit Bezug zum Komponisten zusammenzutragen. Er hat beachtliche musikpraktische Erfahrung, vor allem als Dirigent, aber auch als Instrumentalist und Sänger. Im Jahr 2000 erhielt er den Händelpreis der Stadt Halle. Er ist Vizepräsident der Georg-Friedrich-Händel-Gesellschaft und Vorsitzender des London Handel Institute.

Xavier Cervantes (Toulouse, Frankreich)

Xavier Cervantes is Professor at the University of Toulouse 2 (France). His research works deal with British cultural history and history of ideas in the 18th century, especially with Anglo-Italian artistic connections at that time, more particularly in the field of music (opera) and visual culture (painting and engraving). He has published more than forty articles on those topics in British, American, Italian, German, and French scholarly journals as well as in several conference proceedings, and is the author, co-author or co-editor of four books.

Dr. Ivan Ćurković (Zagreb, Kroatien)

Ivan Ćurković is Assistant Professor at the University of Zagreb (Croatia), Academy of Music, where in 2018-2021 he served as Head of the Department of Musicology. His research focuses on vocal music of the 18th century with emphasis on the works of G. F. Handel and his contemporaries, historical and contemporary performance practice, and the application of cultural theories in historical musicology. He is a member of the management committee of the international project *A new ecosystem of early music studies*, financed by COST (European Cooperation in Science and Technology).

Anne Desler (Edinburgh, UK)

Before taking up her Lectureship at the University of Edinburgh, Anne Desler lectured in Music and Theatre at the University of Hull. She holds a doctorate in Historical Performance Practice from the University of Southern California and a PhD in Musicology from the University of Glasgow. A scholar-performer, Anne has sung with ensembles such as Europa Galante, Modo Antiquo and the Balthasar-Neumann-Ensemble and recorded the title role in Vivaldi's *Orlando furioso*. Anne's research focuses on the Italian *dramma per musica* of the late seventeenth and early eighteenth centuries, especially its star singers, historiography, dramatic and musical performance practice and cultural context. She has published articles and book chapters on Carlo Broschi Farinelli and Nicola Grimaldi. Her current main project is a monograph entitled *Opera Performed: Nicola Grimaldi 'Nicolino' – Singer, Actor, Director, Promoter*, funded by a Leverhulme Research Fellowship.

Jun.-Prof. Dr. Matthew Gardner (Tübingen)

Matthew Gardner ist seit 2017 Junior-Professor für Musikwissenschaft an der Eberhard-Karls-Universität Tübingen in Verbindung mit der Akademie der Wissenschaften und der Literatur Mainz. Er veröffentlichte zahlreiche Arbeiten zu Händel und seinen englischen Zeitgenossen. Derzeit bereitet er ein Buch über *Singers in Early Eighteenth-Century London: Careers and Creativity* vor. Er ist Mitglied des Editorial Board der Hallischen Händel-Ausgabe und des Vorstands der Georg-Friedrich-Händel-Gesellschaft. 2014 erhielt er für seine Edition von Händels *Wedding Anthems* den Internationalen Händel-Forschungspreis. Demnächst wird seine Edition von *Deborah* erscheinen.

Prof. Dr. Wolfgang Hirschmann (Halle)

Wolfgang Hirschmann ist Professor für Historische Musikwissenschaft an der Martin-Luther-Universität Halle-Wittenberg. Promotion 1985 mit *Studien zum Konzertschaffen von Georg Philipp Telemann*, 1999 Habilitation mit der Schrift *Auctoritas und Imitatio. Studien zur Rezeption von Guidos „Micrologus“ in der Musiktheorie des Hoch- und Spätmittelalters*. Zusammen mit Prof. Dr. Donald Burrows ist Wolfgang Hirschmann Editionsleiter der Hallischen Händel-Ausgabe. Seit 2007 ist er Präsident der Mitteldeutschen Barockmusik in Sachsen, Sachsen-Anhalt und Thüringen e. V., seit 2009 Präsident der Georg-Friedrich-Händel-Gesellschaft e. V. 2022 erhielt Wolfgang Hirschmann den Händelpreis der Stadt Halle. Schwerpunkte seiner Forschungstätigkeit sind u.a. Musik- und Wissenstransfer im Zeitalter der Aufklärung, Musik in der Denkbewegung der Aufklärung, Studien zu J. Mattheson, G. Ph. Telemann und Händel sowie Editionsphilologie.

Prof. Dr. Ina Knoth (Hannover)

Ina Knoth ist aktuell Vertretungsprofessorin an der Hochschule für Musik, Theater und Medien Hannover und Leiterin des DFG-Projekts „Sinn und Sinnlichkeit der Vorstellungskraft: Musikhören im England der Frühaufklärung“ an der Universität Hamburg. Nach dem Studium der Musikwissenschaft, Anglistischen Literaturwissenschaft und Wirtschaftswissenschaften an der Musikhochschule Weimar und der Universität Jena war sie als wissenschaftliche Mitarbeiterin an den Universitäten Oldenburg und Hamburg, als Gastwissenschaftlerin an der Royal Holloway, University of London sowie als Vertretungsprofessorin an der Universität Flensburg tätig. Ihre Publikationen beschäftigen sich mit englischer Musikkultur um 1700, Hindemith (Dissertation 2014) sowie der Geschichte und Soziologie der deutschsprachigen Musikwissenschaft.

Yiyun Liu (Sheffield, UK)

Yiyun Liu is a PhD candidate in the Department of Music at the University of Sheffield (UK), working under the supervision of Professor Simon Keefe. Currently, she is in the process of revising and resubmitting her thesis titled „Ancient Music, Nationalism, and Handel’s English Works, 1710-1745.“ Her research focuses on the influence of post-Restoration English opera aesthetics on Handel and his contemporaneous composers. Additionally, she has a strong interest in early music and the broader field of European musical antiquarianism. Yiyun has presented her research papers at esteemed conferences such as the British Forum for Ethnomusicology (BFE) and the Research Students’ Conference of the Royal Musical Association (RMA) in the UK, as well as the Society for Christian Scholarship in Music Annual Meeting in the US.

Prof. Dr. Gesa zur Nieden (Greifswald)

Gesa zur Nieden is professor of Musicology at the University of Greifswald, with research interests in 18th century music theatre, the reception of Richard Wagner since 1945 and music and memory in plural societies. Since 2010 she co-led three international research projects on the mobility of early modern musicians (ANR-DFG „Musici“, EU-HERA „Mus-Mig“) and on operatic pasticcios of the 18th century (DFG-NCN „Pasticcio“). Recent publications include *Musik und Subjektivität. Beiträge aus Musikwissenschaft, Musikphilosophie und kompositorischer Praxis* (co-edited with Daniel Martin Feige, 2022) and *Operatic Pasticcios in 18th-Century Europe. Contexts, Materials and Aesthetics* (co-edited with Berthold Over, 2022).

Dr. Juliane Riepe (Halle)

ist seit 2022 Leiterin der Abt. Bibliothek/Archiv/Forschung der Stiftung Händel-Haus. Zuvor arbeitete sie als wissenschaftliche Angestellte an der Musikabteilung des Deutschen Historischen Instituts in Rom und am Zentrum für Telemann-Pflege und -Forschung in Magdeburg sowie als Assistentin am Institut für Musikwissenschaft der Universität Halle. Außerdem war sie an Forschungsprojekten zur Rezeption Händels in der NS-Zeit und der DDR, zur politischen Instrumentalisierung von Musik der Vergangenheit im Deutschland des 20. Jahrhunderts am Beispiel Händels und zur Oper am Bonner Hof im späten 18. Jahrhundert beteiligt. Sie habilitierte sich mit einer Studie zu Händels Italienreise. Weitere Forschungsschwerpunkte sind die Geschichte des italienischen Oratoriums, Musikerreisen sowie Hofmusik im Deutschland des 18. Jahrhunderts.

Prof. em. Dr. John H. Roberts (Berkeley, USA)

John H. Roberts is Professor of Music Emeritus at the University of California, Berkeley, where from 1987 to 2007 he also headed the Hargrove Music Library. He has written extensively on Handel, especially his borrowing from other composers, and edited the nine-volume facsimile series *Handel Sources* (New York, 1986), containing music from which Handel borrowed. His edition of the recently discovered first setting of the cantata *Tu fedel? tu costante?*, HWV 171a, appeared in the Hallische Händel-Ausgabe in 2016.

Theresa Stiller (Halle)

studierte an der MLU Halle-Wittenberg sowie an der Université de Lille Kunstgeschichte, Medienwissenschaften und Germanistik. Nach ihrem Volontariat am Grassimuseum für Angewandte Kunst Leipzig begann sie 2018 ihre Tätigkeit in der Stiftung Händel-Haus. Hier arbeitet sie in der Abteilung Bibliothek/Archiv/Forschung vorrangig in den Bereichen Erschließung, Datenbankpflege und Projektbetreuung, ist aber auch als Ko-Kuratorin an der Konzeption von Ausstellungen beteiligt.

Carol Taylor (London, UK)

Carole Taylor is a specialist in the direction and management of Italian opera in Handel's London, and a researcher at the House of Lords, UK Parliament. Her Ph.D. dissertation, *Italian opera going in London 1700-1745*, included a prosopographical study of 425 opera subscribers. From 2013 to 2020 she was Visiting Research Fellow, School of Music, University of Huddersfield: research project: 'Operatic Rivalry in London 1733-1737', led by Graham Cummings. She has a chapter on Handel's 'Business Acumen' in the forthcoming *Handel in Context*, co-edited by Annette Landgraf and Helen Coffey (CUP). Her article in the *Journal of the History of Collections* (2016), placing the 3rd Duke of Rutland (formerly a subscriber to and director of Italian opera) on the map of British art collectors, illustrates her interest in broader historical issues. Her research in Parliament includes interviews of 23 peers for a book she is writing on issues chosen by themselves, as representative of their best efforts to fulfil the role and function of the House of Lords.

Prof. Dr. Colin Timms (Birmingham, UK)

Colin Timms was educated at the universities of Cambridge and London. After lecturing at Queen's University, Belfast, he moved in 1973 to the University of Birmingham, where he is Emeritus Professor of Music. He is a trustee and Council member of the Handel Institute, for which he edits the six-monthly *Newsletter*, and a member of the Editorial Board of the HHA, for which he edited *Theodora* (2008). His reconstruction of *Comus*, with music by Handel and Arne, was published in 2016, and he co-edited *Music in the London Theatre from Purcell to Handel* (CUP, 2017). His previous research centres on earlier Italian music. He has edited two volumes of chamber duets and cantatas by Steffani, and cantatas and an oratorio for the *opera omnia* of Stradella. His monograph *Polymath of the Baroque: Agostino Steffani and His Music* appeared in 2003. He also co-edited Steffani's correspondence with Giuseppe Riva and the conference proceedings *Agostino Steffani: Europäischer Komponist, hannoverscher Diplomat und Bischof der Leibniz-Zeit* (Göttingen, 2017). He now works on both Steffani and Handel.

David Vickers (Huddersfield, UK)

David Vickers teaches at the Royal Northern College of Music in Manchester (UK). A council member of the Handel Institute, he co-edited the *Cambridge Handel Encyclopedia* (2009; rev. 2013), compiled a variorum of literature on Handel (Ashgate's 'Baroque Composers' series, 2011), and edited the festschrift *New Perspectives on Handel's Music: Essays in Honour of Donald Burrows* (Boydell, 2022). The author of numerous essays on Handel's music theatre works, he has written research articles including surveys of the composer's use of coronation anthems in his English oratorios, his revision processes in opera revivals, the London career and repertoire of the soprano Giulia Frasi and an overview of music rejected by Handel from operas and oratorios before their first performances. A critic for Gramophone and project consultant for many artists, he has co-edited (with Peter Jones) several Handel operas for recordings by Il Pomo d'Oro.

Jens Wehmann (Halle)

ist Diplom-Bibliothekar (FH) sowie Historiker und Anglist (M.A.). Seit 2000 ist er Bibliothekar und Archivar der Stiftung Händel-Haus. Seine Arbeitsschwerpunkte und Interessen sind die Erhaltung und Digitalisierung von Kulturgut, Altbestandskatalogisierung, Händel-Notendrucke des 18. und 19. Jahrhunderts sowie Händel-Bibliografie. Neuerdings beschäftigt er sich auch intensiv mit den halleschen Händel-Quellen.



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