

# Abstracts

Gudrun Busch: The German Handel Reception in the Second Half of the 18th Century

In Germany, Handel's music was present even after his death in 1759, especially thanks to the lasting fame of his oratorios and cantatas; they became the vehicle to approach English literature and the new English aesthetics of sentimentalism. Especially three works, *Alexander's Feast*, *Judas Makkabäus* and *Messiah*, accompanied the awakening into a new age. Their reception developed within a chronological as well as geographical network, beginning with Berlin in 1766. Libretto translations and performances led from the beginning of the 1770s to a »Handel Triangle« Brunswick – Berlin – Hamburg, with the protagonists Johann Joachim Eschenburg in Brunswick, Christian Gottfried Krause and Friedrich Nicolai in Berlin as well as Carl Philipp Emanuel Bach, Friedrich Gottlieb Klopstock and Christoph Daniel Ebeling in Hamburg. Other important settings are the courts of Weimar and Schwerin. Last but not least, Gottfried van Swieten was the outstanding figure, connecting the »Handel Triangle« with Vienna, Mozart and eventually with Joseph Haydn's oratorios.

(Übersetzung Claudia Brusdeylins)

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Bernd Edelmann: Bourgeois Handel. The German Handel Reception from 1800 through 1850

Handel's oratorios, as adapted by Mozart and Ignaz Mosel, played a central part in establishing a bourgeois musical culture in Germany. The Sing-Akademie Berlin under Carl Zelter became an example for many similar oratorio choirs in German towns. At the time of the Napoleonic wars, *Judas Makkabäus* was particularly popular. Beethoven quotes Handel in his late works, but in op. 123 and op. 124 it is hard to say what his intention was in doing so. After having studied the autographs in London, Mendelssohn tried to push Handel's original versions at the Rhine Music Festivals, and he composed new organ parts. Schumann studied Handel only in his last years as Musical Director in Düsseldorf.

(Übersetzung Claudia Brusdeylins)

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## Martin Geck: Shakespeare and Handel. Rise, Turning Point and Fall of a Cultural Historical Discourse

On the basis of G. G. Gervinus' book *Händel und Shakespeare* (Leipzig, 1868), the paper analyses the history of a musico-political discourse which began in the late 18th century with Herder and, under different political conditions, continued through the 19th century with Thibaut, Schumann, Wagner and Nietzsche into the 20th century. The historical analysis of this discourse shows that over the centuries, the comparison of Handel with Shakespeare did little to further the appreciation of the composer but tells us a lot about the political motivation of those Handel scholars who used and still use this comparison, then and now.

(Übersetzung Claudia Brusdeylins)

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## Isabelle Müntzenberger: »Handel Renaissance(s)«. Aspects of Handel's reception of the 1920s and the time of National Socialism

In the twenties of the last century, art historian Oskar Hagen was the first after almost 200 years to try to revive Handel's operas which had been lost for the stage for such a long time. So Göttingen and later Halle became the center of the so-called »Handel Renaissance«. In Hagen's opinion the works had to be adjusted to contemporary taste which was highly influenced by Wagner and Strauss. Not only did he change the chronology of arias and recitatives, he went so far as to adjust the music itself to his own aims and to distort the libretto by romanticising translations. After a decline of the first »Handel Renaissance«, the National Socialists used their adaptations of Handels works, especially of his oratorios, for their own political and propagandistic means.

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## Dietrich Helms: Handel between East and West. The »Opera Renaissance« in the two German States

In both German centres of cultivation of Handel's music the end of the second world war and the foundation of two German states did not mean a significant break, neither with approaches towards Handel's work nor with the persons involved. This continuity is mainly due to the fact that the festivals in Göttingen (West Germany) as well as Halle (East Germany) were founded on the idea of reviving Handel's operas, which then did not have the public appeal and the tradition of politically prejudiced interpretation of his oratorios. This paper follows the history of performance practices of Handel's operas in the two Germanys and gives an account of the efforts of GDR officials and musicologists to make Handel a national composer.