

# Abstracts

Susan Richter: Freedom and *esprit de modération*: the political and musical self-comprehension of Hamburg as Hanseatic city during the first half of the 18th century

Taking the notion of »creative milieu« as a starting point, this paper tries to understand whether this concept can be applied to the historical situation of Hamburg during the 1720s, as Georg Philipp Telemann was taking his new functions. In which kind of creative milieu did he arrive? Was there a specific self-perception in the city of Hamburg, and in this case, how could it look like? Did it give way to a cultural, or even to a political-cultural programm? And how did Telemann adapt to this new environment?

After a brief overview on the consitutional landscape in Hamburg as a free imperial city, we will discuss the role of the arts in the search for a new identity in Hamburg during the 1720s, and investigate the notion of creative milieu or milieus. In a last moment, we shall try to understand how Telemann's artistic activities were connected to and supported by a new kind of bourgeois ideal.

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Laurenz Lütteken: On the »innocent disobedience« of the imagination. Telemann's musical self-comprehension

Taking as a starting point the enduring difficulty to estimate Telemann's own situation within the 18th century, this paper will cover a range of five questions, which are heterogeneous but central for a better comprehension of the composer: urbanity, literariness, elegance, publicity and effect. These keywords, which resonate with very specific meanings at the time of the Enlightenment, will be discussed in connection with Telemann's career. In this respect, Telemann appears very representative of the 18th century, even though the huge extent of his musical output still represents one of the central challenges for the musicologists.

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Samantha Owens: »Schott aus Hamburg mit seinen Leuthen.« Connections Between the Public Opera Houses in Braunschweig and Hamburg, 1690–1738

In July 1725, Georg Philipp Telemann joined forces with poet Christian Friedrich Weichmann to produce a serenata, *Hamburgs Freude*, celebrating the presence in the Hansestadt of Duke August Wilhelm of Braunschweig-Wolfenbüttel and his wife Elisabeth Sophie Marie. Earlier that same year, a re-working of Telemann's *Der Sieg der Schönheit* (Hamburg, 1722) had been staged at Braunschweig's public opera house. These two performances can be seen as continuing a long-standing tradition of musical connections between the flourishing commercial centres of Hamburg and Braunschweig.

This paper examines the relationship between Hamburg's *Gänsemarktoper* and the Braunschweig opera house, focusing particularly on German-language operas by J. S. Cousser (Kusser), Reinhard Keiser and Georg Schürmann. A close reading of the repertoire presented at these two venues reveals the interchange of both musical works and performing artists, allowing for a re-evaluation of the (often) close association between these two urban opera houses in the early decades of the Enlightenment.

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Louis Delpéch: Between *Galanterie* and early Enlightenment: Telemann and the reception of French operas in Hamburg around 1725

The fact that the second wave of French musical works being performed in Hamburg at the Gänsemarkt coincided with the beginning of Telemann's activities there as a music director is no coincidence: Telemann had often portrayed himself as a great lover of French music. But the performance of those works took place in a completely different context from the first wave, which occurred during the 1690s with performances of serious *tragédies en musique* by Lully and Colasse. Focusing on adaptations of French operas on the Hamburg stage during the 1720s, this paper shows how growing criticism of the galant model, a new generation of French performers and Telemann's own productions fostered a novel approach to French operatic genres in the city.

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Ute Poetzsch: Opera singers in the church. Telemann's sacred music and its performers

In Hamburg, church music was always magnificently staffed. The function of *Director Musicae* was also coupled with the function of *Kantor* at the municipal school, the Johanneum. But unlike his predecessors, Telemann focused

mainly on his compositional output during his activity in Hamburg, as well as on the organization of the musical life in the churches and in the city. He composed a very varied, exemplary church music. This paper looks at the performance conditions of one particular cycle of church music, the so-called Cycle of oratorios [*Jahrgang der Oratorien*], performed in 1730–1731, whose texts were written by Albrecht Jacob Zell, a pupil of Barthold Heinrich Brockes. The music composed by Telemann is often very ambitious and requires a large ensemble to be executed. In particular, Telemann was keen to implement the libretto in linking each character to an individual performer, and therefore to a particular voice quality. As shown by several musical sources (autographs and separate parts), Telemann enhanced for this occasion the regular church ensemble with some soloist from the opera.

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Inga Mai Groote: »Not only for Cantors, but for those who ride, sit, and walk«: Cantatas from the *Harmonischer Gottesdienst* as devotion for townspeople

Telemann's *Harmonischer Gottesdienst*, a collection of sacred solo cantatas, is discussed with reference to the German reception of the (secular and moral) solo cantata around 1700 as a well-suited genre for private devotion used by urban music amateurs, as is also indicated by Telemann and, in a review, by Mattheson. We will discuss how the flexibility of the genre of the cantata as well as Telemann's compositional style, which is oriented towards a clear delivery and interpretation of the text, supports the function of these pieces. Some of the texts also seem to highlight moral, and not only religious, topics. A poem by Albrecht Jacob Zell, which describes the private performance of a cantata from *Harmonischer Gottesdienst*, is discussed together with other contemporary poetical texts on music in order to reconstruct the perception of this piece by a contemporary listener.

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Thierry Favier: Aufgeklärte Netzwerke? Telemann und seine französischen Liebhaber

This article attempts to define the social and cultural background of Telemann's French music enthusiasts from the two lists of subscribers published in the *Musique de table* (1733) and the *Nouveaux quatuors* (1738). It is based on the identification of 119 people of various social classes, rank and wealth and reveals a series of networks, the main ones based on the academic movement and freemasonry. The second part of the article describes the music collections and the books recorded in library catalogues of twelve of Telemann's enthusi-

asts, seven of whom were subscribers. It demonstrates that their musical culture, with its emphasis on instrumental music, particularly Italian music, challenges aristocratic cultural traditions. In these collections, Telemann's music has a very particular status: along with Handel's music, it is virtually the only music by a German composer mainly experienced through French editions.

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Matteo Giuggioli: Exploring the border. Expressive and communication strategies in Telemann's Hamburg and Paris Quartets

In the strong connection between the many-sided professional activity of Telemann as musician and the public sphere can be recognized an essential premise of the orientation of the German composer to the modern principles of incoming Enlightenment. Starting from some considerations on this aspect, this paper takes into account Telemann's chamber music. It focuses on quartets, identifying, in Telemann's compositions that belong to this genre and are similar concerning the style as *Quadri* (1730) and *Nouveaux Quatuors* (1738), ›strategies‹ of musical expression that show little but significant differences. In this perspective, paying specific attention to these differences, it is possible to observe the ›mixed taste‹ of Telemann's instrumental compositions not simply as a keystone for multiple and brilliant stylistic configurations, but also as a versatile communication medium. Telemann is able to use it in several ways, aiming to fascinate and persuade audiences with different backgrounds concerning musical aesthetics and taste like those of two major centers in the musical Europe of the first half of the 18<sup>th</sup>-century, such as Hamburg and Paris.

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Dirk Werle: Telemann's *Vier und zwanzig Oden* (1741) and German lyric poetry

The paper examines the role of Georg Philipp Telemann's collection of the *Vier und zwanzig Oden* for the history of lyric poetry. Published in 1741, the collection is situated at a crucial time in the history of lyric poetry, namely in the midst of a shift from older, narrower genre concepts towards more broader and versatile ones. Although the texts of Telemann's *Oden* originate from other authors, Telemann can be identified as the ›conceptional author‹ of this cycle of poems, hereby defining lyrical poetry as nature-like, decidedly simple and ›humane‹ literature.

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Martin Geck: The late work of Bach und Telemann in the light of enlightenment and physico-theology. A comparison

Invited by Lorenz Mizler, Georg Philipp Telemann joins the former's »Sozietät der musicalischen Wissenschaften« in 1739. Bach follows in 1747. While one might call Mizler a factionist of Bach, in Johann Adolf Scheibe, who was temporarily supported by Telemann, Bach, however, had a potential opponent. The irony of this constellation is that both the »Leipziger« Mizler and the »Hamburger« Scheibe refer, in their understanding of music, to the credo of the enlightener Christian Wolff, according to whom there must be a rational cause to every thing. While the »enlightener« Mizler builds on Wolff's »mathematical teaching method«, which draws on the believe that every argumentative step in the sciences has to be logically and indisputably based on the preceding one, the »enlightener« Scheibe identified himself, in his critique of Bach's old-fashioned way of writing, with Wolff's critique of ways of thinking that rely only on tradition and authority instead of questioning the »nature« of things. Accordingly, Bach's contrapuntal late work is interpreted by Mizler against the backdrop of a »mathematical reading«. In comparison, a work such as Telemann's late Thunder Ode reveals itself, in the sense of Scheibe, as a case for music as a pure force of nature beyond music theoretical speculations.

Übersetzung: Jerome P. Schäfer