

## Call for Papers

### International Scholarly Handel Conference during the Handel Festival in Halle 2018

#### Migration Movements in Music. Music and Musicians from Foreign Lands 1650–1750

Location: Händel-Haus, Halle an der Saale

Date: 28th to 29th May 2018

Organizers:

- Institut für Musik, Medien- und Sprechwissenschaft, Abteilung Musikwissenschaft der Martin-Luther-Universität Halle-Wittenberg
- Stiftung Händel-Haus zu Halle
- Georg-Friedrich-Händel-Gesellschaft e. V., Internationale Vereinigung

The Handel Festival 2018 theme is “Foreign Worlds”. The organizers of the Handel Conference will develop this central idea in two directions. On the one hand it will explore how musicians as migrants orientated themselves within Europe, and on the other hand, how experience from outside Europe manifested itself in the production of art.

John Mainwaring’s story about the hero musician, successful anywhere, with the people falling at his feet immediately obscures the fact, that throughout his entire career Handel was a foreigner who needed to deal with phenomena of linguistic, religious, political, cultural and aesthetic difference. Handel needed to prove himself in every foreign environment. There was the “new world” of the opera in Hamburg, and the Italian Metropolis each with its own versatile diversified music culture. Also London had its specific music life oscillating between national (English) and international (Franco-Italian) idioms. Handel needed to adapt and to find a new orientation in all these different milieus and to strive for a balance between his own culture, that he brought with him, and the foreign, with which he had to face.

Handel shared this challenge with many of European musicians, which orientated themselves more internationally in the period after the Thirty Years’ War. There were composers as well as singers and instrumentalists. The emigration of musicians was connected with the transfer of different musical styles, vocal practices and performance styles in most different cultural milieus. On the one hand this could cause irritations and controversies, but on the other hand it could initiate a wide and diverse variety and combination of versions.

The conference aims to encourage an investigation from a fresh perspective of the opportunities, conflicts and challenges that resulted from the migration movements of the musicians inside Europe in the period between 1650 and 1750. Along with this new perspective goes the goal to reconsider the work and characteristics of Handel within this movement.

It can be deduced from the characters in Handel’s operas that the perception of foreign influence and its assimilating ‘transformation’ into one’s own culture is not a solely inner-European challenge, but it also involves the relationship of Europe to the extra-European “exotic” cultures. There was not a specifically developed style for the musical depiction of the exotic during the period (Ralph P. Locke calls it “Exoticism without exotic style”). On the other hand there are moments of theatrical exoticism with specific cultural political functions in “the singing text, the stage directions, costume design, but also the cultural attitudes, which are at the meta-level”. Also here it needs to be asked how Handel’s approach to the cultural exotic in operas as *Tamerlano*, *Porro*, *Giulio Cesare*, *Berenice* or *Tolemeo* and in some of his oratorios follows the principles of his contemporaries or if it differs from it. This question is even more important since at Handel’s time Great Britain had already got so many colonies and extra-European trade connections, that the evidence of foreign cultures was quite widespread.

The theme of the Conference shall also reflect, in a broader sense, the tension between pressures to prevent migration into Europe and the political will for integration of foreign culture from outside Europe.

We ask you to send an abstract for a conference paper of 25 minutes length on a subject of your choice from the theme outlined above by the 30<sup>th</sup> September 2017.

Prof. Dr. Wolfgang Hirschmann

Dr. Annette Landgraf