

# Abstracts

GRAHAM PONT: *Jazzing Handel: Rhythmic Alteration in Two Popular Marches*

This article reports and discusses the results of surveying rhythmic alterations in many editions of two popular marches by Handel: the March from Act 1 of *Scipio* (HWV 20:1) and the March from the Overture to the *Occasional Oratorio* (HWV 62: B). The rhythmic alterations studied are confined to unequalised (dotted) quavers and the level of frequency of such rhythmic figures is expressed as percentage of all the quaver figures (equal and dotted) that appear in each of 126 editions/arrangements of the March from *Scipio* and in 90 editions/arrangements of the March from the *Occasional Oratorio*. APPENDIX I lists the resulting percentages in and brief details of all the sources surveyed of the March from *Scipio* (1729–2003) and APPENDIX II lists those of the March from the *Occasional Oratorio* (1747–1998). These results are represented and compared graphically in GRAPH 1 which was automatically generated from the survey data, using the Microsoft Office Excel Application. TABLE 1 reveals that, despite their varying levels of notated dotting of quavers, these two marches display through time very similar ‘trend-lines’: these graphs reveal that both marches were regularly republished with increasing levels of dotted quavers from the second half of the eighteenth century until the second half of the nineteenth century; and that this trend was followed by an almost parallel decline in the frequencies of notated dotting until about the middle of the twentieth century, when the frequencies of notated dotting of paired quavers in both marches began to rise again. The similar trend-lines indicate that, despite their very different levels of popularity, the two marches have been similarly interpreted in accordance with changing styles of rhythmic alteration: extending over more than two centuries, this nearly parallel development reveals a consistent pattern in the evolution of Handelian performance practices and, evidently, of British musical tastes. The article includes detailed analyses of some representative and some unusual editions of these marches and concludes with a brief discussion suggesting possible historical connections between tempo rubato or notes inégales, in the classical tradition, and jazz rhythm.

RUDOLF RASCH: *The Three and a Half Lives of Francesco Geminiani’s Violin Sonatas Opus 1 (1716-1762)*

Francesco Geminiani’s twelve *Sonate a violino, violone e cembalo* (first published in London in 1716) occupy a particular place in the composer’s oeuvre: they are his first published works, but through two serious revisions, rather one revision (published in 1739 as *Le prime sonate*) and several arrangements (as trio sonatas published in 1757, and as keyboard pieces published in 1743 and 1762), he occupied himself with this music during his entire life. The first version is in many ways indebted to Corelli, but deviates from the Corellian model in other aspects. The second version pays tribute, with its many ornaments, to French musical style and was indeed engraved in France, by Louis-Hector Hue. The third version, for two violins and figured bass, but with a ripieno bass to be used «when the violins are doubled», approaches his concerto writing, especially when reinforced by the

ripieno parts he added to the first six sonatas. The article pays attention to the publication histories of the various versions, that is their issuing, reissuing, reprinting, etc., as well as to the revision processes that often included partial recomposing. The various analyses show that Geminiani was constantly rewriting his own music, giving them new lives this way.

WALTER KURT KREYSZIG: *Quantz's «Adagio in C-Major for Flute and Basso continuo» (QV 1:7) in His «Versuch» (1752): Baroque Ornamentation in the Context of the Mid-18th Century Music Theoretical Discourse and Compositions in the «stilus mixtus»*

In his widely disseminated *Versuch einer Anweisung die Flöte traversière zu spielen* (Berlin, 1752), Johann Joachim Quantz, composer of a large body of sonatas and concertos for the flute, devotes most of his attention to the *tactus* and its subdivision, both with regard to regular notation and ornamentation, with the latter topic discussed in four chapters, respectively, and the headings ‘Of the appoggiaturas, and the little essential graces related to them’ (Chapter 8), ‘Of shakes’ (Chapter 9), ‘Of extempore variations on simple intervals’ (Chapter 13), and ‘Of cadenzas’ (Chapter 15). While the latter chapter pertains merely to the execution of solo concertos, the other chapters identified here, serve as the basis for the interpretation of the entire body of Quantz’s instrumental repertoires. Since the relatively sparsely notated slow movements within the *sonata da chiesa* and *sonata da camera* provide ample room for the exploration of a wide range of diminutions, as illustrated in the *Adagio in C-Major for flute and basso continuo* (QV 1:7), with the approach of presenting the flute part in a plain version (with no diminution) and a highly ornate version perhaps gleaned from the edition of the *Zwölf Methodische Sonaten* (Hamburg, 1728, 1732) of Georg Philipp Telemann, a composer whose compositional skills Quantz praises on several occasions in his *Versuch*. Indeed, the ten hitherto extant autograph scores of Quantz’s sonatas for flute and basso continuo, identified by Georg Thouret’s *Katalog der Musikaliensammlung aus der Königlichen Hausbibliothek im Schlosse zu Berlin* (Leipzig, 1895), are almost completely devoid of diminutions, with the exception of occasional trills and appoggiaturas. Therefore, the sole fully notated example of small-scale and large-scale diminutions in the *Versuch* is of prime significance, in that it offers insight into a vital aspect of contemporary performance practice, one that received little attention in the actual autographs and subsequent printed editions of Baroque instrumental repertoires.

JAMES L. ZYCHOWICZ: *Disavowing Farewell: Mahler's Sketches for the Coda of His Ninth Symphony*

The legacy Gustav Mahler’s Ninth Symphony includes associations with death and farewell which are not part of the fair copy, the final version of the work in manuscript. Yet various commentators have perceived the dissolution of ideas at the end of the first movement not in a sense of the musical structure alone, but infer programmatic associations with the composer’s demise. Even though the draft score contains some verbal inscriptions, the Coda of the first movement does not include any extramusical ideas. More than that, the Coda as notated in the draft score does not match the one in the fair copy, an important detail in understanding the compositional history of the work, since the draft score contains several substantive revisions. A recently discovered sketch for the Coda contains the

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reworking of the Coda which corresponds to the fair copy, rather than any other earlier materials for the movement. In this context, it is an important document, since it shows the composer revising the structure of this section of the movement as he allowed the content to disintegrate. This article is an exploration of this process and with it, challenges some of the inferences about the Ninth Symphony.