

Abstracts

JOHN TYRRELL. *Janáček and Programme Music*

Most of Janáček's mature instrumental music has some form of programmatic input. In this article the author examines Janáček's approach to programme music by considering his analyses of four of Dvořák's symphonic poems. It is suggested that Dvořák's symphonic poems, partly composed by 'setting' the Erben ballad texts which serve as their programme, had an impact on Janáček's own development as a composer coming at a time when he had temporarily abandoned his opera *Jenůfa* and coinciding with his discovery of speech melodies. All of Janáček's programmatic output is explored (chamber and solo-instrumental music as well as narrative symphonic poems) under a number of headings, such as works with programmatic titles, works with titles and short programmatic descriptions, post-composition programmes, suppressed programmes, secret programmes and narrative programmes. The strange discrepancy between Janáček's narrative programmes, the actual music and Janáček's later commentaries is noted and discussed as is Janáček's tendency to pile on layers of programmatic significance to the extent, in one case, of making a work impossible to complete. As a whole it is suggested that while programmatic inspiration was important to Janáček in his instrumental works, this was merely a starting point and in most cases the crutch was then discarded with the music taking its own independent course.

MICHELE CALELLA. *Gattung und Erwartung: Brahms, das Leipziger Gewandhaus und der Mißerfolg des Klavierkonzerts Op. 15*

The article takes its cue from the poor reception of Brahms's First Piano Concerto in D Minor Op. 15 at its first performance at the Gewandhaus of Leipzig in 1859 to go on to discuss the question of the solo concerto as a 'genre' around the mid 19th century. From a sociological perspective there was a evident discrepancy between the expectations of the audience (also including professionals), which saw the concerto genre as a middle course between the symphonic and virtuoso elements, and the uncompromising conception of Brahms's Op. 15, a work originally conceived in part as a sonata for two pianos and then as a symphony. A statistical inquiry into the repertoire of the Gewandhaus shows that the audience was accustomed to a repertoire of piano concertos that, without necessarily succumbing to the virtuoso *pot-pourri*, was nonetheless the 'brilliant' element of a concert programme. This explains why Brahms's concerto had difficulty establishing itself in the repertoire. From its reception in Germany and France from the 1870s it is evident that it contributed notably to both establishing the idea of the 'symphonic concerto' and forming the new conception of the soloist as 'interpreter'.

JAMES L. ZYCHOWICZ: *Mahler's Instrumental «Entr'act» for «Die drei Pintos» and His Emerging Symphonic Style*

The first glimpse of Mahler the symphonist may be found in the instrumental «Entr'act» that he composed as part of his completion of Weber's unfinished opera *Die drei Pintos* (1888).

In approaching that score, Mahler reworked both Weber's sketches and also some unfamiliar music by Weber to arrive at a three-act opera that sounded authentic. The reworking entailed in this opera involved varying degrees of intervention on Mahler's part, and his facility at reusing his own Lieder in his symphonies may have its origins in the score of *Die drei Pintos*. Yet the instrumental «Entr'act» for *Die drei Pintos* stands apart because it is an original composition by Mahler which is entirely based on thematic material taken directly from the first and second acts of the opera. The scoring of the «Entr'act» is also reminiscent of the timbres that Mahler would use more fully in his own «Wunderhorn» symphonies, starting with the First, which he completed months after the premiere of *Die drei Pintos*.

FEDERICO MARIA SARDELLI. *Il flauto nell'Italia del primo Settecento, con cenni particolari a Vivaldi e Venezia*

The widespread topos of Italy as the land of stringed instruments has often left one with the impression that the wind instruments were either scantily or poorly cultivated, when compared with the situation in northern Europe. At the origin of this opinion lies Quantz's oft-cited judgement that the Italians had done little to develop wind instruments, and this notion has become so deeply rooted that scholars have been dissuaded from making more thorough enquiries into the matter (thanks also to the apparent penury of evidence). The present article aims to survey that period in Italian music history in which the flute (like the oboe) first freed itself from its stereotyped 'ripieno' and 'colouristic' roles and emerged as a solo instrument that commanded a taxing and idiomatically distinct repertoire. Numerous documentary sources (many hitherto overlooked) reveal that there was a strong interest in flutes — and above all the transverse flute — in Rome in the final years of the 17th century and the first decade of the 18th. Flute works were written by composers such as Colombani, Caldara, Domenico Scarlatti, Cesarini, Handel and Valentini, while among the Roman patrons we find a considerable regard for the instrument in Prince Francesco Maria Ruspoli, who gave employment to both Jacques Hotteterre and Domenico Laurelli. From the extant information on performances and the surviving evidence of the music itself we can identify a large number of players (both amateurs and professionals) scattered widely between Rome, Bologna, Venice and Turin. The resulting picture prompts us to cast doubts on Quantz's opinion and subject it to closer scrutiny. The attention of the article particularly focuses on the Venetian situation, thanks to the vast flute repertoire left by Vivaldi and the abundant evidence connected with other composers and performers of the Veneto area. One of the more interesting figures to emerge is Sieber, oboist-flautist associated with the Pietà and also the composer of a little-known collection for flute. Sieber can also be identified as the man for whom the very first flute concertos ever to appear were written: in other words, Vivaldi's *La notte* and *La tempesta di mare*. Also identified are a whole host of performers connected with Vivaldi's works. At the same time further light is thrown on the Italian instruments of the early 18th century by drawing attention to two hitherto unknown makers, Castel and Perosa, who thus join the more renowned Anciuti. From documents published here for the first time Perosa is described as a maker of «wind instruments at San Moise» (Venice) and provider of flutes for the Pietà. Such enrichment of our knowledge of the Italian wind instrument makers encourages the need for further research.

ABSTRACTS

ELIO MATASSI. *The Adaemonic/Daemonic Spirit of Music: E. T. A. Hoffmann's Review of Beethoven's Fifth Symphony and the Apology of Instrumental Music in W. H. Wackenroder*

Right from the *incipit* of his important review of Beethoven's Fifth Symphony, E. T. A. Hoffmann, clarifies in an exemplary way the reasons why instrumental music is the eminently romantic art; indeed asserts that it is, strictly speaking, the only truly romantic art, given that, by severing all bonds of subordination (direct or indirect) to the other art forms, it opens the doors of an unknown realm cadenced by the ineffability of its language. There is a tight progression in the classical Haydn–Mozart–Beethoven triad towards the affirmative delineation of Romanticism. Alongside this more general motive the review is also important because for the first time it proposes a paradigm of musical criticism: all musical hermeneusis must in fact take into account, alongside the daemonic philosophy of sound, an elevated capacity for weightiness. There is a precise mirror correspondence between demoniac–passionate contents and sonorous weight: a hypothesis that Hoffmann verifies with a very refined analysis starting right from the opening *Allegro*.