

Abstracts

JARMILA GABRIELOVÁ. *Die Variation in den Orchesterwerken von Antonín Dvořák*

The subject of this article is the variation forms and variation procedures in selected instrumental works by Antonín Dvořák that were composed mostly in the 1870s i.e. on the threshold of his international break-through. Among these compositions, the *Symphonic Variations* Op. 78 (B 70) are of key importance and, consequently, discussed here most thoroughly. An earlier example of Dvořák's variation technique i.e. the slow movement of his Symphony No. 4 in D minor Op. 13 (B 41) is taken into consideration here, too, and compared with the Op. 78. In both works, the 'exterior' variation form is combined and permeated with sonata-form elements. In the 2nd movement of the Symphony No. 4, the sonata-form model containing an exposition section, a development, and an abbreviated recapitulation with coda can be identified in the variation series containing a theme with nine variations. In the *Symphonic variations*, however, a more comprehensive formal design merging the levels of a sonata-form and a four-movement sonata cycle i.e. the 'double-function form' is applied and 'superimposed' on the primary variation form. Finally, the possible inspiration sources and models for both Dvořák's works in question are briefly mentioned and discussed here, first and foremost the relevant variation cycles of Johannes Brahms and the Finale of Ludwig van Beethoven's *Eroica* Symphony.

PETER HOLMAN. «A Solo on the Viola da Gamba»: Carl Friedrich Abel as a Performer

«A Solo on the Viola da Gamba» was the phrase used throughout Carl Friedrich Abel's London career to describe his contributions to London concerts, and was the title given by William Nixon to his caricature of Abel, issued as an etching after his death in July 1787. This paper considers what Abel meant by the word «solo», how many solos he played in concerts, where they were placed and how he would have been accompanied. It also considers whether Abel played solos by other composers as well as his own, and to what extent he played viola da gamba concertos and used the instrument to take part in other types of ensemble music. Finally, the paper considers the extent to which he used other instruments such as the harpsichord, the violoncello and the pentachord in public concerts. It is argued that he did not play the horn, as is often asserted.

HARTMUTH KINZLER. *Chopins B-Moll-Sonate: Vier seiner tollsten Kinder – genetisch verwandt? Spekulative Überlegungen zum inneren Zusammenhang des Werkes sowie weitere analytische Beobachtungen*

The central musical ideas of the funeral march, composed prior to the other parts of Chopin's b-flat minor sonata, can be found in varying extent as elements of the musical construction in the other movements. Especially the first movement can be seen as a kind of transformation of the different parts of the march into a sonata allegro. The basic idea of the march itself, the *ostinato* of the left hand, is derived from a pianistic constellation containing a

specific technical difficulty – the special instrumental problem of playing connected doubled notes – typical of Chopin’s way of inventing musical structures arising out of technical difficulties. The main elements of this *ostinato* are: the interval of a third, especially between the first and the third step of the scale (including the stepwise filling in of this interval) on the one hand and, on the other hand, the neighbouring tone-like change between the fifth and the sixth step of the scale. Even the melody of the march is in close connection to one of these elements. This analysis is followed by a detailed study of the other non-*ostinato* parts of the march, their specific piano writing and their embedding in the genre of funeral marches. As to the transformation of parts of the march into specific parts of the other movements two additional models are suggested, which could be seen as a source for the final formation of the musical structure: first, the main theme of the first movement of Mozart’s famous g-minor symphony for the main theme of the first movement of the Chopin b-flat minor-sonata and secondly the main theme of the andante of the same symphony as a model for the second sonata movement and its transformation in a scherzo allegro.

BELLA BROVER-LUBOVSKY. *When the Dominant Doesn't Dominate: Tonal Structure in Vivaldi's Concertos*

One of the most conspicuous peculiarities of Vivaldi’s music is his frequent exclusion of the dominant from the long-term tonal-harmonic structure. Vivaldi’s puzzling mistreatment of the dominant is examined in the light of the common approach to its function in the theory and practice of the seventeenth and eighteenth centuries. The immense instrumental repertory of most of Vivaldi’s contemporaries, such as Albinoni, Tessarini, Sammartini, Locatelli, Tartini, Veracini, and Geminiani elaborate on the two standard schemes, namely I-V-VI in major keys and I-III-V in minor keys. Against such regimentation, Vivaldi’s daring experiments appear truly striking. The juxtaposition of tonic and dominant keys, although ‘dominant’ in Vivaldi’s compositions, still leaves very considerable room for alternative options; and the tendency towards the creation of strict hierarchy in tonal structure coexists with the opposing fascination with testing more experimental strategies. Yet the statistically backed-up boldness of Vivaldi’s tonal plans not only reveals possible reasons for bypassing the dominant, but also delineates optional goals for tonal contrast, and attempts alternative ways of activating the dominant while still dismissing it from its traditional function. Vivaldi’s audacious experimentation with the demotion of the dominant strongly suggests that he viewed tonal hierarchy as a flexible variable rather than as an innate constituent of his music. This idiosyncrasy seems to stand equally independent from the norm in both Baroque sonata and concerto (which articulate the dominant similarly in major and minor) as from the generality of the late-eighteenth-century instrumental repertory (which rests on the dichotomy of modally dependent routes.) Vivaldi’s concept of tonal planning appears to be to some degree a practical consequence of his complex position in the development of the language of harmony – yet it is also perversely inseparable from other marvelous singularities of his music.

MICHAEL WALTER. *Analyse und Wahrnehmungsperspektive am Beispiel von Mozarts Violinkonzert KV 218*

Mozart’s violin concerto KV 218 serves as an example for a proposal of analytic strategies on classical concertos. The article concentrates on two analytical texts on the concerto, Koch’s *Versuch einer Anleitung zur Komposition* as a contemporary analytical description and Konrad

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Küster's analysis of Mozart's concerto as an example of widespread 20th-century analytical strategies that ignore the contemporary horizon of expectations. Contrary to these strategies, which compare the form of a classical concerto with the usual sonata form of the symphony (leading to the idea of the 'double exposition'), the article tries to show how a better understanding of the classical concerto can be achieved by employing contemporary perception perspectives as analytical tools in order to explain and to understand the form of the concerto. As a result, it can be shown that contemporary listeners, like Koch, did not expect a development section nor did they think of the first ritornello and the first solo section as a double exposition. Rather they expected musical and formal features specific to the respective solo instrument. In the case of the violin, these are specific melodic devices and embellishment figures. Characteristically, these features are not used by the orchestra in order to establish an antagonism between soloist and orchestra, serving as a basis for a musical dialogue. A development section similar to a development section in a symphony is missing because the formal features that are usually part of a development section are already applied in the solo sections (such as the motivic development). Whereas the symphony is largely based on harmonic and motivic contrasts, in a concerto the contrast between solo instrument and orchestra is essential for the formal design. Achieving a 'firm area of final stability' (Charles Rosen) at the end of the first movement of a concerto is a problem of form since the constitutive conflict of soloist and orchestra prevents a mechanical recapitulation section in order to avoid a new exposition of this conflict at the end of a movement. Hence every concerto needs individual solutions to this problem.