

Abstracts

Ivana Rentsch: »Der Komponist ist Böhme«. Dvořák and the long shadow of folklorism

The degree to which folklorism became virulent in 19th century music and influenced aesthetics becomes palpable in the case of Antonín Dvořák. For Dvořák's self-perception as well as for his contemporary reception, a mix of factors were significant: the political situation in the Habsburg Empire of the late 19th century, purely commercial considerations, as well as nationalistic clichés in the German-speaking regions and even simple biographical facts like the composer's Czech nationality. The following article will discuss the *Moravian Duets* op. 32 and *Slavonic Dances* op. 46 against this complex of issues.

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Daniela Philippi: On Dvořák's operatic œuvre in the context of his artistic career

Throughout most of his compositional work Antonín Dvořák was dedicated to the opera as a genre. The opera allowed him to integrate a variety of cultural currents and thereby find his own way. This corresponds with the selection of his subjects that considered comical, tragic and also magical subject matters. In addition, the surviving operas reflect his compositional development which was at first strongly influenced by the New German School and the Richard Wagner of the early and middle phase. With the increasing distinctness of his personal style Dvořák demonstrates his high capability of compositional integration, including that of national elements. His growing experience in composing orchestral works and cantata-like vocal compositions can also be observed in the operas. Concerning the anticipated audience the decision for the opera as a genre is significant because he hoped for a broader impact. Thereby his nationally colored art music and opera are directed both to the Czech and the international context.

Übersetzung: Jerome P. Schäfer

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Sebastian Bolz: Armida's artificial paradises. On the poetology of Antonín Dvořák's last opera

The article aims to show that the oversaturation of the repertoires as well as of the talking about the opera by using a rhetoric of the late period of around

1900 does, contrary to popular conceptions, not only have to take responsibility for ossification tendencies. Antonín Dvořák's *Armida*, based on a libretto by Jaroslav Vrchlický, demonstrates a moment of productive appropriation, which raises the enrichment with not only the associative space »Wagner« but also key texts of contemporary literature and a broader artistic discussion to its aesthetic principle and thus proposes a poetology of the opera. Drawing on concepts of Baudelaire the article attempts to interpret the positioning of intertextual references as a program in which the historical position of the work is treated as a relationship between art and life.

Übersetzung: Jerome P. Schäfer

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Iacopo Cividini: *Fides, spes, caritas*. Dvořák's musical confession of faith in the D Major Mass op. 86

The deep piety of the practicing catholic Antonín Dvořák is well known. The composer most openly expressed his faith in D Major Mass op. 86, for which he himself chose as a motto the three divine virtues »Faith, Hope, Love«. With the help of a combined analysis of semantic and musical aspects it becomes possible to shed light on his only surviving mass setting in the sense of a double personal confession: to the Christian message of the Ordinarium missae, which Dvořák conveys vividly through a panstilistic synthesis of church musical traditions, and to the music of his great idols Palestrina, Bach, Beethoven, Schubert and Wagner, whose different forms of expressions he combines and sublimates with this religious spirit.

Übersetzung: Jerome P. Schäfer

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Hartmut Schick: A new type of program symphony? Dvořák's experimental overture cycle *In Nature's Realm – Carnival – Othello* op. 91–93

Dvořák had originally conceptualised his overtures *In Nature's Realm – Carnival – Othello* op. 91–93, which were composed in 1891/92, as a cycle or three-part work entitled »Nature, Life and Love«. The article traces the chequered process of finding the title and attempts to analytically reason the cohesiveness of the three overtures. It works out the references to the previous symphonies, between the overture and to Verdi's *Otello*, asks for the meaning of the cyclically occurring »subject of nature« especially in *Othello* as well as for the overall program and makes a case that the overtures, which are today mostly individually played, should be understood and performed as a trilogy – like a symphony or a three-part symphonic poetry.

Übersetzung: Jerome P. Schäfer

Hans-Joachim Hinrichsen: New World – New Ways? Dvořák's »American« production strategy, by the example of String Quintet op. 97

Between 1892 and 1895 Antonín Dvořák spent several concert and teaching seasons on the east coast of the USA. He saw his appointment there connected to the mission of making a contribution to the national American music culture. The article focuses on the question how Dvořák generally dealt with the problem of national style in music which was already familiar to him from Europe. By using the example of String Quintet op. 97 his strategies, that are related to the new task, are discussed in detail.

Übersetzung: Jerome P. Schäfer