

Introduction

Abel's Biography and Legacy

Born in Cöthen in 1723, Carl Friedrich Abel's first position was in the Dresden orchestra from about 1743, possibly after studying with J. S. Bach in Leipzig. Probably in 1755, Abel embarked on a long and poorly documented journey, although we do know that he visited the Goethe household in Frankfurt. He arrived in London some time before 5 April 1759, the date of his first concert there. Abel soon became known for his performances on the viola da gamba and the harpsichord, his compositions, and his direction and promotion of concerts. His partnership with Johann Christian Bach commenced in 1763, and two years later they started the Bach-Abel concert series, which enriched the musical life of London until 1782. During Mozart's visit to London in 1764-5, he was mentored by the two more senior German composers. In 1782 Abel embarked on a trip back to Germany, including a richly rewarded performance for the Prussian crown prince Frederick William. Abel spent the last two years of his life back in London, still active as a musician and a member of fashionable society. In 1787 he died there, and many thought it was the end of an era. His obituary in the *Morning Post* said that "his favourite instrument [the viola da gamba] was not in general use, and would probably die with him"¹ and over 20 years later Goethe remembered him as "the last musician who handled the viola da gamba with success and applause."² Abel's contemporary, the famous music historian and commentator Charles Burney, remarked that Abel's "invention was not unbounded, and his exquisite taste and deep science prevented the admission of whatever was not highly polished."³

Abel's formative years coincided with the "new simplicity" or *galant* revolution: counterpoint became less significant, melody became simpler, and symmetry gained significance at all levels, from motives and phrases to entire movements. Unlike today, the public wanted new music; but like today, they wanted to be able to understand and respond to

it without too much effort. The new style was driven by Italian opera and symphony composers. Abel's colleague J. C. Bach would have learned it during his seven years working in northern Italy. Abel never went to Italy, but his first position was as a member of the Dresden court orchestra, which was directed by Johann Adolph Hasse, who had studied and worked successfully in Italy, and brought the Italian style back to Dresden.

Perhaps no eighteenth-century composer is now in as much need of a reassessment as Abel. The forthcoming catalogue of his works⁴ will contain about 400 entries, of which only 233 are listed in the 1971 catalogue by Walter Knappe.⁵ Apart from the works for viola da gamba, the newly discovered works mainly have been found in various German collections, and are thought in general to date from Abel's early years in Germany, before he left for London. Abel was prolific in the three most significant instrumental forms, symphony, concerto and sonata, and also wrote many short single-movement pieces. The concerto is the least represented instrumental form, with 29 works, not all of which have survived. There are eleven surviving flute concertos, making it his most favoured concerto solo instrument; his other concertos are for keyboard, violin, cello, horn, viola da gamba, and oboe.

Abel's Concerto Form

In 1711 Vivaldi published his famous collection of concertos, *L'estro armónico*, op. 3. These revolutionary works became the model for successive generations, especially German composers, and their influence can be traced through to Mozart's mature concertos. It is easy to see how Abel, immersed in the Italianate style of the Dresden court orchestra, became an early adopter of the new form. The Germans were generally less flexible in their interpretation of the genre than Vivaldi himself. They adhered strictly to the now familiar three-movement form, in which two outer fast movements in the tonic key flank a central slow movement in a related

¹ Cited in Walter Knappe, Murray R. Charters and Simon McVeigh, "Abel, Carl [Karl] Friedrich", *Grove Music Online*, ed. Laura Macy [http://www.grovemusic.com].

² Johann Wolfgang von Goethe, *Aus meinem Leben: Dichtung und Wahrheit*. (München: Wilhelm Goldmann Verlag, 1961).

³ Charles Burney, *A General History of Music from the Earliest Ages to the Present Period* (London 1776–1789). Qtd in Knappe, Charters and McVeigh.

⁴ Günter von Zadow, *Catalogue of Works of Carl Friedrich Abel (AbelWV)*, forthcoming, planned for 2023.

⁵ Walter Knappe, *Bibliographisch-thematisches Verzeichnis der Kompositionen von Carl Friedrich Abel (1723–1787)* (Cuxhaven, 1971).

key. Each movement is built on the ritornello principle: the movement commences and ends with a ritornello comprising a strong statement of one, or usually more, themes by the full orchestra, contrasting with the intervening solo sections or episodes, in which the soloist is accompanied much more lightly. The most generally popular variant has four ritornellos and three solos, but in the outer Allegro movements, Abel often employs the five-ritornello, four-solo form. An important structural characteristic of the form as employed by Abel and most of his contemporaries is that the ritornellos are harmonically stable, while the episodes provide the necessary modulations away from, and then back to the tonic. Solos will be interrupted by orchestral interjections of brief motives from the ritornello.

It is worth emphasising that Abel and his compatriots used the ritornello form for all three concerto movements. These movements are not in sonata form, but irrespective of the number of sections, they can be notionally mapped against the three large parts of that form. The first part, or exposition, comprises the first ritornello and the first solo, which modulates to the dominant or the relative major. The central part would become the development in sonata form, but here there is no working over or developing of the themes presented in the exposition. Instead, new and contrasting ideas are introduced. As in a development section, it is here that the harmony reaches its greatest distance from the tonic; but in Abel's concertos that is not very far, usually the minor third or sixth degree in a major-key movement. The recapitulation usually occurs at the second-last ritornello in both four-ritornello and five-ritornello forms; after this, the harmony remains bound to the tonic.

Theorists of the later part of the eighteenth century give two distinct and potentially conflicting purposes which the concerto serves: to show the virtuosity of the soloist, and to depict a dialogue between two different characters. Heinrich Christoph Koch's rhetorical ideal describes Abel's concertos well. He makes a rather beautiful and very appropriate analogy with the ancient Greek tragedy,

"... where the actor expressed his feelings not to the audience but to the chorus, which however became involved in the action down to the last detail, and at the same time had the right to take part in the expression of feelings."⁶

Abel and the Flute

Early in the century the flute became one of the most popular instruments among amateur musicians. Tutor books and music were published in France and England, and soon after, in Germany. Again, Vivaldi played a significant role with his six flute concertos op. 10, published in Amsterdam in 1729. In Dresden Abel would have known the flautist Pierre-Gabriel Buffardin, an import from France and a star of the court orchestra, and his student Johann Joachim Quantz. Dresden *Kapellmeister* Hasse was mainly celebrated for his successful operas, but almost all of his instrumental music is for flute, including dozens of concertos. In the 1740s the flute must have gained a major boost in Germany through the endorsement of the Prussian King Frederick II (the Great), an enthusiastic and very competent amateur flautist. Frederick appointed Quantz as his private flute teacher, flute maker and supervisor of his private concerts at a very high salary in 1741.

Flutes were made in three or four sections, with a conical bore and a single key for D sharp, though Quantz experimented with separate keys for D sharp and E flat, the latter being somewhat higher in pitch in all temperaments except equal.

Cadenzas

In both the first and second movements of this concerto, at the end of the final solo section, there is a fermata marked over a six-four chord. As always, this signals the need for an improvised or prepared cadenza at this point. As with many aspects of eighteenth-century music, our most informative source of information on the cadenza is provided by Quantz.⁷ It is worth remembering that despite its title, Quantz's book is a treatise for the amateur not just on flute playing but also on all aspects of performing, understanding and appreciating music. The chapter on cadenzas gives advice for both singers and instrumentalists. After stating twice that cadenzas have developed through free inspiration and without rules, Quantz proceeds to give a quite alarming number of rules for constructing them. The most famous of these is that singers and wind players must complete their cadenza in one breath, whereas cadenzas for stringed instruments can be as long as the player wishes, although here also, short

⁶ Koch, Heinrich Christoph, *Versuch einer Anleitung zur Composition*, 3 vols (Leipzig: Böhme, 1782–93, facs. rep. Hildesheim: Olms, 1969), p. 332.

⁷ Quantz, Johann Joachim, *On Playing the Flute*, trans. Edward R. Reilly, 2nd ed (London: Faber and Faber, 1985), Chapter 15.

and sweet is better than long and annoying. Quantz also says that cadenzas are appropriate only in slow movements or serious fast movements; he gives a list of unsuitable fast movement time signatures, which includes every one except C and 4/4. This means in effect that cadenzas belong only in first and second movements, not in bright finales. This advice is clearly relevant to this concerto: the first two movements require cadenzas, but the third movement does not, and any cadenza would serve only to interrupt the cheerful flow of the music. Quantz also advises that the cadenza should flow from the main *affect* of the movement, and include some of the pleasing melodic ideas of the movement.

This concerto

This concerto is remarkable in that all three movements are in the same key, G major, whereas normally the central slow movement is in a closely related key. It is also rather more muscular and virtuosic than many of Abel's other concertos, with less emphasis on the charmingly *galant* attributes which often characterise his music. The **first movement** exemplifies this in three ways. First, Allegro Assai is a very unusual tempo marking for a concerto first movement: any modifier to the Allegro, such as Moderato or Non Troppo will normally reduce its tempo, not increase it. Second, G major provides the strongest and most resonant four-note chord available on the violin. Abel has used this to establish a powerful *affect* at the beginning of the first movement, reminiscent of the French symphonists' *premier coup d'archet*, which served to command the attention of the audience and perhaps wake them up. Taking his cue from this, Abel gives the violinists this chord, as well as several different three-note chords, repeatedly throughout the movement, and not only in the ritornellos. Third, in the solo sections Abel takes no melodic material directly from the ritornello, instead providing the soloist with a wealth of new melodies. These are generally quite virtuosic, involving leaps, fast scales and passage work, and angular motives such as in bars 36 to 38.

This sharp-edged mood continues in the **Adagio** with its main theme, which appears in different forms in both the ritornello and solo sections. It has wide leaps, Scotch snap rhythms, and unexpected

rhetorical pauses in the melody line, above a continuous bass. The three ritornellos form a minimal scaffold to support the two longer and quite rhapsodic solos, which contain a wide variety of relatively complex rhythmic and melodic figures.

The **final movement** continues the vigorous mood of the first, strengthened by more use of chords in the violin parts. Abel even gives the viola part a single three-note chord, on the final note – or perhaps it was the copyist's idea, as it is an alteration (in the same hand) to the manuscript. Avoiding the complexities of the Adagio, the solo part relies for its effect on fast runs and passages.

As always with Abel and his German contemporaries, appoggiaturas are ubiquitous and essential to the style. It is worthwhile to consider the quite clear and relevant instructions on appoggiaturas from Quantz and C.P.E. Bach: they are played on the beat, taking time from the following note; if the note is dotted, the appoggiatura takes two-thirds of its value.⁸ Quantz also mentions the "continuous appoggiaturas" "die durchgehenden Vorschläge" which are found between falling thirds, such as in bars 39, 68 and 72 of the last movement. These, writes Quantz, come originally from the French taste (*terce coul e*), and are therefore to be played short, lightly, and before the beat. The fact that some are written as semiquavers and some as quavers is not significant. Irrespective of context or type, all appoggiaturas are slurred to the following note.

Like most copyists of the period, our copyist applies slurs quite inconsistently. Where they appear at the beginning of a passage and not on the repetitions of the same figure later in the passage, we can probably assume that they are meant to apply throughout the passage (for example, in the flute part in the first movement, the bars 36–38). In other places they are applied seemingly at random (such as in the same movement, bars 115–121), and here it must be up to the taste of the performer to find the ideal balance between repetition and novelty. There is certainly no case for obediently playing exactly what is written!

⁸ Quantz, Chapter 8. Bach, Carl Philipp Emanuel, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell, (London: Cassell, 1949), Chapter 2, Part 2.

Conclusion

It is no coincidence that the name Mozart has appeared in this introduction. During his time in London, Mozart copied Abel's Symphony in E flat, op. 7 no. 6, which was long thought to be Mozart's own work. Abel's style shows surprising similarities to Mozart's: above all, the apparently endless resource of charming melodies. With their skilful use of passing dissonances, many of Abel's melodies are quite similar to Mozart's. As an innovator, neither composer ranks with the older C. P. E. Bach or the younger Beethoven, and Abel even less so than Mozart. Both composers have a charming facility to introduce new and unexpected themes into their development and solo sections. In the area of harmony, Abel is again the more cautious composer, rarely venturing outside the circle of closely related keys. This is not meant to suggest that Abel is merely a pale imitation of Mozart. Like any significant composer, he has some aspects in common with his contemporaries, and some which are uniquely his own; and all of them are well worth finding and enjoying.

Michael O'Loughlin
Brisbane, February 2022

Our Edition

The source of this concerto can be found in the music library of the Sing-Akademie zu Berlin, which is kept in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. The RISM siglum and shelfmark are **D-Bsa SA 2560**. The source is a full score of 15 pages in landscape format, with an unusually large number of corrections by the same

hand. The copyist is not known. There is no other source of this concerto, and it is published here for the first time. Walter Knape did not know it, it is not included in his work catalogue.⁵ In the planned new catalogue of works⁴ it is listed under AbelWV F16.

This source is part of the important music collection of Carl Jacob Christian Klipfel (1727–1802). This amateur musician and collector from Meissen was a friend of Frederick the Great and later became co-director of the Royal Porcelain Manufactory in Berlin.⁹ Meissen is near Dresden and was strongly influenced by the concert life there. This concerto was therefore most likely composed during Abel's time in Dresden, or at least before his departure for London in 1759. A total of four of Abel's flute concertos have survived in the Klipfel collection, all of which can only be found here. In addition to this concerto, two others from this collection appear in a new edition.¹⁰ The fourth is a fragment only.

Our edition follows the source very closely. In the orchestral parts we have standardised and completed the articulation to facilitate rehearsal work. We have left the solo part in the urtext. All our amendments and additions are listed in the Critical Report on p. VI or marked as usual: slurs and ties are dotted, other additions are in square brackets. Accidentals differing from the source are in brackets and warning accidentals are not specially marked.

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Günter von Zadow
Heidelberg, February 2022

⁹ Nigel Springthorpe, „Porcelain, Music and Frederick the Great: a Survey of the Klipfel Collection in the Sing-Akademie, Berlin”, *Royal Musical Association Research Chronicle*, vol 46, no 1, p. 1–45.

¹⁰ Abel, *Concerto E-Moll Flauto Traverso Concertato* (Heidelberg: Güntersberg, 2022), G390; Abel, *Concerto F-Dur Flauto Traverso Concertato* (Heidelberg: Güntersberg, 2022) G392.