

The dissertation is closely related to the project of The New Complete Edition of the Works of Antonín Dvořák. It focuses on research which inevitably has to precede the editorial work on the new critical edition of all 23 Moravian duets: a thorough record of their editorial history, heuristic activity and an assessment of all relevant surviving sources. It is not intended as an introductory text to the new edition of this vocal work, as it does not deal with all issues related to a critical edition. On the contrary, it strives to elaborate a number of topics in greater detail and put them in a wider context. In this sense it aspires to become a foundation of the editorial work itself.

By means of modern philological methods, the dissertation registers and assesses a close-to double amount of different editions of Moravian duets than have been registered in Burghauser's Thematic catalogue of Dvořák's work (Prague 1996). It includes a hitherto unknown copy of Sušil's collection of Moravian Folksongs of 1860, which Dvořák used as the text original in composing his work. The textual aspect of Moravian duets represents one of the focus points of this dissertation.

The author of the dissertation strongly argues against the current critical edition of the Moravian duets (The Complete Edition of Antonín Dvořák's Works, Prague 1955), which pays no attention to the creative contribution the composer has made to the textual aspect of the work. Moreover, the edition of the musical text does not meet the present standards set for complete critical editions.