

**INSTRUCTIVE EDITIONS
OF BACH'S *WOHLTEMPERIRTES KLAVIER*:
AN ITALIAN
PERSPECTIVE**

by

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ABSTRACT

This thesis defines the theoretical, sociological, historical, cultural and practical framework of “instructive editions” (IEs). The approach adopted evaluates, for the first time, the most significant discussions found in previous literature, realising a comprehensive overview of the issues involved. The principles expounded in the theoretical chapters are verified in practice through application to the specific case of Bach’s WTK and its role in Italy: here, in particular, the thesis dissects the “myth” of Thalberg’s edition and introduces a hitherto overlooked edition by Lanza.

Careful comparison of a sample of Italian IEs identifies “genealogies” in performance traditions and their correspondence with the aesthetic trends of their era: the presence of an “Italian” attitude to Bach’s WTK, inspired by prevailing neo-Idealistic values, is shown in the coexistence of a sentimentalist approach with the fascination for structural objectivism. It is demonstrated that musicological studies in aesthetics, performance practice and the history of reception benefit from the analysis of IEs, and from their comparison with other written and recorded documents of performance: IEs are a vehicle for both preserving and transmitting interpretive aesthetics.

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ABBREVIATIONS, ACRONYMS AND CONVENTIONS

Throughout this thesis, the following abbreviations are used:

Musical works

- Bach's *Wohltemperirtes Klavier* (*Well-Tempered Keyboard*) is indicated as WTK; "WTK1" and "WTK2" indicate respectively the first volume of the WTK (1722: BWV 846-869) and the Twenty-Four Preludes and Fugues (1742: BWV 870-893).
- A number after a slash indicates a specific piece from the WTK: therefore, "WTK1/1" indicates Prelude and Fugue n. 1, C major, BWV 846, from the first volume of the WTK.
- "P" and "F" mean, respectively, "Prelude" and "Fugue"; therefore, "P/Fs" indicates "Preludes and Fugues"; "WTK1/1P" indicates Prelude n. 1 from WTK1.

Editions

- Throughout the thesis, "Instructive Edition" is indicated as "IE" (plural "IEs");
- "IIE" ("IIEs") indicate "Italian Instructive Editions";
- "BG" and "BGA" indicate, respectively, the Bach Society ("Bach-Gesellschaft") and its edition ("Bach-Gesellschaft Ausgabe"), published in 46 volumes, in cooperation with Breitkopf & Härtel (abbreviated as "B&H"), from 1851 to 1899 (with a supplement in 1928). The WTK was edited by Franz Kroll and published in 1866 with plate number B. W. XIV.
- "H&K" indicates Hoffmeister und Kühnel;
- Czerny's edition of the WTK is abbreviated as "CzE"; "BA" indicates the so-called "Busoni-Ausgabe" and BBGA the "Bach-Busoni. Gesamtausgabe" (cf. Bibliography).

Bibliographical references

- In-text references use the Name Year System; detailed references are provided in Bibliography (B.2., pp. 373ff.). When more than one text written by the same author in the same year is referred to, it is identified through a letter following the publication year. Thus: “Abbiati 1963” indicates: “Franco Abbiati, *Giuseppe Verdi*, Milan, Ricordi, 1963”, as quoted in Bibliography; “Becker 1842a” indicates the first of Becker’s 1842 articles quoted in Bibliography. When no publication date could be ascertained, the author’s name is followed by “n.d.” (e.g. “Czerny n.d.”).
- Music scores (B.1., pp. 364ff.) are indicated with the composer’s name followed by the editor’s name after a slash, and by publication date, e.g. “Bach/Bartók 1908”.
- Web articles and websites are indicated by specific references listed in Bibliography (B.3., pp. 445ff.), where the corresponding Internet links are quoted. All internet resources have been checked and last accessed on November 21st, 2011.
- Russian articles and books are indicated first by the Latin transliteration of their authors’ names (including the patronymic) and then by the original Cyrillic. Within the thesis’s main text, Russian names are quoted only in transliteration (e.g. Alumjan). When the author’s family name is the Cyrillic transliteration of a Western name (e.g. Neuhaus, Goldenweiser) this original form is used (although the re-transliteration from Russian would have produced “Nejgauz” and “Gol’denvejzer”). In the Bibliography both forms are included.

Conservatory exams

- “CI” stands for *Compimento inferiore*; in Italy this exam is commonly referred to as “Quinto [anno]”, as it normally takes place after five years of music studies at a Conservatory. However, for instruments with a shorter duration of study (e.g.

woodwinds) it may take place in the fourth (official) year, notwithstanding the possible shortening of a candidate's studies, owing to his/her unusually advanced abilities.

- "CM" stands for *Compimento medio*, sat after eight years of piano study. Similarly to the CI, and for the same reason, it is often called "Ottavo [anno]".

Other

- References to other sections of the thesis are indicated by codes preceded by "§", thus: §4.3.1. identifies Chapter Four, with the following digits indicating smaller subdivisions;
- References to Appendices are indicated by similar codes preceded by the letter "A", thus: A01.02.03. identifies Appendix 1, etc.;
- The questions of the Internet survey are indicated by a code preceded by the letter "Q", thus: Q2.3 is the third question of part two;
- Throughout the thesis, "lh" is used for Left Hand, "rh" for Right Hand; *lc* for "una corda [pedal]"; "b." for bar;
- After page or bar numbers, "f." and "ff." indicate following page(s) or bar(s);
- Common abbreviations such as *cresc.*, *rall.*, *fp*, *Ped.* etc. are not explained;
- HIP indicates Historically Informed Performance;
- The numbering of footnotes starts at the beginning of each chapter. Tables, figures (in most cases musical examples) and graphs are separately numbered. When reference to a graph/table/figure of the Appendix is made, the item number is preceded by A (e.g. Table A40 for Table 40 of the Appendix).

CHAPTER ONE – INTRODUCTION

Shall we get to know Bülow through
Bach or rather vice-versa?¹

Performance practice studies aim at enhancing knowledge of past performance styles, employing a variety of methodologies and source typologies. Particular importance is attached to recordings, when available, to treatises about an epoch's performance style and conventions, and to other written sources such as famous performers' or teachers' autobiographies, press-reviews, and sometimes to annotated scores. Although all of these elements constitute important and primary resources, they may be profitably integrated with the study of another source typology, i.e. so-called "Instructive Editions" (IEs). Throughout this thesis, an "instructive edition"² is a particular edition of a musical work prepared for publication by a musician other than its composer. Its editing criteria are different from those used for *Urtexts* or Critical Editions; they should include advice on performance elements missing from an *Urtext*'s normal sources, and which are likely to be editorial additions; the edition may have pedagogical purposes (i.e. as a help and/or substitute for traditional teaching); its editor is normally a musician (and not a musicologist), in most cases a concert pianist and/or a piano teacher (often at a Conservatory).

This thesis is the first attempt to consider the phenomenon of IEs from a plurality of viewpoints: historical, philosophical, pedagogical and sociological. Some of them have been previously discussed in the extensive and multilingual literature consulted for this thesis;

¹ Grädener 1870, p. 29.

² They are sometimes defined as "practical editions" (cf. Risaliti 2000, p. 81 and Dykstra 1969) or "interpretative editions" (cf. Grier 1996, pp. 151ff.; Carter 2008, p. 133. Cf. *ibid.*, pp. 259-262, for an interesting discussion of how IEs influenced both "souls" of a performing pianist and scholar). Italian terminology is rather confusing from this viewpoint, as instructive editions can be qualified as "edizioni critiche" ("critical editions"!) or "revisioni" ("revisions"): both are clearly "false friends", as critical editions are those with extensive scholarly insight and "revisions" do not imply an editor's arbitrary alteration of the composer's original text.

however, hitherto no effort has been made to comprehensively present and evaluate the many divergent attitudes to this subject. In fact, significant monographs or articles on IEs are relatively rare; moreover, many of those contributing to this field have done so in isolation, without referring in any detail to preceding studies: therefore, it is not possible to establish any consistent “progression” in the literature. The choice has accordingly been made here not initially to present a bibliographical survey organised by specific publications, but rather to refer systematically to the numerous viewpoints on IEs which are found both in studies dealing exclusively with them, and also in those primarily focused on other topics.

It is only from consideration of the various elements involved that the peculiarity of IEs within the notational field may emerge, and therefore their importance and usefulness for performance practice studies can be shown. The thesis will also demonstrate the groundlessness of the common belief that today their use is restricted and their influence negligible³: quantitative data can show their continuing extensive use, both in teaching and in performance.

Indeed, IEs are valuable for performance practice studies from a twofold viewpoint⁴. Their most immediate, verifiable and obvious function is to be the written record of their editor’s interpretive idea of the work (and, partially and consequently, of his time, epoch, style, school etc.)⁵. With a different degree of objectivity, however, they may also be studied for the effects of their use, i.e. the influence they exerted in transmitting (and sometimes in

³ Cf. Levy 1987, p. 49.

⁴ Cf. Dirst 1996, p. 134.

⁵ Cf.: Simon 1935; Saerchinger 1957, p. 173 and 308; Marchant 1984, p. 79; Scarpellini 1986, p. 7 etc.; Petrobelli 1986, p. 5; Hinrichsen 1999, p. 124 and 183; Scalvati 2000, p. 24; Hinrichsen 2004, p. 45; Sobotzik 2005, pp. 21-22; Yoo 2005, p. 103, 108 etc.; Wu 2007, p. 44; Rattalino 2008, pp. 35-36; Carter 2008, p. 133; Peerik n.d. For Mozart, Barth 1991; for Schumann, Zilkens 1996. According to Dahlhaus, although IEs may have no philological value, they are important for the work’s reception history: Dahlhaus 2000, vol. I, pp. 234ff.

creating) traditions of performance practices to subsequent generations⁶. The role of IEs as witnesses to performance traditions is easier to study and to demonstrate; their influence on actual performances can mostly only be inferred, although the comparisons of IEs realised in Chapter Seven will provide significant evidence of the transmission of performance elements from one edition to another.

In asserting, as I shall do here, that IEs have an influence on and document performance styles, I am not claiming that they are necessarily identical to any particular performance, whether recorded or otherwise: comparisons between recordings and editions by the same musician often show significant discrepancies⁷. The actual “played” performance of the editor is likely to include extemporaneous, involuntary and sometimes surprising interpretive choices: the performer’s fame is often grounded precisely on what transcends the norms of his time; in several cases, the editors themselves did not regard their editions as likely to map exactly onto any one specific performance by an accomplished player. Nevertheless, I do claim here that IEs directly mirror a range of acceptable performance choices and approaches for their specific era; in other words, that they document important aspects of the taste of major performing figures in respect to the performance of the relevant composer’s works. The editor’s interpretive *scheme*, documented in the IE, is therefore likely to be closer than his actual performance to the stereotypical aesthetic values and traditional standards of his contemporary performance practice: IEs can therefore be said to be a chronicle of stylistic change not just in editing, but in performance practice. On occasions,

⁶ IEs “become primary sources for the reception of the work”, “a kind of oral tradition of the style of performance: great performers study with great teachers, who pass on insights into the meaning of the work from previous generations”: Grier 1996, pp. 13 and 151 respectively. Cf. Finscher 1980, p. 194. Both aspects of IEs (mirroring and forming performance traditions) are present in Gramit’s viewpoint (Gramit 2008, p. 6).

⁷ Cf. Callahan 1976; Wapnick 1987; Lagoumitzis 1998, pp. 247-248 etc.; Sobotzik 2005. A similar approach has been adopted in Dykstra 1969; it is however slightly simplistic to compare “old editions” and “relatively recent recordings” almost as if considering them analogous documents (cf. Dykstra 1969, p. v).

one might be able to say more than this: for instance, many of the specific cuts suggested in Busoni's edition of Bach's *Goldberg Variations* also featured in his own concert performances, and were consequently observed in the recital accompanying this dissertation⁸.

01.01. Methodology of the thesis

An object is worth studying when it presents qualities of its own, the originality of which provokes specific analytical interest. It is fundamental, therefore, to show that IEs are ontologically different from similar objects found in the same musical context, and what this difference consists of. Therefore, Chapter Two will compare IEs with other notational and editorial objects, demonstrating their similarities and their differences. The lack of consistent interest in IEs until now is in fact mirrored by the absence of a clear view of their specificities and peculiarities: it is fundamental to understand IEs “from their inside”, i.e. within a system of rules and values which are specific to them and are not to be taken *sic et simpliciter* from musical editing in general. An understanding of their specificity will therefore promote a more sophisticated employment of IEs by musicians, and foster their use as musicological tools: too often they have been dismissed by musicological studies on account of their textual unreliability, but their value for performance practice (PP) studies has not been sufficiently exploited.

In Chapter Three the problematic issues connected with their ontology and with their use will be highlighted. An approach has been adopted that seeks to show what IEs *are* by demonstrating what they are *not*, and to discuss their peculiarities by pointing out the problems they raise. This approach has the secondary objective of implying, albeit indirectly,

⁸ Busoni's edition was used in several recordings too, e.g. those by David Buechner (1995, “Connoisseur Society” CD 4212) and Claudius Tanski (2005, “Musikproduktion Dabringhaus und Grimm”, MDG 312 1323-2).

the lasting quality of their influence: its durability is proportional to their users' lack of awareness of their problematic issues. After the theoretical analysis of Chapter Three, Chapter Four will demonstrate "how" and "how much" IEs are still used today, providing an original insight into the actual practice of performance teaching, particularly at Italian Conservatories.

Both the peculiarities and the problems of IEs are associated, directly or indirectly, with the history of their development and to the personalities of the leading figures of music editing: it is important, therefore, to frame IEs precisely within the context of their appearance and evolution, accounting for, in turn, the emergence of their typical features. Chapter Five will summarise the context and causes leading to the creation of the first IEs of Bach's WTK: it will provide not only the necessary historical framework for a subsequently more specific discussion but also highlight how market demands dovetailed with the editors' willingness to transmit their own interpretations.

Given the importance of a historical contextualisation, some space will be dedicated to framing the Italian context, pointing out its particular characteristics and IEs' historical genesis within this. This will allow appreciation of the specificities of Italian IEs when they are utilised as study objects. In Chapter Seven, finally, actual exemplification of how IEs may be used for PP studies and demonstration of their role as both witnesses and shapers of aesthetic values will be provided.

01.02. Why IEs?

To argue for the usefulness of IEs for PP studies is not to diminish the importance of any of the other sources for these. However, the strong complementary value of IEs can be

highlighted, showing that they respond to some problems that other sources are not satisfactorily able to address.

Recordings, press-reviews and reminiscences can describe, more or less precisely and “honestly”, the performances of unique artists (great musicians, of uncommon ability). Memories and treatises are partial, as their authors state only what they *want* to state, what they *realise*, and what they think it *necessary* to state, leaving out all the things they do think but are ashamed to mention, those that they are unaware of, the traditional or unconscious, and those that are regarded as too obvious to be said (which may, after decades, be much less obvious)⁹.

Although they are particularly useful for the pre-recording era¹⁰, the value of IEs for PP studies is not weakened by the coexistence of audio documents. In analysing recordings (especially from the early recording era), one cannot always decide whether a particular element is the performer’s personal (and sometimes transitory) idea of a passage, perhaps the result of an unusual situation (even simply of his lack of acquaintance with recording media, of technological/instrumental limitations, or of unusual excitement), or if it is his rooted and strong interpretative creed, or even his epoch’s common performance language.

IEs cannot dissipate all doubts on all of these points, but they can clarify some. It may be taken for granted that indications found on an IE are not determined by occasional circumstances, and that they mirror a performer’s conscious and considered decisions. Moreover, they often reflect performance elements that are seen as non-optional and non-

⁹ Cf. Rosenblum 1991, pp. XVII-XVIII.

¹⁰ Cf. Levy 1987, pp. 3-4: “the first complete recording [of the WTK] was not released until the 1930s (by which time over a hundred complete editions had been published)”. Cf. Yoo 2005, p. 108: “Before the advent and popularity of commercial sound recordings, such editions were a method for pianists to leave a legacy for future generations to appreciate and from which to learn”; they demonstrate the editors’ “performance intentions and show how they played”.

arbitrary: editors write down what “has to be done”, not what “can or cannot be done”, depending on taste or “inspiration”.

01.03. Why Bach?

The potential of IEs as sources for PP studies will be tested in this thesis through the analysis of two Preludes and Fugues from Bach’s *Wohltemperirtes Klavier* (WTK). In the case of Bach, editorial interventions are particularly abundant, detailed and revealing, since his works have some particular stylistic and artistic peculiarities. They are commonly felt as deserving special veneration for their beauty and masterly architecture, although for some this veneration may verge on the intimidating, whereas others admire these works more than they actually love or “feel” them. Bach’s works are also generally regarded as important for a student’s technical education: for many they are a means for the improvement of *legato* and polyphonic playing, as well as useful for finger independence and agility (especially the Preludes and *Suites*)¹¹.

However, their performance poses an important series of problematic issues: Bach’s works were written for instruments very different from our concert grands, and with which most piano students have no direct acquaintance. When played on the piano, Bach’s works require adaptations with regard to timbre, keyboard technique, dynamics and sound; moreover, they ask performers to declare where they stand with respect to performance traditions including textural doublings or reinforcements, use of the pedal (as a help for *legato*, as an expressive/timbral resource), addition and execution of embellishments, interpretation of particular rhythms and other peculiarities of Baroque notation etc., all of

¹¹ Gauntlett referred to the WTK as to “forty-eight *studies*”: Gauntlett 1838, p. 101.

which require a considerable amount of historical awareness and knowledge, creativity and understanding of compositional structures (harmony, counterpoint, symmetries, symbols etc.).

Although some of these interpretive and performance principles can be taught once and for all, others have to be constantly adapted to specific cases; it can be easily imagined that practically no Conservatory teacher will have the time necessary to give his students thorough information on all twenty-four Preludes and Fugues required, for example, at an Italian examination¹². The appeal of IEs for Bach is therefore particularly strong, and it has encouraged the widespread adoption of a very high number of editions, among which are those by some legendary figures of the 19th- and 20th century, like Czerny, Liszt, Reinecke, Fauré, Busoni, Bartók¹³ etc.

Besides such editions, bearing the strong mark of their editors' artistic personality, other editions have enjoyed a wide and long-lasting dissemination: in Italy, for example, those by Mugellini and Casella: the former has crossed the borders of Italy, being translated into many languages and published internationally (e.g. in Russia, Poland, Latin America etc.).

All the above mentioned elements therefore concur in making Bach IEs particularly interesting and stimulating for PP studies, and especially suitable for being elected as iconic and paradigmatic examples for such analyses.

¹² Besides the WTK, the Italian "Compimento medio" examination requires also 25 Studies, a Beethoven Sonata, a Romantic and a modern work in addition to minor items. For an overview of the Italian music examination system, cf. Chapter Six (§06.03., pp. 188ff.) and Appendix (A06.03., p. 319, Table A22).

¹³ Cf.: Bach/Czerny 1837; Bach/Liszt 1842; Bach/Reinecke 1869; Bach/Fauré 1915; Bach/Busoni 1894 and 1916; Bach/Bartók 1908 etc.

01.04. Why Italy?

The initial discussion of the history and development of IEs takes a pan-European viewpoint. However, in order later to focus the field of study more closely, quantitative data have been gathered specifically from an Italian perspective: a survey of users of IEs has been undertaken in Italy; the reception history of IEs has been related to the role of the associated repertoire in Italian Conservatory programmes, and, finally, detailed comparisons of Bach IEs have been undertaken using editions produced by Italian editors and enjoying widespread use in Italy.

Within the Italian framework, the WTK has particular importance as a compulsory work for Conservatory piano examinations. These ask for a large selection of Bach's works to be prepared by students, and this causes their study to be often greater in quantity than in quality. Bach's works are eligible or compulsory at all levels of piano education; therefore, a "standard" and canonically acceptable performance is essential for obtaining grades and certifications. This has the side effect that every non-amateur pianist, even a first-year student, is likely to own at least one Bach score; almost all professional pianists probably have at least one complete edition of the WTK in their possession. Moreover, the correlation between the specific, neo-Idealistic aesthetic values of early 20th-century Italy and concepts of a "canonised" Bach performance has not received sufficient scholarly attention until now: the history of Bach reception has often disregarded the Italian perspective, failing to notice its ability to provide an unusually instructive paradigm.

Nonetheless, it should be said that many of the results emerging from this study have also a much wider application, not only because musical activity in the 19th- and 20th century tended towards increasing internationalism, but also because the influence of major Italian

figures such as Busoni and Casella had a genuinely international aspect: Busoni, of course, was one of the most important Bach performers and editors of his era.

CHAPTER TWO – ALL AROUND IES

The aim of this chapter is to help in defining the peculiarities of IEs through a thorough comparison with similar notational and editorial objects. Pointing out the reciprocal differences should contribute to the evaluation and clarification of their ontological status.

02.01. IEs in comparison with other notational objects

In this subsection, comparisons will be made between IEs and other written examples of music notation whose primary objective is not chiefly that of conveying an original composition¹.

02.01.01. IEs and performance transcriptions

IEs can be compared with the written records of performed music². For example, ethnomusicologists employ the notational conventions normally used for music scores in order to transmit the musical expressions of cultures with no written tradition of music. As many performance elements as possible have to be specified in such scores, especially when it is difficult to establish which elements are felt as indispensable to the work's identity and which are optional: in Western terms, where the work finishes and where the interpretation starts.

¹ Cf. Da Motta 1904, pp. 678-679; Kinsky 1937; Blume 1950, p. 170; Caporali 1950; Busoni 1952, p. 170; Oberborbeck 1955; Marinelli 1956; Briskier 1958; Pincherle 1958; Fellerer 1980, p. 187; Carruthers 1986, pp. 115-119; etc.

² "Compared", of course, not "assimilated". As Levy correctly points out, IEs are "the result of a complex interaction of editorial policy, issues of pianism and pedagogical purposes, current trends in performance in general, current appreciation and understanding of Bach's works in general, and, perhaps only lastly, the editor's specific insights into the piece at hand". Levy 1987, p. 3. For Grier, every editing process (including critical editing) is "analogous to performance. [...] Performers and editors constantly make decisions in response to the same stimuli (notation) on the basis of the same criteria (knowledge of the piece and aesthetic taste). Only the results differ: performers produce sound while editors generate the written or printed page". Grier 1996, p. 6.

Notational conventions can be used also for visualising a performer's interpretation of a Western classical music work, e.g. adding the peculiar elements of his performance onto the composer's score³. This last case may seem analogous to IEs. However, some points should be clarified.

When a performance transcription is made, the resulting score, although identical in notational appearance to "normal" scores, is completely different from an ontological viewpoint, since it is a *descriptive* and not a *prescriptive* notation⁴. Descriptive notations document an *occurrence* among the many possible realisations of a work's score, whereas prescriptive notations encompass and determine all of them⁵. When IEs are considered as sources for performance practice studies, they acquire a *descriptive* rather than a *prescriptive* value; however, their intended use as scores with both the composer's text and the editor's suggestions makes them *prescriptive* notational entities, and they are normally considered as such⁶. Moreover, even in the (unlikely) case of an editor/performer using his own edition for a performance and respecting every indication, the transcription of his performance realised by a listener is likely to be different from the IE. A careful transcriber will actually notate many more performance elements than those included in the IE: like an ethnomusicologist, he will not always be certain about an element's degree of importance in the performer's interpretation. Here the difference between performance and interpretation becomes clear: some elements of an interpretation are indispensable, in the performer's eyes, to qualify it as his own, and to identify his concept of the performed work. These are likely to be the only

³ This was often done in essays on music performance; cf. e.g. Rattalino 1999, p. 125 and Rattalino 2008, p. 71; etc.

⁴ Cf. also Nettl 1964, p. 99; Bohlman 1993, pp. 420-427; Grier 1996, p. 58. For Georgiades, instead, notation may be a prescription or a *transcription*, cf. Georgiades 1977, p. 15. Cf. Rattalino's thought-provoking opinion on the descriptive component of Stockhausen's notation: Rattalino 2003, p. 332.

⁵ Cf. Seeger 1958 and Boorman 1999.

⁶ Cf. Rehm 1980, p. 107: for IE users, editorial additions "do not portray a kind of *ad libitum* instruction", but rather one that should be "strictly followed for the work's interpretation".

elements he will add to the composer's score in his edition. The optional, variable or transient elements are part of his performance and not of his interpretation. Therefore, a performance transcription is the witness of *one* occurrence of the musician's interpretation; an IE is its abstraction.

For Davies⁷, in musical works with "standard" notation (i.e. without substantial improvised or casual elements), a sufficient number of performance transcriptions should make the original score recognisable in the recurring and constant elements of all performances. This makes clear that IEs, being a single musician's interpretation of the work, are not sufficient for making the composer's text recognisable, unless every added element is graphically differentiated.

02.01.02. IEs and arrangements/transcriptions

If we consider that, for Busoni, every performance was a transcription⁸ and for Kivy performances are "akin" to arrangements⁹, we may be tempted to share Brendel's definition of IEs as transcriptions¹⁰. The front cover of Bülow's Bach edition (*Chromatic Fantasy*) qualifies it as "Bearbeitung"¹¹, and specifies, very pragmatically, that Bülow's *Bearbeitung* is the publisher's property¹².

⁷ Davies 2001, p. 118, p. 148 and note. Davies' example concerns the notes of a "descriptive" score's realisation; although normally IEs respect the composer's "notes" (even if their choice of sources may be rather amateurish), Davies' example can be perfectly applied to IEs in respect of other performance elements.

⁸ Busoni 1977b, pp. 218-219.

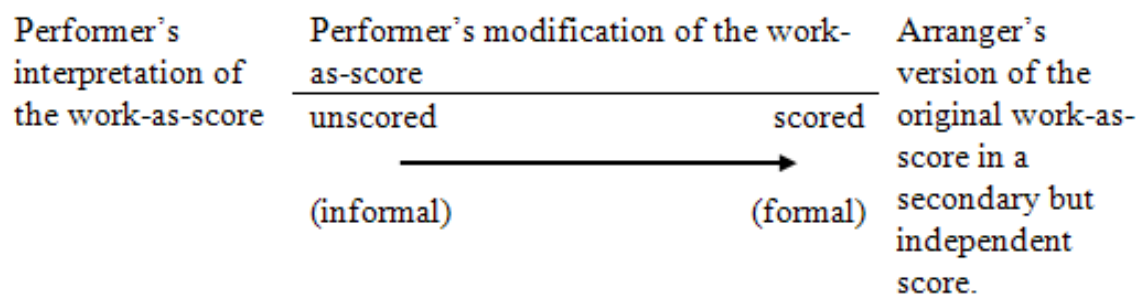
⁹ Cf. Kivy 2002.

¹⁰ Brendel 2001, pp. 282-283.

¹¹ It should be noted that Schweitzer set Bülow's edition against Busoni's, stating that the former were "arrangements", *Bearbeitungen*, while the latter were "interpretations". He supported the creation of such editions, with the composer's original text and a performer's suggestions, carefully differentiated from the composer's indications. Cf. Schweitzer 1967, pp. 382-383.

¹² "Die Bearbeitung durch Hans von Bülow ist ausschließliches Eigentum der Verleger für alle Länder". Front cover of Bach/Bülow 1863. Incidentally, it might be worth considering whether it was in the publisher and editor's interest to change the composer's score, in order to make it a "new work" with its own royalties. This

With regard to instrumental evolution, these definitions may be literally shared for many works of the “piano” repertoire: Carruthers states that “all piano editions of Bach’s music, including *Herausgaben* and *Fassungen*, are *Bearbeitungen*¹³”. For Busoni¹⁴, however, even the composed work was a “transcription” from a (rather) Platonic idea into a sound medium, a key, etc¹⁵. This approach legitimised further transcriptions, which had the same rights as the original work. The gradual sliding from performance/interpretation to arrangement as a transition from informal to formal is summarised by Hellaby in a graph¹⁶:



Graph 1 – Hellaby – transition from informal to formal

Moreover, many conceived the history of instruments to be one of constant progress. According to this view, old instruments did not adequately support the composers’ ideas; moreover, many assumed that modern instruments were in the “dreams” of earlier composers. The shareable consideration that Bach would have written differently for present-day instruments was therefore supplemented by the debatable speculation on “how” he would have done so¹⁷. Graziosi, a philosopher of music writing in 1967, distinguishes “free”

also had the advantage that potential buyers might be attracted by the composer’s recognised authority – which would not have happened with original new works by young composers – and by the editor’s own fame: in other words, it had all the advantages of publishing a new work without the connected risks. Cf. Yoo 2005, p. 103; Bottoni 2009, p. 154.

¹³ Carruthers 1986, p. 117. Here Carruthers makes use of some of Oberborbeck’s categories (Oberborbeck 1955).

¹⁴ And – we might say – for all who underwent the philosophical influence of German Idealism: cf. the important considerations by Cook (Cook 1991, p. 82).

¹⁵ Cf. Busoni 1962.

¹⁶ Hellaby 2009, p. 11.

¹⁷ Cf. Casella 1954, p. 187 and 239; Brugnoli 1932, p. 37 and 64; Petrobelli 1986, p. 5; Scarpellini 1986, p. 140 and pp. 159-163, etc.

transcription-realizations¹⁸ from instrumental “adaptations¹⁹”; for him, moreover, music editing was closer to transcription than to interpretation. Discussing the right of music performance to be considered as a “creative” activity (and not just “execution”), he argued that being forbidden to “introduce concrete changes to the written page (not even those that their ideals of beauty would urge most strongly)” does not reduce the performers’ creativity. However, he states, the “irresistible urge to change the text” is rare among performers; when it occurs, then “they are no longer simple performers, but also transcribers, editors, music critics or composers²⁰”. Thus Graziosi implies that editors, like transcribers, feel the “urge to change the text” and are allowed to do so.

Similarly, some thirty years earlier, Brugnoli had stated that “in art, the means of expression have to be adequate for the concept”, and that in many Baroque works, they are “hardly sufficient to give a vague idea of the construction dreamt of by the composer”. Therefore, when the “composer’s basic concept”, the timbral balance and the “genius’s work” are respected, and when the aim is a better “highlighting” of the original work, then transcription is a “duty²¹” for a greater spread of the masterworks. Analogously, Bülow stated that passage-doublings and chordal “amplification” would produce a “more Bach-like” result²².

¹⁸ I.e. realisations of works that have “insufficient” musical notation, such as medieval or ancient music, or the composition of variations on a given theme.

¹⁹ I.e. “adjusting” works that were conceived for ancient instruments for performance on new instrumental media. Graziosi exposes the two opposing viewpoints on this subject, the “musicologists’ opinion” (that no “modernisation” is possible) and the “free-pragmatic” attitude (cf. Graziosi 1967, p. 117). He distinguishes furthermore between “indispensable” transcriptions (i.e. the “completion” or “realisation” of works whose notation does not “completely” express the composer’s thought) and “optional” ones (the “translation” of self-sufficient works for other musical media).

²⁰ Graziosi 1967, p. 52.

²¹ Brugnoli 1932, p. 37.

²² Bach/Bülow 1896.

However, the extent of the arranger's intervention on the text is unquestionably greater than the editor's; at the same time, the latter can be more ambiguous, since arrangements are considered as new, self-standing works, whereas editions are often considered as irrelevant to the work's ontology. Nonetheless, as the previous quotations show, the difference between IEs and transcriptions used to be much slighter than it is now.

02.01.03. IEs and realisations/versions

For Thom, "realisations²³" may be either written (as editions) or played²⁴, whereas, for Scruton, "performances are not versions; but versions are made for performance": versions are intermediate (and sometimes creative) steps between the work, an "abstract particular", and "the concrete event which is its realisation²⁵". However, Hellaby's point about the inadequacy of any of Thom's categories²⁶, including "interpretation" and "realisation", for describing "score modifications"²⁷ can be applied also to IEs.

For example, the (written) realisation of a continuo part is a *subjective* and *particular* realisation of what is only a schematic notation, not intended for performance "as it is" by the composer himself; whereas an IE is the arbitrary addition of performance suggestions on a score which was considered autonomous and satisfactory, "complete" from the notational viewpoint of both the composer and his contemporaries. Moreover, as Kivy points out²⁸,

²³ Notational realisation "involves printed performance indicators such as bowing, breathing, expression and tempo markings, as well as 'written out cadenzas and ornaments' and 'alterations' to the score such as thickened chords, descants, counterpoints, or additional orchestration". Hellaby 2009, p. 4; cf. Thom 2007, p. 49.

²⁴ Cf. Oberborbeck 1955, p. 350, who lists "Fassungen" as textual modifications in which the editor decided about instrumentation aspects which were left undefined by the composer.

²⁵ Scruton 1997, p. 454.

²⁶ Thom 2007, pp. xvii, 47, 50, 56 etc.

²⁷ Hellaby 2009, pp. 3ff. He adopts the term "score modifications" from pp. 5ff. He aims to define the "philosophical" status of the partial adaptations and re-scorings of musical works, in the style of the enhancements of virtuoso difficulties added by pianists (e.g. Earl Wild, Vladimir Horowitz, Arcadi Volodos) to works already characterised by their virtuosity (e.g. by Liszt).

²⁸ Kivy 2002, p. 234.

“performing editions” of continuo notations etc. cannot create a performance in full compliance with the score, as it *requires* the continuo realisation to be improvised²⁹. Likewise, classical composers *intended* a certain amount of indeterminacy to be inherent in their works³⁰; by suppressing some of this freedom/indeterminacy, as happens in IEs, not only the appearance but the very ontological status of the score is changed.

02.01.04. IEs and sample realisations

For Butt³¹, in many instances of music history, notation has had the function of providing a sample, “one” of the many possible realisations of the “work”, rather than of prescribing a particular performance in detail³². These “exemplary realisations” often had pedagogical purposes³³, but were intended to be dismissed as soon as the pupil was able to produce his own ornamentation etc. Although in theory IEs could thus be conceived as “sample realisations”³⁴, their common use as prescriptive scores (“execution of a text”) makes also this ontological category unsatisfactory.

²⁹ Cf. also Dahlhaus 2000, vol. I, pp. 244ff.

³⁰ Cf. Grier 1996, pp. 22, 120 and 44: “The conception of the music envisages, even fosters, a certain amount of freedom on the part of the performer to change the text of the work without changing the work itself”.

³¹ Cf. Butt 2002, pp. 109ff.

³² Cf. Grier 1996, p. 121: alternative versions mirroring performance practice “reflect the type of variants the performing environment permitted or encouraged to be added to the repertory. Therefore each surviving version potentially possesses equal validity as a representation of the performing possibilities intrinsic to the tradition of the piece”.

³³ Cf. Butt 2002, p. 114.

³⁴ Cf. Scarpellini 1986, p. 9; Scarpellini 2004, p. 174; Palmer in Bach/Palmer 1994, p. 5.

02.01.05. IEs and annotated scores

Annotated scores³⁵ are another type of source often used for PP studies³⁶. As Butt convincingly demonstrates³⁷, in the 18th- and 19th century composers frequently added handwritten marks to their own scores (particularly when playing, performing or teaching from them), whereas normal practice (and the lower quality requirements of public performance, in comparison with today's standards) did not encourage "purely performing" musicians to do the same. Those who added marks to scores were therefore implicitly assuming the role of composer or teacher (and this ambiguity is a recurring feature of IE-analysis). Similar to IEs, annotated scores offer an important insight into *practical* performance (and not just abstract principles or utopian ideals); however, IEs are more *systematic* (although, as we will see, they are often far from consistent), as they were conceived for publication and intended to provide a thorough description of all performance elements; they are *less equivocal*, as their pedagogical purpose requires a clearer account of performance details.

02.01.06. Four types of "arrangements"

As previously mentioned, since Bach's keyboard works were not written for modern grands, Carruthers maintains that any edition intended for performance on the piano is an arrangement³⁸. He therefore identifies four types of *Bearbeitungen*:

³⁵ I. e. scores directly annotated by musicians in the course of preparations for a performance. Concerning the WTK, cf. Messina 2009, Bach/Chopin 2010.

³⁶ They are included as "Registrierungen" among Oberborbeck's fourteen types of interventions on a given musical text. His terminological choice refers to the scores on which 19th-century organists indicated the "correct" registration of Baroque works. Cf. Oberborbeck 1955, p. 353.

³⁷ Butt 2002, pp. 99-100.

³⁸ Carruthers 1986, p. 117.

| | | Edition | Arrangement | Transcription | Paraphrase |
|-----|--|---------|--------------|---------------|------------|
| 1. | Interpretive markings; editorial annotations | ✓ | ✓ | ✓ | ✓ |
| 2. | Octave doublings | ✗ | ✓ | ✓ | ✓ |
| 3. | Octave displacements | ✗ | ✓ | ✓ | ✓ |
| 4. | Cadential alterations | ✗ | ✓ | ✓ | ✓ |
| 5. | Spurious repeats | ✗ | ✓ | ✓ | ✓ |
| 6. | Implied harmonies realised | ✗ | Occasionally | ✓ | ✓ |
| 7. | Pianistic figuration | ✗ | ✗ | ✓ | ✓ |
| 8. | Rhythmic diminution, augmentation | ✗ | ✗ | ✓ | ✓ |
| 9. | Counterpoint (derivative) | ✗ | ✗ | ✓ | ✓ |
| 10. | Counterpoint (original) | ✗ | ✗ | ✗ | ✓ |
| 11. | Harmonic scheme altered | ✗ | ✗ | ✗ | ✓ |

Table 1 – Carruthers 1986 – types of Bach “Bearbeitungen”

However, this table needs commentary on two elements. From one side, scholarly editions and *Urtexts* have no added interpretive markings: the types listed above fail to differentiate between IEs and non-IEs. From the other side, there are many Bach editions which actually include octave doublings (as happens with WTK1/5F from Czerny to Mugellini) and should therefore be considered as arrangements.

02.01.07. Where is the editor?

If the preceding subsections aimed at showing the position of IEs among the field of similar notational entities, here the editor’s position among some other figures of the musical world (namely composers, teachers and performers) should be defined.

The editor acts as the composer when, pretending he has access to the composer’s “hidden intentions”, he adds his own indications to the score. This assumption of the composer’s identity by the editor is shown with particular force when the editor has also compositional activity of his own. In such cases, it has been pointed out³⁹ that the “outlook” of their editions is similar (in the quantity and quality of performance indications) to that of their

³⁹ For Busoni, cf. Kogan 2010, p. 104. For Schnabel, cf. Frank 1973, p. 23; Haefeli 1998, p. 172; Saerchinger 1957, p. 170.

own compositions. This was the case, for example, with Busoni, Bartók⁴⁰, Casella and Schnabel⁴¹, although in different quantities and with different qualitative results. For Frank⁴², Schnabel may be over-prescriptive precisely because he thinks “as a composer”, and he identifies himself with “the composer” (or at least with the composer’s *true* “interpreter”, the one who makes contemporary, who “translates” the composer’s indications and intentions)⁴³.

The editor acts as the user’s teacher when he gives instructions on interpretation, performance and technique, specifying how to interpret a particular work or a passage of it, or works by a certain composer or epochs. Moreover, he may also explain how to obtain the intended effect, both explicitly (i.e. with specific instructions) or implicitly (i.e. providing the score with indications whose observation will produce, as a “side effect”, the intended goal: e.g. with fingerings).

The editor’s field is finally close to the performer’s, inasmuch as the editor’s concept of the work is an interpretation, and – in many aspects – editors tend to fix their ideal performance in writing when editing a work.

⁴⁰ It has been stated that Bartók increased the variety of his own notational language through his editing activity on Bach’s WTK. Cf. Somfai 1990, p. 186.

⁴¹ Schnabel stated often that his “true love” was composition, and that he would have liked to concentrate on it much more than performance activity allowed him to do. Cf. Schnabel 2007, pp. 33-34 (“I had [...] not very much time left for composition – which I love most”), and p. 3.

⁴² Frank 1973, p. 23.

⁴³ Frank however maintains that in all of his “prescriptive” activities (composer, teacher and editor) Schnabel intended his indications more as suggestions than as dogmas.

02.02. IEs in editorial context

Although very few editions are “pure” examples of the four categories we will propose now, the *prevailing* presence of typical approaches, features and characteristics makes it possible to define four main types of music editing:

- Performance IEs
- Analytical IEs⁴⁴
- *Urtexts*
- Critical Editions⁴⁵.

Levy identifies a “subjective” approach to interpretation/editing, believing in music’s transcendent content (“human thought or sentiment”); an “analytical” one (“purely musical content”), and a formal one, leading to pure “transmission” rather than to “interpretation” of the work⁴⁶. Although, for him, all three approaches are practised, in different proportions, by all editors, their final decisions will be made according to the editor’s prevailing aesthetic view⁴⁷.

Attention is called to two points:

- *Time*. From a certain viewpoint, a temporal evolution is identifiable, with prevalence in publication, use and “public consent” of one type after another. However, all four types are present and used in today’s market, although in different proportions;

⁴⁴ Cf. the difference suggested in Newman 1977, p. 507.

⁴⁵ Similar distinctions are made in Levy 1987. He speaks of “different kinds of authenticity to the composer’s intentions” (p. 14), justifying this approach since it is adopted for comparing and evaluating played performances. Cf. *Editions, historical* in “The New Grove” (1980 and 2001): perhaps following Brown’s claim that the article “does not differentiate between scholarly and so-called ‘practical’ editions” (Brown 1988, p. 35) the new edition highlighted this point; however, even the new article mirrors the relative inattention of the musicological world towards IEs. Cf. Fellerer 1980, esp. p. 185.

⁴⁶ Levy 1987, p. 15.

⁴⁷ Levy 1987, pp. 16-17.

- *Qualifying elements*. Although this section's purpose is precisely to attempt a definition of each category's qualities, the overall *approach* to editing in each type is even more important. The specific viewpoint of performance practice adopted here makes a full understanding of the editors' and users' leading principles fundamental.

02.02.01. Performance IEs

By Performance IEs we mean IEs stemming from performance. The editor is normally a concert pianist and/or a piano teacher, whose experience in both fields is the reason for giving him the editorial task and the principal base and criterion for its realisation. The editor's approach is therefore based on *tradition*⁴⁸, *instinct/talent* and *experience*. His editing is conditioned by what he learnt as a student, what he learnt from his own concert/teaching activity, and by his own creativity and sensitivity.

The style of his IE is therefore similar to a "written lesson"⁴⁹. The editor adds signs on the score as he would do on his own performance copy, and/or as he would do on those of his students; the only difference is that he will probably write much more than what he would need for his own performance (therefore he specifies in writing many interpretive choices that are normally not written, and sometimes even not verbalised), and that he will not select the quantity of information to write in relation to an actual student's accomplishment, but rather imagine a typical student, i.e. an abstract one. In both cases, therefore, the quantity of written information will be greater than what is needed by the editor/performer when playing, or by any "actual" student.

⁴⁸ The unreliability of the tradition of his time, as revealed by the editors' activity, was pointed out in Rubinstein 1883, p. 497. Cf. Rothschild 1955.

⁴⁹ This aspect and the problems it poses will be treated in Chapter Three (esp. §03.03.04.05, pp. 60ff.).

Most editors were both performers and teachers, although with the prevalence of one activity in a single editor's life or for periods of it. This duality is mirrored in notation by the prevalence of descriptive or prescriptive indications/attitudes. When thinking as a performer, the editor's additions will resemble a description of his performance ("how I play": and this is applicable also to his writing down the elements of his interpretation for his own performance), whereas when thinking as a teacher his notation will be prescriptive ("how to play").

As regards his evaluation and adoption of sources, the editor of Performance IEs is likely to be rather amateurish. Often, he will profess concern for the establishment of a totally reliable text, in full compliance with the composer's original. However, in most cases, this attitude resembles a "tribute" of the performing musician towards musicological studies more than a genuine philological effort⁵⁰. Moreover, most of these editors lack the time, interest and competence for source studies; therefore, these editions are normally based on a pre-existing edition, adopted on the base of trust or common use⁵¹ (and this is another example of the performing musician's attitude: with few exceptions, most musicians performing the standard repertoire simply use available editions without undertaking any independent source research).

To summarise, the leading principle of Performance IEs is that the composer's intentions are hidden in the work (in a rather Platonic sense)⁵²; that the editor, led by tradition,

⁵⁰ Cf. however the thought-provoking point maintained in Levy 1987: for him, the apparent contradiction between theory and practice is simply the trace of an evolving concept of authority and fidelity.

⁵¹ However, Levy 1987, p. 9, points out that Franz based himself on the "artistic value" of a reading, as a criterion for establishing their worth.

⁵² Cf. Rosen 1990. Cf. Levy 1987, pp. 14ff.: "Editing and performing are both acts of communication. How we set about the process of communication will depend on what we think we are communicating, in other words, what we understand as constituting the essential characteristics of a musical work".

experience and talent/sensitivity, can access them; and that he makes them clear for the user, teaching him how to play the work.

This type of editor/edition can be exemplified by Hans von Bülow, who had no false modesty or scruples in expressing his concept of “pedagogical editing”. For Newman, his edition is the best example of IEs created by interpreter/pedagogues, thanks to “its copious verbal imagery, its added markings of all sorts, its textual ‘improvements’, and its practical suggestions for performance, all of which partly reflected Liszt’s teaching of Bülow⁵³”.

According to his own words, Bülow’s relationship to the text was not “philological-antiquarian”, but “creative”, under the viewpoint of “critical piety”, i.e. altering the text to reveal “the composer’s intentions, known by the editor”⁵⁴. Such additions have “no impiety”, “not even [...] to the letter of the composer⁵⁵”. Elsewhere, Bülow also sets true “piety” against mere “letter-worship of antiquarian sticklers for literalness⁵⁶”.

As Cook states, “Bülow’s musical thinking was of course heavily influenced by Wagner’s, and some of the changes that Bülow made when editing keyboard music might be rationalised in a similar manner⁵⁷”. Actually, Bülow appreciated Wagner’s re-orchestration of Beethoven’s Ninth Symphony because it “left the work [...] uninjured”, thanks to Wagner’s “reverence for the great Master” and to his own genius (“*Quod licet Iovi non licet bovi*”⁵⁸). So, as Cook comments, “Wagner sets aside what Beethoven actually wrote in favour of what (in Wagner’s view) he really *meant* to write, [...] the musical logic implicit in it⁵⁹”. According to

⁵³ Newman 1977, p. 507.

⁵⁴ This and the preceding quotations are from Hinrichsen 1999, p. 162.

⁵⁵ Various Composers/Bülow 1873, vol. 1, p. 35.

⁵⁶ Bach/Bülow 1896, p. 4.

⁵⁷ Cook 1991, pp. 83-84.

⁵⁸ Bülow 1896, p. 122.

⁵⁹ Cook 1991, pp. 83-84.

Hinrichsen, this implies that, for Bülow, interventions on the text were artworks in themselves⁶⁰, whose editing criteria corresponded solely to the editor's aesthetics: "The interpreting *editor* (Bülow himself) severely criticised literal piety, whereas for the interpreting *performer* (i.e. Bülow's edition's user), the fixed text is an untouchable and substantially unalterable aesthetic document⁶¹". This implies, for Bülow, an "anthropological difference": "The privilege of an interesting subjectivity is given by Nature only to few; such people's expressions will always testify to their instinctive logic, which makes objective presentations (representations) possible in a comprehensible form"⁶². As a consequence, the edited text ("the objective presentation") is the result of the "interesting subject's" interpretation⁶³.

Therefore, the interpreting editor claims a privileged access to the composer's intentions⁶⁴: thus he becomes the text's authorised exegete and, somehow, the co-author who helps the composer in transmitting his true intentions to performers⁶⁵. Bülow even spoke of a "spiritual copyright" he felt on Bach's *Italian Concerto*, although editing it "under the viewpoint of my own conception⁶⁶".

Although few editors were as explicit as Bülow, many expressed similar viewpoints, often shared by critics and users. This was particularly true in Schnabel's case⁶⁷, since the strength and beauty of his Beethoven interpretations gave an aura of authoritativeness also to his edition. For Byron, "Schnabel was not satisfied with the *Urtext* edition of his time", so he

⁶⁰ Hinrichsen 1999, p. 126.

⁶¹ Hinrichsen 1999, p. 182.

⁶² Beethoven/Bülow 1891, vol. 4, p. 100.

⁶³ Hinrichsen 1999, p. 182.

⁶⁴ Bülow proposed a correction due to *artistic un-beauty*: Beethoven/Bülow 1891, vol. 4, p. 87; similarly, for him, a passage of Beethoven's op. 106 (b. 157 of the *Adagio sostenuto*) was "quite unlike Beethoven": (*ibid.*, vol. 5, p. 53). Of course, Beethoven's deafness fostered an "interventionist" approach to editing of his works.

⁶⁵ Cf. Grier 1996, pp. 16-17.

⁶⁶ Bach/Bülow 1860, *Preface*.

⁶⁷ Cf. Schnabel 2007, p. 88.

“corrected” it, being persuaded that adding “extensive tempo fluctuations that go beyond the score indications was not contradictory to being a servant of the composer’s intentions⁶⁸”.

In his publishers’ words, Schnabel “makes entirely clear to the pianist the reasons for Beethoven’s [!] preferences in the performance of the sonatas⁶⁹”. His edition is “part of the eminent contribution by this great artist toward wider knowledge and better understanding of Beethoven’s piano works⁷⁰”. It should “be consulted, in all those cases where the performer desires to know the right way [!] in order to understand, and not to betray, the spirit of the creator of these immortal masterpieces⁷¹”. Although such comments are likely to be influenced by purely financial motives, they reveal what the commercial target of IEs (students, teachers etc.) wished to receive from their use. Analogously, for Marchant, the editor wished to “clarify the composer’s intentions. [...] He accomplished this through the addition of a tremendous number of supplementary dynamic markings”. Thus, Schnabel’s edition is a milestone because he wanted it to be “a performing edition closely aligned to the composer’s intentions⁷²”. Correspondingly, Saerchinger stated that Schnabel’s edition will “guide the student to a more profound understanding of the composer’s thought”, since all of his “directions were meant to clarify or emphasise the composer’s own intentions⁷³”.

The similar difficulty in praising at the same time an editor’s originality and fidelity, his “respect for the original text” and his own indications (whose originality is an appreciable feature of any IE) is encountered, for instance, by Callahan⁷⁴, von Loesch⁷⁵, and Reinhold⁷⁶,

⁶⁸ Byron 2009.

⁶⁹ American Publisher’s preface to Beethoven/Schnabel 1935.

⁷⁰ Italian Publisher’s preface to Beethoven/Schnabel 1949.

⁷¹ Italian Publisher’s preface to Beethoven/Schnabel 1949.

⁷² Marchant 1984, pp. 74-75 and 79.

⁷³ Saerchinger 1947, pp. 170-172.

⁷⁴ Callahan 1978, p. 52.

among others⁷⁷. Similarly, Kastner praises Schnabel's personality as a performer, states that this originality is mirrored by his IE, and that *therefore* (!) the IE is *authentic* and faithful to the composer⁷⁸.

Occelli, an Italian editor, expressed a similar belief regarding his own Debussy edition: pedalling was added "taking into account the composer's thoughts and following his scoring and his most hidden intentions⁷⁹". For Levy⁸⁰, some of the editors who seemed to "tamper" with Bach's text more, were instead no less concerned with Bach's intentions than the most modern creators of *Urtext* editions; they simply "construed these intentions in a different way", aiming at "reproducing what Bach intended to express" instead of "what Bach intended to write". This attitude shows a non-positivistic belief in the transcendence of art: "Franz admits that his method is valid only if we accept the hypothesis that Bach's music does express or mean something which we can still understand⁸¹". Levy can therefore speak of a "subjective authenticity": the medium through which editors of IEs embodied "a sincere respect for Bach's intentions". They cannot be simply dismissed as "the caricature figure of the 19th-century Virtuoso wilfully imposing his personality on Bach's music at any cost to the original⁸²".

However, the problematic elements of such an attitude are highlighted by Scarpellini:

⁷⁵ For him, Schnabel's edition is "artistically interesting in what it adds to the *Urtext*": von Loesch 2003, p. 110. Of course, from the viewpoint of performance practice studies as the present one, the statement by von Loesch is completely shareable.

⁷⁶ Reinhold 2002, p. 87.

⁷⁷ Cf. Leichtentritt 2001, p. 17. Frank also states that, in teaching, Schnabel represented the "composer's point of view" (Frank 1973, p. 23, cf. Saerchinger 1957, p. 172; Barenbojm 2007a, p. 98; Meller 1954, p. 17). Schnabel himself spoke of the "right inspiration" (Schnabel 2007, p. 88), and, for Wolff, Schnabel's edition also had a preventative function (to avoid faulty interpretations), Wolff 1972, p. 74. Cf. also Thom 2007, p. iv; Bellio 1912, pp. 3-4; Friskin 1973, p. 82 for other editors.

⁷⁸ Kastner n.d., p. 55.

⁷⁹ Debussy/Occelli 1975, *Preface*.

⁸⁰ Levy 1987, p. 9.

⁸¹ Levy 1987, p. 9.

⁸² Levy 1987, pp. 9-10.

[The editor] is the man who, through his proven ability and competence, is able to establish, without the necessity of historical “evidence”, the “right” version; he is the man who can understand the composer’s intentions (distorted by errors through accident), being spiritually near to him. In such a way, surprising results can occasionally be reached, but generally speaking this opens the way to all kinds of modifications⁸³.

This view may be compared with Crowder’s:

Here the editor dominates the scene. Perhaps the composer needs “explaining”. Perhaps he does not notate his thought with clarity. There may be ambiguities, doubtful meanings, even “mistakes” to correct. [...] Corrections are made in the text, usually unannounced and often governed by an absurd pedantry. Markings fill up any blank spaces on the page just as spring flowers bloom in a desert. [...] Many [editors, however,] were motivated, not by the stirrings of an unquenchable ego, a not unheard-of phenomenon in the editorial world, but by an honest and humble desire to be of assistance. [...] Each of us, no matter how independent we may feel, has found excellent advice in the comments and markings of the better editors⁸⁴.

The very existence of “hidden intentions” is thoughtfully questioned by Kivy⁸⁵, but discussion of this matter would go beyond the objectives and limits of this thesis. The main point here is to establish that the presence and accessibility (by geniuses) of such mysterious “intentions” is commonly accepted, and that in Performance IEs the editor is he who understands and translates them thanks to his talent and experience.

02.02.02. Analytical IEs

For another kind of IEs we propose the name of Analytical IEs. Once more, this does not automatically imply the presence of detailed and lengthy analyses (although in some case they are present and extended), but rather the editor’s overall approach.

⁸³ Scarpellini 1986, p. 122. Cf. Schnabel 2007, p. 37, using very similar words for describing the editor’s activity.

⁸⁴ Crowder 1966, p. 23.

⁸⁵ Cf. Kivy 1997, pp. 9ff.

Although some of their editors were actual music analysts, their common features lie rather in their belief that compositional analysis was the key to access the composer's intentions: in other words, that a deep and thorough study of the score's structure (form, harmony, melody, counterpoint etc.) could reveal the composer's creative process, and therefore make the work's "DNA" evident. This understanding would lead the analyst, and therefore his IE's users, to the deduction of the correct performance: the determination of each compositional element's importance and relative weight implies that performance choices (accents, dynamics, agogic etc.) are based on the necessities of the work's internal organisation⁸⁶. Whereas in Performance IEs the editor's "privileged subjectivity" and "feeling" seemingly put him in direct contact with the *composer's* creative ideas and emotional world, here an objective and rational analysis makes the *work's* principles clear.

Although the visual appearance of Analytical- and Performance IEs may be very similar, their leading principles are therefore extremely different: Performance IEs are based on subjects (composer, editor and their "feelings"), while Analytical IEs are based on objects⁸⁷ (the work and its analysis).

We will see later⁸⁸ some interesting examples of "migration" from Analytical to Performance IE: many of Busoni's editorial additions, stemming directly from his analyses, were incorporated by later editors in Performance IEs that neither quoted nor (apparently) followed his analytical process. In fact, the arbitrary selection or rejection of some of his indications was made by his followers on the basis only of their taste, whereas he had proposed them on analytical grounds.

⁸⁶ Cf. Levy 1987, p. 17.

⁸⁷ The undeniable subjective component of analysis will be further discussed in §07.02.02.03., p. 220, and makes the concept of "scientific" analysis slightly problematic.

⁸⁸ Cf., for instance, §07.03.01.02.02., p. 247.

However, probably the best and most obvious examples of analytical editions are represented by Schenker's⁸⁹ and Riemann's⁹⁰. The Analytical IEs' aim of objectivity made them even more peremptory and unquestionable than Performance IEs; their "scientific" approach, although applied to form rather than to source studies, was an element they shared with the first *Urtexts* and *Gesamtausgaben*. As Cook states, Schenker shared with the "letter-worshippers"⁹¹ the belief of the possibility of "a definitive score or *Urtext*"; however, his concept was an "idealistic" one, whereas Bischoff and the "positivist musicology" aimed "rather at comprehensive documentation than at critical interpretation"⁹².

On the other hand, both types of IEs share the concept of the editor/analyst as the only authorised interpreter of the work, and the one who will clarify it to users. As Cook states,

[Schenker] accepts the principle of altering what the composer wrote (even when this can be definitely established), not as a means of improving the musical conception, but as a means of realising that conception more perfectly⁹³.

This point was shared by Pareyson, for whom "performance fidelity is not due to the composer, but to the work", whose best exegete may be different from its composer. Therefore, it is not the performer's duty to realise the composer's ideal performance: for Pareyson, it is the work that *im-poses* itself on the composer; therefore, the composer's intentions are the performer's objective only when they correspond to the work's own requirements on the composer himself. "If performers are forbidden to substitute the

⁸⁹ Cf. Levy 1987, p. 17.

⁹⁰ Riemann's edition is quoted by Newman as typical for "its principles of *Vierhebigkeit* and other syntactic units, its systematic articulation signs, and its harmonic and tonal clarifications". Newman 1977, p. 507.

⁹¹ Cf. Bülow 1896, p. 4.

⁹² Cook 1991, p. 82.

⁹³ Cook 1991, p. 86.

composer when a minimal variant has greater compliance with the forming form's demands than the original version, this is too narrow a concept of fidelity⁹⁴".

In this kind of approach, the work has the last word, although the interpreter/analyst is its official "spokesman". Analyses are the vehicle for getting to the work's Platonic idea, which may have been inadequately expressed by the composer.

02.02.03. *Urtexts*

In the *Urtext*-mentality, the work's essence is neither in the composer's hidden intentions, mysteriously revealed to editors, nor in its genetic code, that may have been miscopied by the composer when translating it into notes (and which the analyst can and must restore), but rather in the original text⁹⁵.

These editions are realised by musicologists, whose principal objective (in most cases) is to determine which of the sources and of their variants is the most reliable. In a certain way, although this approach is clearly less idealistic and more scientific, there remains the underlying idea that a definitive "text" can be established ("More than an *Urtext* simply cannot exist", Grier states⁹⁶), that the work's essence lies there and that it can be reconstructed

⁹⁴ Pareyson 1974, pp. 253-254.

⁹⁵ Or in its "sound", as Levy maintains, connecting *Urtext* mentality with the "Early Music" movement. Cf. Levy 1987, p. 18. It is taken for granted that the Text would represent the composer's "last will": "the single graphic signs are musically significant", and therefore the "Text" is "the graphical manifestation of a musical sense". Rehm 1980, p. 105. Cf. Dahlhaus 2000, vol. I, p. 227, and Badura Skoda 1965, p. 306. Eva Badura Skoda quotes extensively from and discusses the editing problems pointed out by Jens Peter Larsen during the VII Congress of the International Musicological Society (Cologne, 1958).

⁹⁶ Grier 1996, p. 12: cf. Feder 1995, p. 165.

as far as the “original” text is reconstructed⁹⁷. Interestingly, Ratz, a *Wiener Urtext* editor, summarised editing history and *Urtext* philosophy thus:

Nineteenth-century editions tried to relieve the player of this responsibility, but were often based on insufficient knowledge of performing conventions, and on an excessively subjective approach, so that it was rarely possible to ascertain the composer’s true intentions⁹⁸.

Here Ratz explicitly mentions “the composer’s true intentions⁹⁹”, expressing the belief that an objective approach with a sufficient knowledge of performance practice allows them to be ascertained.

The risk underlying such an approach is subtle: if the work’s essence coincides with the text, then the precise execution of the text coincides with an authentic performance. This awareness is shown by some scholars. For Merkulov, e.g., even *Urtext* can be “historicised”, and the risk of “*Urtext*-fetishism” should be taken into account; it consists in “the slightly exaggerated confidence that *Urtexts* can solve, by themselves, all performance problems¹⁰⁰”. This may produce dull and standardised performances: for Ritterman, *Urtexts* may become a protection “against critical challenge”: “*Urtexts*, [...] performance examination systems and their assessment criteria” provoked a “normalising trend, as has the authoritative status increasingly accorded to recordings¹⁰¹”. On the other hand, as Merkulov points out, many highly artistic performances were created by musicians using IEs¹⁰².

⁹⁷ For Grier, *Urtexts* aim at being “neutral editions”, with limited or non-existent editorial interventions, and presenting “the ‘original’ text of the composer, unmediated by the editor”. Grier 1996, p. xiii. Cf. Fellerer 1980, p. 185.

⁹⁸ Ratz in Beethoven/Ratz 1960, vol. I, *Preface*, p. IX.

⁹⁹ This is also the viewpoint maintained by Feder in his *Musikphilologie* (Feder 1992). Cf. Grier 1996, p. 14.

¹⁰⁰ Merkulov 2007, p. 170. Cf. Levy 1987, p. 2.

¹⁰¹ Ritterman 2002, p. 83.

¹⁰² Merkulov 2007, pp. 170-172.

The utopian quality of believing in a single original version's existence is highlighted by Newman ("that false notion, if not worship, of 'the one' *Urtext*¹⁰³"), Feder (who warns against the blind belief in *Urtext*-labels¹⁰⁴) and Petrobelli, who contrasts the "indifference, passivity and the absence of a critical attitude towards the text on which performance is based" shown by many performers with "the recently born myth of a 'definitive' edition, i.e. the one which absolutely expresses the composer's thought¹⁰⁵". Moreover, using an *Urtext* "does not automatically guarantee a stylistically sensible rendition, although it creates the best conditions for this purpose¹⁰⁶".

This risk is clear also for Scarpellini: scholarly *Urtexts* do not produce automatically "philological¹⁰⁷" performances. While agreeing with him that "an irreproachable philological edition, on which one studies, says nothing about the level of performance", Stockmann points out the problematic potential of *Urtexts*, due to their "plurality of meaning. One does not play *an Urtext*, but *from it*¹⁰⁸": this is an excellent synthesis of the negative consequences of identifying the work's essence with its "original" text.

As many others do, Ratz acknowledges that "an *Urtext* in fact increases the responsibility of the performer" and that it must be supplemented "by advice to interpreters and pupils as to how the *Urtext* is to be 'read'¹⁰⁹": the "completion" of the musical text (i.e. the realisation of the score, implying the removal of all spaces of indeterminacy) is a task that

¹⁰³ Newman 1991, p. 43.

¹⁰⁴ Feder 1995, p. 167. He adds a further observation: if *Urtexts* were first created as polemics against IEs, in many cases this remains also their most precise definition: non-IEs. Cf. Dahlhaus, for whom the *Urtext*-concept is successful precisely because it has remained vague: Dahlhaus 1995, p. 68.

¹⁰⁵ Petrobelli 1986, p. 5; cf. Caraci Vela 1995, p. 22.

¹⁰⁶ Merkulov 2007, pp. 170-172.

¹⁰⁷ Significantly, in this case Scarpellini uses the word "philological" with a negative meaning: in Italy, a "philological performance" is often (felt to be?) synonymous with an un-artistic performance: cf. Scarpellini 1986, p. 10. Moreover, it is significant that "philological" is applied to "performance" (which should be "authentic" or "historically informed") instead of to source studies. Cf. *ibid.*, p. 11.

¹⁰⁸ Stockmann 1972, p. 591.

¹⁰⁹ Ratz in Beethoven/Ratz 1960, vol. I, *Preface*, p. IX. Cf. Finscher 1980, p. 195.

can be assumed and determined by editor, tradition, or the performer's taste¹¹⁰. A true knowledge of PP would make the filling in of the blank spaces unnecessary: they have to be completed artificially and in detail (and thus in a very univocal way) when the overall rules are not clear¹¹¹. Nevertheless, trust in tradition has a problematic aspect, as "musical works are not left untouched by the changes of musical context¹¹²". Therefore, IEs seek to re-establish the lost (original) relationship between work and society, sacrificing textual (literal) fidelity in favour of spiritual proximity. However, the elusiveness of this goal is consequentially the "strongest argument" in favour of non-IEs¹¹³.

Similarly, Risaliti states that *Urtexts* are not self-sufficient without performance practice culture, and they may be a fascinating but risky "passport for liberty¹¹⁴": as they leave open many more possibilities than IEs, specifying less numerous performance details, they may encourage interpretations without the knowledge of tradition, culture and analysis that many editors can provide. Thus, for Merkulov, inexperienced musicians using an *Urtext* can be troubled by problems that are solved in or explained by any IE, although it is preferable for students to be trained on *Urtexts* from the very beginning of their musical education¹¹⁵. Otherwise, as Newman points out, performers will never be aware of the composer's indications if they are "replace[d] [...] with the various alternatives preferred by modern editors¹¹⁶".

Practically all of the preceding viewpoints are summarised, although slightly polemically, by Boorman:

¹¹⁰ Dahlhaus 2000, vol. I, p. 228.

¹¹¹ Wehmeyer 1983, p. 197.

¹¹² Dahlhaus 2000, vol. I, p. 228; cf. Dahlhaus 1995, p. 70.

¹¹³ Dahlhaus 2000, vol. I, p. 228.

¹¹⁴ Risaliti 2000, p. 84.

¹¹⁵ Merkulov 2007, pp. 170-172.

¹¹⁶ Newman 1985, p. 143.

The written or printed musical text is an object to be mistrusted at every turn. It elicits blind trust exactly when belief should be suspended, and is subjected to questioning at many points where investigation is needless, even valueless. [...] [Blind trust in *Urtexts*] is equally dangerous. It claims that every mark on the “original” is to be trusted and interpreted, and that nothing else is needed¹¹⁷.

Although the problems of notational contextualisation and performance practice knowledge will be further discussed elsewhere, it is important to mention them here to frame the problematic issues of the *Urtext*-mentality.

02.02.04. Critical Editions

Although, from a certain viewpoint, Critical Editions can be considered as developments and partially as products of the *Urtext*-mentality, and although there is not a totally straightforward approach to the problematic balance between completeness of information and practicality of use, Critical Editions represent, in my opinion, the proper editorial expression of today’s musical world, with both its positive and negative issues¹¹⁸. In this, they play precisely the same role as the preceding categories did at the time of their appearance, i.e. to express the necessities and values of an epoch’s aesthetics and of its actual musical life¹¹⁹.

A Critical Edition offering its readers as complete a range of information as possible about source evaluations, variants and problems¹²⁰ is an edition that poses more questions than it answers¹²¹. It is thought-provoking and encourages readers to make their own choices and to

¹¹⁷ Boorman 1999, pp. 403-404.

¹¹⁸ For Levy, this approach betrays the idea that “the musical work [...] is a historical document, an artefact of the past”, rather than a living object of art and communication. Levy 1987, p. 19.

¹¹⁹ On the relativism of this viewpoint, cf. Dahlhaus 2000, vol. I, pp. 242ff.

¹²⁰ For Dahlhaus, critical editions are those which follow strictly the methods of philology (Dahlhaus 2000, vol. I, p. 227). Cf. Brett 1988, p. 94.

¹²¹ Cf. Eisen 1991.

obtain the knowledge they require. It offers no belief in a definitive text¹²², and even less in the presence and attainability of the composer's "hidden intentions".

Instead of offering a ready-made interpretation and of simplifying the performer's activity, it makes the task even more problematic and demanding. The performers' choices must be made upon the basis of their taste, knowledge and culture; study of the critical commentary should be an integral part of the performer's approach to the text¹²³. A Performance IE, although often equipped with extended commentaries, is perfectly usable "as it is"; it enables performers with a sufficient technical accomplishment to realise a satisfactory performance without further study. An Analytical IE is best used when the editor's analytical steps are followed by the reader, although he may also limit himself to respecting the added indications, which are merely the consequences of these analyses. *Urtexts* and Critical Editions should require a considerable amount of general understanding of performance practice, the performer's willingness to research on his own the information he may lack, and his thoughtful consideration of the editor's remarks.

¹²² Cf. Brett, for whom a "critical edition is not definitive"; Brett 1988, p. 111. Cf. Finscher 1980, pp. 195-196; Hilzinger 1974, p. 210.

¹²³ Cf. Grier 1996, Urchueguía 2006 etc. Cf. Dahlhaus 2000, vol. I, p. 225: critical editions "ground practice on knowledge and legitimise knowledge through practice". However, in principle, there would be no objection to the presence of performance/interpretive advice by the editor in a critical edition, provided that all areas are thoroughly distinguishable: *ibid.*, p. 227. Cf. *ibid.*, p. 246.

CHAPTER THREE – PROBLEMATIC ISSUES WITH IES

The signs for phrasing and articulation, so necessary to correctly indicate the structure of a composition, are carefully amplified in this edition. The utter inadequacy of such notation in the manuscripts of Mozart's time was a deplorable practice of that period. This was undoubtedly due to instrumental limitations¹.

In this section, we will point out a series of problematic issues with IEs; however, we should emphasise that “problematic” does not automatically mean “negative”. Actually, most of the truly negative aspects of IEs stem from the lack of awareness of the problems they pose. All of their problematic points become negative only when problems are ignored. Therefore, a secondary objective of this section is to contribute to a clearer definition of such problems, some of which have already been discussed elsewhere, but – to my knowledge – not in a systematic fashion. The primary objective of this section is therefore to help frame the peculiarity of IEs by pointing out the questions they raise. Most of these problematic issues originate from an insufficient understanding of how IEs differ from other musical entities; therefore, highlighting these problems should help in defining their specificity.

The problematic issues under consideration will be grouped into four main categories: theory/ontology, notational contextualisation (NC from now on), pedagogy and textual problems. Therefore, we will analyse problems about what IEs are/are not, and how they relate to the composer's work from one side, and to their users from the other.

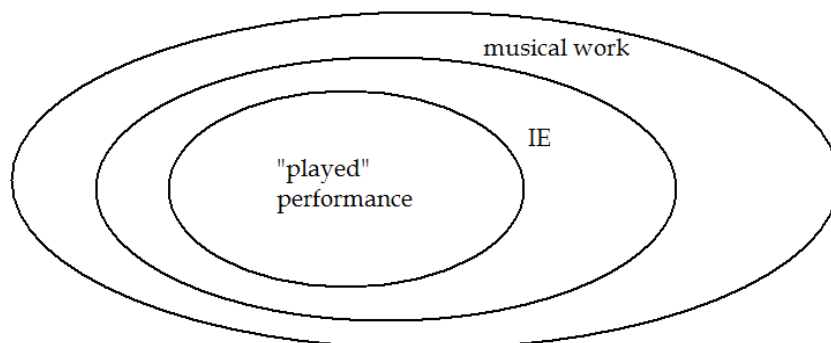
¹ Pintér n.d. This hilarious quotation comes from an editorial remark in an American 19th-century edition of Mozart's *Sonatas*. I have been given this gem by Malcolm Bilson, whom I thank heartily.

03.01. Theoretical problems

03.01.01. Types or tokens?

Peirce's theory of "types" and "tokens"² is applied by Kivy³ to musical works (as transmitted by scores) and to their interpretations. We may say, therefore, that a score is a type whose tokens are the elements of the set of interpretations it originates. A problematic point of IEs is that they create a type of a token inasmuch as they make a score of an interpretation.

There is, therefore, a three-level relationship, with each level encompassing the subsequent ones. These start with the musical work which includes (virtually) all of its possible interpretations. Next are IEs, which may be seen as a performer's Platonic idea of the work's performance (so they are one *particular* possible interpretation, but at the same time they are the performer's all-inclusive performance concept). The same performer's actual execution is then a further "particular interpretation" of the particular interpretation, i.e. a realisation that may differ in some details both from his other performances and from his edition⁴.



Graph 2 – Interpretive levels

² Cf. Peirce 1931, vol. 4, p. 537 etc.

³ Kivy 2002, pp. 211, 236 and 238.

⁴ Cf. Scarpellini 1986, pp. 10-11.

03.01.02. Work or interpretation?

When IEs do not differentiate sufficiently the composer's indications and the editor's additions, they unify a work and its interpretation. For many philosophers, their distinction is crucial: as Pareyson writes, the "personality of interpretation" and "the infinity of the work" are the "foundations of the variety of performances"⁵ and should therefore be kept separated. Michela Garda maintains a similar position with regards to the distinction between "text" and "gloss/commentary"⁶:

One of the classical meanings of the word *text*, or a fundamental step in this concept's history, identifies it as the opposite of *gloss*, "commentary". A text, therefore, is what is worth commenting upon⁷.

On the other hand, if the work's *Wirkungsgeschichte* is essential to its ontology, as Ingarden maintains⁸, and if all the virtually possible interpretations concur to its essence⁹, then IEs intervene on the ontology itself, reducing it dramatically¹⁰.

The space of indeterminacy inherent in each musical work¹¹ and partially determined by notational conventions¹² allows performers to operate a series of interpretive choices among the possibilities left open by the score. In music, as in life, a "yes" implies many "nos", and since every actual realisation of a score must choose just *one* of the various

⁵ Pareyson 1974, pp. 203ff.

⁶ A stimulating comparison can be made between the instructive value of IEs and that of glosses and commentaries for Medieval pupils: cf. Black 2001, pp. 25ff.; Jacobsen 2002, pp. 16ff.

⁷ Garda 2007, p. 120. Cf. Paccagnella 1927, pp. 28-29.

⁸ For Ingarden, a "musical work" is constituted by both the score's scheme and the many possibilities contained by the score's indeterminacies (although the composer may have thought of only a few of them). Cf. Ingarden 1987, pp. 34-40, 116-122, 137-158; Behrman 1976, p. 74; Dahlhaus 2000, vol. I, pp. 228ff.

⁹ Cf. Feder 1995, p. 169; Nettl 1976, p. 18.

¹⁰ On the other hand, as pointed out by Dahlhaus, the contribution to and documentation of the work's *Wirkungsgeschichte* provided by IEs can actually be an *enrichment* of the work's ontology, provided the "work" does not merely coincide with its "text". Cf. Dahlhaus 2000, vol. I, pp. 236ff.

¹¹ Cf. Dahlhaus 2000, vol. I, p. 228.

¹² But not only by notational conventions: composers rarely specify all they *could* specify, which shows that the concept of "open work" is positive and important for them as well.

possibilities¹³, all others are automatically excluded. Thus, even if editors do not specify in detail *all* elements of their performance¹⁴, an edited score will be a much “poorer” work in comparison to the original (if we measure a work’s meaningfulness in terms of the number of possible interpretations¹⁵), and will determine the (greater) legitimacy of one of the possible options over the others¹⁶. If the work’s entity includes the ensemble of its interpretations, to identify one of them with the work itself is to make a part stand for the whole (synecdoche).

A similar question is pointed out by Scarpellini Pancrazi as regards the temporal spread of interpretations. For him, IEs are “a limited (or better a limiting) version of the original text”. Every performance is a “limitation in time” of the work’s unlimited expressive potentiality (i.e. its collocation in a precise musical and cultural context), although it is unavoidable to make the work’s aural realisation possible. The performer’s style choice, determined by “his culture, personality, and also, more simply, by accidental reasons”, is “unquestionable” in itself. However, if he “writes down his choices in the fields of phrasing, dynamics and pedal, he does nothing other than fix in time, as far as he can, the temporal limitations that constituted his interpretation; the second performer to use that text will have, in comparison with the first, very limited choices¹⁷”.

¹³ Dahlhaus 2000, vol. I, p. 228. Cf. *ibid.*, p. 229: unavoidably, choices should often be made on aesthetic rather than on philological or historic grounds. Cf. Dadelsen 1995, p. 57; Dahlhaus 1995, p. 70.

¹⁴ Cf. Feder 1995, p. 167.

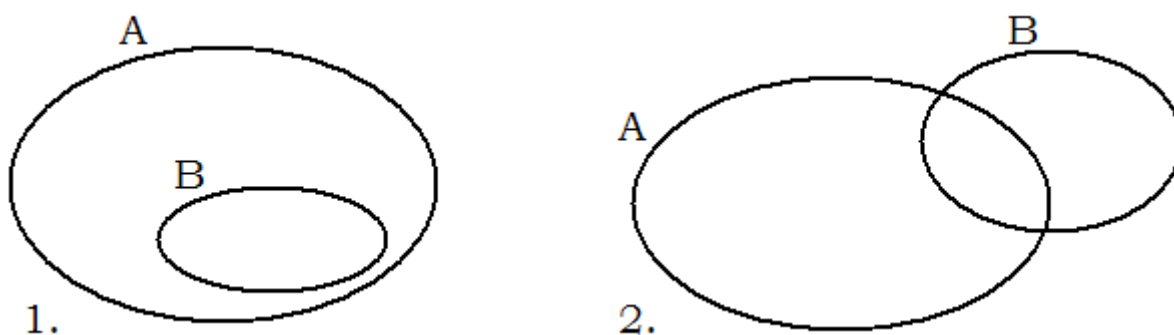
¹⁵ Cf. also Schnabel: “Great music is always better than it can be played”: among others, in Frank, 2001, p. 7.

¹⁶ Cf. Feder 1995, p. 94.

¹⁷ Scarpellini 1986, pp. 10-11. Cf. Hinrichsen 1999, p. 204.

03.01.03. Subset or intersection?

According to Davies¹⁸, Grier¹⁹ and Kivy²⁰, a score is a set of instructions given by the composer to the performer²¹. These instructions originate a class {A} of performances. The same work's IE originates a class {B} of performances. If the editor has only added his own instructions to those provided by the composer (Case 1.), set {B} will be a subset of {A} (although a much narrower subset, as Scarpellini rightly points out²²). When (as in the majority of cases) the editor has also suppressed or altered some of the composer's instructions, {A} and {B} will only intersect, and the work resulting from the performance of the IE will be ontologically different from the work written by the composer (Case 2.)²³.



Graph 3 – Performance of a work and of its IE

¹⁸ Davies 2001, pp. 20-21. Cf. *ibid.*, p. 4: a score “is read as instructions addressed to the work’s potential performer”.

¹⁹ Grier 1996, p. 68; however, here Grier expresses a rather debatable viewpoint, stating that “No text, even the composer’s, is fully authoritative. Only the act of performance carries authority, because in it the mutual creative intent of composer and performer is realised. The text carries nothing more than an enabling set of instructions”.

²⁰ Kivy 2002, p. 205.

²¹ For Dahlhaus, however, a musical text is rather a “medium for the goal of performance”, Dahlhaus 2000, vol. I, p. 344 and 346; Levy 1987, p. 15, points out how the concept of notation’s function evolved in the 19th-/20th century, and how this generates different approaches to the text and different kinds of editing. “A musical score has been regarded as 1) an expression of human thought or sentiment; 2) an expression of purely musical ideas; and 3) a set of explicit instructions for the performer which when executed produce a pure play of sound”; he also chooses respectively Wagner, Hanslick and Stravinsky as iconic representatives of these three concepts.

²² Scarpellini 1986, pp. 10-11.

²³ Cf. Pareyson 1966, p. 37, and Mazzoni 2005. This is a positive aspect for Dahlhaus: “variants [...] [have] an autonomous existence beside the original”. Dahlhaus 2000, vol. I, p. 240.

03.01.04. Lost in translation

In this subsection, we will adopt Nattiez's concepts and terminology on musical creativity and reception, regarding the presence of a "poietic" ("creative") and an "aesthetic" ("receptive") level. If composers are "creators" and the public is the "recipient", music performers are both, since they receive impressions from the score and rework them to create their interpretation²⁴. The intervention of IEs adds therefore a further level (the editors' interpretation) between "creator" and "performer", thus multiplying the interpretive levels²⁵.

Moreover, according to Schnabel²⁶, the relationship between a score and its performance is similar to a translation²⁷ (and in every "translation" something gets lost²⁸); for Busoni, as mentioned before²⁹, "the instant the pen seizes it, the idea loses its original form³⁰". Consequently, taking their opinions for granted, it should be stressed that IEs "multiply" the "translations" from visual to aural and vice versa, therefore causing a great quantity of musical meaning to be lost³¹. An IE's notational process is rather complex, as can be seen in the following scheme:

²⁴ Cf. Nattiez 1990, pp. 10ff. However, most of the Italian philosophical debate on performance aimed at precisely establishing whether it was a properly "creative" activity. Cf. Ballo 1936; Attisani 1939; Pugliatti 1941; Graziosi 1967 etc.

²⁵ Cf. Fellerer 1980, pp. 184-185 on the subjective aspects of editing.

²⁶ Although discussion of these concepts would be out of place here, they need to be mentioned, since both Busoni and Schnabel are among the editors (and among the most influential) we will discuss in the following pages. Cf. Wolff 1972, p. 73.

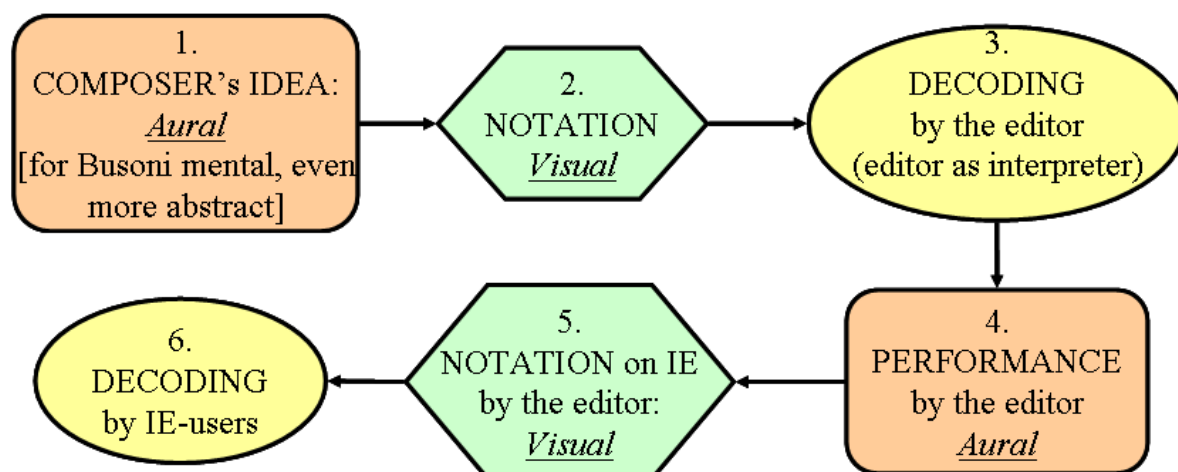
²⁷ Compare Anton Rubinstein's advice to a young Alfred Cortot on Beethoven performance (Gavoty 1955, p. 12) with Beethoven's own ideas on the same subject (in Newman 1971, p. 15).

²⁸ Wolff 1972, p. 73.

²⁹ §02.01.02., p. 13.

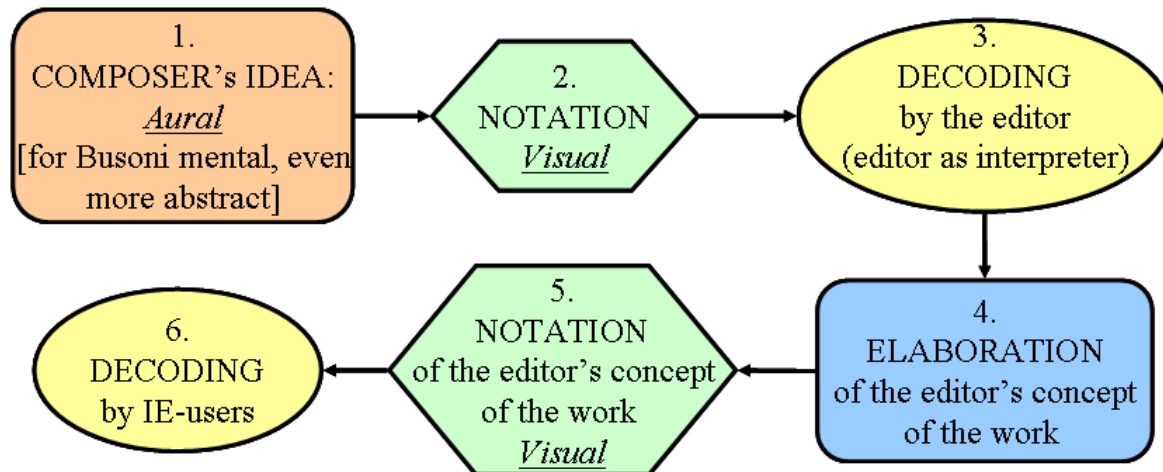
³⁰ Cf. Busoni 1962, p. 65; Busoni 1977b, pp. 218-219; Blasius 1996, p. 41; Grier 1996, p. 21. Cf. also Salzman 1982, pp. 344-352.

³¹ "No edition, if studied, survives unmarked by the player. The instant we put a mark on the music, we have started the process of creating our own edition. In order to stay as close to Bach as possible, it then makes sense to start with an edition which is as close to the original as possible. If we don't, we will be interpreting an interpretation, which may have already been an interpretation of another interpretation, or previous edition, and so on". Janof, n.d.



Graph 4 – "Translation" process

If, at every step, some elements of meaning and significance are lost, it is possible to imagine what a quantity of meaning is lost between stages 1. and 6. It should be underlined that this scheme remains valid also when considering IEs not as written performances but as prescriptive notations:



Graph 5 – Prescriptive notation

Stage 4., becoming the elaboration of the editor's concept of the work, is an interpretation instead of a performance. It differs from 3. as it is a poietic instead of an aesthetic activity, and it can be compared with the composer's abstract idea at stage 1. Stage 5. thus becomes the visual notation of the editor's concept of the work.

03.02. Problems of notational contextualisation

03.02.01. Missing means forbidden?

In scores written using “performance-notation”, the composer’s performance indications increase with time both in quantity and in quality (level of specification³²). NC is therefore crucial, not only as concerns the indications included in the score, but also for those that are excluded. Although, as stated, a certain amount of indeterminacy (and therefore of freedom) is inherent to practically every notated score, performers should take into account that, in some cases, the absence of a notational element from a score composed when that element was already part of the common notational language is similar to an implicit negation of its use. This statement will probably seem less paradoxical if we take into account the notorious case of Webern’s *Variationen op. 27*³³.

Their original edition, although very rich in dynamics and articulation, does not specify a single pedal mark. Consequently, and in accordance with the common – although perhaps not totally correct – concept of serial works as “frozen architectures”, most performers carefully avoid any (audible) pedalling. However, Peter Stadlen (the Variations’ first performer and the composer’s student) reported Webern’s oral indications which suggested a very “Romantic” performance, with copious pedalling, generous rubato and references to Brahms’s Intermezzos etc. Stadlen even expressed his perplexity about any possibility of a correct performance of Webern’s music, unless within the context of an oral

³² Cf. Butt 2002, pp. 96-97 and 101; Wolff 1972, p. 74.

³³ Cf. Kolneder 1968 and Lester 1998; cf. also Butt 2002, pp. 125ff., and Taruskin 1995, pp. 90-154. A very interesting analysis of contemporary interpretive trends, and of how the “modernist” approach “betrayed” Schönberg’s aesthetics is found in Schönberg 1984, p. 320.

tradition³⁴. At any rate, this case provides evidence that, at least partially and in selected cases³⁵, the absence of a particular notational element within a historical context that was already making use of it implicitly proscribes the use of the performance device it represents³⁶. This makes contextualisation of notational conventions crucial, not only as concerns the suppressed indications, but also as concerns those added by editors.

03.02.02. Instrumental contextualisation

Since “performance notation” indicates an intended *effect*, “instrumental contextualisation” implies the adaptation of the intended effect (as far as it can be reconstructed) to the adopted or available means, which can be very different from that imagined by the composer. A typical example is constituted by the problems posed by Beethoven’s original pedallings³⁷ for performers using modern grands. Similar to NC, instrumental contextualisation also becomes more complex when the composer’s and the editor’s indications are not differentiated in the clearest possible way. Evidently, most performers would normally attribute a much more binding character to Beethoven’s pedalling indications than to those added by the editor (given also the extemporaneous and spontaneous character of “normal” pedalling); moreover, Beethoven’s pedalling should be respected within

³⁴ Stadlen 1958. It should be said that Stadlen later edited Webern’s Variations (Webern/Stadlen 1979), and that Robert W. Wason, among others, refers to his edition as the “definitive version of the score” (Wason 1987, p. 57).

³⁵ Cf. Butt 2002, p. 101.

³⁶ Obviously, Webern did not think so: cf. Dahlhaus 2000, vol. I, p. 228. Cf. however Szkodzinski 1976, p. 3 and Levy 1987, p. 34: “the absence of indications is understood as positively implying absence of dynamic variation”.

³⁷ Cf. Czerny 1846, p. 2, p. 57; Casella 1954, pp. 140-141; Crowder 1966, p. 26; Grundmann 1966, pp. 27-28; Arrau in Elder 1970, p. 22; Forbes 1970, vol. I, p. 368; Newman 1970; Wolff 1972, p. 84, p. 159; Newman 1971, p. 63; Callahan 1976, p. 50; Banowetz 1985, p. 167, pp. 173-174 etc.; Neuhaus 1985, pp. 222-223; Newman 1985, pp. 142ff.; Schnabel 1988, pp. 135-137; Rosenblum 1991, pp. 102-143; Czerny 1991, p. 47; Rowland 1994; Carter 2008, p. 252; Haefeli 1998, p. 173; Lagoumitzis 1998, p. 254 and p. 266; Loesch 2003, p. 109; Barenbojm 2007a, p. 88, pp. 98-100 etc.; Kleiankina, n.d.; etc. It may be interesting to point out that Schnabel was persuaded that the difference between Beethoven’s piano and our own was unimportant from this viewpoint and did not cause unsolvable problems regarding his long pedallings: Goldberger 2003, p. 138.

the context of instrumental evolution and changes, whereas these may be almost negligible if the editor had a 20th-century grand in mind. In addition to notational contextualisation, therefore, IEs should also undergo “instrumental” contextualisation: as both Petrobelli and Scarpellini point out³⁸, the evolution of IEs parallels that of the piano and of its technique, and both depend on the aesthetics of a specific time and place.

On the other hand, acquaintance with IEs of work-notated music may have another paradoxical consequence: one may even draw the conclusion that performance of Bach on the harpsichord is impossible, since this instrument cannot deliver the dynamic nuances which are specified by the (IE’s) score. Similar to many statements in this section, this conclusion is intentionally grotesque and unrealistic: however, by exaggerating the effects of IEs’ use, it may be easier to identify their critical issues and, consequently, their peculiar features.

03.02.03. The questions posed by notational contextualisation

IEs pose complex questions of NC especially as regards their most important intended target, i.e. music students. These will be pointed out in this subsection. Once more, the conclusions we draw are slightly exaggerated and paradoxical and are not to be taken literally: most students receive good teaching and advice which temper and correct the problems caused by IEs. However, “forcing” a situation “to its crisis³⁹”, by being purposefully simplistic and schematic, may be a profitable means to highlight its problematic points, always with the aim in mind of framing the peculiarity of IEs versus other notational entities.

The first element to consider is whether their user has a sufficient knowledge of NC topics. If the answer is negative, the following question is whether he is using only IEs or also

³⁸ Cf. Petrobelli 1986, p. 5; Scarpellini 1986, p. 140 and pp. 159-163.

³⁹ To paraphrase “The Love Song of Alfred J. Prufrock”, by Th. S. Eliot (cf. Eliot 1917).

non-IEs. An exclusive use of IEs, without a thorough one-to-one education, will cause the student almost unsolvable problems in his development of a NC awareness. On the other hand, if and when he uses non-IEs also, the absence of awareness induced by the use of IEs will produce another paradoxical situation. IE users, being not acquainted with the idea of framing a work's notational conventions within its temporal context, will feel at a loss when confronted with the "blank" appearance of an *Urtext* of baroque or classical works; they may produce a very "dull" performance of such works for a twofold reason: a) that the *Urtext* does not suggest to them the "performance notation" they are acquainted with (i.e. "how to interpret"); b) that the *Urtext* apparently *requires* a "dull" performance, having little else than the notes⁴⁰.

Let us consider now the case of IE users with a certain NC-awareness. A high number of conditions must be simultaneously and ascertainably present. In detail, we should be sure that composer and editor used all signs (and their purposeful absence) with exactly the same meaning; in other words, that both *conceived* and *used* musical signs (*all* of them, their combinations and their absence) in a totally identical way⁴¹; that they had precisely the same musical concept of the work; and that these conditions are positively ascertainable. The simultaneous observation of all these conditions is so unlikely as to be practically impossible.

If the answer to any of the preceding conditions is negative, then we should consider whether the editor's and the composer's indications are always completely and clearly distinguishable. Albeit rarely, this can happen: in such cases, users will need to make a continuous effort in order to apply a different kind of notationally contextualised exegesis to the composer's and the editor's marks: similar indications will have to be read and performed

⁴⁰ This is not as paradoxical as it may seem at first: cf. Carruthers 1992, pp. 101-102.

⁴¹ The unlikelihood of this condition is pointed out by Grier: "Each person involved" in the notational process "brings a unique set of conventions to the interpretation of the symbols in the text"; Grier 1996, p. 41.

differently. On the other hand, if composer's and editor's indications are not totally and clearly differentiated, then a wrong exegesis will be applied to at least some marks (some of the composer's indications may be taken for editorial suggestions and vice-versa). This concerns not only the different degree of compulsoriness attached to the composer's and to the editor's indications, but also their interpretation within the framework of NC.

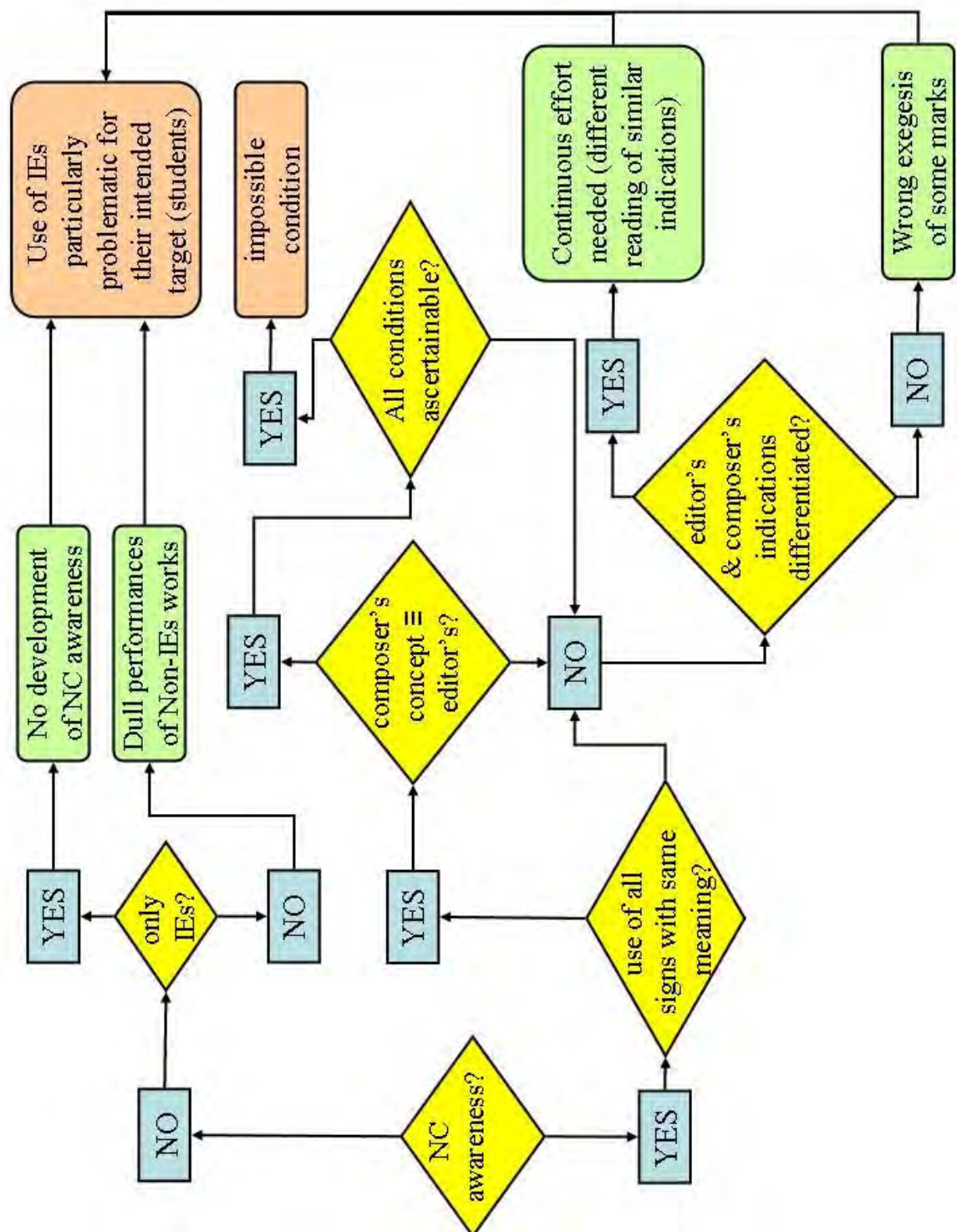
All the cases and possibilities discussed until now have a common element, i.e. that a "positive" use of IEs requires skills and knowledge that are unlikely to be found in students; and that therefore their use is particularly unsuitable precisely for their intended target.

It should be pointed out that sometimes the evolution of notational conventions may insert a certain degree of editorial subjectivity even in the most serious *Urtexts* or Critical Editions, and with editors whose *bona fides* cannot be doubted: as Schmidt points out, some of their choices, inspired by scholarly consistency or printing conventions, may prevent their readers from understanding the specificities of the composer's scoring and writing⁴²; moreover, Stockmann⁴³ points out that even (typo)graphical conventions may influence the reader's understanding of the music.

To summarise the preceding points, a flowchart has been designed, showing the cause/effect relation between some of the characterising features of IEs and the results of their use. Once more, the very use of a flowchart points out the schematic viewpoint adopted here, which is far from the actual reality of teaching/learning relationships, but which can help in visualising their basic processes.

⁴² Cf. Schmidt 1978, p. 116.

⁴³ Stockmann 1972; cf. also Rosenblum 1991, pp. 80ff etc.



Graph 6 – NC flowchart

03.02.04. Notational contextualisation of pre- and post-1800 works

As stated before, one rarely finds IEs that carefully, systematically and clearly differentiate between composer's and editor's indications. In some cases, however, users with a considerable NC experience will be able to recognise at sight the signs added by editors from those written by the composer. This is especially true for works of the Baroque and Classical era, since the work-notation adopted then suggests that any performance indication comes from the editor.

The necessity for NC education is pointed out by Harnoncourt⁴⁴. The common practice of teaching how to read music before how to play it makes students believe in the objectivity of notation: "instructors do not tell students that music which was written prior to the notation watershed must be read differently from music written subsequently". Thus, "two ways of interpreting one and the same notation (work notation and direction for performance)" should be taught from the very beginning: in many cases it is not enough to play "what is written down", because "work-notation" requires first to be "examined and understood"⁴⁵.

Even some users writing on web-forums are aware of this problem: in IEs, "it's hard to tell which [marks] are [Beethoven's] and which are [the editor's]", since most of Beethoven's works were composed after the 1800-watershed ("If you see a dot or accent in a Bach edition, you know it's not Bach's and can take it with a grain of salt, but with Beethoven, you can't be sure"⁴⁶). A similar situation is reported by Taruskin in an anecdote about Monteverdi performance. Knowing that in his works dynamic indications are recognisable as editorial

⁴⁴ For a more extensive discussion of Harnoncourt's terminology and concepts, cf. Chapter Five.

⁴⁵ Harnoncourt 1982, p. 29. Cf. Hinrichsen on Bülow: Hinrichsen 1999, p. 188.

⁴⁶ Internet user on "PianoWorld" (see complete URL in Bibliography, "PianoWorld 1"); topic started by "Piano Again" on Jan. 20th, 2010 (A04.02.03.C., p. 316). Cf. Schnabel 1970, pp. 201-202.

additions, Taruskin did not share the commonly expressed criticism of Malipiero's IE: his suggestions are sensible, and their recognisability allows interpreters to accept or reject them freely. However, he reports on a Monteverdi recording made from Malipiero's IE: the editor's interpretive suggestions had not been adopted (producing a dull performance), but none of his misprints had been corrected, obvious as they might be: "One can blame old Malipiero for the mensural misinterpretations, perhaps, but no edition will save such robot-minded performers from their play-it-as-written ways. What a price we've paid for our literacy, we Western Art Musicians!⁴⁷".

Even when NC-knowledge and the composer's language allow users to recognise at sight the added indications, it should be pointed out that this attitude, although practical and often applicable, is also rather dangerous. Not all Baroque and classical scores consist of "just the notes": slurs, articulations and ornaments were very often indicated, and dynamic, agogic and expression indications, although not as frequent as in later epochs, are also found. And it is precisely the comparative exceptionality of these marks that makes them even more important and meaningful than those written by later composers: a slur by Bach in one of his scores is even more significant than one written by Brahms in his own works. Therefore, NC-aware users may be driven to believe that all slurs in Bach's scores are by the editor, and can thus neglect the few but important original ones.

03.03. Pedagogical problems

Already in the preceding sections we have pointed out some problematic issues of IEs as concerns their educational use. In this subsection we will highlight some more in a systematic fashion.

⁴⁷ Taruskin 1995, pp. 305-306.

As demonstrated in the preceding subsection and as stated by many authors, scores alone are not sufficient for a correct performance, and they must be integrated and explained by the teacher. For Rosenblum, “notation has never been able to convey all the information essential for [...] performance”; PP knowledge “helps fill the void between the score and the performance”, including “those customs so commonly understood that they were not notated” and “niceties [...] too subtle to notate”. It constitutes “a framework for interpretation and guidelines to the many choices available within a style, to the kinds and degree of freedom that prevailed, to the extent performances can vary within stylistic limits, and to the existence of ambiguous areas⁴⁸”.

Thom expresses a similar viewpoint⁴⁹:

This art of turning the score into a performance [...] presupposes a whole musical culture comprising a richly interrelated set of musical practices [...]. Included in such a culture is an art of understanding what is explicit in the notation, an art of disambiguating and correcting it where necessary, of understanding what might be implicit in the notation but would have been assumed by the composer’s contemporaries⁵⁰.

However, he continues by stating that “this is the art of editing⁵¹”; this role is also assigned to IEs by Blasius:

Consequent to the specification of a canon, a substantial distance seems to open between the transcendent composer and the performer (particularly the amateur performer) that would seem to require a mediation. The score itself is taken as an incomplete or inefficient record of the composer’s voice,

⁴⁸ Rosenblum 1991, pp. xvii-xviii.

⁴⁹ Cf. also Grier 1996, p. 13: conventions hold “the central place in communication between composer and performer via the score”. Cf. Ratz, in Beethoven/Ratz 1960, vol. I, p. IX; Hilzinger 1974, p. 205; Finscher 1980, pp. 193-194, Bilson, *Foreword*, in Rosenblum 1991, p. xiv; Davies 2001, pp. 20-21; Merkulov 2007, pp. 170-172.

⁵⁰ Thom 2007, p. iv; cf. *ibid.*, p. 54.

⁵¹ Thom 2007, p. iv.

necessitating the interpretive interpolation of an editor (most often a major performer such as Czerny or Busoni)⁵².

In the following subsections, we will therefore try to frame the problematic issues of IEs in comparison with traditional one-to-one teaching.

As stated before⁵³, score reading should be accompanied by advice, whose quantity will be in inverse proportion to the student's accomplishment, knowledge and musical "instinct" (talent, sensitivity etc.). This advice is normally provided on *technique*, *style*, *notational conventions* and *performance*. For each topic, a short description of the most common teaching on the subject will be provided, followed by discussion of the problematic issues of IEs.

03.03.01. Technique

Besides the pupil's overall technical education, a teacher intervenes on the "mechanical" aspects of a specific work through advice on fingerings, particular exercises for difficult or uncommon passagework, and, in some cases, technical expedients (e.g. playing one or more notes with the other hand etc.). The problems that arise when an IE tries to provide the same kind of advice are easily summarised. Exercises and adaptations, which are sometimes suggested by editors, can be unnecessary; in some cases they might even be harmful, e.g. if the student's hands are too small (one may think this of some transcendental "exercises" suggested by Busoni). Even the adjustments might require particular skills to be performed properly and to go unnoticed by the hearers.

⁵² Blasius 1996, p. 41.

⁵³ Cf. §02.02.03, esp. p. 33.

Fingerings added by the editors may be uncomfortable (especially in case of very different hand size, or of a completely different kind of technique, e.g. high or low wrist etc.); they may influence too strongly the user's concept of the phrase (we will expand on this subject later⁵⁴). They may try to convey a musical idea⁵⁵ whose underlying concept may not be so obvious, as realised even by some editors. Asked by J. Horowitz about the Arrau edition's fingerings, aimed at provoking particular effects, his student and co-operator Lorenz replied as follows:

[Question]: Did you and Arrau ever have any qualms about recommending fingerings that wouldn't work without the kind of mobility and natural weight we've been talking about?
[Lorenz's answer]: Very often [Arrau] would exclaim, "How are people going to know how to do this? It will seem crazy!"⁵⁶.

However, in other cases, editorial fingerings are plainly "odd": Barenbojm commented upon Schnabel's indications wondering whether they were designed "for enemies"⁵⁷. In Schnabel's view they were not compulsory⁵⁸, but meant to draw the user's attention to a detail (e.g. articulation or sforzandos etc.⁵⁹). Such fingerings had interpretive objectives⁶⁰, and/or were meant to provoke particular hand positions⁶¹ or gestures⁶²:

Schnabel's fingering primarily helps to solve particular musical or execution problems, [...] and his "fingering gestures" help the reader to understand, feel and embody the general character of a musical fragment⁶³.

⁵⁴ Cf., for instance, §07.03.01.01.01, pp. 236ff.

⁵⁵ Crowder 1966, p. 26; Marchant 1984, pp. 80-81.

⁵⁶ Philip Lorenz, in Horowitz 1982, p. 213.

⁵⁷ Barenbojm 2007b, p. 118.

⁵⁸ Frank 1973, pp. 25-26; Schnabel 1988, p. 131.

⁵⁹ Schnabel 1988, p. 131.

⁶⁰ Barenbojm 2007b, p. 126; Curzon 1957, p. xii; Saerchinger 1957, p. 172.

⁶¹ Barenbojm 2007b, pp. 124-125; Marchant 1984, pp. 80-81; Wolff 1972, p. 178.

⁶² Barenbojm 2007b, p. 137.

⁶³ Barenbojm 2007b, p. 126. Cf. *ibid.*, p. 139.

Similarly, fingerings may also aim at provoking a specific ornamentation realisation⁶⁴. Although this is an often-practised habit and it can obtain its intended result, it is a good example for highlighting some problematic issues:

1. it does not provide students with any true understanding of ornamentation, of its musical function, of its symbolisation and rules of execution, nor with any rule that can be applied in the student's further activity;
2. it is an improper use of fingering indications, since it may make other (possible and admissible) realisations hard or impossible to perform, especially if the user is playing at sight;
3. on the other hand, users may neglect a sensible suggestion for ornament realisation because the suggested *fingering* is not comfortable for their hands (and not on aesthetic grounds).

03.03.02. Style

Teachers normally give advice on stylistically correct performance. This may concern the two fields of interpretation/aesthetics on one side, and of technique and historically informed performance (HIP) on the other. The editor's commentary (often an important part of his work) will often resemble the verbalisation of his own concept of the work, of the images (visual, aural, cultural, narrative) he connects with the work, of those he employs to convey his "vision" to his students. Many music lessons by talented and experienced teachers are made up of references to music history, analysis, comparisons with other works, but also visual imagery, reference to other artistic/cultural fields, to emotions and life experiences.

⁶⁴ Merkulov 2007, p. 184 ("The editor also provides the realisation of some ornaments; within the text, this is always realised practically through the indicated fingering"); Bach/Casella 1946a, Preface ("the pupil can have no doubts" about the realisation of ornaments, "as the fingering will show him each time which solution had been chosen").

When the editor tries to realise a similar kind of “teaching” in print, the result will unavoidably look very naive, as in too many examples of IEs; on the other hand, when this kind of education is not complemented by talented teachers, and especially in the case of very young students, pupils will receive a scanty encouragement for their own creative imagination.

As concerns HIP, knowledge in this field evolves very rapidly; moreover, this kind of teaching is best complemented through first-hand experience of historical instruments and theoretical knowledge (e.g. of treatises). In the very best case, IEs will provide their readers only with the *result* of HIP studies, but not with general rules applicable by the user in similar cases. Even in the case of a very clever user who can deduce HIP rules from the instructions received from the IE, it is very likely that their further application may be wrong (e.g. in assimilating passages and situations that can be of a different nature). The problem, here as elsewhere, is the absence of feedback, which IEs cannot provide. On the other hand, when the IE chooses to describe in full the theoretical rule whose application is found in the score, the risk with very young or not sufficiently accomplished musicians is double: they may skip the commentary, finding it too difficult to understand or simply boring, or they may miss some of its implications. This may induce therefore a false feeling of self-confidence in the student.

03.03.03. Notational contextualisation

Discussion of the issues related to this topic has been already provided and is complemented by the preceding subsection about HIP and stylistically correct performance.

03.03.04. Performance

The teacher's instruction to the student on performance proper should be tailored to the student's needs, or rather to his *errors*. Expert teachers often limit their interventions to the *erroneous* aspects of their students' performance, in order to respect the free space of the student's own interpretation, which can be very different from the teacher's but nevertheless admissible or even fascinating. It is interesting that this was also Schnabel's attitude: he reportedly promoted the students' independence from tradition and from his own teaching⁶⁵, and only "tolerated" their use of his own edition⁶⁶, encouraging their use of *Urtexts*⁶⁷ and criticising their passive use of IEs⁶⁸.

Such an attitude can provoke a series of problems, which can be grouped into four main branches.

03.03.04.01. Preventative indications

The first of them is due again to the absence of feedback in IEs: a problem felt by the editors who often tried to *prevent* students' errors in their editions (Wolff states that many of Schnabel's indications were either "hints or warnings⁶⁹"). However, a first consideration is that students display considerable creativity in their errors, and that even very experienced teachers are often surprised by their quantity and quality.

⁶⁵ Crankshaw 1988, p. xv. Cf. Wolff 1972, p. 12; Sobotzik 2005, p. 247; Curzon 1957, p. xii.

⁶⁶ Frank 1973, p. 27; Goldberger 2001, p. 58;

⁶⁷ Matheson 2007, p. 138.

⁶⁸ Goldberger 2001, p. 58.

⁶⁹ Wolff 1972, p. 80; cf. Somfai 1990, p. 186. Demus 1976, p. 24, discusses the preventative indications by composers (e.g. "nicht schleppen", "non accelerando" etc.), and admits a curious psychological phenomenon: as a performer, the presence of such indications on a score tempts him into doing precisely what they forbid.

A second aspect is that these “preventative indications” (“*non rall.*”, “*sempre p*”, “*ben articolato*” etc.) are not without risks themselves:

1. they may overload the score (too many indications that reduce its readability and the significance of all marks, including those by the composer); cf. Marchant:

One aspect of the Schnabel edition that will constantly be problematic is the tremendous number of printed instructions to the performer. At times, the pages seem to contain more instructions than notes⁷⁰.

2. users may produce overdone performances (e.g. turning a “*non rall.*” into an “*accelerando*”);
3. editors may add subjective or “polemical” indications: e.g. they may add a “*non rall.*” in a passage where their famous colleague plays an equally famous *rallentando* and/or has indicated it in his own edition; or in a passage where it is traditional to make a *rallentando*, regardless of the fact that this tradition may well be historically grounded;
4. this may fill in a space of indeterminacy and freedom left purposefully open by the composer⁷¹.

03.03.04.02. The “surprise” effect

A further pedagogical problem of IEs is represented by the almost impossible balance of variety and consistency: a practical skill of performance that is often referred to by good

⁷⁰ Marchant 1984, p. 82.

⁷¹ However, cf. Grier’s opinion: “When performer/editors take it upon themselves to supplement the performing indications provided by the composer, they do no more than express in writing the freedom most composers expect them to assume in performance”. Grier 1996, p. 153; cf. *ibid.*, p. 68: “Neither performers nor scribes, after all, feel that they are altering the work, only its text; and even then, in the spirit of an ongoing cooperative and collaborative dialogue between composer and performer”.

teachers, but whose realisation is close to unachievable in musical editing⁷². This issue will be discussed more thoroughly in the section about textual problems.

03.03.04.03. “Written” identities

Another problematic point is that of the printed page’s conditioning of the editor’s concept of the work. As it is the case with many composers, hyper-prescriptive and extremely consistent notations may be a “writing habit” rather than an expressive urgency or belief. Butt points out the possibility of overly-detailed notation whose primary aim is not actually an aural result, but rather a visual appearance. There may be therefore a “notation to be seen⁷³”, unpitifully revealed by comparisons between a score’s appearance and its performance by its composer: sometimes, the composer/performer did not intend to be “controlled” by his own notation. There is therefore a substantial part of direct teaching that is unlikely to be transposed into written indications, and, vice-versa, there are many requirements of the editor/teacher that he might probably have neglected both in his own performances and in direct teaching.

03.03.04.04. Too many indications

As we stated before, commenting upon preventative notations⁷⁴, IEs may also suggest too much in comparison to what a teacher would do. The risks involved are mainly those of:

1. unnatural performances (e.g. as concerns agogic). For Drabkin, “the exaggeration of a questionable foreshadowing of the fugue subject” in Arrau’s edition “may

⁷² Cf. Carruthers 1986, p. 33.

⁷³ Butt 2002, pp. 118ff.

⁷⁴ Cf. §03.03.04.01, pp. 57-58.

sound extremely banal in the hands of an insensitive player⁷⁵”. Cf. Stockmann:

Nobody would criticise Schnabel for playing the secondary themes more quickly or for restraining them, since he wanted to avoid the strict maintenance of the same tempo throughout a piece. However, such liberties can become caricatures in the hands of average Conservatory students⁷⁶.

2. too complex effects suggested to performers who are not advanced enough to play them convincingly and thoroughly. Sometimes, even editors are aware of the difference between what *they* and what their *readers* can do, not just regarding the quantity of accomplishment, but the substantial qualitative divergence, requiring a different approach to the text⁷⁷; therefore, instances have often been highlighted where important elements of the editors’ “great performance” have been purposefully omitted from their IE⁷⁸.

03.03.04.05. Instructive but not pedagogical

The conclusion we may draw from the preceding observations is a rather paradoxical one, although it has already been suggested by the analysis of NC problems. A certain agreement has been found concerning the argument that using IEs is similar to receiving a “written lesson” from a famous performer or teacher. This is maintained, for example, by Szkodzinski⁷⁹ and Barblan⁸⁰; Ocelli, writing about his own edition, stated that his aim was to

⁷⁵ Drabkin 1985, p. 220.

⁷⁶ Stockmann 1972, p. 591. Cf. Becker 1842, pp. 9-10, Crowder 1966, pp. 24-25, Alumjan 1989, p. 130, Kleiankina, n.d.

⁷⁷ We may summarise this difference by saying that a student’s performance is appreciated when it follows the standard rules and criteria of commonly accepted performance, whereas an “artistic” performance often prides itself on breaking those same rules on creative grounds.

⁷⁸ E.g. the extreme slowness of Schnabel’s *Waldstein Sonata* “Introduzione” in his recording was considerably speeded up in his IE.

⁷⁹ Szkodzinski 1976, p. 4: “the editor is a teacher and studying an edition is like taking lessons with a teacher, by correspondence”. An Internet user stated that “I’m working without a teacher right now. If you look at the cost of the edition compared with the cost of taking a lesson on each sonata, or even taking a college-level class on Beethoven, it doesn’t seem that expensive, does it? (And you’d still probably have to buy the books anyway)”. (PianoWorld Forum). Cf. A04.02.03.C., p. 317.

avoid “time-loss for teachers and confusion for less-experienced students”, since they “are commonly subject to errors and faults due mostly to intellectual laziness⁸¹”. Becherini even maintains that it is unnecessary to provide students with stylistic principles, since they will receive all necessary indications from IEs⁸². In some cases, the performer’s authority seems to encourage both teachers and students to rely uncritically on his trustworthy interpretations⁸³. The authority of famous pianists or experienced teachers compensated for the feeling of inadequacy probably provoked by insufficient musical culture (if not by “intellectual laziness”)⁸⁴.

Nonetheless, IEs should not be assimilated to “written lessons” given by famous performers, although the editor may be (and often this is the case) a much better performer or teacher than those available to the student. The pedagogical problems posed by IEs are a help for defining their specificity, but are so numerous and critical as to make their use by students strongly inadvisable. Although the use of non-IEs without thorough teaching is no less problematic, the lack of a reciprocal feedback between teacher and students is an almost insurmountable criticality.

Similar viewpoints are frequently found in the literature. Speaking of Bülow, Arrau expressed a rather contradictory viewpoint: for him, Bülow’s edition is “inspiring” but should be used “with care”, as the additions may lead performers to play “things that were not

⁸⁰ Barblan 1961, p. 5.

⁸¹ Debussy/Occelli 1975.

⁸² Becherini 1936, p. 70.

⁸³ For example, the Italian publisher of Beethoven/Schnabel (1949) states that Schnabel’s greatness as a performer, his wide experience in Beethoven performance, his respect for the text and the beauty of his interpretations make his edition useful and necessary. It is “indispensable for study and concertistic preparation”, but it is a “text to be consulted” also by owners of other editions, whenever performers wish “to understand, and not to betray [Beethoven’s] spirit”. Cf. also Simon 1935.

⁸⁴ Debussy/Occelli 1975.

written⁸⁵” in the sources; similarly, Hinson advises his readers to “use [it] with care: notes are changed” (!)⁸⁶. However, Arrau adds, “Bülow is extremely important to work through because he understood Beethoven’s spirit and message more beautifully than almost anybody else⁸⁷” (once more, the “composer’s hidden intentions”!). For Kaashoek, use of his IEs may be “harmful” for students, but profitable “if the performer takes time to understand what Bülow has done, and why⁸⁸”. It is thought-provoking that Bülow himself, whose self-esteem suffered no flaws, maintained that not even his IE of Bach could be a substitute for its user’s talent:

[The edition gives] only the first impulse to a fine and spirited rendering [...]. One unable to read between the lines, or not endowed with a certain quantity of receptive talent – in a word, one who has no fantasy of his own, should let the “*Chromatic Fantasy*” severely alone⁸⁹.

In general, many agree on the point that an IE is good for accomplished musicians, but not for students⁹⁰: for Alumjan⁹¹, Walker⁹² and Schonberg⁹³ “only experienced artists should consult it”. Carter agrees, noting that today teachers “seldom” encourage their students to use IEs⁹⁴, while for Merkulov⁹⁵, IEs “can imperceptibly (although not necessarily) transform inexperienced performers into blind imitators”.

Finally, a further and crucial difference between using an IE and receiving a lesson is due to the fact that IEs “instruct” rather in a “do-this-and-this” fashion than by giving

⁸⁵ Arrau in Elder 1970, p. 22.

⁸⁶ Hinson 2000, pp. 87-88.

⁸⁷ Arrau in Elder 1970, p. 22.

⁸⁸ Kaashoek 1951.

⁸⁹ Bach/Bülow 1896.

⁹⁰ Adorf-Kato 2002, p. 78; Alumjan 1989, pp. 138-139; Walker 1932, p. 16; Barenbojm 1989, p. 205, Boorman 1999, pp. 403-404.

⁹¹ Alumjan 1989, p. 129.

⁹² Walker 1932, p. 16.

⁹³ Schonberg 1987, pp. 428-429.

⁹⁴ Carter 2008, p. 133.

⁹⁵ Merkulov 2007, pp. 170-172.

aesthetic advice that is likely to be applied in all similar future cases⁹⁶; if there is an educational role for IEs, their pedagogic value is implicitly denied by their very prescriptive quality; the difficult but fascinating balance of liberty and fidelity, creativity and tradition is better taught by leaving open the space for freedom foreseen by the composer than by filling it. Giving students the role of mere executants encourages laziness, passive reliance on the instructions and a lack of personal initiative and research (both in terms of musicological study of performance practice and of artistic imagination and creativity). As Schweitzer stated, using IEs does not

induce self-reliance, but the lack of it. This does more harm in the case of Bach's music than in any other. No one can play it satisfactorily who is not conscious of the essential principles of its musical structure. Perhaps even the copious fingerings that adorn our Bach editions are not so beneficial as is generally supposed, for they relieve the player of the trouble and the profit of working them out for himself⁹⁷.

Teachers should provide the indispensable cultural and technical framework, and – within limits – allow the student's personal creativity and feelings to be expressed. When all is read from a score, with the psychological weight of the editor's authority and of printed marks, especially if they are indistinguishable from the composer's, performers are unlikely to be able to apply the same stylistic criteria that they learnt from IEs to other (unedited) works. They do not understand the historical, analytical or aesthetic reasons for doing (or not doing) "this-and-this": thus, they will not be able to make their own future decisions on the same grounds, nor will they be aware of the possibility of other legitimate interpretations, based on the same principles but with different results⁹⁸.

⁹⁶ This is an important element of difference between IEs and "standard scores": cf. Davies 2001, pp. 100-101.

⁹⁷ Schweitzer 1967, vol. I, pp. 382-383.

⁹⁸ Cf. Cook 1991, pp. 91-92: using IEs does not "lead [...] to any enhancement of the player's understanding: he is just told what to do in each case".

Moreover, the risk of mannerism in such performances is extremely high: simple execution of performance habits derived from principles unknown to the user produces the effect of a caricature⁹⁹, due to

- predictability (cf. in the subsection dedicated to textual problems: in performance, one can suppress a particular effect, within a series of similar circumstances, to create variety and/or to enhance the expressive power of the other occurrences);
- a lack of measure (if one knows why one is using this effect, its reasons and its aims, one will tailor and balance the special effect to its causes and goals);
- notational limitations (e.g. accomplished performers think they are using the pedal, and will write it down on their edition, although they are perhaps using only half-pedal or quarter-pedal. An IE user will simply read “Pedal” and press it fully¹⁰⁰);
- editorial conventions (although no good performer would do so while playing, when editing they will apply the same effect to all similar passages).

Of these problems, those that have not been expanded previously will be discussed in depth in the following section.

⁹⁹ Cf. Janof, n.d.

¹⁰⁰ Cf. Busoni 2004, p. 128, letter from Busoni to Vianna da Motta, 20.6.1917.

03.04. Textual problems

Needless to say, textual problems are the most important among those connected with the production and use of IEs. They will be identified in the following subsection.

03.04.01. What is an IE made of?

Schematically, it may be said that an IE is made of the composer's text and the editor's additions. However, many questions surround these two activities, raising a series of problematic issues.

03.04.01.01. Questioning the Text

As concerns the establishment of the composer's text¹⁰¹, the following situations can be found:

1. The editor (a performing musician or teacher) had no time, interest and/or competence to undertake musicological research¹⁰²; he knew it and nevertheless thought this research was necessary preliminary work. This situation provokes two possible solutions:
 - a. Asking for a musicologist's cooperation¹⁰³;
 - b. Using an *Urtext* as the basis for the new IE¹⁰⁴ (this was very often done with the BGA, unanimously trusted as the most serious available edition¹⁰⁵).

¹⁰¹ "In the past, it would seem that the chief problem with these editions lies not in the addition of editorial performing indications, but that the performer/editor expends little effort to ensure that the printed text is faithful to the testimony of the sources". Grier 1996, p. 152.

¹⁰² This was the case, for example, in Liszt's edition of Beethoven's Piano *Sonatas*: cf. Hamilton 2008, pp. 203ff., and Emery 1957, pp. 15-16.

¹⁰³ Cf. Arrau and Hoffmann-Erbrecht's edition of Beethoven's Piano *Sonatas*, Beethoven/Arrau 1973.

2. The editor undertook independent research. In this case, the following possibilities are found:
- a. He had time and competence comparable with those of contemporary musicologists, and he undertook rigorous research and comparison of the sources;
 - b. A certain number of textual comparisons were made by the editor, but
 - i. without caring for thoroughness;
 - ii. without evaluating the sources' importance, reliability, their relationships etc.;
 - iii. checking on a source other than the principal one only in doubtful cases;
 - iv. using textual comparison rather as a repository of possibilities, in which the editor may select the one he likes best, instead of comparing them objectively and carefully¹⁰⁶.
3. The editor simply "deleted" the editorial additions (or what he thought were editorial additions!) from a preceding and easily available IE¹⁰⁷. Such an attitude reveals either little concern for textual accuracy or a total trust in the preceding editor's reliability (or probably both together).

A noteworthy textual problem in each type of music editing should be pointed out here. When it is impossible to establish clearly, definitely and unequivocally the supremacy of

¹⁰⁴ However, Feder correctly points out that the reprint of an *Urtext* is *not* an *Urtext* anymore, because a scholarly edition is such by virtue of the *editing process* which originated it: cf. Feder 1995, pp. 89ff.

¹⁰⁵ Cf. Bach/Casella 1946a; Bach/Casella 1946b. Casella's former student Piccioli used in turn sources of the most varying kinds rather uninhibitedly: cf. Liszt/Piccioli 1946.

¹⁰⁶ Editions by Paul Badura Skoda and Artur Schnabel may represent, respectively, types 2a and 2b.

¹⁰⁷ Cf. Chopin/Casella 1946. Cf. Schnabel's opinion on this habit, in Saerchinger 1957, p. 172; cf. also Newman 1977, p. 507; Heinemann 1995, p. 28; Scarpellini 1986, p. 42, and Scarpellini 2004, p. 79 (only eight of the twenty-nine WTK editions analysed are based on an independent source research).

a variant among one or more alternatives, which editing possibility is the least problematic? Apparently, mentioning all variants within the text or in footnotes is the best solution¹⁰⁸, although it is not free from problems in turn, as it entrusts performers with the task and responsibility of choosing among the variants: a choice that is likely to be arbitrary and probably scholarly inconsistent¹⁰⁹. On the other hand, appendices or critical apparatuses discourage many performers from becoming aware of variants.

Having the composer's text (or something that was believed to correspond to it), the editor then proceeds to add his own indications. These may stem from:

- HIP: the editor may have an academic education in HIP/musicology; he may have been interested in the subject and have studied it independently, with different degrees of thoroughness; he may simply repeat what his teacher had told him about performance practice of a particular style/composer/work to the prospective users of his edition. Clearly enough, this kind of information may be not updated with HIP discoveries, it may transmit romanticised performance traditions, and it may result from the casual juxtaposition of notions which are very heterogeneous in origin and subject.
- The editor's taste: both the most subjective and (normally) the most determining element;
- The editor's experience (in teaching and in performance);
- Other editions¹¹⁰. The following situations are found here:

¹⁰⁸ Cf. Risaliti 2000, p. 86.

¹⁰⁹ Cf. Grier 1996, pp. 180-181 (although editors may suspend their choice, performers cannot play all the alternative solutions and must choose one), Dahlhaus 1995, Feder 1995; Caraci Vela 1995, p. 23; cf. Levy 1987, pp. 11-14, who advocates the value of "subjective authenticity" in editing. For Badura Skoda, performers will always favour unequivocal editions to those with too many variants: Badura Skoda 1965, p. 308. Cf. the alarming feeling of editorial arbitrariness one gets from reading certain expressions in Drabkin's article on the editions of Beethoven's *Sonatas*: Drabkin 1985, p. 216.

¹¹⁰ With the possibility of identifying direct or indirect genealogies and traditions: cf. Elste 2003, p. 132.

- Indications coming from the supposedly “cleansed” IE the editor is using. In this case, additions by the preceding editor may be mistaken for the composer’s indications and adopted by the new editor unawares.
- Indications coming from preceding IEs that the editor quotes inadvertently: for example, when a pupil, he may have studied the works he is editing using a particular IE whose indications have become part of his own concept of the work.
- Indications coming from preceding IEs that the editor quotes purposefully, either in an explicit or an implicit fashion. For example, an editor may appreciate another edition and mention it among the acknowledgements of his own edition, or simply consult it to receive inspiration. This kind of quotation may also be negative, in the case of polemical indications (preventative indications, as *non rall.* where another editor indicates a *rallentando*).

However, as mentioned before, although most of the preceding elements are found, in various proportions, within practically every IE, it should be pointed out that in most IEs it is the editor’s taste that has the last word and finally determines the edition’s actual shape. In the majority of cases, the adoption/rejection of a textual element, of a performance suggestion or of an interpretive idea is dictated by the editor’s personal taste¹¹¹.

Editorial additions can also be classified, studied and analysed depending on their quantity, nature (e.g. commentaries about interpretation/performance/HIP, suggestive/narrative, technical advice, preparatory exercises or adjustments, analysis,

¹¹¹ Cf. Goldberger 2003, p. 138: Goldberger seems to believe that Schnabel accepted all of the variants occurring in Beethoven’s text because he found good musical reasons for doing so. This means that the performer’s (the editor’s) personal taste is the only criterion for establishing the “authenticity” of a doubtful textual element. On this subject, cf. Hinrichsen 1999, p. 182, pp. 203-204 and p. 207. Cf. also Frank 1973, p. 26; Frank 2001, p. 7.

insertion of performance elements within the score), type (e.g. additions, suppressions, modifications) and recognisability.

Another analysable issue is the extent to which the editor felt his activity to be subjective or objective; in other words, if he thought he was operating

- on the text;
- on what was left indefinite by the text;
- on the interpreter's free space;
- on making more explicit or modernising some directives that were implicit in the text¹¹²;
- on updating notational conventions to make the score's *actual* but *hidden* requirements *explicit* and *compulsory*.

It should be said that in most cases no definite answer can be given to these questions; sometimes, the editor's attitude can be inferred from his choices; often, however, the main sense of asking them is found precisely in the act of asking, i.e. in not hiding or ignoring the problematic issues of IEs. As said before, pointing out their problems contributes both to the definition of IEs' peculiarities and to their best use, i.e. an aware and mature one.

03.04.01.02. Examples

In this subsection a series of significant examples from editorial prefaces have been selected. Doubtless, authenticity and fidelity to the composer's intentions were primary values for the greatest majority of editors, at least in theory. The main problem here is that only in a few cases did the attempt to identify and respect these intentions involve a serious source

¹¹² As stated by Grier, "Many sources present what amounts to a translation of the text from one set of notational practices and conventions to another"; Grier 1996, p. 41. Cf. Dahlhaus 2000, vol. I, pp. 225 and 244ff. Cf. however *Editions, historical* in "The New Grove", v. 860.

study; very often, instead, editors tried to divine them, almost regardless of the contribution that textual studies could have given to such a divination. This point is thoughtfully clarified by Scarpellini Pancrazi:

Formerly, the original source(s) was/were not felt to be as binding, the editor could choose a text among the extant and available versions, and realise (in a greater or lesser quantity) the changes he felt necessary. However, the frequent references (on front covers or in prefaces), to the “original text” (always scrupulously “respected” or “reconstructed”) were not insincere. I would say that abiding to the “original text” was a wish, a common good intention, that people generally did not know how to realise. The support of a mature philological science and historical conscience was missing, and editors relied (although intelligently) on sensitivity, which was strongly influenced by contemporary musical taste. Often, therefore, they fell into the presumption of being able to correct and ameliorate the “original text”, venerated as it might have been. As concerns the quantity and quality of such “corrections”, the individual editors’ and publishers’ different approaches came into play: they should be individually taken into account, alongside the overall historical trend¹¹³.

Instead of censuring the editors’ naivety, therefore, attention should be focused on the definition (at least through the pointing out of its problematic issues) of textual accuracy for editors of IEs. It is crucial to understand to what extent they considered added signs as insignificant modifications or as arbitrary changes.

Most editorial manifestos support strict textual fidelity; among them, those by Arrau¹¹⁴, Casella¹¹⁵, Montani¹¹⁶ and Schnabel, whose case is particularly significant, emblematic and perhaps the most discussed until now. Many of those writing about his editions pointed out his almost fanatical respect for and observance of the text¹¹⁷. For Goldberger, Schnabel

¹¹³ Scarpellini 1986, p. 42.

¹¹⁴ Cf. Arrau 1952, p. 31.

¹¹⁵ Cf. Mozart/Casella 1949; cf. D’Amico 1958, p. 173.

¹¹⁶ Cf. Bach/Montani 1960.

¹¹⁷ Cf. Arrau 1952, p. 31; Meller 1954, p. 17; Kastner n.d., p. 55 (he is “downright fanatical” in its restoration of “the genuine, original text of Beethoven himself”); Newman 1971, p. 63 (Schnabel as an “idolater” of the Text).

venerated even the text's inconsistencies, as they may convey a musical value¹¹⁸; he was the forerunner of textual fidelity and criticised careless editors¹¹⁹. However, Schnabel himself was ironic about "those pianists who tried to double as musicologists by stem-splitting looks at the score with a magnifying glass" and the "philologists", "as he pejoratively called those obsessed with the mini-problems of score-reading, [who] think of accuracy as a goal for the interpreter¹²⁰". By his own admission, when editing Beethoven, Schnabel was "not yet as conscientious, and much less experienced" than later¹²¹; however, he consulted as much material as possible, including Autographs and original editions. For some writers, even this attempt at consultation makes his edition totally reliable¹²²; others, however, point out the amateurish fashion of this comparison (made on the sole criterion of the editor's taste)¹²³; for yet others, however many sources he might have consulted, his edition remains mostly based on a single preceding version¹²⁴. These contradictions are summarised and explained by Goldsmith, who highlights a paradox: the culture that provokes our present-day criticism of some of Schnabel's liberties is partially due to Schnabel's crusading for authenticity. He was

¹¹⁸ Cf. Alfred Einstein: "It is better to reflect upon an inconsistency by Mozart than to suppress it". Quoted in Feder 1995, p. 92.

¹¹⁹ Cf. Goldberger 2003, p. 138.

¹²⁰ Wolff 1972, p. 102; cf. Sobotzik 2005, p. 223.

¹²¹ Schnabel 1988, p. 130; cf. Wolff 1972, p. 102. Schnabel's Beethoven edition (Beethoven *Sonatas* and *Diabelli Variations*) was preceded by a collaborative editing of chamber music works (*Sonatas* for piano and violin by Mozart and Brahms) with Carl Flesch, plus arrangements of two Concerti by Brahms. Cf. Sossner 1986, pp. 47ff.; cf. Elste 2003, pp. 125ff.

¹²² Cf. Saerchinger 1957, p. 173; Sossner 1986, pp. 48-49; Rattalino 1999, p. 539.

¹²³ Cf. Crowder 1966, p. 25; Frank 1973, p. 26; Scarpellini 1986, p. 42, p. 113 etc.; Botstein 2001, p. 591 and p. 593; von Loesch 2003, p. 109. A striking example is provided by Scarpellini: in a passage of the *Waldstein* Sonata, Schnabel's musical sensitivity had led him to guess the presence of a dynamic change that had been always misprinted in the main sources he had used for his own edition. Therefore, in his edition he added the missing sign, suggesting it in the smaller print he adopted for his own indications; however, had he systematically consulted the autographs, he would have seen that his guess was correct and that the dynamic change had been actually written by Beethoven! Cf. Scarpellini 1986, p. 41.

¹²⁴ Cf. Callahan 1976, p. 52; Grünzweig 2001, p. 214.

the forerunner of the “authenticity-fashion” from whose criteria we stigmatise his sometimes arbitrary editing¹²⁵.

Similar problems are found in IEs by editors like Pestalozza¹²⁶ and Marzorati¹²⁷: they proclaim their use and comparison of multiple sources, but consider this just as a preparatory duty, after which the editor is free to intervene heavily in the text (at the very least by choosing silently from among the available sources). However, none of their declarations reach the heights of Brugnoli’s¹²⁸, whose amazing preface to an IE of a Chopin Waltz starts with a display of learning (on the origins of Fontana’s edition), followed by complaints about Klindworth’s “numerous and sometimes noticeable variants”. After such a start, creating high expectations of musicological thoroughness, one is taken aback by his further statements. He innocently “ignores” the existence of any “authentic version”, while proudly proclaiming his textual “scruples” (he did not adopt all of Klindworth’s changes: had he done so, he would at least have shown consistency); for him, editorial interventions are “more than justified” by the “apparent carelessness” and “negligence” of Chopin’s text¹²⁹, which authorise the editor to draw his own conclusions about the composer’s “true intentions”.

Casella showed a similarly cavalier attitude towards the text: in Bach’s *Chromatic Fantasy*, he “always recommends” using the BGA, “with just the two *arpeggio* passages and

¹²⁵ Goldsmith 2001, p. 71. For Rattalino, Schnabel’s edition was revolutionary since it was the first in which “performance is adapted to the text” (and not vice-versa). Therefore, the text’s details are respected and “must be present in the performance: the text must be made audible as it is”, and there must be identity between text and performance. Rattalino 1999, p. 539.

¹²⁶ Bach/Pestalozza 1952.

¹²⁷ Notwithstanding Marzorati’s statement that “a complex web of sources” does not justify “editors who [...] modify Chopin’s texts [...] arbitrarily”. Chopin/Marzorati 1982. Once more, suppression was not considered as a modification proper.

¹²⁸ Chopin/Brugnoli 1930. Attilio Brugnoli (1880-1937) was a concert pianist, composer and teacher at the Conservatories of Parma, Florence and Rome (cf. Basso 1998, “Le biografie”, vol. I, p. 730). Cf. also Brugnoli’s lectures at the University for Foreigners: Brugnoli 1932.

¹²⁹ Of course, the textual problems posed by Chopin’s works are undeniable; however, what matters here is the editor’s unconcerned attitude and inconsistent source selection.

coda from Busoni's". Casella's descriptions of other IEs are rather neutral, although (in his own words), Longo "tempered" Scarlatti¹³⁰, Bauer "adapted" Mussorgskij, Busoni "interpreted" Bach, and Sgambati "corrected" Chopin: all this is totally natural for Casella, as for most IE users (who probably do not even recognise these arbitrary changes). For Casella, moreover, IEs are problematic only when they say *too little* (e.g. in fingering and pedalling), requiring the teacher's intervention¹³¹. In other cases, as stated, a musicologist's cooperation was requested, as Hoffmann-Erbrecht's for Arrau's edition¹³². Nonetheless, Arrau's former student Philip Lorenz¹³³, who assisted him in his editing work, declares that they proceeded exactly as Casella had done, i.e. by "cleaning" an old edition (Köhler-Ruthardt) of editorial additions and then adding their own, and consulting "facsimile" editions in a random Schnabel-like fashion¹³⁴.

Although it may be a simplistic statement, therefore, it seems evident that very few IEs are built on a truly reliable text; besides the other problematic issues discussed throughout this chapter, not even the basic text can be said to mirror faithfully the often-mentioned composer's intentions.

03.04.02. Sachs or Beckmesser?

One of the most problematic issues of IEs is the almost irresolvable conflict between creativity and authenticity.

¹³⁰ Casella also praised Czerny's Scarlatti and WTK editions: Casella 1954, p. 168.

¹³¹ Casella 1954, pp. 173-177.

¹³² Cf. Callahan 1976, p. 47; Marchant 1984, p. 8. Hoffmann-Erbrecht's work allowed Arrau's edition to call itself and to be considered a *quasi-Urtext* (cf. Horowitz 1982, p. 113); nonetheless, notwithstanding the (obvious) presence of Arrau's additions, in its textual prerequisites it is not as scholarly as it claims to be: cf. Callahan 1976, p. 50.

¹³³ A sketchy biography of Lorenz is found in Horowitz 1982, p. 207; cf. Merkulov 2007, p. 184.

¹³⁴ Philip Lorenz, in Horowitz 1982, p. 208.

03.04.02.01. Negative and positive

Study of the evolution of IEs highlights some identifiable trends. From the one side, the most subjective additions progressively decreased: for example, changes in the notes were admitted and silently practised in the 19th century, but became increasingly rare in the following one. From the other, the quantity of additions, i.e. the degree of specification of performance details, had a peak in correspondence of the modernist period¹³⁵, and then progressively decreased. However, it should be pointed out that this negative process of reduction was felt by many as a sufficient criterion of authenticity¹³⁶.

03.04.02.02. Surprise Symphony

Another important problem of IEs concerns the conflict between variety and consistency (including other similar oppositions like originality/authenticity; creativity/fidelity; subjectivity/objectivity; etc.). The conflict stems from the failed solution of many of the questions and problems discussed in this chapter, and principally the impossible co-existence of two beliefs:

- IEs are witnesses of masterly interpretations (i.e. of subjective concepts of the work);
- IEs make the composer's intentions explicit (i.e. express the objective truth about the work).

Actually, within a masterly (played) performance, one of the interesting elements is mainly (if not mostly) what is original, unexpected, and non-trivial: in other words,

¹³⁵ Cf. Yoo 2005, p. 107: since Yoo studied Bach editions from Czerny to Bartók, she only identifies a trend “in the direction of increased editorial interventions” and “a proliferation of editorial markings. Per-measure density of performance indications has increased”.

¹³⁶ Cf. Bach/Montani 1952 and forthcoming discussion (§07.02.05., pp. 228ff.).

surprising. For example, as Wolff states, Schnabel was particularly appreciated for “not play[ing] what the average music-lover expected to hear”, preferring to “shed [...] a surprising new light on the composer’s [sic!] deepest meaning”. Wolff continues:

This attitude implied the ruling out of most middle-of-the-road tempi and dynamics. Obviously, [...] artificial surprises were never permissible. The element of surprise, as he heard it, was always anchored in the music itself, at least as a possibility. The best music, to Schnabel, was music in which surprises would or could occur; in which the tempo, for instance, could be taken much slower than anyone would have been able to expect¹³⁷.

The fact that Schnabel included some of these “surprises”, such as his extremely slow tempi for *Adagios* in his edition¹³⁸, may testify to their importance for his concept of the work (he “considered them essential for the music¹³⁹”). Similarly, for Frank, both in his own works and in his editions, Schnabel’s “instructions, detailed as they are, not only allow but actually demand spontaneity from the player. This was precisely Schnabel’s creativity, a planned-to-the-hilt improvisation”¹⁴⁰ (Marchant speaks of a “pre-organised spontaneity¹⁴¹”). As a consequence, it has been reported that Schnabel had a “considerable aversion to recording”, because it “froze” a performance (which is subject to change¹⁴²), eternalising both its positive and negative features¹⁴³.

For Matheson, “Schnabel’s antagonism towards recordings is well known, and even the Beethoven editions represent only one stage in the larger work in progress. Schnabel

¹³⁷ Wolff 1972, p. 169; cf. Sobotzik 2005, p. 114 and p. 229.

¹³⁸ Cf. Arrau 1952, p. 31; cf. Hughes, for whom, in the Sixties, “slow meant profound”, Hughes 1994, p. 229; Haefeli 1998, p. 176; Wolff 1972, p. 72; Stockmann 1972, p. 591. As mentioned before (cf. §03.03.04.04., p. 60, fn. 78), however, Schnabel’s *Adagios* were normally not as slow in his IEs as in his played performances.

¹³⁹ Cf. Loesch 2003, p. 111.

¹⁴⁰ Frank 1973, p. 23.

¹⁴¹ Marchant 1984, p. 82; cf. Wolff 1972, p. 159.

¹⁴² Curzon 1957, p. XI, cf. Goldberger 2001, p. 61.

¹⁴³ Callahan 1978, p. 47.

himself did not adhere to his own markings in the score¹⁴⁴”. Although this statement would be worth commenting upon more extensively, what should be pointed out here is that even a celebrated editor realised the presence and problematic nature of the contradiction highlighted in this subsection. This is unavoidable, actually, since no surprise is such anymore when put in print¹⁴⁵; moreover, “surprise effects” of a lesser nature (e.g. *p subito* or minimal rubatos) are hard to codify and systematise. As stated by Stockmann, “It is precisely the subjective character of every interpretation that makes it difficult to put it in print¹⁴⁶”.

There is therefore an unsolvable contradiction between the values of music editing and performance. Coherence and consistency are particular values of music editing: even many *Urtexts* indulge in the artificial editorial correction of the composer’s inconsistencies (e.g. as regards the notation of articulation marks). In IEs, this quest for consistency produces, at its best, a pedantic performance, e.g. highlighting all the entries of a fugue’s subject¹⁴⁷. In other cases, problems are provoked by the composer’s originality, which may be misunderstood by the editor: for Scarpellini, one of the precise objectives of IEs is to take the edge off the composer’s most revolutionary findings; their trivialisation of the composer’s thought is not only a side effect, but rather a systematic process¹⁴⁸.

¹⁴⁴ Matheson 2007, pp. 141-142. Cf. Saerchinger 1957, p. 118 and p. 174: “Schnabel did not make any claim to finality or infallibility for his edition. He regarded it simply as one man’s contribution to a continuing effort to arrive at the ultimate truth”. See also Wolff 1972, p. 120. Goldsmith carries this concept to its extreme consequences, stating that, for Schnabel, his own edition represented just one of the possible performances, and not even “the class of all Schnabel’s performances of that particular work”. Cf. Goldsmith 2001, p. 71 and Schonberg 1987, pp. 428-429. For Kleiankina, curiously, Schnabel’s edition “helps better understanding his recordings” (Kleiankina n.d.).

¹⁴⁵ Wolff 1972, p. 169.

¹⁴⁶ Stockmann 1972, p. 591.

¹⁴⁷ Cf. Schumann 1983, p. 89.

¹⁴⁸ Scarpellini 1986, p. 12 and p. 140. Cf. Harley 1955, p. 248; Feder 1995, p. 171. Dirst 1996, p. 123 and 138. A striking example of this process is reported by Barenbojm, according to whom Haydn’s indication “open pedal” had been translated as “without pedal” by a scrupulous editor: Barenbojm 2007a, p. 89. Cf. Pareyson 1974, pp. 253-254.

The problem is unsolvable, since balance of originality and tradition is crucial in art. If an artist says only what has been said already, his expression becomes superfluous; if one is too original, he becomes self-referential (to the point of incommunicability). Artists know this and find the correct balance, but within a “written performance” (such as an IE), variety exposes the editor to criticism over consistency. Whereas good teachers might suggest changing minor elements of performance in similar musical situations, for the sake of variety, an IE is unlikely to offer this kind of suggestion. The crucial problem here is the irreconcilable opposition between the need to teach how to perform correctly and how to interpret artistically: most of the creative element of both interpretation and performance will be the editor’s.

03.04.02.03. Hierarchies

Although many prefaces (by editors and/or publishers) try to praise both the editor’s fidelity and his creativity, sometimes a paradoxical situation arises: it is best exemplified by the not infrequent case of IEs impersonating *Urtexts*. Moreover, since in most cases the indications by composer and editor are indistinguishable, this conceals the editor’s interventions. The paradox lies in the fact that IEs are produced and sold by virtue of the editor’s fame (normally as a performer¹⁴⁹), but his actual work is somehow hidden. This is the result of an implicit hierarchy, which can be summarised as: composer > editor > IE-user. The user is attracted by the authority of the famous soloist who edited Bach, but must trust¹⁵⁰ the

¹⁴⁹ Cf. Emery 1957, pp. 6-7; Magrini 1901: although Magrini proposes one of the first known Italian examples of criticism towards IEs, his point is not that the composer’s text should be left unadulterated, but that IEs should be realised only by teachers, and not by virtuosos.

¹⁵⁰ Cf. Boorman 1999, pp. 403-404.

publisher that the editor has only interpreted (i.e. given a trustworthy exegetical clue to) Bach's works, without betraying their essence¹⁵¹.

03.04.03. Whose indications?

Following the preceding exposition, it will probably not be surprising that most of the problematic issues of IEs can be directly derived from the most important of them, namely the frequent absence of a clear differentiation between the composer's indications and those added by the editor. The term "indications" is used here on purpose, instead of simply speaking of the composer's text: as has been pointed out on several occasions, the composer's text includes also what he has *not* indicated, those marks that could have been added but were omitted and that therefore, with their very absence, contribute to the work's physiognomy and to the determination of its characterising features. Therefore, a musical text *includes* the composer's indications but does not coincide with them¹⁵².

Once it has been stated that every editorial addition "modifies the text", since it changes its ontology¹⁵³, reduces its indeterminacies and the field of its possibilities, a further double differentiation can be traced: between IEs that change the composer's indications and IEs where the editor only adds his suggestions; between IEs where the additions/changes are clearly recognisable and IEs that mix up the composer's and the editor's indications¹⁵⁴.

¹⁵¹ Cf. however Scarpellini 1986, p. 7.

¹⁵² For a similar viewpoint, cf. Grier 1996, p. 23: "The work exists in a potentially infinite number of states, whether in writing (the score) or in sound (performance); the text is one of those states". Cf. *ibid.*, p. 39: the text is "the *medium by which a work is communicated* to the performer", my italics.

¹⁵³ Cf. Dahlhaus 2000, vol. I, p. 227: IEs are a "falsification" of the original.

¹⁵⁴ Cf. Badura Skoda 1965, p. 306; Dahlhaus 1995, pp. 68-69.

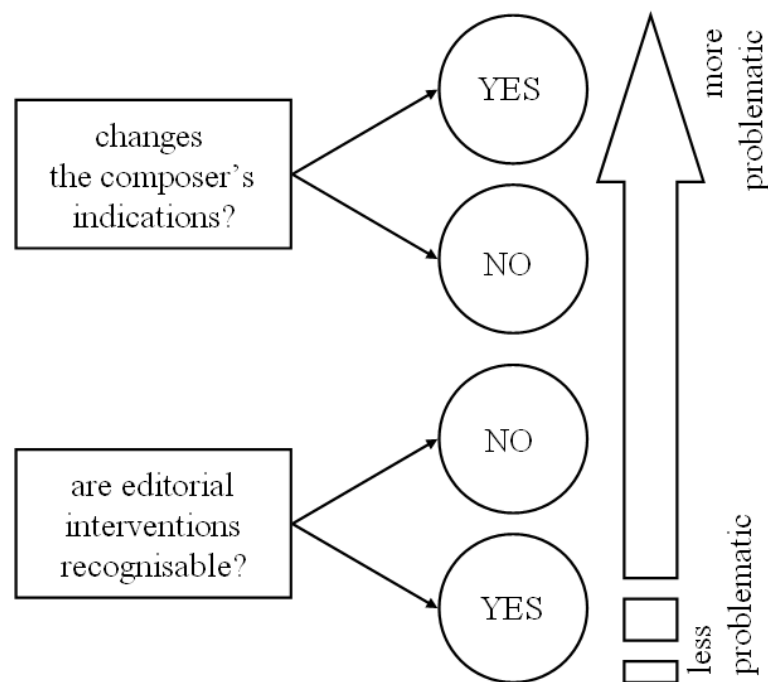


Figure 1 – Textual problems

As Figure 1 shows, the degree of complexity in the problems IEs pose for their users increases depending on the answers to the two main questions asked above. It is thought-provoking that many editors agree about the importance of making editorial additions clearly recognisable¹⁵⁵; this is a problem of which many users are also aware¹⁵⁶. Even Schnabel frequently criticised IEs which did not differentiate between the composer's and the editor's markings¹⁵⁷, and so did Arrau¹⁵⁸. Many of the commentators on Schnabel's editing maintain that he always practised this differentiation¹⁵⁹. Philosopher and theorist Paccagnella¹⁶⁰ (1927) used comparisons between music and literature to make the point clear. In literature, he states,

¹⁵⁵ Cf. for example Szkodzinski, who lists a "*crescendo*" of admissible editorial interventions, under the condition that they are signalled (Szkodzinski 1976, p. 5); Goldsmith 2001, p. 71; Crowder 1966, pp. 23-24; Boorman 1999, pp. 403-404; Rattalino 2008, pp. 35-36; Merkulov 2007, p. 170; Cook 1991, p. 90.

¹⁵⁶ Cf. Internet users on "PianoWorld" Forum: "The von Bülow is so heavily edited that it's hard to tell where Beethoven ends and von Bülow starts up" (A04.02.03C., p. 315).

¹⁵⁷ Wolff 1972, p. 73; Goldberger 2003, p. 138. Schnabel, however, did not always practise what he preached, notwithstanding statements such as these: Saerchinger 1957, p. 172; Frank 1973, pp. 25-26.

¹⁵⁸ Cf. Claudio Arrau, in Elder 1970, p. 22.

¹⁵⁹ Curzon 1957, p. XI; Frank 1973, pp. 25-26; Goldsmith 2001, p. 71; Sobotzik 2005, p. 1.

¹⁶⁰ Ermenegildo Paccagnella (1880-1975), a musician and musicologist who specialised in Gregorian chant and sacred music by Palestrina and Bach. Cf. Lanza 1996, p. 647 and Basso 1998, "Le biografie", vol. V, pp. 482-483.

editorial additions are visually grouped in footnotes, whereas in music they are combined with the original text. Thus, editors are “responsible for the work’s definitive performance”¹⁶¹. A comparison with editions of literary works is proposed also by Grier: for him, the reading of a literary work and of its footnotes can proceed either in parallel or independently, whereas the act of performance prevents music readers from simultaneous reading. The practical problem of page-turning and the difficulties of reading music and commentary together become therefore the most critical element of IEs in Grier’s view: “My objection [to IEs] [...] lies not in their content, but in their layout”¹⁶². Arguing against changes in macroscopic elements¹⁶³ Paccagnella adds that “only if the editor is a Liszt or a Busoni”¹⁶⁴ can he make any further modifications (Bülow would have added: “or a Bülow”¹⁶⁵).

Although, as we demonstrated, for pre-1800 works it should be easier to distinguish composer’s and editor’s indications, this is not as obvious as it may seem, as Palmer maintains:

Many still believe that the slurs, dynamic indications, etc., in these editions are Bach’s own, and that they should all be meticulously observed. Therein lies the error of using editions that make no distinction between an editor’s indications and those of the composer¹⁶⁶!

Many years before, Schweitzer expressed himself with almost identical words¹⁶⁷: his ideal in Bach editing was the “clean *Urtext*”, or, at least, a clear differentiation between editorial additions and original text. For him, separating text from commentary allows the

¹⁶¹ Paccagnella 1927, pp. 28-29.

¹⁶² Grier 1996, p. 155. Cf. *ibid.*, p. 8: “Critical users of an edition [...] seek unequivocal indication that a particular reading arises from editorial intervention [...] [and] to know why the editor preferred one reading over another”.

¹⁶³ E.g. abundant ornamentation, arbitrary changes in articulation and octave doublings.

¹⁶⁴ Paccagnella 1927, p. 30.

¹⁶⁵ Cf. Bach/Bülow 1860, *Preface*; Hinrichsen 1999, p. 126 and p. 182.

¹⁶⁶ Bach/Palmer 1994, p. 5.

¹⁶⁷ “An inquiry among the piano-playing public would show that the majority have no idea that the ties and dynamic indications in their scores are not Bach’s own”. Schweitzer 1967, p. 382 (following quotations: pp. 382-383).

editor to suggest “various alternative phrasings, instead of peremptorily thrusting one upon the player”.

There have been, actually, a few attempts to create “contemporary IEs”, where a scholarly serious study of the sources has been made, and the resulting text has been integrated with HIP advice on interpretation¹⁶⁸, keeping editorial additions clearly distinguished from the composer’s indications. Palmer’s edition of the WTK is an example of such efforts, and it is interesting that a leading figure of both musicology and performance as Paul Badura Skoda has realised a similar attempt with Mozart’s works, using different colours to differentiate between the composer’s and his own indications¹⁶⁹. However, for Grier, this is an unneeded effort “if [...] editors make clear in their introduction the nature of the indications added¹⁷⁰”.

03.04.03.01. Subliminal influence

It should be pointed out, however, that even when editorial interventions are clearly recognisable and they are strictly limited to added indications, the IE still remains far from being a neutral starting point for its user¹⁷¹.

This consciousness is only rarely found in literature: Merkulov’s thoughtful analysis is perhaps one of the few and more significant exceptions. For him, IEs’ attempts to combine original text and editorial additions are “attractive” but have three main problems:

¹⁶⁸ “It is hoped [...] that scholars will collaborate with performers in their editorial endeavours in order to create an edition that presents a text of the highest quality to which performers can add their interpretative marks”. Grier 1996, p. 152.

¹⁶⁹ Mozart/Badura 1987. Heinz Schüngeler prepared a WTK edition in 1942 with the original and the edited text on opposite pages: Bach/Schüngeler 1942; cf. Rabin 1975, p. 106; Wehmeyer 1983, p. 197.

¹⁷⁰ Grier 1996, p. 153.

¹⁷¹ A simplistic but perhaps not useless comparison may be made with publicity and marketing. Although we all know that slogans and images are not objective in the least, and that their precise goal is to make us buy that product, we are nonetheless strongly conditioned by them (otherwise this practice would not be such a determining business factor).

1. the announced typographical differentiation between text and additions is not always respected;
2. the original text is sometimes “corrected” by the editor, in other cases no sufficient research has been done;
3. there is the risk of “subliminal influence”:

This kind of edition has a well-known psychological handicap: even when the editor’s instructions are distinct from the composer’s, they have great power of influence, especially over inexperienced musicians; the effect of such conditioning is increased if editorial indications are more numerous than the composer’s¹⁷².

This happens at different levels. First, a trained musician with sufficient sight-reading ability will not be deciphering each mark of the score before trying to play it. Most musicians read the score at the piano, at least to receive a first acquaintance with its musical shape. This first impression is normally very strong and can condition rather heavily the reader’s overall concept of the work (although, of course, a very high number of details and even of major aspects will change substantially as study progresses). During this kind of sight-reading, as alert as the user may be, he will nonetheless adopt passively many of the editor’s suggestions, since his attention will be strongly focused on reading the score, on the act of playing and on the feelings and impressions he receives from the work. This kind of influence may be called subliminal, since it acts below the level of a performer’s explicit interpretive decisions.

Another level is represented by performance suggestions by the editor that the user may or may not accept explicitly, but which will have side-effects of which the user may be unaware. The best example of this kind of situation is provided by fingering. Since real life includes career needs beside artistically masterly performances, even great artists can be

¹⁷² Merkulov 2007, p. 170.

forced to learn new works at short notice. In such cases, editions with clear and comfortable fingerings are highly appreciated, while unnecessary and unintelligent fingerings are very distracting: thus, a well-fingered edition may be occasionally useful to almost every musician, and not only to students. Therefore, even excellent Critical Editions have added fingering, which is considered to be the least arbitrary editorial intervention¹⁷³; however, they are perhaps the editors' most subtle interference in performance. Fingering influences many performance elements¹⁷⁴ (ornamentation, articulation, phrasing, dynamics, accents, voice balancing etc.) and the adoption or rejection of a suggested fingering is not always conscious, especially in an emergency. Experienced musicians, particularly in stressful situations, automatically and unconsciously connect notes with the fingering with which they are associated. In such cases, "performance traditions¹⁷⁵" are easily identifiable; IEs become a real substitute for direct teaching, passing on a practical skill such as fingering from pianist to pianist.

¹⁷³ Bente 1991, p. 530; however, cf. Dadelsen 1995, p. 54.

¹⁷⁴ Cf. Beethoven/Schnabel 1949, *Editor's Introduction*: he justifies some "strange" fingerings in his editions, stating that he aimed not only for technical ease, but to "secure – or at least encourage – the musical expression of [those] passages [...] (as the editor feels they should be interpreted)"; so we may assume that they transmit his own understanding of Beethoven's music. Cf. also Wolff 1972, p. 178.

¹⁷⁵ See Hamilton 2008, pp. 11ff.

CHAPTER FOUR – IES IN USE

Qui sine commento rimaris scripta Maronis
Immunis nuclei solo de cortice rodīs¹.

Commentatores sunt qui brevia et obscura
aliorum scripta scripto dilucidant
dicti a comminiscendo².

After having shown that IEs are peculiar entities within the musical world, by pointing out the differences with other notational realities and by highlighting their problematic issues, the first objective of this Chapter is to demonstrate that they are still owned and used, in order to establish their value as sources for performance practice studies. This demonstration was needed since many leading musicians and musicologists might agree with Bilson's optimistic belief that "since the 1950s, *Urtexts* have virtually wiped out all other editions; those old 'edited' versions seem to be totally a thing of the past³".

04.01. "How much" are IEs used?

An overview on library holdings and discussion of the results of a questionnaire will support the discussion of IEs' continuing use. The same questionnaire will provide, both directly (with its other results) and indirectly (with the discussion it provoked), a connection with this Chapter's second objective, i.e. to discuss the types and purposes (the "how") of IEs' use. The survey's data will therefore be integrated with a selection of real-life examples, coming from personal experience and from statements excerpted from Internet debates and printed literature.

¹ Egbert of Liège, *Fecunda Ratis*, quoted in Voigt 1889, p. 154.

² Bernard of Utrecht, *Commentary on Theodulus*, in Jacobsen 2002, p. 26.

³ Bilson 1991, p. XIII. Cf., however, Delfrati 2008, pp. 68-69: a recent Italian scholarly treatise where use of IEs is discussed, cautioning teachers against blind trust in editorial solutions, but without really questioning their utilisation.

04.01.01. Italian public library holdings

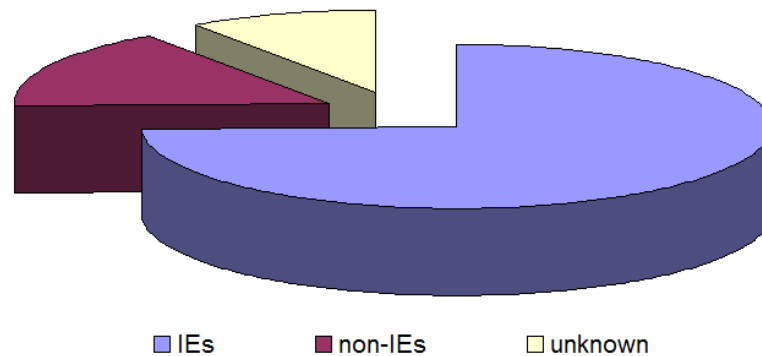
The attitude adopted for this search has been very pragmatic. Its aim was not to realise a thorough census of all copies of the WTK owned by public libraries in Italy, but rather to receive a rough feeling of the proportions involved. The search was made through OPAC/SBN⁴, using the Advanced search service, and inserting “Bach” as author, “?temper*” in the title field⁵, and “printed music” as the document type. Among the results, a further selection was made, including all and only the results corresponding to the complete WTK and/or First Book if published in separate volumes. Therefore, selections from the WTK as well as transcriptions proper (e.g. for four-hand piano or for harp etc.) were not included in the final list. Moreover, results were analysed through their identification code, to prevent double entries but ensuring that possible multiple copies owned by a single library were counted.

A total of 326 copies were found: as stated, this result is surely an underestimate and does not represent a complete census of all WTK scores available in Italian libraries: the only aim of this search was to *exemplify*, to provide a *sample* and to show the *trend* of their quantity, distribution and quality.

⁴ “SBN” in bibliography. OPAC/SBN is the overall database of Italian Library holdings, available online for consultation. It should be pointed out that the national coordination of this database is not yet completed, and catalogues of several libraries are not yet available. The OPAC includes both specialist libraries (e.g. musical libraries) and non specialist ones.

⁵ This choice was made since the root /temper/ is present in the WTK’s title in most of the principal European languages. Moreover, OPAC listings include, as a rule, alternative versions of a title, if applicable.

Keeping this *proviso* in mind, results are however rather surprising. Among the 326 copies found, 246 were ascertainably IEs, 51 were ascertainably non-IEs; for 29 copies it was impossible to establish the kind of publication they represented⁶.



Graph 7 – Distribution of the copies

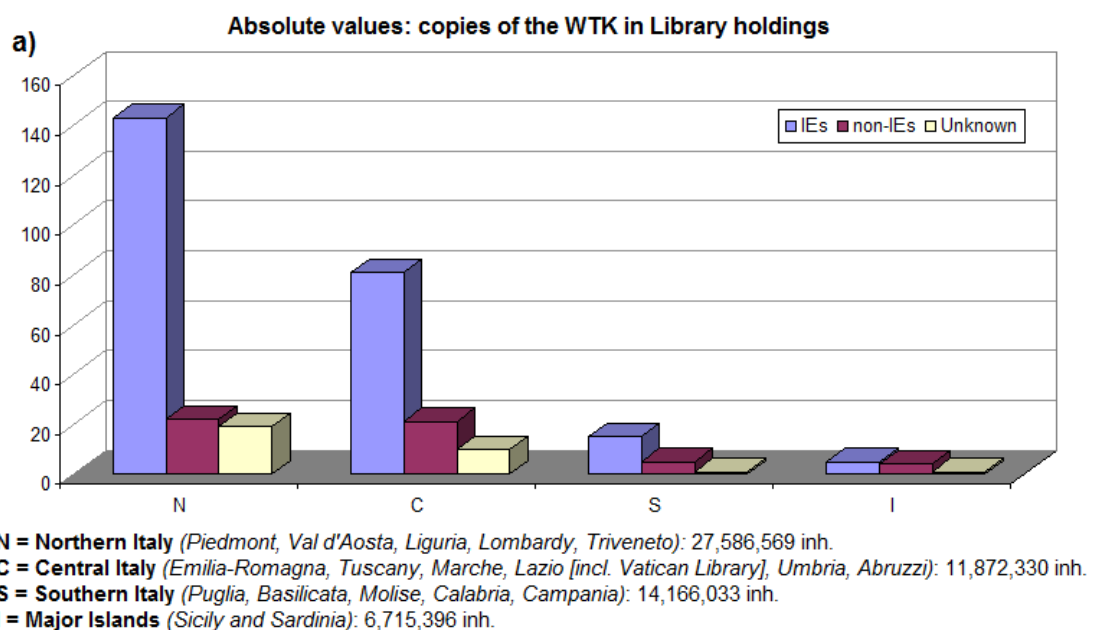
The search also provided thought-provoking data as regards geographical distribution. An important and striking element is the disproportion between the two principal Italian cities, i.e. Rome and Milan. Whereas the capital's libraries give only 33 copies of the WTK as search results, Milan has 101. Besides the already mentioned possibility of a different degree of catalogue digitalisation, this may also mirror the role played by Milan and its Conservatory for the establishment of Italian public music education and of the Conservatory programmes⁷. In general, Lombardy (the region whose capital is Milan) gave 144 copies as search results, i.e. almost 44% of the Italian total. Many copies were found also in Cremona's library catalogues: another Lombardy city, Cremona is also the base of the first Italian musicology School. Although Cremona has a proportionally very high number of copies (12), apparently the capital of Italian musicology is more concerned with quantity than with quality, since 11 of them are IEs and the other was of unknown nature. Proportionally high results were found also in Florence, but it should be mentioned that Tuscany's capital is the location of the

⁶ For example because no mention was made of the editor and more than one version had appeared from the listed publishing company.

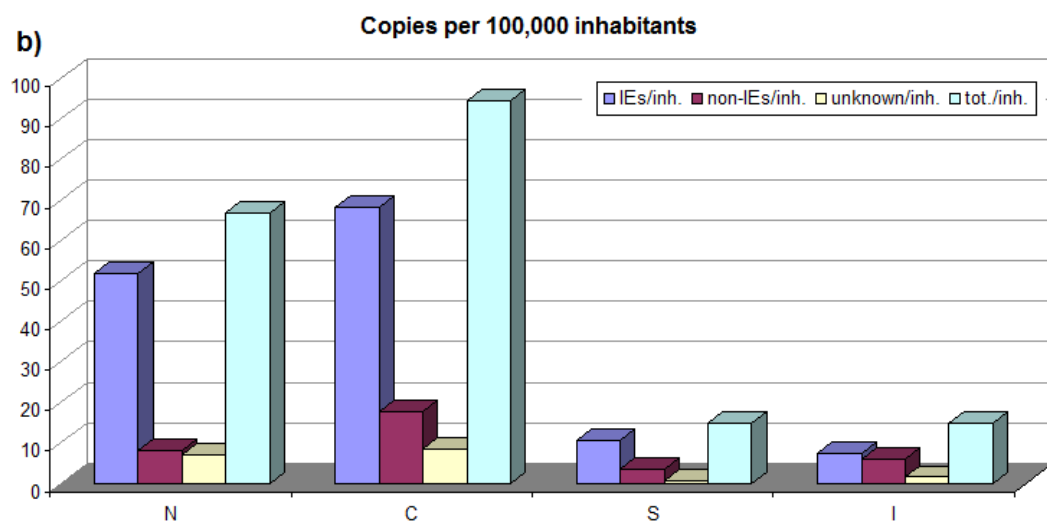
⁷ Cf. Maione 2005.

Italian National Library. It might be significant, furthermore, that 15 copies (another surprisingly high result) were found in Trieste: as we will see, Trieste was one of the earliest “Bach-towns” in Italy.

Analysis of the collected data by geographical distribution provides thought-provoking results both regarding absolute values (see below, Graph 8a) and when proportioning them to the number of inhabitants (Graph 8b):



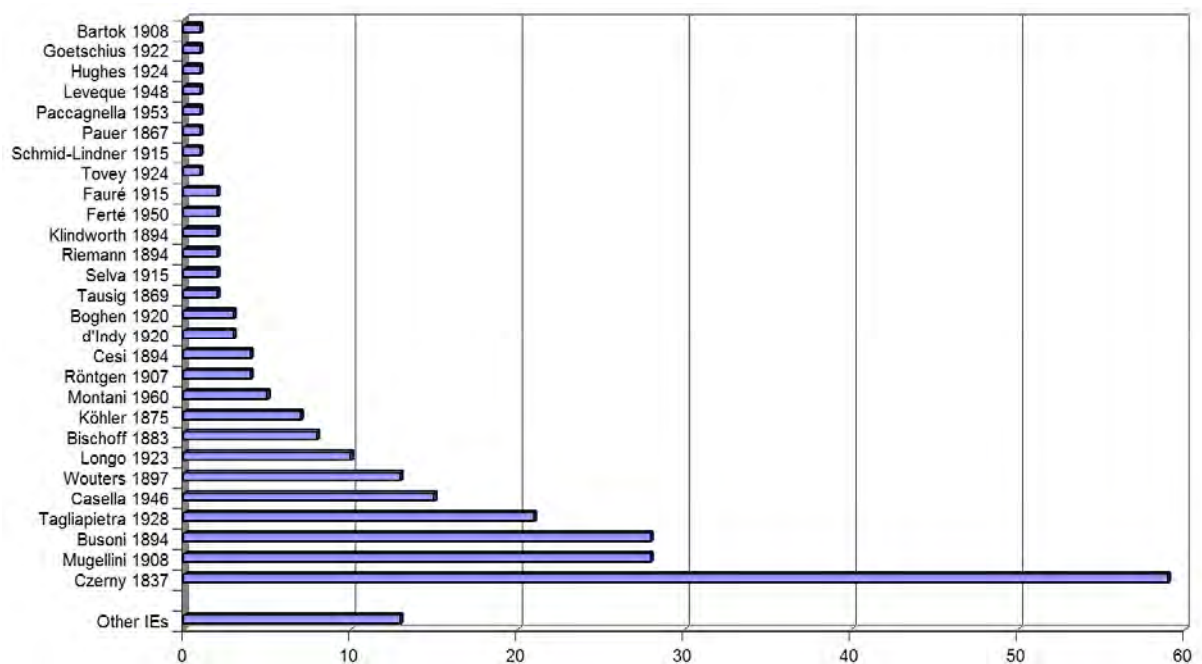
Population data (2010): source <http://demo.istat.it> (Italian Institute of Statistics)



Graphs 8a/8b – Geographical distribution

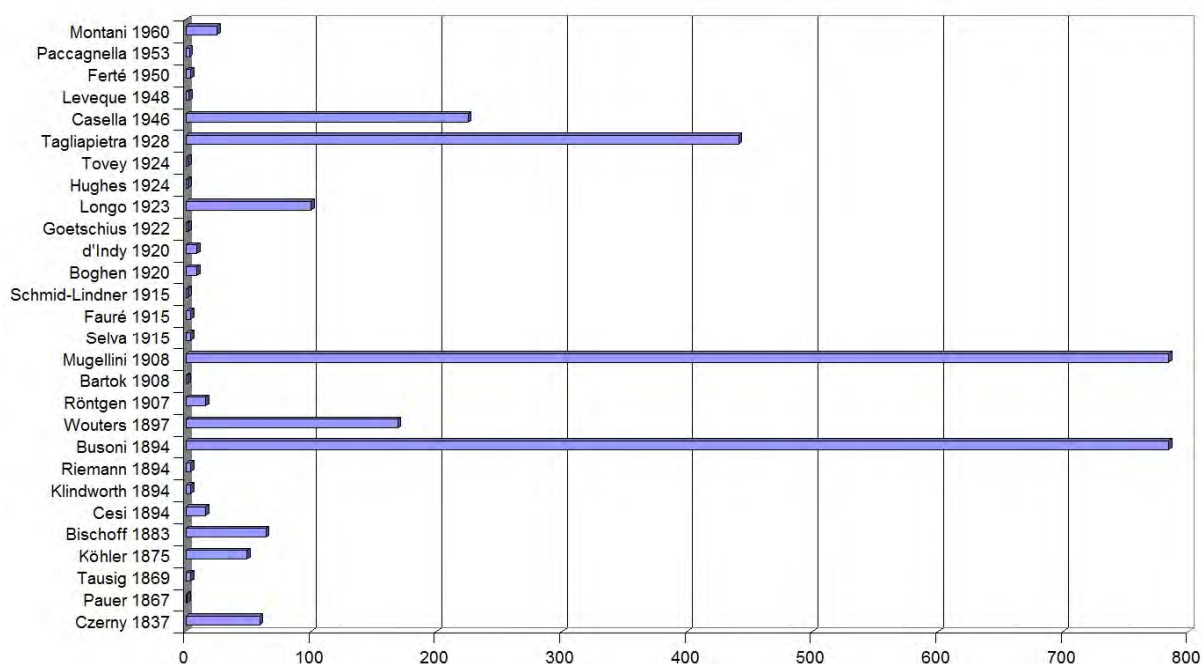
Absolute values (Graph 8a) show a very high number of WTK copies in Northern Italy, although there is a striking disproportion between IEs and non-IEs (ca. 6,5:1); in Central Italy the asymmetry is distinctly reduced (ca. 4:1). When adjusted for regional population sizes (Graph 8b), the figures strongly suggest the presence of a continuing Bach-culture in Central Italy, where the highest number of both IEs and non-IEs per inhabitant is found. In Chapter Six (pp. 181ff.), the Bach-tradition of towns such as Bologna and Rome will be traced back to its 19th-century roots.

Among the IEs found, the first-ranked, Czerny, was almost twice as widely available as the second ones (Mugellini and Busoni: cf. Graph 9), which are however the most disseminated in proportion to their publication date (Graph 10⁸):



Graph 9 – Available IEs

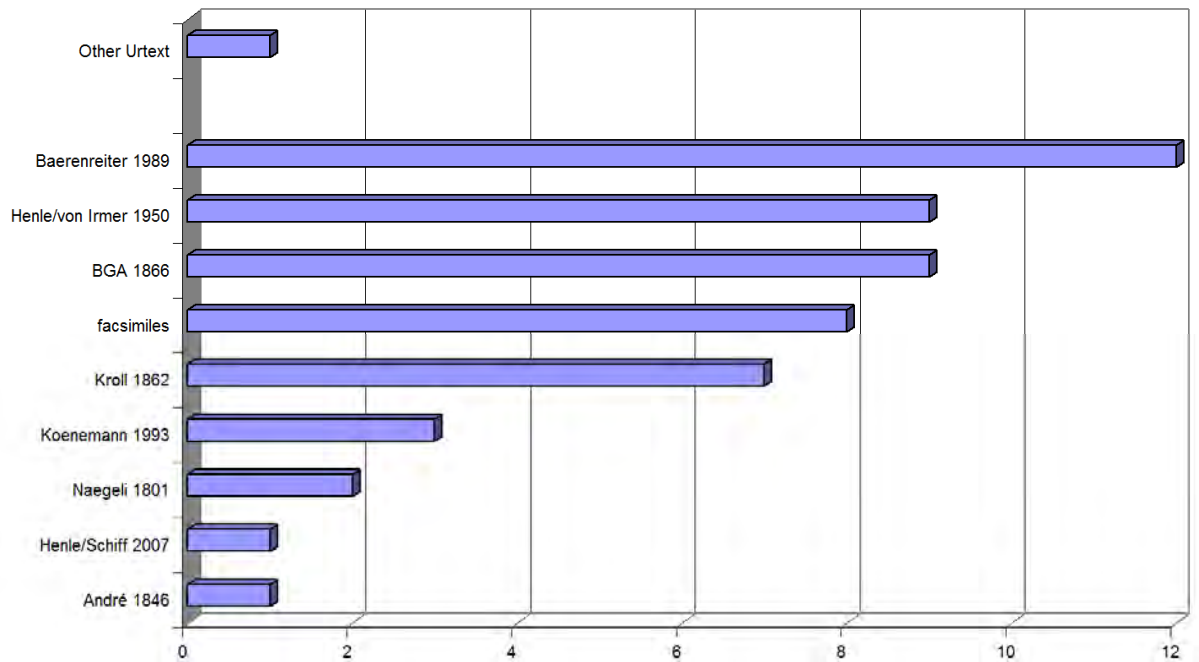
⁸ The absolute number of available copies has been multiplied by A'/a , where A' is the time-span between the publication of the oldest IE (Czerny's, 1837) and 2012, and a is each edition's age.



Graph 10 – Available IEs in proportion to publication date

Mugellini's edition was available in many translations and versions (including a copy of the Polish or Russian versions, one published in Latin America by Ricordi etc.), mirroring both the global spread of this edition and the libraries' interest in owning a copy of all available translations.

Graph 11, regarding the distribution of non-IEs, shows the dissemination of Bärenreiter, and an impressive parity between the original Henle edition by von Irmer (the new one prepared in cooperation with András Schiff is present in a single library) and the BGA, whose standards are rather outdated.



Graph 11 – Available non-IEs

Although these data have no pretension for thoroughness, they show rather clearly the proportions of IEs and non-IEs. Of course, the quantity of IEs found may partially be due to the libraries' aim at documentation (and not only at practical use); this element, however, is only a further evidence of the documentary value of IEs for performance practice studies.

04.01.02. Survey on the spread of IEs

On the other hand, the second survey proposed in this chapter is focused precisely on practical use, both in quantity and in quality. The Internet survey designed for this thesis⁹ was run for around a month and a half¹⁰ and publicised through personal acquaintances, dedicated mailing-lists¹¹ and Internet forums for music and/or piano¹². Questions and answers were proposed and given in Italian. The survey was designed, published and collected exclusively

⁹ This survey was designed and the resulting data were analysed with the help and advice of Dr Giovanni Bertoglio, from the University of Turin and BlueSof Consulting Statistics Company (www.gruppoblueatteam.it), to whom I am most grateful.

¹⁰ From 22nd November 2007 to 4th January 2008.

¹¹ E.g. *Yahoo!* groups including *Edumus* and *Portare la Musica*.

¹² E.g. *Edumus*, *PianoForum*, *Conservatori*, *MusicaClassica* etc.

on the Internet¹³. Its complete text, detailed answers and graphs are available in the Appendices¹⁴; only the most important and relevant results will be discussed here.

04.01.02.01. Purposes

This survey had primary and secondary purposes. Its direct aims were principally to:

- estimate the extent of present-day use of IEs;
- understand their role in teaching, study and performance;
- verify the existence of an “inertial” IE-teaching tradition (i.e. teachers suggesting the use of the IEs they used when students).

The more complex indirect purposes will be further clarified in the discussion of the results. Among the questions answered are:

- how important are practicality, tradition, reliability, authenticity etc. for today’s Italian pianists?
- how aware are they of IEs’ influence on performance?
- which criteria determine their choice of a particular edition for teaching or for performance?
- how do the individual elements of performance relate to the IEs’ suggestions (e.g. tempo, articulation, fingering, pedal, dynamics, agogic)?

¹³ On the survey provider “SurveyMonkey” (cf. Bibliography).

¹⁴ A04.01.02, pp. 291ff.

04.01.02.02. Sample

The sample constituted 315 pianists, voluntarily responding; the survey was completed by 222 people, i.e. 70.5 % of the sample. According to Question 1.1. (multiple answers permitted), 11% were amateur pianists, 38.4% piano students, and 53.5% Conservatory graduates; 62.9% were piano teachers (at Conservatories or private music schools). Pianists in their twenties were the prevailing age-group (38.3); 22.5% were in their thirties, and 21.5% in their forties. Other age groups had less than 10% each. 50.8% of the sample were men and 49.2% women.

The sample's choice criteria and the collecting medium (Internet) need some discussion. Although the number of respondents is more than sufficient for collecting thought-provoking data, it is obviously too small to be considered a significant sample of Italian pianists. Moreover, using an online tool for collecting data has certainly conditioned the age composition of the sample, since young people are more likely to use the Web than older ones.

This last point, however, was not seen as a totally negative one. Since one of the intended aims was to measure the younger generations' use of IEs, a sample constituted by a high percentage of young respondents was seen as more significant. Moreover, since both the expected and the obtained results demonstrated the continuing use of IEs, the data are likely to be *underestimated*, since it is likely that older musicians own and use IEs even more than the younger do. Therefore, even if the sample was influenced by the medium used, the influence was likely to *reduce* and not to increase the strength of the demonstration.

On the other hand, the choice of the Web had several positive elements. The principal one was that it guaranteed the total anonymity of the respondents. As the Internet debate shows¹⁵, a common and not negligible feeling of guilt and shame could have prevented the interviewees from admitting their use of IEs. As absurd as this may seem at first, after thoughtful consideration the designers of this survey came to the conclusion that phone or mail interviews would have been strongly influenced by this feeling.

Finally, although even the possibly underestimated results show doubtlessly that IEs are still commonly owned and used, the primary goal of this survey was not a precise quantitative estimation. As concerns quantity, in fact, the intended aim was simply to demonstrate that IEs *are still* used, a point that is somehow missing from today's musicological literature and overall awareness (therefore, for this aim, *any* positive result was significant, without excessive concern for precise quantities). More important, for this thesis's aims, was to acquire a feeling of *how* IEs are used, since the more naive their use, the more influential they are on performance practice.

04.01.02.03. Results

The detailed results of the survey are given in the Appendices (A04.01.02, p. 291ff.), and only its most significant elements will be discussed in the following pages.

04.01.02.03.01. Bach performance

The centrality of Bach IEs for this thesis determined a corresponding centrality of this subject within the survey. The first questions had two principal objectives: to establish the spread of Bach IEs among the sample, but also to understand their influence on education and

¹⁵ See later (§04.02.01., pp. 106-107), and full text in Appendix (A04.02.01, pp. 309ff.).

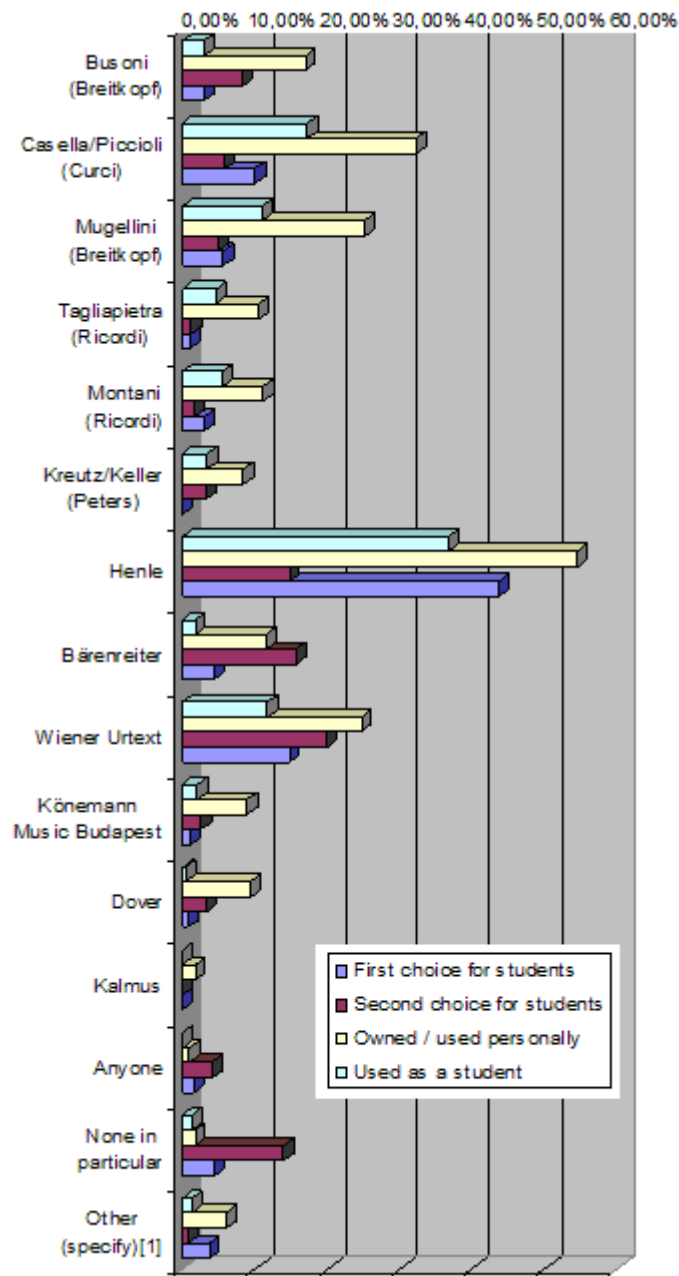
performance. Having been provided with a list of well-known and commonly used editions of Bach's WTK, interviewees were asked to declare:

- which they would suggest as a first [Q2.1] and a second [Q3.1] choice for a 6th-year piano major (i.e. someone beginning the study of Bach's WTK);
- which one(s) was for their personal use/in their possession (multiple answers) [Q4.1];
- from which one the pollee himself studied the WTK [Q4.2].

Both the IEs' principal *use* and some of their *problems* are connected with pedagogy; therefore, the edition an interviewee would propose to a student is likely to mirror his pedagogic criteria. Comparison between the editions suggested as first and second choice highlights the interviewees' "scale of values". This deduction was corroborated by further and more explicit enquiry: in Q2.2 and Q3.2 interviewees had to declare the importance of some factors for the adoption of an edition, namely

- | | |
|-------------------------------------|-------------------------------------|
| ○ Price | ○ Explanation of embellishments |
| ○ Practicality | ○ Pedalling suggestions |
| ○ Availability | ○ Tempo and metronome indications |
| ○ Good fingerings | ○ Compliance with the original text |
| ○ Presence of preparatory exercises | ○ Critical apparatus. |

Moreover, pollees were asked if they themselves used the edition they suggested as a student's first choice (Q2.3); similarly, Q4.3 asked the interviewees if they still used the edition on which they first studied the WTK for their personal study, for public performance, for teaching, and/or to compare it with other editions. Graph 12 shows the spread and use of IEs for Bach's WTK.

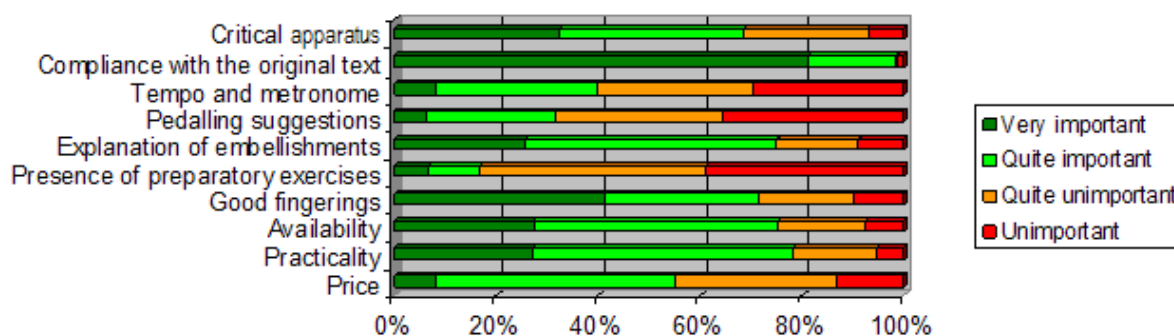


Graph 12 – Spread of IEs for Bach's WTK

Although non-IEs¹⁶ are the most frequently employed both in teaching and performance, many IEs are widely adopted. In particular, the graph shows a disparity between pedagogical and private use of IEs. Two *Urtexts* are the most recommended first choices for students, followed by two IEs (Casella/Piccioli and Mugellini); for the second choice, the first

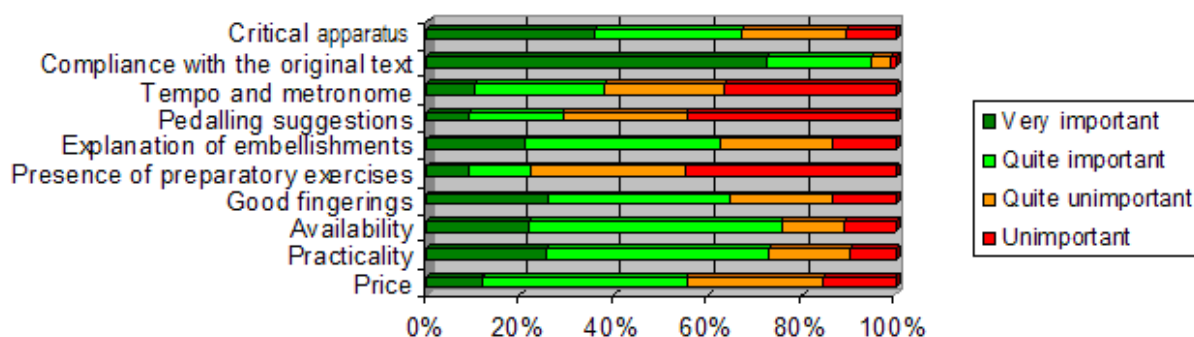
¹⁶ I.e. Henle, Bärenreiter and Wiener Urtext.

three are *Urtexts*, followed by Busoni, Casella/Piccioli and Mugellini¹⁷. However, IEs are widely owned and used: Casella/Piccioli and Mugellini immediately follow Henle in Q3.1., and many interviewees studied the WTK on IEs (Casella/Piccioli, Mugellini, Tagliapietra and Montani). Their choice criteria are thought-provoking:



Graph 13 – Criteria for a student's first choice

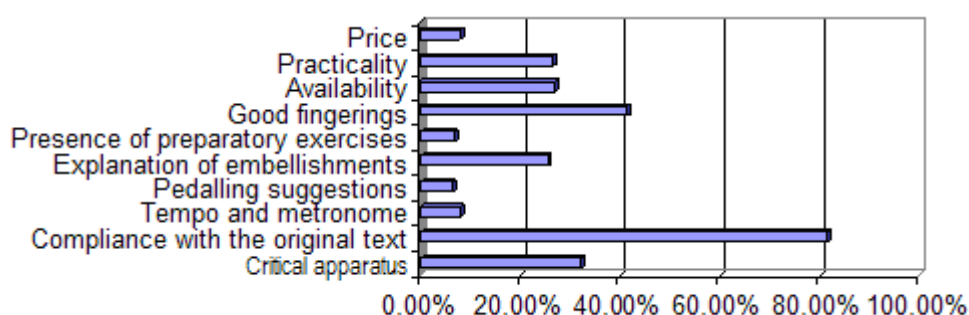
Although fidelity and authenticity are very important for the pollees, practicality, availability, explanation of the embellishments and good fingerings are determinants for suggesting an edition to students. These elements correspond to IEs, which are easily available at music shops, have comfortable and detailed fingerings, and offer ready-made realisations of ornaments. 83.4% of the interviewees personally use the edition suggested as the student's first choice: the above-mentioned criteria are therefore also crucial in their own decisions.



Graph 14 – Criteria for a student's second choice

¹⁷ In comparison with the library holdings, it is interesting that Czerny's edition was mentioned by only two respondents and only as the edition owned/used personally.

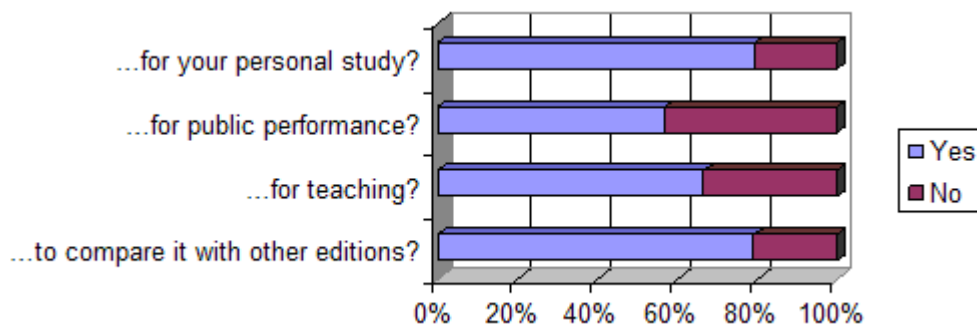
Practical criteria are also very important for the second choice; however (and interestingly), the presence of a critical apparatus advances to fourth place. This may imply that practical criteria (typical of IEs) are important for first choices, while scholarly criteria are important for a comparison (second choice). If this is correct, many pollees would advise pupils to actually study on an IE, and to keep an *Urtext* on their music stand. This was confirmed by a further analysis of the choice criteria defined as “very important”.



Graph 15 – “Very important” criteria for the pollees’ first choice

A fundamental differentiation should be traced between two kinds of elements involving practicality, i.e. from one side the score’s purchasing process (e.g. low price, availability), from the other its use for teaching and performance (e.g. explanation of embellishments, exercises etc.). Notwithstanding this, practical criteria of both types ranked high in all data analyses. It should be pointed out, moreover, that although authenticity is very or quite important for 98.7% of the sample, 22.7% recommend IEs as the first choice: therefore, for many, authenticity is more important in theory than in practice (or IEs are satisfactory examples of fidelity).

In Q4.3, most interviewees declared that they continue to use their first WTK edition:



Graph 16 – Present use of the pollees' first-used edition of Bach's WTK

Theoretical options (study and comparison) are ranked first, while practical ones (teaching and performance) seem more subject to evolution. Surprisingly, moreover, IEs are used more by the interviewees than by their students. This means that:

- IEs are decreasingly used;
- Interviewees are faithful to editions used when students.

Nevertheless, since these teachers will probably recommend IEs to their students, use of IEs diminishes rather slowly¹⁸.

04.01.02.03.02. Complementing data

To complement this view of the use of IEs, the poll posed further questions to the interviewees, in order to estimate their use and choice of editions for later works, namely Beethoven *Sonatas* and two cycles of Romantic piano pieces (Schumann's *Kinderszenen* and Chopin's *Studies*).

For Beethoven, the collected data showed that many pollees own more than one edition of the *Sonatas* (question answered by 224 people, 407 options selected in total). Besides a strong presence of *Urtexts* (52.2% own a Henle, 21.9% Wiener-Urtext), IEs have a

¹⁸ Cf. Rehm 1980, p. 115 (discussion following his paper): "Nobody is more conservative than musicians".

strong impact. Two of the most common IEs (Casella, 43%¹⁹, and Schnabel, 38%) come immediately after Henle, followed by the Wiener-Urtext and by Arrau's IE (12.5%). Casella's and Schnabel's IEs are printed by Italian publishers and include an Italian version of the editor's remarks; this is missing from Arrau's IE (Peters).

The mean of owned *Urtexts* is around 37% for Beethoven, with IEs at 31% (19% for Bach). Since study of the easiest Beethoven's *Sonatas*, according to Italian Conservatory programmes, may precede the pupil's approach to the WTK, these data corroborate the hypothesis that IEs are widely used for their instructive qualities. However, another possible reason for this discrepancy may be found, although it is in apparent contrast with the preceding. Whereas Bach IEs are mostly edited by teachers (Piccioli, Mugellini, Montani etc.), most Beethoven editors are concert pianists (Schnabel or Arrau)²⁰. Therefore, Mugellini's or Montani's Bach IEs are used mostly as providers of "correct" performances (e.g. to prepare the CM exam), while Arrau's or Schnabel's editions can also become referential for concert performance: thus even professionals may occasionally use them, at least for comparison.

Use of IEs is also rather common for Romantic works: they are used by 41% of the sample for Chopin's *Studies* and 40.2% for Schumann's *Kinderszenen*. These two paradigmatic and purposefully very contrasting cycles²¹ have also a rather different editorial

¹⁹ The most used Beethoven IE is also the "most instructive" and the least concerned with distinguishing between the composer's and the editor's indications.

²⁰ Cf. Magrini 1901, pp. 676-677. This difference is paralleled by a different frequency of Bach or Beethoven "marathons" within regular concert seasons.

²¹ Both include at least one piece that is also often played by amateurs (Chopin's op. 10 no. 3 and Schumann's *Träumerei*). However, Chopin's *Studies* are one of the heights of virtuosity, normally played only by accomplished pianists (or by those aspiring to virtuosity); Schumann's *Kinderszenen* have more moderate technical difficulties, although their complete understanding is far above a gifted child's level. Nevertheless, at least a few of them are commonly played by beginners; we may assume, therefore, a fundamentally different kind of performer for these two cycles. Their IEs are correspondingly different: as technique is a fundamental element of Chopin's *Studies*, many IEs propose preparatory exercises, technical "tricks" or suggestions for

panorama. In the case of Chopin, Paderewski and its Dover reprint are extremely common (22.2% in total), with the significant presence of Cortot's IE: the great pianist's fame²², the technical advice complementing his edition and its "inspiring" performance commentary increase its appeal especially for works like the *Studies*. On the other hand, the most frequently used Schumann IEs are Ricordi (almost 30%) and Curci (23%). The latter is particularly rich in suggestions for every aspect of performance, including a few "narrative" ideas²³.

Therefore, if IEs update the original text of earlier works to modern notation and taste, they are extensively employed even in the Romantic repertoire²⁴, although here scores would seem perfectly understandable in themselves²⁵: here the *interpretive* role of IEs is predominant, as they help the reader to understand the meaning of the *music* instead of merely its *signs*; they furnish an artistic instead of a simply cultural support; and they are a substitute for talent rather than theoretical deficiencies²⁶.

04.01.02.03.03. Evaluation and judgement of IEs

The final questions aimed at defining the pianists' critical sense of IEs: if they are used passively, by tradition, or just as a stimulus for comparisons, and for which teaching and performance purposes. In Q6.1. interviewees declared their students' or their own use of IEs for

overcoming their complexity; on the other hand, Schumann's titles encourage editors to produce literary commentaries. Finally, these cycles are both central to the repertoire: all piano professionals are likely to own at least one copy of Chopin's *Studies* (technical and musical milestones) and of Schumann's small-scale masterpiece.

²² Cortot was particularly appreciated in Italy: cf. Casella 1954, pp. 173ff.; Graziosi 1967, p. 174 etc.

²³ It also comprises the *Album for the Young*, as if both cycles were suitable for talented children.

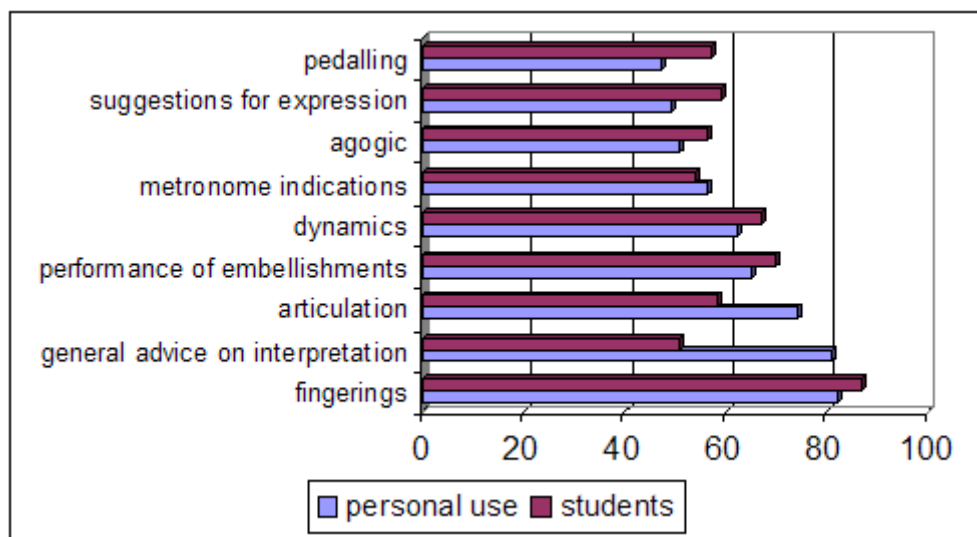
²⁴ Cf. e.g. Merkulov 2007, pp. 165 and 186-187.

²⁵ Cf. Hamilton 2008, pp. 23ff.

²⁶ Cf. Rattalino 2001, p. 30.

- fingerings
- metronome indications
- dynamics
- agogic
- articulation
- pedalling
- suggestions for expression
- indications of performance practice
- performance of embellishments
- interpretation in general.

Positive answers were strikingly high: IEs are personally used by a mean of 60.8% of the interviewees and by 57.5% of their students. The reasons for their respective choices are shown by graph 17:



Graph 17 – Reasons for using IEs

Surprisingly, IEs are used for “general” purposes (“indications of performance practice” and “advice on interpretation”) more by the interviewees than by their students. Predictably, instead, fingering is the most frequently chosen option in both lists: whatever the faults of IEs, their fingerings are normally practical and well-considered. Top-rankings are held by high-level elements in the personal-use list (interpretation, articulation, ornamentation, performance practice) and by basics in the students’ (embellishments, dynamics, expression, articulation and pedalling). Unsurprisingly, pedalling is the least

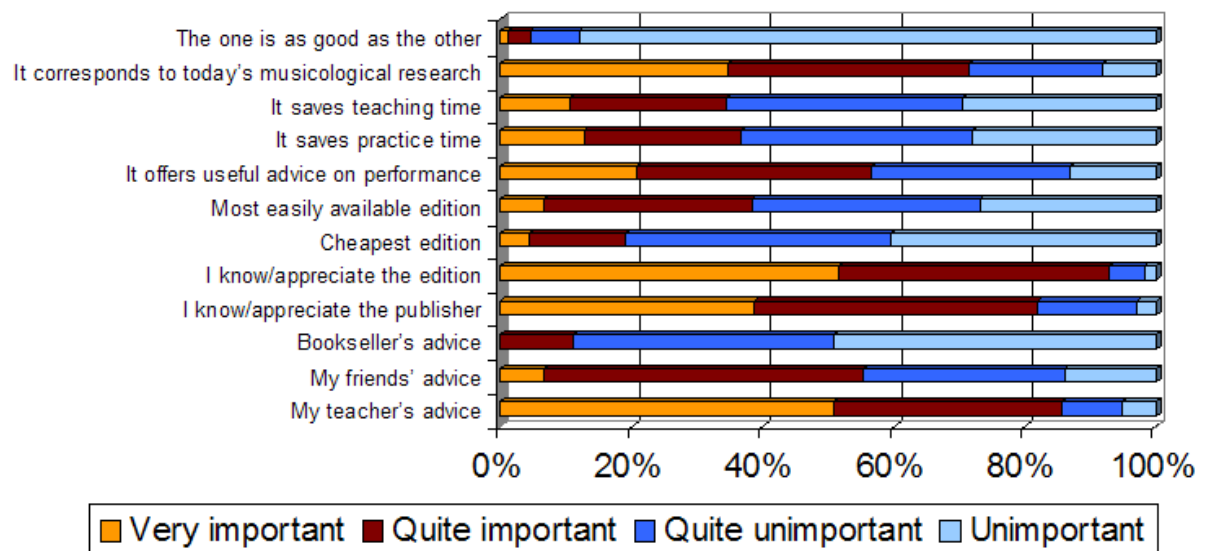
chosen option for the interviewees' personal use: the pedalling of accomplished pianists is almost unconscious, while suggestions are useful for their students, both directly and to develop their taste.

To establish how critically IEs are used, in Q6.2. the pollees were asked how frequently they change IE elements: the sum of “very” and “quite” often gives 77.6% “when playing” and 69.2% “when teaching”. A possible explanation for this difference in favour of performance is the teachers' unwillingness to edit the edition: since IEs are not considered harmful (see p. 104), even if teachers do not agree with everything IEs suggest, corrections are judged as unnecessary; yet when playing personally, their critical sense is more alert.

As shown by the data in the Appendices (A04.01.02.G.02., p. 306), however, in general IEs are rarely corrected by the interviewees. This is possibly due to

- difficulty in discerning editorial additions from the original: no one would correct Beethoven, although some may want to correct Mugellini;
- a lack of ideas on how to correct (creativity, culture, experience): after all, not all pianists are as talented as Schnabel;
- a lack of self-confidence: reverence towards mythical pianists and personal feelings of inadequacy.

In Q7.1. pollees evaluated the importance of some elements in choosing an edition:



Graph 18 – Ranking of choice criteria

Criteria involving trust are the highest rated: editions are chosen on the basis of previous knowledge of the publisher and editor or on teachers' advice²⁷. The fourth option (musicologically up to date) reveals a more critical judgement, but the fifth corresponds fully to IEs (advice on performance). The sixth option is based on trust again (friends' advice), while those following reflect a passive attitude (availability etc.). The not negligible minority (around 1/3 of the sample) choosing options 9 and 10 (time-savers for practice and teaching) is rather significant too.

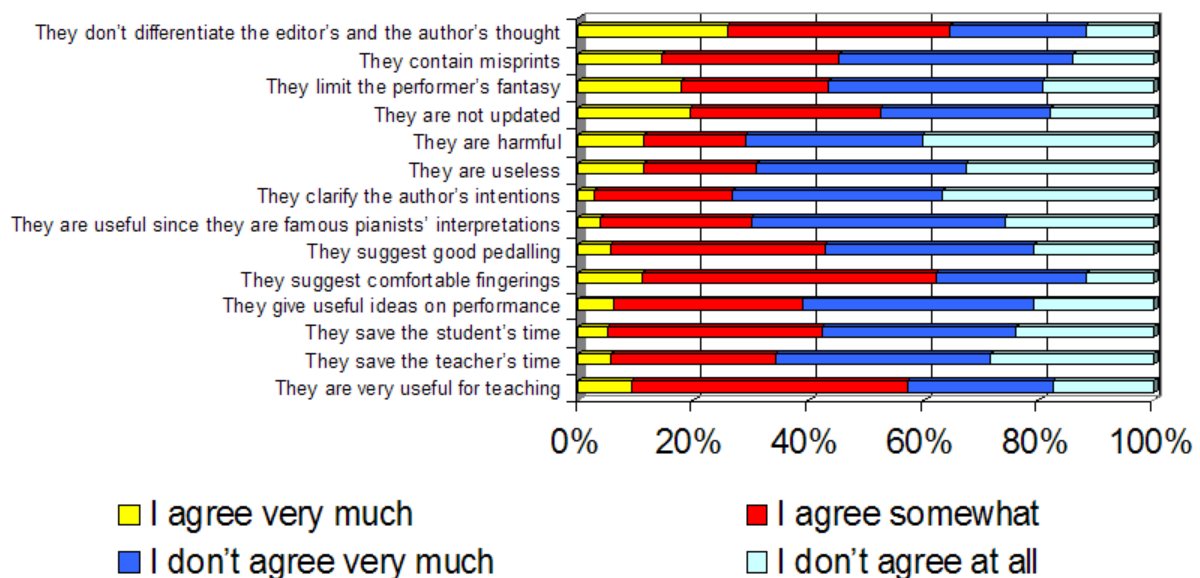
These results provoke some observations.

- There is a difference between trusting publishers and editors. Since publishers may specialise either in IEs or in *Urtexts*, this option may be chosen by divergent kinds of users, whereas trusting editors is typical of IE users (also because pianists are more acquainted with famous performers than with musicologists).

²⁷ The mediation of teachers for the user's choice of an edition has long roots, and it used to be almost a part of their institutional duty: cf. Jahn 1995, p. 201.

- Options regarding performance suggestions and time-saving in practice and teaching (typical of IEs) are chosen by just less than half the respondents (mean of 42.6%).
- The choice of an edition often depends on trust (in someone's advice, in the editor etc.). Self-defining authentic editions can therefore betray many inexperienced musicians (especially when editorial additions are indistinguishable from the original text).

In Q7.2. the interviewees' opinions on IEs were solicited very directly, through an evaluation of their agreement on statements about typical features of IEs:



Graph 19 – IE-users' opinions on typical editorial elements

As the highest rating goes to “IEs do not differentiate between the editor's and the composer's thoughts”, interviewees seem to be aware of one of the IEs' most problematic issues; once more, fingerings obtain high preferences. The third-ranked option is appreciative of the IEs' usefulness for teaching (57%); moreover, 1/3 declare they are time-savers for teachers and 42.2% for students. Although around 50% think IEs are outdated, other negative

opinions (limiting performers' fantasy, containing misprints, useless or harmful) are selected by few interviewees. No agreement is reached on IEs' utility: their giving "useful ideas on performance" or being "useful because they represent famous pianists' interpretations" obtain minority results; doubts also arise over their pedalling.

For around a quarter of the sample, finally, IEs "clarify the composer's intentions": they trust IEs passively, confusing composer and editor, and are dependent on the editor's taste, style, creativity and intelligence to understand the composer's music. Studying attitudes to piano performance through IEs is therefore justified by these data, although they reveal our contemporaries' alarming lack of awareness of interpretative problems.

04.02. And "how" are IEs used?

Both the OPAC data and the questionnaire, although with no claim to thoroughness, provided evidence of the continuing use and active presence of IEs within the musical world. This section complements them with a few subjective elements: although the pragmatic approach adopted here does not pretend to be systematic or scientific, it is however very useful to obtain an overview of the modes and aims of IEs' use. It will show that the choice of an edition involves a much smaller degree of explicit will than expected; it will support the preceding findings on the choice criteria; it will propose a variety of statements on the purposes of and approaches to IEs' use that will be summarised in the concluding section.

04.02.01. An Internet discussion

Following publication of the questionnaire on specialist Internet forums, a few users²⁸ spontaneously started a discussion about IEs (cf. A04.02.01., pp. 309ff.). Observations were made from outside the debate, to avoid influencing it both in form (friendly chat) and in content. Few people participated in the discussion, which could be insignificant in itself: but with the survey's data, it acquires some sense and becomes the written equivalent of overhearing a typical Conservatory students' conversation.

Some of the contributors' statements will be briefly commented upon. For "P.", Mugellini is her "favourite" edition; being told it was "worthless", she was "greatly disappointed". The same happened to "E.": when her new teacher defined this edition as a "museum piece", she was "shocked". However, "P." states twice that she still uses Mugellini, although furtively and with a guilty feeling. Both "P." and "E.", however, did not buy the Mugellini they admire so much: the former borrowed it from her teacher, the latter was presented it by an "old friend" of her parents.

"M.M.", a Conservatory teacher, enters the discussion with a rather long intervention. Instead of justifying the use of IEs on purely "aesthetic" grounds, as "P." and "E." did, he sets IEs against the "*Urtext* fashion" ("an irresponsible, irrational, inopportune fashion"), iconically identified with Henle. For him, "a philological score which is not supported by deep knowledge of performance practice is nonsense". True, he admits, it should be the teachers' responsibility to provide their students with this knowledge: however, he is sceptical since "every time I have had the misfortune of casting an eye over such texts, I was struck by

²⁸ For privacy reasons we cite the forum users by the initial of their nicknames. This discussion among Italian students may be profitably compared with similar ones by international users, see A04.02.03., pp. 311-317.

the whiteness of their untouched sheets”. For him, non-IEs are “important” for a “comparative work, made by professional adults”, but they are not “schoolbooks for kids²⁹”.

The comments provoked by his intervention cannot be quoted extensively here, but are revealing and worth reading, since they demonstrate a noteworthy degree of confusion and unawareness in the users’ evaluation, choice and comparison of IEs, *Urtexts* and of the scores they favour in general.

04.02.02. IEs on the Web

The final decades of the 20th century showed an increase in *Urtext*-awareness, and many music students adopted this kind of edition, although not always with the indispensable HIP knowledge necessary. However, today this trend is gradually inverting: there are new factors which may, in the course of time, once more promote the use of older IEs.

As the survey showed (and it is not an isolated example³⁰), price is not a secondary element for the user’s choice of one edition over another. And since scanned copies of public domain editions are available for free on Internet, many students (and not just students) simply download whatever they find on the Web. Websites like IMSLP do at least declare the publisher, editor, year etc.; and a useful resource is their frequent inclusion of first editions or even autographs. That said, most of their files are (very) old IEs³¹.

Other websites mix up their sources without the smallest concern: editions that are only good for archaeology happily coexist with even worse transcriptions from MIDI files

²⁹ Cf. Caraci Vela 1995, pp. 20-21.

³⁰ Cf. Scarpellini 2004, including price among the evaluation criteria for IEs in his article. Cf. also Crowder 1966, p. 25 etc.

³¹ On July 2nd, 2011, IMSLP listed the following complete versions of WTK1: the composer’s manuscript; Kroll’s BGA 1866 edition; Czerny’s Schirmer 1893 edition; the Kroll/Czerny/Ruthardt version for Peters 1937; Busoni’s Schirmer 1894 edition; and Mugellini’s edition published in Russian by Muzyka in 1965 ca.

(sometimes containing the wrong notes, e.g. due to enharmonic equivalence; and in most cases having imprecise articulation, dynamics etc.). In most cases one does not even know which edition is offered, since very often the cover pages are not scanned. Moreover, due to different copyright laws, a number of former USSR editions (often reprints of Western IEs in turn) are in circulation.

It should be considered, however, that price (although a primary reason) is not the only rationale for downloading (instructive) editions from the Web. Another fundamental motive is that such files are immediately available, and that they can be printed according to one's taste (e.g. reducing their format, or printing more pages side by side), or even used on eBook readers or tablets (e.g. iPad etc.). In fact, if one imagines the choice for a young music student (perhaps with teachers whose primary concern is not musicological reliability) between (a) going to the music shop, where the score may be unavailable, and paying a not negligible sum for a score that cannot be photocopied in its entirety; and (b) instantly downloading for free a score (which, furthermore, "gives you ideas on how to play"), there is no question about which will win.

04.02.03. Facing reality

It is a very profitable experience for musicologists to take the time to read a few commentaries and reviews added by standard users to online bookstores' webpages for some IEs³², and also to follow some Internet forum discussions³³.

³² The results are not yet significant as concerns the Italian music world, as there is no great Italian online sheet music store. However, Amazon.com has in its catalogue most of the IEs we will analyse in the forthcoming chapters; although some have no reviews, others are extensively commented on (and this is further corroboration of data regarding their popularity).

³³ Cf. PianoStreet 01, PianoStreet 02, PianoWorld 01; a selection of the posts relevant to our discussion is quoted in A04.02.03 (pp. 311ff.).

For many users, a “good edition” corresponds to an IE³⁴: for “Piano Again” on “PianoWorld”, it should have “good fingering, helpful notes and so on”; others appreciate very “practical” elements, including low price, comfortable page turns, resistant binding etc. Moreover, “Firediscovery” describes his own practice habit: he records an IE’s indications on a “cleaner” edition (thus he makes the necessary differentiation between original and editorial marks³⁵). Schnabel’s edition is appreciated by virtue of the editor’s authority as a performer and the “direct” approach, similar to a teacher’s, to users of his IE.

Other users look for precise instructions: one of them compares the price of an IE with that of music lessons, showing evidence for the concept of IEs as substitutes for teaching. Many trustingly rely on editions like Tovey’s, Schnabel’s, or even Bülow’s, often using the editors’ authority as Beethoven performers as justification, whereas others point out that they were putting down their own interpretation of Beethoven’s text. A user states that Schnabel’s IE gave him the impression “that it was less an edition of Beethoven’s sonatas and more a personal account of how Schnabel liked to play them”; another replies that “it is more an account of how Schnabel thought he liked to play them at [that] moment”.

Some acknowledge the value of IEs as witnesses of past performance practices³⁶, while others declare that IEs are “trash³⁷”. An interesting point is the discussion about the relationship between price and value for scholarly editions, particularly as concerns amateurs.

³⁴ Cf.: “What I look for in an edition is clear pedal markings and fingerings, dynamics and articulations (accents, staccato, etc.), explanations/commentary (in English, usually found at the bottom), expression markings (expressivo [sic], *marcato*, etc.), tempo markings, large and clear notation, and overall neatness”. “Firediscovery”, Internet user on “PianoStreet” Forum (see A04.02.03.B.02., p. 314).

³⁵ It should be pointed out that his initial post was enquiring about the best *Hammerklavier* edition, so we may suppose that its author is a very advanced player.

³⁶ “These give us a glimpse of how some of the great 19th- and 20th century pianists interpreted the music of Beethoven and the other great composers” (“John Citron”: cf. Appendix, p. 315); “Editions like the Bülow [...] are more or less the attempt of an editor to immortalise his interpretation of a certain piece of music” (“stores”: cf. Appendix, p. 316): Internet users on “PianoWorld” Forum, in A04.02.03.C., pp. 314ff.

³⁷ Cf. post by “stores” on “PianoWorld” Forum, in A04.02.03.C (p. 315).

Music lovers do not see the point of buying *Urtexts* five times as expensive as IEs³⁸, while other users think that it is the performed work's greatness (and not the performer's) which should inspire the choice of an edition³⁹. A further important point is the different degrees of awareness shown by users in distinguishing the original, binding, indications from the editors' added suggestions: some users believe that Bülow always differentiated his indications from Beethoven's⁴⁰, others see the problem but do not know how to solve it, and a few are genuinely interested in scholarship investigating authentic sources⁴¹. Similar views are expressed in the reviews by Amazon.com customers of some of the commonest editions. For example, "esseyo" criticises Kalmus' reprint of Bischoff's only for the low printing quality: "I love Bischoff's editions of Bach but this particular printing is awful. The ink is light and the paper is thin and cheap"; in particular, this prevents readers from distinguishing Bischoff's added phrasing from Bach's own slurs, since they were originally printed in darker type⁴².

Reviews of Czerny's edition of the WTK⁴³ are extensively quoted in Appendix⁴⁴, since they are particularly interesting. "Etha Williams" criticises it heavily, pointing out many problematic issues typical of IEs: Czerny's indications are "dictatorial" and cannot be distinguished from the few original ones. As concerns dynamics, she states:

I love Bach played on the piano, and I am not opposed to the use of dynamics in Bach *per se*. However, these are choices best left to the imagination of the performer, not to the dictation of Czerny, or even Beethoven via Czerny. Even if one attempts to ignore Czerny's dynamic

³⁸ Cf. post by "Juishi" on "PianoWorld" Forum, in A04.02.03.C., pp. 315-316.

³⁹ Cf. post by "stores" on "PianoWorld" Forum: "If you're scaling a mountain, as you say, would you not invest in the best equipment available to assist your ascent?"

⁴⁰ "Bülow does have a lot of suggestions/recommendations that deviate from the original manuscript but they are usually printed in footnotes and the player does not need to follow them". "Juishi" on "PianoWorld" Forum, in A04.02.03.C., pp. 315-316.

⁴¹ "TeresaD" on "PianoWorld" Forum: "You see when you read those facsimiles how many decisions an editor needs to make [...] Well, maybe you have to be a bit of a geek, but to me those facsimiles are thrilling".

⁴² Review posted on October 2nd, 2006.

⁴³ Cf. Amazon 02.

⁴⁴ Cf. A04.02.03.A., pp. 311ff.

markings, they almost inevitably seep into one's playing; moreover, after one has been assiduously ignoring dynamic markings, it is hard to get back into the habit of not ignoring them when one plays pieces where the composer has notated dynamics.

This edition "should really be sold as Czerny's pianistic transcription of the WT[K], not as an edition"; moreover, the notes are sometimes wrong, and the cheap price is not a value:

it leads unsuspecting students (like myself) to buy this awful edition for pecuniary reasons. Chances are when the student realises how wretched it is, he will (like me) be compelled to go out and buy a new one anyway, and will have ended up spending more than he would have if he had bought a good edition in the first place.

User "John Redden" replies to this review, disagreeing with its evaluations and with its "arrogant" style: "This is a great edition and I welcome Czerny's notes. He was Beethoven's student as well as Liszt's teacher. These fellows were closer to Bach than anyone alive today who thinks they know better. [...] As long as you don't change the notes, it's not a crime. It's expression⁴⁵". On the other hand, "Charles Duckett" agrees with "Etha" in that "these are arrangements for piano, in the manner of a transcription. [...] What led me to look at these reviews was a feeling that the ornaments were wrong, changed, edited, or something". However, for him, "this edition could be useful to a teacher who has unsophisticated students who want to play Bach on the piano. Following Czerny's arrangements could help such a student avoid the typical robot-style performance of Bach on piano that results from seeing none of the usual pianistic markings⁴⁶".

⁴⁵ Cf. Grier: "Gevaert, Feuermann and Rose are certainly free to alter the text as they have, but this is not so much editing as arranging, and most users would appreciate being informed not only of the difference, but also where and how the text has been changed". Grier 1996, p. 153.

⁴⁶ And this, as Chapter Five will demonstrate, was precisely one of the main reasons leading to the creation of CzE (cf. §05.05.03., esp. pp. 155ff.).

Concerning non-IEs, reviews of Dover's reprint of the BGA are primarily appreciative of its price⁴⁷: "This is the edition I recommend for my students because of the clarity, absence of artificial or misleading editorial markings, ease of page turns, and cost", states "Dr. Christopher Coleman", whereas for "r@home" it "elucidates how much room Bach left us to find ourselves in his music, rather than finding Czerny or Tovey".

Although these examples and the quotations in the Appendices have no pretension to thoroughness, they do, however, help several points to emerge: (a) that musical and musicological reasons are normally not the principal ground for choosing an edition; (b) that scholarly research is not considered a value for which one should pay more; (c) that a little more can be given for an edition by a famous performer; (d) that editorial additions, if recognised as such, are considered as a positive value; (e) that the publication date of an edition is a choice criterion only because *old* editions ("authoritative" and "closer to the era of the composer") tend to be privileged.

04.02.04. A personal experience

As an appendix to what has been quoted so far, a personal experience will be added here. Awareness of the heterogeneity of the sources used and the subjectivity of anecdotal memories did not prevent their insertion: a subject's reaction to a score, a musical education (given or received) or one's approach to editions are all "subjective" matters; moreover, performance practice studies are so involved with subjectivities and with their musical expressions that it would be extremely hard to limit them to an absolute objectivity. Therefore, the concurrence of multiple subjective approaches seemed to be the best starting point for acquiring an almost objective oversight.

⁴⁷ Cf. also reviews by "Stephen Malinowski", "Joanna Daneman", "klavierspiel", "gzellf" etc.: cf. Amazon 01.

Two years ago, I was giving a private lesson to an 8th-year Conservatory student (a rather brilliant one, and one also very interested by the “cultural” aspects of music performance). Before playing for me Bach’s WTK1/5, he told me he liked the Fugue for its “Beethovenian” quality. I argued that it was Beethoven whose music might have had some “Bachian” elements⁴⁸, but he drew my attention to the Fugue’s ending. It looked as follows:



Figure 2 – Bach, WTK1/5F, bb. 24ff. – Mugellini

So the student said that these octave doublings were really Beethovenian – and of course there was little to object to this observation, except for the fact that they were not written by Bach⁴⁹. He was using Mugellini’s IE, so I started promoting the use of Critical Editions. And he told me some very interesting facts. First, he said: “Yes, I could omit these octave doublings, but everybody at the Conservatory plays them. All students use Mugellini”. I asked why they did so. He replied: “Well, teachers have no time for writing down fingerings, colours and pedalling. Should I use an *Urtext*, I wouldn’t know where to start. I’m afraid I’d play everything wrong”. I replied that playing octaves that were not written by Bach is actually playing something wrong; and that there were other ways to learn how to interpret Baroque and early Classic music (e.g. treatises, listening to orchestral works played by

⁴⁸ Cf. Zenck 1986.

⁴⁹ These octaves are first found in Czerny’s edition: cf. Bodky 1960, p. 16, Carruthers 1992, p. 10. The following chapters will highlight the influence of Czerny’s interpretation on the overall reception of the WTK and on later IEs in particular. Since Czerny maintained that his edition was inspired by Beethoven’s interpretation, it is actually possible to define an ideal “lineage” from Beethoven’s interpretation to Mugellini’s through Czerny. As concerns this particular Fugue, its solemn conclusion was very suited to Romantic taste and aesthetics. A review of 1810 reports about a brilliant orchestration of this piece, with “the closing bars [...] played *tutti*, including trumpets and drums”. Cf. Edwards 1896, p. 655; Pascall 1992, p. 154; Dirst 1996, p. 81.

ensembles on original instruments etc.). He closed this discussion by saying: “Perhaps you are right. But the fact is this: even if my Conservatory teacher had time for this kind of things, he wouldn’t know how to play in a correct Bachian style”. I am not mentioning this to assert that my student was correct in supposing his teachers needed Mugellini because they did not know *themselves* how to play Bach. However, I quote these sentences because I found it alarming that a young student (and not a particularly presumptuous one) had this feeling about his Conservatory teachers; and because I am inclined to believe his assertion that IEs are used for these purposes and indeed extensively at Conservatories⁵⁰.

04.03. Summarising

As pessimistic as it may seem, the overall impression received by all preceding quotations and experiences may be summarised in a series of statements. Many musicians (students, amateurs, but even teachers and professionals, although in different proportions) have no awareness of:

- the importance of consciously choosing an edition;
- which criteria to apply;
- which criteria may have been applied in editing;
- why and how to make a good choice;
- what an IE may imply for its user.

This subsection will present a series of quotations from the relevant literature, providing an overview of how the use of IEs is considered, thought of and discussed upon in the musical and musicological world. We should point out that many of the concepts

⁵⁰ Cf. Walker 1932, p. 16.

expressed within the quotations that will follow have already been presented in Chapter Three; however, they have been kept separate and/or presented again here for the following reasons:

- within Chapter Three, pointing out the problematic issues of IEs had the principal aim of *defining their nature* and peculiarities in a rather “abstract”, systematic and objective fashion;
- within this Chapter, the main focus is on the actual use of IEs, approached through a concurrence of voices, through the polyphony of multiple viewpoints that will help to acquire a feeling of how IEs are *concretely experienced* in the musicians’ everyday life.

04.03.01. In literature

The feeling that IEs are naively used is shared by and found in many authors’ statements, including Schweitzer⁵¹, and gloomily depicted, some years later, by Emery. For him, IEs are created when a publisher sends “some other edition (any edition will do, however bad, so long as the composer has been dead for fifty years) to a famous person (usually a performer), [...] inviting him to alter all the phrasing, fingering, pedalling and dynamics”, i.e. to put “his personal prejudices on record”, for the benefit of “persons who do not care to phrase and finger for themselves”. For Emery, few of them will “stop to consider the probability that the notes are wrong, and the certainty that the phrasing and other marks are spurious. This, of course, is not editing; it is a process of corruption⁵²”. Emery goes further by stating:

⁵¹ Schweitzer 1967, p. 382.

⁵² Emery 1957, pp. 6-8 (following quotation, on p. 116, from the same source).

The general public has no discrimination. The ordinary musician does not buy an edition because it is good; as he does not know how editing is done, he cannot tell whether an edition is good or bad. He buys an edition because its title-page bears a famous name or the magic word *Urtext*: or because it has a pretty cover: or, more likely, because it is sixpence cheaper than any other: or again, because his teacher has told him to (which means only that the teacher was told to buy it by *his* teacher, has used it for twenty years, and has got used to the look of it).

Notwithstanding Emery's polemical style, his statements summarise many points that were shown by the different subsections of this and the preceding chapters, e.g. the editors' insufficient source studies⁵³, superposing their interpretation onto a work without differentiating their indications⁵⁴, the users' passive adoption and use of the IEs, the influence of economic factors⁵⁵ and of teaching traditions on their "choice"⁵⁶. Meller expresses similar concerns, stating that "many teachers and students [are] virtually unaware of the nature and quality of the editions they use so trustingly", and that the presence of too many choice options in the music publishing world changes the user's choices into mere "guesswork or blind acceptance of the first copy handed him"⁵⁷. Interestingly, Schnabel expressed a very similar viewpoint, and with almost the same words:

Most of the printed masterworks in circulation do not look as the masters intended them to look. It seems that a multitude of musicians and musical persons have never considered that somewhere an original version must exist if annotated versions abound. They do not even notice that the edition they are using is annotated or adulterated. They simply take what is handed to them. [...] Every musician should insist upon having an opportunity to see musical works as their composers wanted them to be seen. All contemporary composers, even those who write rubbish, get this satisfaction; Beethoven is denied it!⁵⁸

⁵³ Cf. Elste: a widespread edition "establishes interpretive standards, which will also be integrated into other, apparently standalone editions". Elste 2003, p. 132.

⁵⁴ Cf. also Kleiankina, n.d., and Drabkin 1985, p. 216: "The discerning pianist soon discovers that the problems of 'what to play' and 'how to play' are often inseparable".

⁵⁵ Concerning the relationship price/choice, cf.: Crowder 1966, p. 25; Schnabel 2007, p. 72.

⁵⁶ About the importance and difficulty of choosing an edition, cf. Rattalino 2008, pp. 15-16.

⁵⁷ Meller 1954, p. 1.

⁵⁸ Schnabel 2007, p. 72 (first edition 1942).

Many of the IEs' problematic issues are raised also by Bruno Canino, a leading figure of Italy's concert and pedagogic world:

Even first-year students should try playing a two-part *Invention* in different ways (piano-forte, slow-quick, with uniform phrasing or little articulation)⁵⁹. [...] When we were Conservatory students, all of these choices were made for us by Casella, Mugellini etc.: the editors. Their choices, although often extremely sensible, were presented as the only possible ones. They relieved students of every effort of analysis and research into expression. Even worse, (incorrect) ornamentation⁶⁰ (we were in a pre-musicological era⁶¹) was translated and inserted into the text; consequently, one did not know what the basic text was and what were the ornaments. Today we have [...] *Urtext* editions, where the pages are given to readers (presumably) exactly as Bach himself wrote them. [...]. Of course, this method of education requires a lot of time, the ability to abandon routine and a quiet life, and great passion by the pupil. The worst thing – I have seen it often – is when students buy expensive *Urtexts* and copy slurs and dynamics from a Mugellini edition, probably inherited for free from some aunt or cousin⁶².

These statements point out many issues that emerged from the collected data and discussions, among which the importance for students to develop their own creativity, the indiscernible (and therefore dictatorial) influence of IEs on their users, the necessity for complementing non-IEs with a thorough performance practice training, and the habit of returning to IEs when this teaching has not been sufficiently provided. The same habit was witnessed by Hamilton also among US piano majors at Conservatoires: for them, “a late 19th-

⁵⁹ Also Schnabel was a keen supporter of students' interpretive freedom since the first stages of their education, stating that musical instinct normally prevents gross stylistic or interpretive errors, making teaching almost unnecessary. For him, “Every pupil of mine has the right to make his own mistakes. He should learn from those, instead of copying interpretation and mistakes from editors. I have had amazing results. Whenever a pupil has studied from the pure, original text, he comes to his lesson playing with far fewer mannerism or obviously wrong phrasings and dynamics than when he has studied from an edited version, being unable to get hold of the original text”. Schnabel 1970, pp. 201-202. Cf. Wolff 1972, p. 120 and p. 73: one's approach with a score should be direct and not mediated, neither by IEs, nor by teachers (or even by one's own annotations); “only then it is advisable for the performer to become acquainted with the traditional interpretation of the work, through critical editions or with the help of a teacher”. Cf. Hofmann, for whom owning editions without metronome indications is a “singular fortune”, and the right tempo can be established taking into account one's “technique, [...] feelings, and [...] good sense”. Hofmann 1920, p. 59.

⁶⁰ Cf. Finizio 1950, p. 216.

⁶¹ It should be pointed out that Bruno Canino was born in 1935, so the “pre-musicological” era was apparently very long in Italy.

⁶² Canino 1998, pp. 117-118. Cf. Boorman 1999, p. 403.

century, heavily edited and highly misleading version of the Beethoven sonatas was preferably to an *Urtext* on the grounds that *it gives you more idea how to play them*⁶³.

Although agreeing with Emery that “interpretative editions offer the editor’s personal opinion on how to perform the work⁶⁴”, and that “in extreme cases, interpretative editions have deliberately altered the composer’s notes or even deleted entire passages”, Carter does not believe that IEs are still commonly used, and maintains that “it is useful [...] to consult⁶⁵ interpretative editions to gain information as to past performing practice including the practice of celebrated pianist/editors⁶⁶ and pupils⁶⁷ and contemporaries of the original composers⁶⁸”. (One wonders, however, why an editor, contemporary of the composer, should be more precise in his notation than the composer himself).

Other authors agree on the importance of IEs as documents of past performance practices⁶⁹: Wehmeyer goes as far as to state that “the stages of Bach-reception can be followed in the succession of editions⁷⁰”. A similar approach is adopted by Hinrichsen, for whom there are constant, consistent and analysable features in Bülow’s attitude towards “the text” (in performing, editing and transcribing), and they reveal the system of his aesthetic

⁶³ Hamilton 2008, p. 23; cf. Caraci Vela 1995, pp. 20-21.

⁶⁴ For Alumjan, the editor “determines the performer’s likely reaction to the score” (especially if the performer is a student): Alumjan 1989, pp. 138-139.

⁶⁵ IEs are often seen as a “tool to be consulted”. Cf. e.g. Meller 1954, p. 16; Crowder 1966, pp. 24-25; Marchant 1984, p. 82; Rattalino 2008, p. 35.

⁶⁶ Cf. Drabkin 1985, p. 216.

⁶⁷ Cf. however Badura Skoda 1970, p. 4, for whom Czerny’s additions reveal a concept different from Beethoven’s.

⁶⁸ Carter 2008, p. 133.

⁶⁹ Cf. Marchant 1984, p. 83: “the unedited score may [!] be of greater value to the performer who must by necessity develop his own concepts of interpretation. However, the Beethoven editions of Claudio Arrau and Artur Schnabel will remain as testaments of the confrontation of two profoundly perceptive minds with that most profoundly creative of composers”. Cf. Drabkin 1985, p. 216: IEs influence our understanding of the edited work “because the appended commentary has been studied for its own sake as well as for complementing the advice of piano teachers”. Cf. also Murray 1975 and 1985; Parisini 1998, p. 356 (on Mugellini); Rehm 1980, p. 104 (documents of performance practice, especially as concerns dynamics and articulation); Dykstra 1969 (e.g. p. v); Stauffer 1997, p. 207; Oppermann 2001, p. 24; etc.

⁷⁰ Wehmeyer 1983, p. 191; cf. Yoo 2005, p. 103.

principles; therefore studying his editions is “profitable⁷¹”. Elsewhere, he stated that IEs were the only way to preserve and transmit one’s interpretation before the recording era⁷²; and for Giannetti they are therefore “the most important witnesses for the history of music performance” before then⁷³, and their importance especially as regards “the history of phrasing⁷⁴” is acknowledged by Rattalino.

Similarly, for Loesch, “together with his Beethoven performance, Schnabel’s Beethoven edition is among the most impressive and instructive documents of Beethoven interpretation even now⁷⁵”, and, for Saerchinger, it is “a record of his own journey of discovery [...] of Beethoven’s works⁷⁶”. For Petrobelli, editions “created with eminently practical objectives (i.e. for everyday use) [...] became a historical document, a manifestation and expression of the common taste and musical sensitivity of the time when the editor was active”. Editorial additions, as the “signs relating to sound production: dynamics, phrasing, (octave doublings!) and accent positions”, although apparently negligible, still “reveal to an intelligently attentive eye a whole sonorous world, and the culture behind it⁷⁷”. Haar shares this concept, maintaining that IEs “full of tempo, dynamic, and phrase markings [are] valuable as evidence of another nineteenth-century approach to old music, one dedicated to bringing it alive in a creative if anachronistic way⁷⁸”.

Herttrich links the phenomenon of IEs to the increasing importance of the interpreter in the 18th-/19th century, as many of the most important virtuosi were active also in the

⁷¹ Hinrichsen 1999, pp. 124 and 183.

⁷² Hinrichsen 2004, p. 46.

⁷³ Giannetti 2005, p. 36.

⁷⁴ Rattalino 2003, p. 341.

⁷⁵ Von Loesch 2003, p. 109.

⁷⁶ Saerchinger 1957, p. 173.

⁷⁷ Petrobelli, pp. 5-6.

⁷⁸ Haar 1995, p. 103.

editorial field, “realising their editions on the basis of their own interpretation”. For him, interpretation constituted “a kind of a ‘sound text’ ” lying at the basis of IEs, whereas the written text is the ground of scientific editions⁷⁹.

A particularly interesting statement is found in Janos Starker’s preface to his own edition of Bach’s Cello *Suites*:

This edition represents bowings and fingerings evolved through hundreds of performances and recordings noted as faithfully as it was possible. [...] Perhaps the main benefit of this edition will be that if my recorded or performed version of these *Suites* coincides with the player’s taste, then the mechanical means described herein will be of help. In short I claim nothing else but the fact that most of the time this is the way I play these masterpieces⁸⁰.

For him, therefore, the user’s aesthetic evaluation consists in choosing whether to adhere or not to Starker’s played interpretation; given this consent, the IE claims itself to be the “all-you-need” for realising Starker’s interpretation. For Scarpellini, “many 19th-century editions were [...] interpretive proposals of the editor/pianist, the only possible way in which to transmit his performance [...], instead of what presently we think an edition should be, i.e. a reproduction of the composer’s text⁸¹”.

The documentary and the pedagogical function of IEs, together with their elements of similarity with recordings are however combined in the view of some authors. Editorial suggestions, if distinguishable from the original, can be thought-provoking, similar to recordings⁸²; if they are indiscernible, pianists will learn the piece as if merely copying a recording⁸³. According to Scarpellini, (masterly) recordings act as model-performances for

⁷⁹ Herttrich 1995, p. 269.

⁸⁰ Bach/Starker 1971, inside front cover.

⁸¹ Scarpellini 1986, p. 163.

⁸² Cf. Adorf-Kato 2002, pp. 78-79 and p. 82; Reinhold 2002, p. 87.

⁸³ Scarpellini 2004, p. 174.

students and less-advanced musicians. They also act as “exegetical” guides, especially for early music, preventing misreadings and ensuring compliance with traditional canons. From this viewpoint, he compares recordings with IEs, and hopes that “modern” IEs of Baroque works will be realised, with musicologically reliable texts and interpretive and performance advice from famous performers. It should be said, however, that his presupposition is debatable, since “copying” a recording is even more restricting for the student’s creativity than playing from IEs.

However, the role of IEs as vehicles and guarantees of traditional and canonically acceptable performances is testified by other writers⁸⁴. Alumjan⁸⁵ maintains that, in the peripheral zones of the former Soviet Union, music students had no possibility to participate in a “concertistic environment”, to listen regularly to masterly performances providing them both with the great performers’ stimulating ideas and with the canons of an acceptable performance within tradition. This role of model-performances was therefore partially taken over by IEs, although the very lack of “live” comparisons was likely to make the editor’s interpretation the only possible reading of the edited works⁸⁶. Scarpellini Pancrazi maintains a similar viewpoint as concerns different historical situations:

In a small and lonely 19th-century (or early 20th-century) town, Hans von Bülow’s edited and annotated version of the *Sonatas* by Beethoven (1871) certainly constituted a help to the young music teacher, who probably had had no opportunity to listen to the concerts of this or of another similarly great pianist⁸⁷.

⁸⁴ Cf. Rubinstein 1883, p. 499.

⁸⁵ Alumjan 1989, pp. 138-139.

⁸⁶ For some Western critics (cf. Meller 1954, p. 17; Botstein 2001, p. 593) IEs were not negative *per se*, but only when they were adopted with excessive trust and partisanship, as promoted by some of Schnabel’s students for his edition. In Alumjan’s view, in the former USSR this “fundamentalist” approach was not the fault of a “musical party”, but rather an almost unavoidable condition.

⁸⁷ Scarpellini 1986, p. 9.

A similar belief in this function of the IEs was expressed by Casella, prefacing his own Beethoven edition:

Beethoven's *Sonatas*' enormous popularity exposes them to the greatest dangers, [among which] are teachers full of goodwill but without the necessary authority to comment upon such a difficult text. In such circumstances, it is therefore indispensable that editions make the teacher's task as easy as possible, giving him an irreproachable text, equipped with all the pianistic and musical commentaries needed to ensure – at least – a correct and dignified performance⁸⁸.

It comes as no wonder, therefore, that one of the first Japanese IEs of Bach's works⁸⁹, published in what was then another rather "peripheral" context of the world of Western music, was made by the collation of old Western IEs⁹⁰.

The feeling that IEs are witnesses of model performances is common: an Internet user stated that Schnabel's edition is as used as Henle, with the "distinct benefit of including Schnabel's scholarship and performance experience down to the smallest detail⁹¹". For yet another, the main difference between them is that Schnabel "talks to you – and Henle at you⁹²". These users seem to be unaware of the risks connected with a too confident reliance on the IE's indications. For Cook, very prescriptive editions, like Bülow's, "consist of directions which – if carried out as specified – ought to result in a manner of performance more or less identical to [the editor's]. One might almost say that [they] function like a piano roll, turning the piano player into a player piano⁹³".

⁸⁸ Beethoven/Casella 1919, *Preface*.

⁸⁹ Bach/Iguchi 1967.

⁹⁰ Cf. Adorf-Kato 2002, p. 82.

⁹¹ "CMG", on "Piano Street" forum (A04.02.03.B.02, p. 314). Cf. Crowder 1966, p. 26: "Most of [Schnabel's] suggestions are on such a musicianly level and strike such an immediate response with most pianists that one finds one's self lulled into a feeling of trust and dependence which is perhaps not wholly desirable".

⁹² "Pianistimo", Internet user, on "Piano Street" forum (A04.02.03.B.02, p. 314).

⁹³ Cook 1991, p. 92.

Cook's ironic statement has strong implications for the pedagogical use of IEs, on which Chapter Three has already expounded extensively. Notwithstanding this, many are still convinced that editions can be "not only a text but also a teacher"⁹⁴. Riemann was even more confident of the "instructive" and educational value of his edition: "it prevents erroneous or faulty interpretation and provides the right expression without reflection; it relieves the teacher's task in a previously unequalled way, and makes it possible, for those who must do without a teacher, to go forward without great errors"⁹⁵. The "player-piano" risk presented by Cook is alarmingly present in Riemann's effort of relieving performers from any "reflection".

IEs should have, however, different functions in relation to their users' advancement. The case of editorial pedalling may be assumed here as paradigmatic. For Rudan⁹⁶, pedalling education has three steps: first, pupils use their teacher's or the editor's pedalling; then they explicitly establish their own; finally pedalling becomes spontaneous and improvised⁹⁷. Likewise, Becherini recommends adopting the editors' pedalling, while acquiring personal "good taste"⁹⁸. Therefore, pedalling in IEs can be a "prescriptive suggestion" for beginners requiring it⁹⁹; it can be ignored by advanced pianists; and for those "in the middle", it can

⁹⁴ Drabkin 1985, p. 220. Cf. Casella 1954, pp. 73-77: "The choice of a suitable edition is very important, both for the teacher and for the student. For the former, using a good edition avoids many useless observations, and permits limiting his teaching to things that cannot be written, i.e. the *imponderable* things. For the latter, an excellent edition provides the possibility of doing without the teacher up to the point we have just mentioned, where the teacher's intervention is unavoidable". He also maintained that "performers should not play *what is written*, but *in conformity* to what is written": quoted in Scalvati 2000, p. 26 and D'Amico 1958, p. 173. Cf. Dahlhaus 2000, vol. I, pp. 343ff.

⁹⁵ Riemann in Beethoven/Riemann 1885, p. 4.

⁹⁶ Bruno Rudan (1898-1978) was an Italian pianist, teacher and composer. He had a successful career as a pianist in Italy, where he also engaged in educational work. He taught at the Conservatory of Bologna and worked closely with Arturo Benedetti Michelangeli. As a composer he wrote charming piano miniatures inspired by his hometown of Rijeka and the Kvarner region (cf. Rudan 01 and Rudan 02). He also wrote a very thorough and thought-provoking essay on piano pedalling (Rudan 1940).

⁹⁷ Rudan 1940, p. 7 (cf. p. 37). Cf. Adorf-Kato 2002, pp. 78-79: since it is a "personal" matter, determined by taste, experience and context, editors' suggestions are useful for students and beginners but unnecessary for professionals.

⁹⁸ Becherini 1936, p. 71. Cf. also Schumann/Zecchi 1950.

⁹⁹ Even a contemporary writer such as Kleiankina states that Schnabel's pedalling "cannot be neglected" (Kleiankina n.d.).

become a “taste” tutorial. These three steps can be found also in the editors’ discussions of other performance elements¹⁰⁰ and represent a good paradigm of the overall function of IEs in their creators’ and in their users’ minds. In some cases, and especially in the educational context of evaluations and exams, the considerations proposed by Collingwood¹⁰¹ and Taruskin as regards hyper-prescriptive notations may be applied to IEs: a pedantic observation of their indications assumes therefore the function of a “protection against criticism¹⁰²”.

04.03.02. Multiple uses for multiple users

Having established that IEs are still in use, and having received from the manifold viewpoints presented until now an idea of how they are used, it is possible to epitomise these impressions into a more systematic listing. Two main types of use can be identified first: the direct uses and the indirect ones. Direct use corresponds to the IEs’ declared purpose, and consists in their employment as performance and study scores by students, teachers and performers. IEs also function indirectly, to the benefit and aims of editors themselves and musicologists. Many of these functions pertain to more than one category of uses/users, although often in different degrees (primary and secondary importance); many have cause/effect relationships with others. Most of them have already been found and discussed, and their implications should be self-evident by now¹⁰³:

¹⁰⁰ E.g. ornamentation: cf. Casella’s *Prefaces* to Bach/Casella 1946a and 1946b.

¹⁰¹ Collingwood defines this kind of notation as “fool-proof”, adding that “Authors who try to produce a fool-proof text are choosing fools as their collaborators”. Collingwood 1938, p. 321. A similar approach, and specifically regarding IEs, is found in Taruskin 1995, pp. 305-306.

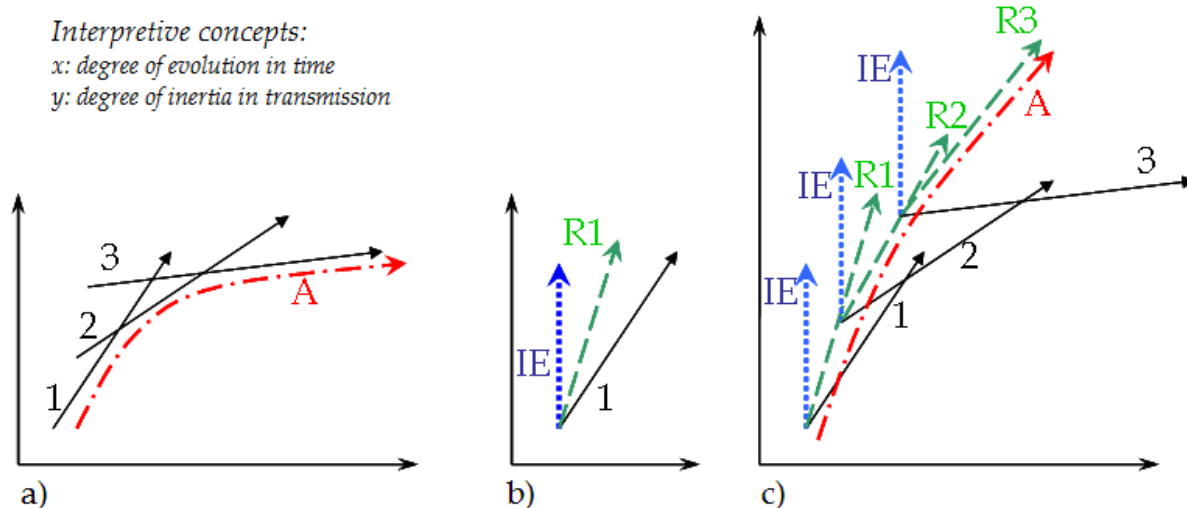
¹⁰² Cf. Ritterman 2002, p. 83.

¹⁰³ Within the following list, the letters S, T, P, E, and M identify respectively students, teachers, performers, editors and musicologists; they will be in *italics* if the category they represent is only secondarily concerned. An arrow followed by a number (e.g. →13) implies that the function under consideration causes function no. 13. An asterisk followed by a number (*13) implies a non-causal and reciprocal relationship between two of the listed functions.

| | | | |
|----|---|-------------|--------------------|
| 1 | Avoid criticism: | S | |
| 2 | Avoid errors: | S, T; | →1, 4, 6; *3; |
| 3 | Suggest “correct” performance: | S, T, P; | →1; *2, 4, 16; |
| 4 | Save teacher’s time: | T; | *3; |
| 5 | Substitute teaching: | S, T, P; | →4; |
| 6 | Save practice time: | S, P; | |
| 7 | Suggest technical help: | S, T, P; | →4, 5, 6; |
| 8 | Give ideas on performance: | S, T; | →4, 5; |
| 9 | Give ideas on interpretation: | S, T; | →4, 5, 16; |
| 10 | Act as recordings: | S, P, E, M; | →8, 9, 16, 17, 18; |
| 11 | Act as model-performances: | S, P, E; | →5, 8, 9, 10, 16; |
| 12 | Useful in peripheral contexts: | S, P; | →2, 3, 10, 11; |
| 13 | Taste tutorials: | S; | →5; |
| 14 | Use in comparison with non-IEs: | S, P; | |
| 15 | Create inertial interpretive traditions: | S, T, P; | |
| 16 | Influential because recording a master’s performance: | S, T, M; | *3, 17; |
| 17 | Immortalise performance: | E; | *16, 18; |
| 18 | Witness performance: | E, M; | *17; |
| 19 | Complement recordings as sources for PP studies: | M; | →10, 17, 18; |
| 20 | Can be compared with recordings: | M; | →19. |

Table 2 – Uses and functions of IEs

Some points of the list require further commentary. As concerns point 15., the greater inertia of interpretive traditions created by IEs can be exemplified through a graph:



Graph 20 – Influence of IEs on performance tradition

In example a), arrows 1, 2 and 3 represent the interpretive concept of three generations of performers and teachers, each one conserving a part of what it learned from the preceding

and modifying another part. Curve “A” represents the overall interpretive trend. In graph b), the musical concept of 1 is “tempered” by the IE, and R1 is the result of their interaction. As a consequence, what will be transmitted to generation 2 is not a part of 1, as in graph a), but a part of R1. In graph c), we see the difference with a) on a similar time-basis of three generations. The “intervention” of the immutable IE on the evolution of interpretive taste produces R1, R2 and R3; the resulting evolution A is much less curved than in graph a).

Finally, the last points of the list highlight that they have a use also for the editor themselves and for musicologists. As in the previously quoted statement by Scarpellini¹⁰⁴, especially in the pre-recording era IEs were seen as a formidable vehicle for transmitting an interpreter’s performance. Butt¹⁰⁵ points out that, in the first years of the 19th century, “the performer’s own interpretation was something contingent, not necessarily to be notated and rationalised”. The creation of IEs therefore points out a shift in perspective from the “idolatry” of *performers*, in the 19th century, to the “idolatry” of *performance* in the 20th century – to be further emphasised in the era of recording. Even when sound recording was available, however, the stylisation and idealisation of the interpretation IEs convey are seen as interesting elements by editors. As for the musicologists, one of the arguments maintained in this thesis is precisely that IEs are useful as sources and witnesses of performance practice.

Therefore, this Chapter demonstrated that IEs’ use is still significant nowadays, and is likely to have been even more common in the past; moreover, it has shown the overall lack of awareness about the importance of choosing an edition, the criteria that should be involved in this choice and the problematic issues posed by the use of IEs. These aspects had not been

¹⁰⁴ Scarpellini 1986, p. 163.

¹⁰⁵ Butt 2002, p. 100.

systematically treated until now, and, as has been demonstrated, it is precisely the absence of awareness of the peculiarities of IEs which makes their use so problematic.

CHAPTER FIVE – THE WTK AND THE HISTORY OF IES

Indeed, it would be valuable to study how important a role the German performing editions of the standard piano repertory played during the formative years of composers born in the decades between 1860 and 1890. The impact on Béla Bartók was obviously great, first when as a teenaged piano student he learned the actual meaning of performing signs, and later [...], when as an editor he had to express his mature interpretation of earlier works in the form of performing editions with detailed notation¹.

05.01. The WTK-paradigm

The WTK may be considered as a paradigmatic work, mirroring all the steps of the history of music editing. Bach himself had emphasised the educational value of this work², and during the following centuries it has been constantly used both in performance and composition studies³; its presence in public performances and concert halls is more recent. As concerns keyboard skills, the preludes represent a repository of technical resources, the fugues a thorough polyphonic training; both have the added value of an extraordinary musical beauty and depth. These elements all concurred to the unrivalled success of WTK editions⁴, and fostered the creation of different editorial products to correspond to the different needs: from the enjoyment of amateur players to the education of piano students, from the needs of composers/analysts to those of musicologists, researchers and professional musicians.

Since the phenomenon of IEs is strongly connected with the history of pianism⁵, the WTK's importance within piano literature contributed substantially to its becoming a

¹ Somfai 1990, p. 197.

² Title-page of Bach's manuscript of WTK1, 1722. Cf. Rattalino 2003, p. 146.

³ Zenck states that, between 18th- and 19th century, the WTK was "the most famous and most widely used of Bach's works". Zenck 1986, p. 111.

⁴ For a census (although not updated and complete) of the WTK editions in history cf. Riemenschneider 1942, Rabin 1975, Scarpellini 2004.

⁵ This fact had been pointed out already by Döring 1871, p. 260, with special emphasis on "polyphonic keyboard works". It provoked also a counter-reaction: for Brett 1988, p. 90, *Urtexts* were at first a pianistic phenomenon to contrast the flowering of IEs. Cf. Brown 1988, p. 42; Grier 1996, p. 10.

paradigmatic work for the history of music editing and especially of IEs. The present chapter aims at outlining a sketch of the WTK editorial history, from the specific viewpoint of IEs. Numerous studies explored this subject thoroughly and/or in particular historical-geographical contexts⁶, and space limits prevent a detailed discussion of this very complex matter; only the most relevant facts will be mentioned here, and particularly those relating to the history of IEs.

05.02. Early spread of the WTK

As Heinemann maintains, the history of Bach reception partially coincides with the sum of the histories of individual transmissions and traditions, and it was connected primarily with the presence of persons related to Bach who promoted the spread of his music through original or copied manuscripts⁷. They created almost uninterrupted Bach-traditions in a small series of Bach cities (Leipzig, Berlin and Vienna in the first instance; later Hamburg, London etc.⁸). In Leipzig, in particular, Bach had been very famous and the Leipzig-based publisher Breitkopf maintained close relationships with his sons⁹. In Berlin, where the publisher Rellstab had its premises, Bach's fame had been enhanced by some of his former students (in particular Kirnberger and Agricola, who had been Rellstab's teacher) and by the circle surrounding Anna Amalia of Prussia¹⁰. They constituted a group of connoisseurs interested both in theory and in practice. Rellstab even included a printed edition of the WTK for pre-

⁶ Cf. Philippsborn 1975; the numerous studies by Tomita (e.g. Tomita 1993, Tomita 2000, Tomita 2004, Tomita 2007a/b, Tomita n.d. etc.), Keller 2001, Oppermann 2001; cf. also Müller 1912, Breckoff 1965, Dehnhard 1980, Levy 1987, Dirst 1996, Dürr 1986, Dürr 1994, Dürr 1998, Hinrichsen 2002, Peerik n.d., Giannetti 2004 and 2005, Bottoni 2007 and 2009 etc.

⁷ Cf. Heinemann 1995, pp. 21ff.

⁸ For a thorough history of early WTK reception and of Bach's editorial fortune, cf. Zenck 1986, especially pp. 19-35, to which this section is indebted.

⁹ Cf. Stauffer 1996.

¹⁰ Cf. Philippsborn 1975, pp. 3, 10-11.

order in his 1790 catalogue, although it was never issued¹¹. Therefore, although public performances of Bach's works were very rare before Mendelssohn, there was an uninterrupted Bach tradition in private contexts and among professionals, as well as within bourgeois circles passionate about historicism¹²; moreover, Bach's organ works had been constantly played by organists and Cantors¹³. Before 1800, the most theoretical of Bach's works (e.g. the *Kunst der Fuge*) were also the best known in the esoteric context of professional composers and/or *Kenner*, although they were often conceived and classified as essays rather than as scores proper. After 1800, the time came for a wider recognition of his instrumental works (WTK and organ works first¹⁴), destined for a "semi-public instrumental practice¹⁵".

Nonetheless, the WTK had been circulating already in manuscript copies as witnessed by its presence in several 18th-century catalogues of companies based in some of the Bach-towns¹⁶: this was the necessary prerequisite for publication in print. Excerpts from the WTK were included also in 18th-century printed methods or theoretical works¹⁷, thus becoming "objects of analysis and study, and examples of ingenuity and pedagogic effectiveness¹⁸".

¹¹ Cf. Oppermann 2001, p. 71.

¹² Cf. Wolff 2005. A particularly interesting figure is Sarah Levi (or Levy), who was Mendelssohn's great-aunt, and who was well acquainted with both C. Ph. E. Bach (her teacher) and Wilhelm Friedemann: cf. Großman-Vendrey 1969 and Philippsborn 1975, p. 5.

¹³ Cf. Dömling 1984 and Wolff 1991, p. 371.

¹⁴ Zenck 1986, p. 7.

¹⁵ Cf. also Wehmeyer 1983, p. 183.

¹⁶ In Breitkopf's Leipzig catalogue (1763-64), in Westphal's *Hamburger Musikverzeichnis* (1776, 1777-78 and 1782), in Rellstab's Berlin catalogue (1790) and in Traeg's *Vienna Musikalienverzeichnis* 1799 (and 1804). Cf. Zenck 1986, p. 19 and p. 28. The WTK was also included in Haehne's Moscow catalogue (1794): cf. Finscher 1989, p. 291.

¹⁷ Among them Kirnberger 1773 (WTK1/24F; WTK2/20P); Reichardt 1782 (WTK2/12F); Kollmann 1799 (WTK1/1F); Shield 1800 (WTK1/6P). Cf. Philippsborn 1975, p. 19; Bottoni 2009, p. 151.

¹⁸ Bottoni 2009, p. 151.

05.02.01. Bach in Vienna

The Traeg company offered two of the richest catalogues of manuscript copies (1799¹⁹ and 1804); their becoming commission agents of Breitkopf in Vienna in 1798 proved fundamental for the spread of Bach's works there. Another important editorial link between Leipzig and Vienna was the simultaneous publication of Hoffmeister & Kühnel's (H&K) *Oeuvres complètes* in both towns. From the musical viewpoint, however, the very first excerpts from Bach's works to appear in Vienna were those included in the theoretical treatises by Gauster, Wagenseil and Albrechtsberger. Wagenseil had used the WTK to teach Johann Baptist Schenk as early as in 1774, and numerous documents bear witness of Bach's fame in Vienna around 1800, primarily as a keyboard and organ player²⁰. Other leading figures of the Bach-cult in Vienna were Fux²¹, Muffat²², and – later – van Swieten²³ (a former member of Kirnberger's circle in Leipzig²⁴), Stadler (who had studied with Albrechtsberger) and Wagenseil's student Lichnowsky²⁵.

Besides the pedagogical function of Bach's works, they appeared in Vienna also in private historical concerts and circles (e.g. Swieten and Hess), and circulated through the activity of collectors (e.g. Kiesewetter and Archduke Rudolph)²⁶. As Zenck states, the Viennese approach was peculiar inasmuch it tended to update Bach's works instead of merely

¹⁹ In this catalogue, the WTK was listed as “48 Fuggen [sic] per L'organo” (NB), followed (sic) by “48 Praeludien à ditto”. Cf. Zenck 1986, p. 34. Performances of pieces from the WTK on the organ were not unheard-of: cf. witnesses on Johann Gottlob Schneider (1789-1864) and Felix Mendelssohn: Mendelssohn 1870, p. 206 (letter of 3.9.1831); cf. Boyd 1999, pp. 396-397; Stinson 2006, p. 22; Little 2010, pp. 29 and 41; Busch 2002; Todd 2003, p. 191 etc. Reger transcribed some WTK fugues for the organ (Bach/Reger 1902), and so did in Italy Polibio Fumagalli (Bach/Fumagalli 1897, two fugues from WTK1).

²⁰ Cf. Zenck 1986, pp. 79-81.

²¹ Wehmeyer 1983, p. 183.

²² Cf. Biba 1978.

²³ Cf. Bernhardt 1930 and Philippsborn 1975, p. 11.

²⁴ Cf. Dömling 1984.

²⁵ Wehmeyer 1983, pp. 184-185; Zenck 1986, p. 82.

²⁶ Zenck 1986, p. 84.

studying them from “an historical/antiquarian” viewpoint²⁷; Albrechtsberger adapted them for organ performance, Mozart (and later Beethoven) for strings²⁸. In 1801, transcriptions of Bach’s fugues for two violins appeared in print²⁹; and although such transcriptions were of some help also from the theoretical viewpoint (clarifying voice-leading), their primary use was practical. They also served to adapt the WTK to the then prevailing aesthetic concept of counterpoint, being “a reaction of sorts to the musical style of the *old*”³⁰.

This updating urge also concerned Händel’s works: Zenck maintains that without Mozart’s new instrumentations, his Oratorios would have seemed “old and antiquated”, and that “the stronger the modifications, the more the public recognised itself again” in the Baroque works³¹. It is interesting to point out that the types of modifications practised on the choral/orchestral works by Bach and Händel are surprisingly similar to those applied to the WTK in the later editions, consisting of: a) timbral adaptation (new orchestral scoring, corresponding to the passage from harpsichord to piano); b) enhancement of the bass-line (corresponding to octave doublings in keyboard scores); c) involvement of an increasing number of performers, including amateurs (one of the objectives of IEs as well).

I would argue here that this radical difference between the North-German approach (which favoured theory and entrusted the Bach-cult to professionals) and the Viennese “practical” orientation (marked by “modernisation” and “updating” efforts) may be the basis of the later contrast between the “German” BGA-approach and the “Viennese” editing started by Czerny.

²⁷ Zenck 1986, p. 38.

²⁸ Tomita 2000, p. 388.

²⁹ Zenck 1986, p. 38.

³⁰ Tomita 2000, p. 367.

³¹ Zenck 1986, p. 64.

05.02.02. Mozart's transcriptions

If Bach was best known in Vienna for his improvisatory and performance skills, to the extent of becoming a paradigm of ability, it was to him that Mozart was sometimes compared³². And during his acquaintance with Swieten's circle, Mozart realised some transcriptions of WTK fugues for strings (KV 404a/405), which have often been regarded as important witnesses of performance practice³³. However, Tomita recently demonstrated that Mozart transcribed from an already modified source and not directly from the Barea manuscript³⁴: there was "evidently an atmosphere of enthusiasm for the editing of Bach's fugues in Vienna³⁵".

Besides the changes required by instrumental limitations, Tomita and Dirst identified consistent features within Mozart's interventions, supporting the assumption of a deliberate, autonomous and creative response to Bach's original, among which were the reduction of larger intervals (and therefore of the melodic "vivacity"), the diminution of harmonic poignancy, and the simplification of the fugal texture³⁶, to "make the music (in their view) more fluent and euphonious³⁷". Moreover, Mozart added a few articulation marks, and made "voicing rearrangements [...] to highlight thematic entries", including those "cleverly concealed by Bach³⁸". His transcription operations are therefore consistent with his aesthetic statements³⁹: fugues had to be played slowly⁴⁰ to help the listeners' understanding of their

³² Stadler 1970, p. 140. On the importance of Bach for Mozart, cf. Lauer 1958.

³³ Dirst 1996, p. 123.

³⁴ Cf. Herz 1984, p. 252.

³⁵ Tomita 2000, p. 368.

³⁶ Tomita 2000, p. 372.

³⁷ Tomita 2000, p. 389.

³⁸ Dirst 2012, p. 148; cf. Dirst 1996, p. 123.

³⁹ Letter from Wolfgang Amadeus Mozart to his sister, April 20th, 1782. Cf. Holschneider 1964.

⁴⁰ This aesthetic view was still common more than sixty years later, when Marx reported the common belief that Bach's performances had to be "pure, clean, solid, strictly measured, every note as prescribed, and above all calm, very calm!". Marx 1848, p. 33.

structure⁴¹. Rosen underlines how different this concept is from the original: the passage from private to semi-public performance “entailed radical changes⁴²”. In Bach’s organ fugues, conceived for public playing, subjects are “easily heard and appear with dramatic effect”, whereas “in the private works, the theme is often hidden”: “there was no need for the performer of these educational fugues to set the theme in relief: he could hear it himself as he knew where it was, and, even more, he could feel its presence in his fingers⁴³”.

In private or individual performance, therefore, the fugue’s structure was clear to the performer, since: a) his being normally a professional made him capable at least of understanding perfectly, but probably also to compose or improvise a fugue; b) he could “visualise” the fugue’s structure he was reading on the score; c) he had the “physical feeling” of voice-leading in his playing. The semi-public presentation of the WTK fugues hence implied some important changes: when playing for an audience, albeit small, the pianist had to clarify the fugues’ structure for the listeners⁴⁴; and when fugues were transcribed for ensembles, their overall structure was less clear to the performers themselves, each of whom played a single part.

05.02.03. Beethoven

Besides Czerny’s claim that his edition mirrors Beethoven’s interpretation of the WTK (a point that will be thoroughly discussed in §05.05.01., pp. 150ff.), there are further strong links between Bach and Beethoven⁴⁵. His teacher Neefe, a Bach-expert⁴⁶, had familiarised him

⁴¹ Cf. Reichardt 1782. Czerny will share and promote this concept (cf. Czerny 1846).

⁴² Cf. Dirst 1996, p. 128, for whom “public performances” of the WTK “*must necessarily* contravene Bach’s stated purpose [...] (‘for the use and profit of musical youth...’). Cf. *ibid.*, p. 149.

⁴³ Rosen 1990.

⁴⁴ Cf. Rosen 1990, p. 50; Rattalino 2003, p. 146. On the public’s difficulty understanding a fugue in an average performance, cf. Furtwängler 1977, p. 54 (article of 1932).

⁴⁵ Cf. Schmid 1933; Zenck 1980, 1985 and 1986.

with the WTK and praised his performance in an article connecting him with both Bach and Mozart⁴⁷: Wehmeyer argues therefore that Beethoven's Bach concept was not entirely Viennese, but rather rooted within the Leipzig tradition, to which Neefe belonged⁴⁸. It should be emphasised, however, that Beethoven's Bach performances on the *Hammerklavier* in Vienna had probably very different aesthetic principles from those inherited from the preceding traditions on plucked-string instruments⁴⁹. There, he famously played Bach at Dorothea von Ertmann's circle⁵⁰, contributing to the spread of his works, and sought contact with Bach admirers (publishers, collectors and amateurs⁵¹); Zenck infers that Beethoven probably taught the WTK to Archduke Rudolph⁵².

Beethoven was a keen supporter of a planned Bach-Edition ordered by genres⁵³ and repeatedly requested the score of his B-minor Mass⁵⁴; other Bach scores, including the WTK, were listed in his *Nachlass*⁵⁵, and he entertained relationships with publishers issuing printed copies of Bach's works (e.g. Breitkopf and Nägeli). Notes in both the *Nachlass* scores⁵⁶ and in Beethoven's sketchbooks⁵⁷ bear witness to both his compositional and pianistic interest in Bach's works.

⁴⁶ He had been asked by Simrock to correct their edition of the WTK. Cf. Zenck 1986, p. 128.

⁴⁷ Christian Gottlob Neefe, in Cramer 1783, p. 387: "[Beethoven] plays mostly the WTK by Sebastian Bach [...]. He will become a second Wolfgang Amadeus Mozart, if he continues as he has begun". Cf. Harley 1955, p. 248; Schulze 1972, p. 369; Zenck 1986, p. 129.

⁴⁸ Wehmeyer 1983, pp. 183ff.

⁴⁹ Cf. Harley 1955, p. 248.

⁵⁰ Beethoven also convinced her to play Bach's works in turn. Cf. Zenck 1986, p. 129.

⁵¹ Among them we can mention Swieten, Kiesewetter, Lichnowsky and Archduke Rudolph; cf. Zenck 1986, p. 37. Zenck painstakingly lists the numerous copies of Bach's works that were available in libraries and private collections in Beethoven's Vienna: cf. Zenck 1986, pp. 100ff.

⁵² Cf. Zenck 1986, p. 95.

⁵³ Cf. Kalischer 1906, vol. I, p. 338; Harley 1955, p. 248; Zenck 1986, p. 4.

⁵⁴ Cf. Kalischer 1906, vol. V, p. 50.

⁵⁵ Cf. Schmid 1933.

⁵⁶ MacArdle 1957, p. 355.

⁵⁷ The website of Beethoven Haus Bonn offers a digitalised version of Beethoven's notebooks (see "Beethoven's notebook" in Bibliography), including two pages with excerpts from Bach's WTK in Beethoven's handwriting, one of which is quoted in Figure 3 (<http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=>

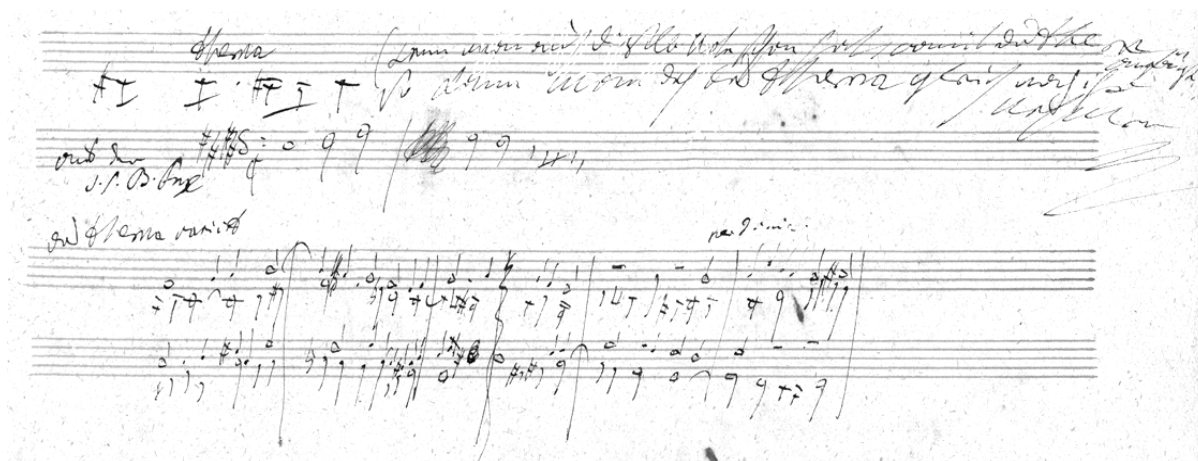


Figure 3 – Bach, WTK2/9F – Beethoven's handwriting

Following Mozart's example, moreover, Beethoven arranged some fugues for strings⁵⁸; and “suppressed several subject entries [...] at precisely those places where Bach flaunted his ability to pile subject entries against one another⁵⁹”. This corresponded to a further evolution of the fugue aesthetics, in a teleological and narrative sense, with subject entries being steps of an itinerary towards a goal. The fantastic aspect of Baroque aesthetics, which not even fugues escaped (Mattheson⁶⁰), subsided in favour of enlightened consistency: every entry should be articulated and clearly marked in the same way as the others⁶¹.

05.03. *The first printed editions of the WTK*

A milestone in the editorial history of Bach was reached in year 1801⁶², when the WTK was printed by four different publishers⁶³: H&K⁶⁴ (later Peters) in Leipzig and Vienna⁶⁵,

[ganzseite digitales archiv de&dokid=wm373&seite=1-2](#)). They have no added performance indications, as they served the purpose of providing examples of counterpoint. I am grateful to Dr Julia Ronge and Dr Beate Angelika Kraus of BHB for having discussed this subject with me and given me useful information.

⁵⁸ Cf. Hess 1953; Kirkendale 1979, pp. 203ff.

⁵⁹ Dirst 1996, p. 130.

⁶⁰ Mattheson 1739, p. 388 (Part III, Chapter 20, §100).

⁶¹ Dirst summarises this as the shift from a taste for the “unexpected” to the wish for “all ‘events’ ” in a fugue to be “both audible and consistent”. Dirst 2012, p. 150; he adds that this concept was shared by Reichardt, Moscheles, and Liszt.

⁶² Cf. Philippsborn 1975, p. 9; Carruthers 1986, cap. 1; Carruthers 1992, pp. 95ff.; Schmidt 1995.

⁶³ For a thorough discussion of these first WTK editions, cf. Philippsborn 1975 (esp. pp. 27ff.). Cf. also Kinsky 1937.

Nägeli in Zurich⁶⁶, Simrock in Bonn (with volume I mis-numbered as II and vice-versa⁶⁷) and Imbault in Paris (fugues only; first volume according to Nägeli, second to Simrock⁶⁸). Zenck points out how the WTK's editorial collocation mirrors the publishers' different approaches: Nägeli's was rather historical/theoretical (WTK among contrapuntal works⁶⁹), whereas Simrock and Imbault on the one hand (individual volumes) and H&K on the other (complete keyboard works) had a practical concept of the work⁷⁰. The *Oeuvres complètes* issued between 1801 and 1806 by H&K in fourteen "Cahiers" were to constitute part of the first canon of Bach repertoire, and included principally works that had been published during Bach's lifetime⁷¹, as well as cyclical works or important individual pieces⁷². A similar canon established itself also in England, where the WTK was often played on the organ (and therefore almost exclusively by men, particularly professional church organists), and was considered as unsuitable for domestic and entertaining performance⁷³. It is noteworthy that printed and manuscript copies continued to coexist for some time, as shown by H&K's 1801-02 catalogues⁷⁴; in the same year, Breitkopf & Härtel (B&H) joined in the market, listing the

⁶⁴ As mentioned in the list of abbreviations, H&K stands here for Hoffmeister & Kühnel, B&H for Breitkopf & Härtel and CzE for Czerny's edition.

⁶⁵ Cf. Kinsky 1933; Stauffer 1990.

⁶⁶ Cf. Hunziker 1936, Hunziker 1937, Gojowy 1970, Sponheuer 1986.

⁶⁷ Cf. Tomita n.d., Peerik n.d.

⁶⁸ Cf. Philippsborn 1975, pp. 30-31; Peerik n.d., and Bottoni 2009, p. 152.

⁶⁹ Nägeli decided to present individual scores of "important" works, e.g. the *Kunst der Fuge* (with both the score and the piano reduction in the same volume), the *Goldberg* Variations, and the *Sonatas* for violin and cembalo. Cf. Zenck 1986, p. 10.

⁷⁰ Cf. Oppermann 2001, p. 73.

⁷¹ Zenck also maintains that the keyboard works that were printed first had some characteristic features: the *Toccata* in D-minor is "open, free", and rich in "affects"; the *Inventions* are preparatory for "cantabile" playing; whereas the WTK is a "compendium of Baroque expression, character and formal types". Zenck 1986, p. 9. On the other hand, Oppermann points out that Forkel, H&K's consultant, intended a "critical edition" in an aesthetic rather than in a philological sense, therefore selecting only the "best" of Bach's works. Oppermann 2001, pp. 75ff.

⁷² The WTK constituted vols. 13 and 14 of the series. Cf. Oppermann 2001, p. 73.

⁷³ Dirst 1996, pp. 73ff. and 89; cf. Shedlock 1883 and Kassler 2004.

⁷⁴ Zenck 1986, p. 35.

WTK among the printed works in their catalogue⁷⁵, and in 1802 Broderip & Wilkinson issued Simrock's edition in London⁷⁶.

A formidable contribution to Bach's recognition came with the publication of Forkel's biography in 1802, after which the history of Bach reception became inseparable from nationalism and patriotism⁷⁷. During the Napoleonic era, and especially in Germany, conservative and patriotic ideals coincided; later (and particularly in the *Biedermeier* Austria), Bach's music seemed suitable to convey the aesthetic ideal of order typical of the Restoration⁷⁸. The WTK, in particular, was defined by Rellstab as "the first and most lasting" musical output "of the German nation"⁷⁹.

One of the first critical appraisals of Bach's music was Rochlitz's 1803 article⁸⁰. The "unappealing" appearance of Bach's works was compared to those by Homer, Goethe and Shakespeare, thus establishing a first important connection between the "classics" of music and those of literature. While identifying the principal features of Bach's music⁸¹, Rochlitz focused specifically on performance of Bach *on the piano*⁸², classifying PP problems either as technical (especially lack of technical training for polyphonic playing) or interpretive (problems in understanding the musical structure and its significance⁸³). We will see that IEs try and provide a help for both of these types. For Rochlitz, music lovers (players/amateurs,

⁷⁵ Unfortunately, no copy of this publication has survived to our day. Cf. Zenck 1986, p. 8.

⁷⁶ Bottoni 2009, p. 152. As mentioned in §05.02. (p. 130, fn. 17), some pieces from the WTK had already been printed in England, within Kollmann's *Essay on Practical Musical Composition* (Kollmann 1799) and Shield's *Introduction to Harmony* (Shield 1800), although Bach's appreciation in England can be traced back to the middle of the 18th-century, thanks to Richard Fawcett (1714-1782). Cf. Redlich 1953; Schulze 1984, p. 24; Heinemann 1995, p. 23; Tomita 2004; Tomita 2007a/b. Cf. also Chapter III of Dirst 1996.

⁷⁷ Cf. Forkel 1802, p. vi; Schrade 1937, p. 19; Wehmeyer 1983, p. 187; Zenck 1986, p. 32; Heinemann 1995, p. 17.

⁷⁸ Wehmeyer 1983, p. 188.

⁷⁹ Cf. Schulze 1972, p. 487.

⁸⁰ Rochlitz 1803. Cf. Philippsborn 1975, p. 12 and Carruthers 1986, p. 7.

⁸¹ I.e.: "emphasis on imagination and intellect", "lack of purely sensual appeal" and "combination of unity and diversity". Rochlitz 1803, cols. 514-516.

⁸² Cf. Carruthers 1986, p. 8.

⁸³ Cf. Rochlitz 1803, col. 518.

not composers/professionals) should study and practise fugues to understand music and its internal structure more thoroughly⁸⁴.

After a short intermission provoked by the Napoleonic wars, in 1812 H&K started a new series of Bach's keyboard works, first to amend previous faulty issues, and then as "new editions" proper; after the acquisition of H&K by Peters in 1814, the series was continued (1817). At Peters' death in 1827, the firm was acquired by Böhme, who planned a second Bach edition aiming at a wider target and including Bach's compositions of all genres⁸⁵.

Interesting documents on Bach's editorial fortunes are the two catalogues of printed music published in 1817 and 1828⁸⁶. Their organisation reveals that Bach's works could be listed both among the "products for *connoisseurs*" ("*Oeuvres complètes*") and "practical" works (e.g. alongside Beethoven's *Preludes*⁸⁷). Similarly, in Meysel's *Handbuch*, Bach's keyboard works appeared both among the "music works in the strict style" (in the "great collections of famous works"), and among the "solos for the piano⁸⁸". In my opinion, these two categories may be considered as the "ancestors" of the BGA and of the IEs respectively, with the BGA aiming at the musical *élite* ("clean", "theoretical" and historical approach), and IEs for the playing public, with a more "modern" (unhistorical) look.

⁸⁴ Cf. Dirst 1996, p. 97. Further reviews by Rochlitz presented an (apocryphal) *Mass* (1819); the *Magnificat* (1822) and the *Johannes-Passion* (1823). They show an increasing feeling of the proximity of Bach's music and of its relevance to "modern" music. In 1803, Rochlitz's readers had to be convinced of the WTK's importance; in the later reviews, Bach had become, together with Händel, a "paradigm of ancient music": Zenck 1986, p. 53.

⁸⁵ Zenck 1986, pp. 12-14.

⁸⁶ Meysel 1817 and Whistling 1828.

⁸⁷ Zenck 1986, p. 14. This was the case especially of works as the *English Suites*.

⁸⁸ Meysel 1817. It lists no less than six different editions of the WTK, some of which are marked as "new edition"; the need for a scholarly evaluation of the sources is starting to be felt.

05.04. Causes of the birth of IEs

05.04.01. Notational causes

A complex net of concurring causes led to the birth of the first IEs and to their success. By pointing out the most important of them, evidence will be provided of their unique qualities. The 1801 editions of the WTK offered a text which was far from error-free; however, it was acceptably accurate and without any added performance indications. Those same years around 1800, however, marked a watershed in the history of music notation too: before, composers notated “the *work*, the composition itself”, leaving performance details unspecified⁸⁹; after, the interpretation was described “as precisely as possible: this passage is to be played in this way. Only when all instructions are observed, does [the work] emerge⁹⁰”.

Around these years, the concepts of work⁹¹ and of text⁹² change radically from Bach’s; parallel to the composers’ increasing specification of notational details⁹³, the need to update the notation of older works is felt⁹⁴, to prevent the works themselves from becoming obsolete⁹⁵. In 1791, Clementi edited a selection of Scarlatti *Sonatas*⁹⁶, replacing the emotional

⁸⁹ Cf. Schmid 1980, p. 121.

⁹⁰ Harnoncourt 1982 (English), p. 29. The same point is maintained in Dahlhaus 2000, vol. I, p. 344.

⁹¹ Cf. Dadelsen 1995, p. 60, Grier 1996, p. 21, and Goehr 1992, pp. 148-286 etc. For Lydia Goehr, this was due to a series of factors, i.e. the birth of repertoire, the composer’s new social status, his separation from society, the public concert and copyright. Although this coincidence may seem paradoxical (*work*-notation finishing at the time when the very concept of musical work emerged), this is not as contradictory as it would seem. Indeed, all of the above-mentioned elements can also be considered as responsible for the shift from work- to performance-notation.

⁹² Dahlhaus 2000, vol. I, p. 344; cf. Oppermann 2001, p. 53: “The text was not any more in function of performance, but rather performance was in function of the text”.

⁹³ Hirt 2010, p. 127. Cf. Grier 1996, p. 199; Rattalino 2008, pp. 161-162, specifically on the application of this process to works by earlier composers.

⁹⁴ Peerik n.d. For Dahlhaus, in IEs this aesthetic knowledge is “mollified” by “didactic arguments”. Dahlhaus 2000, vol. I, p. 345.

⁹⁵ Carruthers 1986, p. 83 (cf. *ibid.*, p. 34). Cf. Nietzsche 1954, vol. III, p. 786 (in *Menschliches, allzumenschliches*, vol. II, §126): “The really historical performance would speak to ghosts”.

⁹⁶ Published on June 6th, 1791, it actually included two spurious works. Cf. Kirkpatrick 1983, pp. 125 and 394-395; and Ridgewell 2006, p. 57.

suggestions of the Baroque *Affektenlehre* with their (supposed) notational translation⁹⁷. Similar notational conventions had acquired completely different meanings; the former language needed to be translated into the new one⁹⁸: as Finscher puts it, IEs had first the aim of preserving a living tradition, and later of helping performers when the original tradition was lost⁹⁹.

The increasing importance of the WTK as a *practical/educational* work was a concurring cause¹⁰⁰; the first examples of performance suggestions for Bach's fugues are found in piano methods quoting them¹⁰¹, and the first prefaced edition of the WTK appeared in 1810/3¹⁰². Significantly, the editors used symbols "explanatory of the several ingenious and surprising contrivances in the treatment of the Subject"¹⁰³. As mentioned in §05.02.03 (p. 136), Mattheson¹⁰⁴ promoted similar aesthetic values in fugue playing; after the 1800-watershed, the absence of performance marks in the earlier works had often provoked dull and arid performances¹⁰⁵. In 1819, Peters issued Griepenkerl's edition of the *Chromatic Fantasy and Fugue*, with an essay on its performance¹⁰⁶; his aesthetic principles are "clarity" and "declamation", promoted through an old-fashioned technical approach, and a "singing style" ("like a many-voiced choir"). Other, more technical needs were mirrored by Diabelli's

⁹⁷ Rattalino 2008, pp. 35-36, pp. 77-78 and p. 105. Cf. Blasius 1996, p. 41.

⁹⁸ Cf. Risaliti 2000.

⁹⁹ Finscher 1980, p. 193.

¹⁰⁰ As Schmid maintains, the notation of contrapuntal works used to be primarily focused on compositional study: aiming less at "dis-playing" (*Vorspiel*), and rather to "for-oneself-playing" (*Für-sich-spielen*). Schmid 1980, p. 123; cf. Zenck 1986, p. 13.

¹⁰¹ For example, Franz Rigler indicated WTK1/11F as an "Allegretto-Fuge". Rigler 1798, second appendix; cf. Zenck 1986, p. 519.

¹⁰² Dirst 1996, p. 73. It was the Wesley/Horn edition for Birchall (Bach/WH 1810).

¹⁰³ Bach/WH 1810, *Preface*.

¹⁰⁴ Mattheson 1739, p. 388 (Part III, Chapter 20, §100).

¹⁰⁵ Wehmeyer 1983, p. 118. Cf. Knyt 2010, p. 136, on Busoni's different editing approach for Bach's and Liszt's works.

¹⁰⁶ Bach/Griepenkerl 1819; Feder 1995, p. 83; cf. Dirst 2012, p. 151.

publication of a Bach fugue fingered by Czerny (1822)¹⁰⁷; three years later, Dotzauer fingered and bowed the six Cello *Suites*¹⁰⁸.

05.04.02. Sociological causes

The same historical period was also marked by profound sociological changes: these were the years of the bourgeoisie's ascent, when habits and lifestyles that had been aristocratic privileges became common among the middle-class. In Germany, a new concept of *Bildung* and culture arose, becoming a mark of bourgeoisie's self-identification: education was not confined anymore to the achievement of practical skills, but developed into a framework and goal of life, in which the very "idea of humanity" found its place. Culture became a status symbol, and Germany identified itself as the "culture nation": the piano represented its musical aspect¹⁰⁹.

During the 19th century, the phenomenon acquired impressive dimensions. Between 1800 and 1840, some seventy music institutes were founded in Germany¹¹⁰; it was said that "Alle machen Musik, Jeder spielt Klavier¹¹¹". Moreover, amateur piano playing was a typical feminine pastime¹¹² (whereas both amateurs of other instruments and professional pianists were prevaillingly male¹¹³), fostered by the increasing time spent by bourgeois men outside

¹⁰⁷ It was WTK2/22F, BWV 944, transposed to A-minor for ease of reading; in Czerny 1822. The chosen work was exemplary, being of a very virtuoso style and of the "*ben marcato*" type (a favourite genre for Czerny, who had improvised a fugue of the same character himself). Cf. Czerny n.d., §5; Zenck 1986, p. 17 and 125; Feder 1995, p. 83.

¹⁰⁸ Bach/Dotzauer 1825. Cf. Zenck 1986, p. 17; Stowell 1994, p. 106.

¹⁰⁹ Oppermann 2001, pp. 41-44 and 47.

¹¹⁰ Oppermann 2001, p. 54.

¹¹¹ "Everybody makes music, each one plays the piano": in a Viennese review of the beginning of the 20th century, quoted in Wehmeyer 1983, p. 103; cf. Stifter 2005, p. 272.

¹¹² For Czerny, piano studies were "especially suited" for women (*Preface* to Czerny 1839a), and special collections "for ladies" were issued by several publishing companies. Cf. Wehmeyer 1983, p. 96.

¹¹³ Cf. Davis 2008, p. 67; Veliver 2000, p. 50.

their homes¹¹⁴. All this provoked a huge demand for piano lessons: since music teaching had always been “based on the master/apprentice model of learning¹¹⁵” and although the number of piano teachers augmented exponentially, bourgeois students could not afford as many lessons as necessary, nor had teachers enough time for all.

For Müller, “at least during the first year, a beginner should receive one hour of teaching a day¹¹⁶”, and Czerny shared practically the same opinion¹¹⁷, adding that “if good teachers are too expensive, self-teaching is better” than learning from bad teachers¹¹⁸. For Rattalino, the decreasing availability of music teachers was a cause of the increasing notational determinacy in 1790-1860, with scores “telling” their users what teachers used to explain¹¹⁹; even if this is slightly overstated for composition, it was nonetheless an undeniable cause for the birth of IEs: with them, “transmission of the finer points of performing style (what we now call performance practice) began to shift away from one-to-one instruction (from teacher to student) towards a modern mass-media model (from editor to consumer)¹²⁰”.

Whereas 18th-century music publishing was concentrated in the hands of few companies, issuing practically nothing but contemporary music at high prices, in the 19th century many new firms were created, some of which had international distribution, and whose catalogues included older works and numerous musical genres (e.g. salon music,

¹¹⁴ Hanslick stated that piano playing in Germany was similar to novel writing in England: “almost totally in the hands of ladies” (Hanslick 1884, pp. 173-175). He also adds very significant statistics about the gender proportions among Vienna Conservatory students (up to 350 girls out of 400 students in 1880). Cf. Marcuse 1969; Wehmeyer 1983, p. 98; Schlüter 2001, pp. 121-140.

¹¹⁵ Deaville 2008, p. 52.

¹¹⁶ Müller 1825, p. 4.

¹¹⁷ Czerny 1839a, *Vorwort*, p. 1.

¹¹⁸ Quoted in Wehmeyer 1983, p. 106.

¹¹⁹ Rattalino 2008, p. 105; cf. Deaville 2008, p. 52.

¹²⁰ Dirst 2012, p. 143. Given the prevalence of female pianists among the amateurs to which IEs were first directed, it may be inferred that the authoritarian and sometimes sarcastic style of certain IE-commentaries (e.g. those by Bülow) might correspond to a chauvinistic gender relationship.

transcriptions etc.); mass-production was fostered by use of new printing techniques¹²¹. This “publishing boom” due to “the growth in domestic musical activity” provoked in turn a market for “a set of products that demanded each other¹²²”, among which manuals and IEs.

The first editions, conceived as substitutes or helps for teaching, offered “general guidance in the form of an introduction or a foreword” to “those who might otherwise sit helpless before the notes¹²³”; from the late 1830s onwards suggestions were incorporated within the music text. Having a “*pedagogic* and a *democratic* aim¹²⁴” and being “emphatically conceived for practice¹²⁵”, IEs were “provided with more and more added information for the musical laypeople¹²⁶”. This corresponded to another of the bourgeoisie’s emerging needs, i.e. to receive knowledge both *of* and *about* music: the concept of art evolved from a purely aesthetic matter to a culture of the past, expressed by institutions as museums, monumental editions, and the birth of historical recitals with instructive purposes (“*Bildungskonzerte*”)¹²⁷. Nevertheless, the reduction or even abolition of the teacher/student relationship was not unanimously praised: a long article by Grädener (1870) pointed out the negative consequences of “mass training” (as opposed to the old “musical aristocracy” of “experts and connoisseurs”), constraining all students into pre-ordered patterns regardless of their personality¹²⁸. Similarly, the coexistence of a variety of musical products in the publishers’ cheap catalogues provoked a frequently-felt risk of profanation of the sublime by bourgeois

¹²¹ Oppermann 2001, pp. 32-34. For Oppermann, music scores (previously an “exclusive product for an elitist buying target”), during the 19th-century became a “cheap ware for a comparatively greater public”, *ibid.*, p. 36.

¹²² Davis 2008, p. 70.

¹²³ Dirst 2012, p. 144; cf. Wehmeyer 1983, p. 189; Knyt 2010, p. 27. Feder correctly points out the very different kinds of needs and preferences associated with different degrees of musical and cultural accomplishment: what is indispensable for one, may be not only unnecessary, but even decidedly disturbing for another (Feder 1995, p. 165).

¹²⁴ Wehmeyer 1983, p. 190.

¹²⁵ Finscher 1980, p. 193.

¹²⁶ Oppermann 2001, p. 2.

¹²⁷ Oppermann 2001, pp. 2-3; pp. 46ff.; pp. 52-53; cf. Dahlhaus 1980 p. 271; Goehr 1992; Hamilton 2008, p. 63 etc.

¹²⁸ Grädener 1870.

amateurs, through the contamination of masterpieces with salon music¹²⁹. This ambivalent attitude will be analysed more thoroughly in the forthcoming discussion.

05.04.03. Philosophical causes

Within the framework of this evolving concept of music, in which the ephemeral dimension of compositions conceived for the *hic et nunc* ceded increasing space to the cult of the masterpieces and of the composers of the past, a growing veneration was paid to both the text and its author (cf. the Romantic reflection on the Genius¹³⁰).

In music, in particular, the first composer to receive such an aura was Beethoven, leading Goehr to coin the expression “Beethoven paradigm”, i.e. the concept, personified by Beethoven, that composers were “divinely inspired creators, [...] objectify[ing] in music something unique and personal and express[ing] something transcendent¹³¹”. This implied a high evaluation of originality, and the concept of a coincidence of style with personality. Moreover, Idealism fostered the persuasion that spiritual proximity to the Genius guaranteed a “correct” performance¹³². From the sociological viewpoint, Beethoven was perhaps one of the first composers who had a strong self-awareness of their authority over performers¹³³; the 1800 notational watershed crossed the peak of Beethoven’s compositional activity and was not unrelated to this new composer/performer relationship, expressed and fixed by notation.

¹²⁹ Oppermann 2001, p. 39.

¹³⁰ For example, cf. the debate provoked by Kant’s *Critique of Judgement* (§§46-50).

¹³¹ Goehr 1992, p. 208; cf. Rieger 1981, p. 141; and cf. Keiler 1988 (on Liszt and the Beethoven myth).

¹³² Finscher points out that the authority of IE-editors does not derive from historical knowledge but from their artistic personality: Finscher 1980, p. 193.

¹³³ Cf. Foss 1963, p. 46, quoting Beethoven’s famous outburst on the unimportance of the performer’s “stupid fiddle” when the “Spirit” talked to him; cf. also Czerny’s memories, quoted in Badura Skoda 1970, p. 1.

For Parakilas, Beethoven “straddles [...] [a] fault line [...] in the history of the performer’s relation to the text¹³⁴”.

“Il n’y a que l’esprit, qui sente l’esprit¹³⁵”: the somehow transcendent quality of compositional inspiration, and the Romantic quasi-religious cult of music¹³⁶ provoked important analogies between music and the different religious approaches to the text and its interpretation: “the work of a composer acquired the character and inviolability of the Bible’s words¹³⁷”, and this had strong implications from the viewpoint of interpretation (both played and spiritual). Marx’s comments are a perfect example of this religious concept: performers should “penetrate into the spirit of those remote times; [so that] the fullness of our own personal inspiration of love will flow into, and impart life and truthfulness to those creations of a genius inspired with the same loving enthusiasm¹³⁸”.

Given this proximity between musical and Biblical interpretation, Parakilas defines the two conceptual mainstreams as respectively Catholic and Protestant. Griepenkerl summarised the former as the “handing down” of the work’s “true interpretation¹³⁹” through an uninterrupted (“apostolic”: authoritative exegetes¹⁴⁰) tradition; the latter claims “no unbroken line of pedagogical authority” and “derives its practices from historical texts” that any performer “can be considered equally fit to read and interpret, just as any Protestant is to read and interpret the Bible¹⁴¹”. As concerns the Catholic attitude, it is significant that two of the

¹³⁴ Parakilas 2008, p. 112.

¹³⁵ “Only spirit feels the spirit”: the motto, significantly quoted by Bülow in his *Preface* to Bach/Bülow 1863 (1896), and erroneously attributed by him to Chamfort, is actually by Helvetius (Helvetius 1973, p. 35) and was emphasised by Schopenhauer (Schopenhauer 1844, vol. I, book III, p. 252).

¹³⁶ Wehmeyer 1983, p. 163.

¹³⁷ Wehmeyer 1983, p. 131. It is significant that the first term used for what we call “*Urtext*” today was “*Grundtext*”, a word used for Biblical texts: Feder 1995, p. 77.

¹³⁸ Marx 1853, p. IX (original translation).

¹³⁹ Cf.: title page of Bach/Griepenkerl 1819; Griepenkerl 1848, col. 97; Tureck 1998; Hinrichsen 1999, pp. 173ff.

¹⁴⁰ Heinemann 1995, p. 225, footnote.

¹⁴¹ Parakilas 2008, p. 110.

first editors of Bach's works (Griepenkerl and Czerny) did not publicise their "written interpretation" as their own, but rather made references to canonised lineages¹⁴² and traditions to "justify their addition[s]"¹⁴³.

The discussion below will elucidate the attitude of some of the BG's founders as a paradigm of the Protestant attitude¹⁴⁴.

05.04.04. Instrumental causes

Last but not least, the years around 1800 saw the progressive and unstoppable success of the fortepiano versus harpsichord, clavichord etc. The transition represented both a problem and a challenge: as Bülow put it, a "translation" from the "Clavichordistic" to the "Pianistic"¹⁴⁵ was needed. The possibilities gradually emerging were: a) to deny the radical timbral difference, either producing a monotonous, dull and uniform performance on the piano¹⁴⁶, or attempting an imitation of the clavichord¹⁴⁷; b) to update Bach's writing, in a greater or lesser extent, to modern taste and instruments, sometimes under the illusion of being able to imagine how Bach would have written for the piano. This attitude was

¹⁴² The tradition of Bach's sons and Forkel was mentioned by Griepenkerl in his Bach edition, as was Beethoven's teaching in Czerny's WTK. Cf. Dirst 1996, pp. 136 and 138.

¹⁴³ Feder 1995, p. 84.

¹⁴⁴ It may be interesting to remember that Max Reger "resigned publicly from the BG, because [he] could not sympathise with its prevailing views and because the evangelical [!] religiosity with which it invested [Bach] seemed [to him] too hampering". Max Reger, quoted in Morgenstern 1956, p. 370.

¹⁴⁵ Bülow in C. P. E. Bach/Bülow 1863, p. 3. Peerik adds that already at Czerny's time "the transition from harpsichord to the piano had substantially influenced the work's interpretation, making it inadequate to the instrument or vice-versa". Peerik n.d.

¹⁴⁶ And this notwithstanding the fact that even the choice of playing an entire piece of keyboard music on the piano in a uniform *mezzoforte* is an interpretive choice, no less arbitrary than shading it with countless nuances.

¹⁴⁷ For an early British admirer of the WTK, performance of its fugues on the piano should be inspired by harpsichord and organ, "The Piano Forte not then being invented! Consequently the Effects producible from the last named Instrument are not to be expected in the performance of these admirable compositions, nothing more being required than an equable tone on the P_F_ and a clear and clean execution on the part of the Performer. In order to the right understanding of the complicated and elaborate style of Fugue writing to the Auditor". Windsor n.d., quoted in Tomita 2007b, pp. 38-39. Particular attention should be given to Windsor's mention of an "equable tone" (to counter which Czerny will prepare his IE) and of the *listeners'* requirements (changed social dimension of the WTK).

encouraged by the commonly shared belief in the superiority of the piano over the harpsichord¹⁴⁸, in the piano being the harpsichord's natural successor and – as such – on it constituting the “dreams” of some particularly inspired figures. Therefore, many transcribers and editors imagined themselves as bringing out from Bach's scores his own almost prophetic anticipation of the piano's timbral possibilities.

The idea that “the piano was not only an appropriate, but the ideal vehicle for the performance of Bach's music¹⁴⁹” was almost unanimously shared by romantic and late-romantic musicians¹⁵⁰, historians¹⁵¹, theorists¹⁵² and musicologists¹⁵³; another frequently found opinion is that Bach did not compose for a specific instrument: he composed music, and this justified all adaptations and transcriptions¹⁵⁴. Even Albert Schweitzer questioned the appropriateness of the modern piano for Bach only on the grounds that its tone quality was too “flat” for polyphonic playing, recommending the use of a “restored 1830 square piano¹⁵⁵”: and this is very significant since IEs were born precisely in the 1830s.

Undeniably, once the possibility of playing Bach's works on the piano is accepted, the interpreter has to make several choices on how to give timbral, instrumental and artistic consistency to his rendition¹⁵⁶. This is a creative activity, whose results can hardly be

¹⁴⁸ For Carruthers, “the playing of Bach's music on the piano was a *fait accompli* because of the piano's supposed technological superiority to all earlier instruments”. Carruthers 1986, p. 82.

¹⁴⁹ Carruthers 1986, p. 30.

¹⁵⁰ Even Casella could state, as late as in 1937, that Bach's concertos, “though written for the harpsichord, obviously must be considered as piano music” (Casella 1954, p. 239), notwithstanding the opinion of the “melancholic musician-archaeologists who would like Bach to be still played on the harpsichord or clavichord” (*ibid.*, p. 135). Cf. Boccaccini 1913, p. 35 (the *Chromatic Fantasy* becomes “worthless” when it is played on the harpsichord) and p. 39 (the harpsichord is a “miserable” instrument). Cf. Nikisch, quoted in Landowska 1964, p. 354.

¹⁵¹ Cf. Bie 1966, p. 124.

¹⁵² E.g. Riemann, quoted in Hering 1949, p. 65.

¹⁵³ Cf. Spitta 1951, vol. 2, p. 44.

¹⁵⁴ Carruthers 1986, p. 81; cf. Brugnoti 1932, p. 37; Tureck 1960, vol. I; Gould 1972 (*Introduction*); Kirkpatrick 1984, pp. 38-45; Kochevitsky 1996, pp. 24-37.

¹⁵⁵ Schweitzer 1967, p. 354.

¹⁵⁶ Cf. Hoëree 1932, p. 76.

convincing when beginners have to undertake it without a (good) teacher's help. For Carruthers, the unedited 1801 publications of the WTK were "responsible for fostering, if not originating, 'objectivity' in the interpretation of Bach's music": in comparison with the "profusion of expression markings in Beethoven's sonatas or in the popular salon repertoire, Bach's works must have appeared stark and foreboding¹⁵⁷". The first piano IEs were created with the declared purpose of countering the monotonous Bach performances of amateurs¹⁵⁸, who had not the artistic skills and accomplishment necessary for "colouring" the score's bare notes with the palette of effects typical of Romantic aesthetics. Therefore, the problems posed by the pianistic rendition of Bach's works "engendered new conventions in the interpretation of his music that were, in turn, propagated in performing editions, arrangements and transcriptions¹⁵⁹".

An important element to point out is that although the Romantic concept of Bach's music was partially inspired by instrumental innovations, the relationship was not always direct. For example, alterations to the keyboard extension of the original text did not appear simultaneously with the expansion of the pianos' range; their actual presence, therefore, is sometimes symptomatic of a new taste rather than of a mere instrumental adaptation¹⁶⁰: "new instruments, new music [...], new interpretation of old music¹⁶¹".

05.05. Czerny

Czerny's edition (CzE) is the first IE proper of the WTK, and represents a milestone in music editing and in the history of IEs. After a brief introduction on the biographical

¹⁵⁷ Carruthers 1992, p. 102; cf. Carruthers 1986, p. 37.

¹⁵⁸ For an overview of the objectivist approach to Bach performance in the 1840s-1850s, cf. Carruthers 1992, p. 108.

¹⁵⁹ Carruthers 1986, p. 1.

¹⁶⁰ Cf. Carruthers 1986, pp. 88-89.

¹⁶¹ Scarpellini 1986, p. 160.

circumstances of Czerny's acquaintance with the WTK and with Beethoven, its aesthetic principles and its influence will be discussed.

05.05.01. Bach, Beethoven, Czerny

As stated by Czerny himself¹⁶², his WTK edition mirrors Beethoven's interpretation, with which he had been familiar as Beethoven's student and as his friend. Czerny's own acquaintance with Bach and the WTK is however not exclusively due to Beethoven's influence, as interest in Bach was common e.g. in Czerny's family's homeland, Bohemia¹⁶³; he himself was deeply influenced by Lichnowsky's enthusiasm for Bach¹⁶⁴. Czerny's admiration for the WTK is mirrored by the inclusion of four excerpts from WTK Fugues in his op. 500¹⁶⁵ and by his own composition of three cycles of twenty-four Preludes and Fugues¹⁶⁶. How closely Czerny's veneration for the Forty-Eight matched that he nourished for Beethoven is demonstrated by his plea to Beethoven to "just write a WTK"¹⁶⁷.

Although Beethoven estimated Czerny's pianistic talents highly¹⁶⁸, the relationship between the composer's authority and the interpreter's freedom was not always an easy one, and Beethoven once reproached Czerny rather sharply for his textual alterations¹⁶⁹; however, when Czerny edited Beethoven's Rondo WoO6 after the composer's death, similar liberties

¹⁶² *Preface* to Bach/Czerny 1837.

¹⁶³ It may be interesting to mention that the first Prague edition of the WTK was issued by the Italian publisher Marco Berra in 1831: cf. Philippsborn 1975, p. 26; Sobotka 2009.

¹⁶⁴ Wehmeyer 1983, pp. 183-187.

¹⁶⁵ Czerny 1839a.

¹⁶⁶ Czerny's *Die Schule des Fingerspiels* op. 400 includes 24 Preludes and Fugues. He dedicated them in 1836 to Mendelssohn, who in turn completed in 1837 his own cycle of Bach-inspired Preludes and fugues and performed it for Schumann (Todd 2003, pp. 331ff.). In his *Der Pianist im klassischen Style*, op. 856, dedicated to Liszt, there are 48 further Preludes and Fugues (cf. Zenck 1986, p. 111).

¹⁶⁷ Note on Beethoven's conversation books (Köhler 1968, vol. IV, p. 58). Notwithstanding Kirkendale's perplexities (Kirkendale 1979, p. 215), Zenck identifies this handwriting as being indubitably by Czerny (Zenck 1986, p. 130).

¹⁶⁸ Beethoven asked him to perform two movements of his Fifth Piano Concerto: cf. Beethoven 1996, p. 324.

¹⁶⁹ Czerny, quoted in Badura Skoda 1970, p. 1. However, Parakilas maintains (probably rightly) that the liberties taken by Czerny would have been common practice at that time, otherwise he would not have dared do so in the presence of Beethoven (Parakilas 2008, p. 112).

were justified by his wish to “improve” the work and make it more “acceptable”¹⁷⁰. Czerny’s approach to editing the WTK was probably analogous, since both compositions were perceived as lacking both notational and instrumental completeness.

While referring to Beethoven’s interpretive authority to legitimate his Bach IE, Czerny admitted that even Beethoven’s performance of his own works was variable, and that it had not to be taken as a model¹⁷¹; however, he considered it not as “more authentic but more authoritative¹⁷²” on purely aesthetic grounds. Czerny’s constant concern seems therefore to be the preservation of the “effects” (determined by the “mental conception” of the work, understood and guaranteed by the editor) through the adaptation of means to the “altered taste of the time¹⁷³”. It is therefore probable that Czerny’s Beethoven editions constituted one of the first steps towards the modern idea of authenticity¹⁷⁴, conceived as the handing-down of a tradition and of a “knowledge¹⁷⁵”; however, this cannot be simplistically applied to his WTK edition. Even admitting the total reliability of Czerny’s memory¹⁷⁶, and the closeness of Beethoven’s artistic lineage to the authentic Bach tradition, it is hard to maintain that all details of his edition stem directly from Beethoven’s performances¹⁷⁷, and even harder to assert that they come in turn from Bach’s own style¹⁷⁸. In the final analysis, all that can be said of CzE is that it mirrors his own aesthetic ideal and possibly his own performances, and that both were influenced by Beethoven’s teaching; the extent of such influences can hardly be

¹⁷⁰ Barth 2008, p. 127.

¹⁷¹ Czerny 1846, p. 32.

¹⁷² Rosen 1990.

¹⁷³ Czerny 1970, p. 30.

¹⁷⁴ Parakilas 2008, p. 109.

¹⁷⁵ Fuchs 2008, p. 85.

¹⁷⁶ It was directly praised in a letter by Beethoven: Archives of the Gesellschaft der Musikfreunde in Vienna, *Briefe*, Beethoven (A84a), n. 9. Cf. Fuchs 2008, p. 83.

¹⁷⁷ As stated by Dirst 1996, p. 6; cf. Parakilas 2008, p. 117.

¹⁷⁸ For Oppermann, whereas Czerny’s and Moscheles’ editions of Beethoven aimed at transmitting the “original” interpretation of Beethoven’s works by the composer himself, CzE transmitted an “anachronistic” interpretation: Oppermann 2001, p. 86.

determined¹⁷⁹. As Oppermann states, “the pianist and pedagogue Czerny wished to transmit the idea of WTK performance he had achieved thanks to his own artistic authority (allowing him to know ‘undoubtedly’ each piece’s character) and pianistic experience. Its exemplariness was guaranteed by the reference to Beethoven¹⁸⁰”. It is significant, however, that in the WTK transcriptions realised by another of Beethoven’s students, Moscheles, some of the interpretive choices are diametrically opposed to Czerny’s¹⁸¹.

Nevertheless, in certain cases, Beethoven’s influence on CzE seems rather evident: for example, WTK1/2F in CzE has all the musical appearances of a Beethovenian *Scherzo*¹⁸², and CzE is generally rich in Beethoven’s characteristic indications of *fp* or *fzp*¹⁸³, provoking “a number of exaggerated dynamic contrasts¹⁸⁴”. It has been claimed by Glen Carruthers that “Czerny’s dynamic markings contradict Beethoven’s own annotations in his copy” of the WTK¹⁸⁵; however, I have been unable to verify the accuracy of this. As Dr Julia Ronge of the Beethoven Haus, Bonn, in response to my enquiry has asserted, “there is no full copy available, at least as far as I know¹⁸⁶”. A request to the author directly brought no further information. One is therefore forced to assume that this contention may be without foundation; Czerny’s reliability, at least in this respect, remains unimpugned.

¹⁷⁹ For Dirst, Czerny “aimed not at historical verisimilitude but rather at the preservation of an interpretive tradition as he understood it”. Dirst 1996, p. 120.

¹⁸⁰ Oppermann 2001, p. 85.

¹⁸¹ Cf. Ignaz Moscheles, *Melodisch-contrapunktische Studien* op. 137a (for cello and piano, composed under the influence of Gounod’s *Melody*: cf. Moscheles 01) and op. 137b (for two pianos). For example, WTK1/1P is rather “heroic” and majestic in Moscheles’ version. It has been observed that these transcriptions, while aiming in turn to enhance the spread and “domestic enjoyment” of the WTK, were also the demonstration of a feeling for the Preludes’ “incompleteness” as opposed to the Fugues’ “perfection”. Helfricht 2006, p. 8.

¹⁸² Wehmeyer 1983, p. 193.

¹⁸³ Harley 1955, p. 249: e.g. WTK2/17P; WTK1/5P, b. 6.

¹⁸⁴ Dykstra 1969, p. 466.

¹⁸⁵ Carruthers 1986, p. 51.

¹⁸⁶ Private communication, email, Sept. 19th, 2011.

05.05.02. The origins of CzE

Neither the 1801 WTK editions nor those that followed (normally based on Simrock or Hoffmeister) made any efforts to update Bach's notation to the new notational standards, instrumental media¹⁸⁷, or to social changes in the musical world¹⁸⁸. Their primary purpose was for the analysis and composition studies of experts and connoisseurs. Peters perceived this void in the publishing market, and asked Czerny, during his 1836 visit to the firm, to prepare an edition conceived for the "lay public" and with indications for performance¹⁸⁹. As stated before¹⁹⁰, Czerny had already fingered a Bach Fugue for Diabelli, and he was probably the most famous pedagogue of his time¹⁹¹. A further objective was to "disseminate Bach's music among the better amateurs, eager students and 'kleine Geister'¹⁹²", and Böhme, who was to acquire the Peters company, recognised this function of CzE, stating that it provided the "simplified interpretation¹⁹³" they needed. Notwithstanding this, Böhme himself expressed some perplexity about the quantity of Czerny's interventions (and, significantly, about their "authenticity"): "one must represent Bach as he really was", without "Czernifying him¹⁹⁴".

From the textual viewpoint, Czerny had consulted all available editions, but it has been impossible to ascertain which manuscripts, if any he had available¹⁹⁵; his inadequate scholarly thoroughness was often reproached. Moreover, the works by Bach edited by Czerny

¹⁸⁷ Oppermann 2001, p. 84.

¹⁸⁸ Wehmeyer 1983, p. 190.

¹⁸⁹ Wehmeyer 1983, p. 190; Oppermann 2001, pp. 83-84. It is significant that, according to Hanslick, the first concert performances of Bach in Vienna took place in 1839 (i.e. two years after CzE), when a "litany" of Bach's works was performed. Hanslick 1869 (part I, p. 187).

¹⁹⁰ §05.04.01., pp. 141-142.

¹⁹¹ Cf. Oppermann 2001, p. 84, pointing out that Czerny's international fame was mirrored by the bilingual introduction to his edition.

¹⁹² Dirst 2012, p. 144.

¹⁹³ Letter of 5.4.1842 from Böhme to Griepenkerl, in Lehmann 2004, p. 423.

¹⁹⁴ Letter to Franz Hauser, 30.11.1839, in Lehmann 2004, p. 387.

¹⁹⁵ Wehmeyer 1983, p. 190; cf. Oppermann 2001, p. 84. According to Philippsborn, however, from the textual viewpoint Czerny is primarily based on H&K's 1801 publication (Philippsborn 1975, p. 264).

after the WTK included excerpts, arbitrary combinations and omissions of entire pieces, for which Czerny was criticised¹⁹⁶. Böhme therefore asked a scholar, Franz Hauser, to edit the remaining volumes, also suggesting Mendelssohn's cooperation¹⁹⁷: only the "most important" interpretive advice had to be added, and Czerny's "childish" fingerings had to be changed¹⁹⁸. After heavy disagreement between editor and publisher, it was Griepenkerl and Hauptmann, with Roitzsch's cooperation, who eventually completed the edition, also revising the already published volumes¹⁹⁹. "Taking into account both the philological and the performance practice issues in preface and text", Griepenkerl's edition, addressed to both "connoisseurs and amateurs" was the "prototype of the critical-practical edition"; however, this edition was nowhere near as successful and influential as Czerny's²⁰⁰.

05.05.03. Its aesthetic principles

The confusion provoked in non-professional performers by the "bareness" of Bach's original notation as reproduced by the first editions had fostered a profusion of mechanic and dull performances (due to "simple ignorance²⁰¹"), which in turn influenced the overall reception of Bach²⁰². The causal relationship between notational inadequacy and monotony was clear to Czerny himself: modern works, he stated, had such detailed requirements that "performers, generally, can only seldom be in doubt about the composer's will", whereas in

¹⁹⁶ On the history of Czerny's Bach editions, cf. Oppermann 2001, pp. 88-91.

¹⁹⁷ Mendelssohn eventually refused, not wishing to "edit" Bach. He was convinced that the composer's text should speak for itself. Although he made interventions on the text for his personal use (cf. his *St. Matthew's Passion* arrangements and his report about his own performance of the *Chromatic Fantasy*), he refused to do so in editing for publication: cf. Mendelssohn 1863, pp. 241-242 and Moscheles 1888, pp. 240ff.; cf. also Großman-Vendrey 1969; Bötel 1984; Pape 1988; Dirst 1996, p. 135; see also Little 2010, pp. 124ff., on Mendelssohn's editing activity and his contempt for instructive additions.

¹⁹⁸ Oppermann 2001, p. 90.

¹⁹⁹ Dirst 2012, p. 158.

²⁰⁰ Oppermann 2001, pp. 94-95. It may be interesting to point out that the publishing company's correct name would be "C. F. Peters Verlag"; however, the success of CzE was such that "Edition Peters" became the synonym of the publishing house and later even its official name. *Ibid.*, p. 166.

²⁰¹ Cf. Dirst 1996, p. 120.

²⁰² Bach/Czerny 1838, "The Address".

earlier music, “where these signs are found very sparsely, interpretation depends mostly on the interpreter’s taste and insight. Therefore interpretation of these works is much harder in this aspect²⁰³”. It is evident, from this quotation, that Czerny’s ideal was not that of historical authenticity²⁰⁴: absence of notational specification left free space to the performer’s creativity; however, when this was insufficient, help should be provided – for example in the form of an IE²⁰⁵, which had to transmit the “unmistakable character” of Bach’s fugues²⁰⁶. Indeed, even when quoting excerpts from earlier works in his methods, Czerny had demonstrated a certain freedom, without literal respect for the work’s “precise *notation*” or for performance styles²⁰⁷. Czerny’s reference to Beethoven’s authority expressed the idea that the “secret knowledge of the masters”, which normally was transmitted within the master/apprentice relationship, could be made available to all users of his IE, as a *consequence* of their observation of Czerny’s indications²⁰⁸.

Although Czerny had deplored both dullness²⁰⁹ and its opposite, a “confused” and “excessively expressive²¹⁰” performance, he believed that the piano permitted many nuances which were impossible on the harpsichord, and which had to be exploited²¹¹: CzE reveals attention for “pianistic efficacy²¹²”, also in consideration of the “modern” audience’s taste²¹³.

²⁰³ Czerny 1839a, Part III, p. 4.

²⁰⁴ Although the “correct interpretation”, so often mentioned by Czerny himself, was a constant of his time’s piano pedagogy: Oppermann 2001, p. 85 and note 100.

²⁰⁵ For Carruthers, he wanted to present the text in “as playable a form as possible”, i.e. in a satisfactory *performance*-notation. Cf. Carruthers 1986, p. 56.

²⁰⁶ *Preface* to Bach/Czerny 1837. Nonetheless, Czerny exemplified four different versions of possible interpretations of a single passage, to show that it was possible to interpret musically in different ways: cf. Czerny 1839a, Part III, p. 25.

²⁰⁷ Barth 2008, p. 132. For Oppermann, Czerny did not transmit just a “thorough understanding” of the text, but also a specific interpretation (his own). Oppermann 2001, p. 85.

²⁰⁸ According to Dirst, Czerny’s approach may be summarised thus: “Play my way, and you will gain [...] a better understanding of Bach’s music”. Dirst 1996, p. 139.

²⁰⁹ Cf. the editor’s preface to Cocks’ version of CzE (Bach/Czerny 1838).

²¹⁰ Cf. Dirst 1996, p. 120.

²¹¹ Dirst 1996, p. 137; cf. Oppermann 2001, p. 86.

²¹² Carruthers 1992, p. 103; cf. Bottoni 2009, p. 159.

²¹³ Oppermann 2001, p. 86.

For Czerny, it was “ridiculous” to renounce the “advantages” of modern instruments when playing early music, “out of excessive piety”, and to play fugues “in a monotonous and formal manner, as must necessarily have been the case when our present way of playing was still unknown”. Therefore, “a well-directed expression, conformable to our taste, is both necessary and justifiable; since those masters would certainly have availed themselves of it had they possessed our excellent pianofortes²¹⁴”.

Nonetheless, Czerny’s efforts to counter monotony did *not* imply his adherence to the Baroque aesthetics of the surprising and fantastic. Actually, both in his suggested performance and from the viewpoint of textual alterations, he promoted a very consistent and predictable approach. In other words, the monotony to be avoided was merely that of uniform dynamics (against which his suggestions are, as stated, sometimes rather extreme²¹⁵); once a dynamic pattern was established (e.g. for a Fugue subject), it had to be consistently applied throughout the piece. Both in his smoothing out of certain of Bach’s most disconcerting compositional contrivances, and in his constant underlining of Fugue subjects, Czerny demonstrated his proximity to Mozart’s Bach interpretation²¹⁶.

Among the alterations Czerny most often undertook, there are omissions of Picardy thirds, filling of (final) chords, omission of notes and the insertion of certain octave doublings in the lh, normally towards Fugue conclusions²¹⁷, which are emphasised either by “empowering” them²¹⁸, e.g. with octave doublings, or by fading them away. In general, five factors (four of which were Czerny’s deliberate choices) determined most of the textual

²¹⁴ Czerny 1970, p. 125.

²¹⁵ Cf. Carruthers 1986, p. 54.

²¹⁶ Harley 1955, p. 248; Dirst 1996, p. 123; Dirst 2012, p. 145.

²¹⁷ Carruthers 1986, pp. 53-54. Cf. Bodky 1960, pp. 112-115 and Appendix B; and Oppermann 2001, pp. 85-86. Among the Fugues with octave doublings, cf. WTK1/2F and 5F: these textual alterations have been duly reported by many subsequent editors.

²¹⁸ Kanne 1822, cols. 62-63.

discrepancies between CzE and a modern *Urtext*: the unreliability of his sources from the one side, and his efforts to correct their apparent errors, to increase pianistic effectiveness or to reproduce other instruments' sonorities, and to "update" Bach for contemporary audiences²¹⁹ from the other.

The aesthetic principles of Czerny's polyphonic ideal are presented in his *Prefaces* to Czerny 1836²²⁰ and to his WTK edition, and in Czerny 1846. They included: regular stressing of subject and countersubject²²¹, especially when in internal parts, and consistency in their articulation and expression²²²; the thicker the texture, the higher the volume²²³; repetition of pedal-notes; constant tempo (except in cadential passages)²²⁴; no chordal arpeggiation, organ-inspired performance; no pedalling. Czerny's fingerings are inspired by the principles of the calm hand and good voice-leading²²⁵; they promote the "new technique" required by new instruments²²⁶, have a musical, structural and exegetical function²²⁷ and suggest particular performances of the ornaments, often starting from the principal note²²⁸.

Czerny's tempi are normally very lively, often transforming the WTK Preludes into true Studies²²⁹; there, he apparently follows his own principles of brilliant and bravura

²¹⁹ Carruthers 1986, p. 55.

²²⁰ Cf. their discussion in Wehmeyer 1983, p. 198.

²²¹ Cf. Hummel 1827, vol. 2, p. 297.

²²² This principle is at odds with Marx's aesthetic principles of polyphonic playing. For Marx, all parts should be simultaneously "audible and expressive" (whereas for Czerny every subject entry had to be stressed), without highlighting the subjects too much: "each part contains its song", "it is the continual and truly dramatic dialogue between the parts which constitutes the real nature and life of the fugue". Marx 1853, p. v. Cf. Dirst 2012, p. 160 etc.

²²³ For Marx, instead, thick counterpoint implied only a proportionally slower tempo. Cf. Dirst 2012, p. 160.

²²⁴ Marx maintained that metronomic beats had not to be followed too slavishly. Cf. Dirst 2012, p. 160.

²²⁵ *Preface* to Bach/Czerny 1837. Cf. Oppermann 2001, p. 84.

²²⁶ Cf. Dirst 1996, p. 137, Yoo 2005, p. 103. For Müller 1912, p. 857, they were very good for Czerny's time.

²²⁷ Klassen 1997, p. 39.

²²⁸ Carruthers 1986, p. 53. Bach's notation of embellishments is often unified, standardised and slightly trivialised by Czerny.

²²⁹ Wehmeyer 1983, p. 198; Carruthers 1986, p. 54; Bottoni 2009, p. 159.

performance²³⁰, qualified by a clear/*marcato* (*non-legato*) playing²³¹, and by dexterity and speed. On the other hand, the Fugues are characterised by an extensive use of *legato*: for Czerny, “most Fugues must [...] be played in a strict *legato* according to the note values. Nevertheless, should the theme include short notes, they must be always similarly short in every repetition of the theme. There are also fugues that can be played almost entirely *staccato*²³²”. Moreover, Czerny modelled his own ideal *legato* on examples taken from Bach’s works and from his peculiar compositional style²³³, and stated that his fugues were particularly suitable as a preparation for some specific works by Beethoven²³⁴.

In spite of what PP studies have revealed of the *non-legato* being the most common performing style on Baroque keyboards²³⁵, “the so-called *Bach-legato* was used indiscriminately²³⁶” both in CzE²³⁷ and in consequence of it²³⁸, becoming the common performing style of polyphonic works²³⁹; for Bülow, Czerny was no less than a “*legato-crazy*²⁴⁰”. These elements, together with Czerny’s tendency to highlight the hidden presence

²³⁰ Czerny 1839a, vol. III, pp. 59ff.

²³¹ This implies, on the other hand, that Czerny’s frequent predilection for legato performance (especially in Fugues) is a choice highlighting the non-virtuoso style of his Bach concept.

²³² Czerny 1839a, vol. III, p. 66. He continues by stating: “We recommend [the WTK] as the best school of fugue playing to all performers who have almost reached accomplishment”, and explicitly mentions “its newest edition, equipped with fingering and performance [indications], [published] in Leipzig by Peters”. Cf. also Czerny 1991, p. 66 (§7); Czerny 1839b, p. 49.

²³³ Zenck 1986, pp. 121-122.

²³⁴ Czerny 1839a, vol. IV (*Supplement*), p. 122; cf. Zenck 1986, p. 123. For example, he states that the third movement of Beethoven’s op. 109 is thoroughly written “in the style of Händel and Sebastian Bach”: Czerny 1970, p. 56.

²³⁵ Indeed, Bach himself was praised for his perfect *organ* legato (cf. Gerber 1792, vol. II, p. 455); however, a flat legato can hardly be conceived as the standard performance style on the harpsichord (cf. Badura Skoda 1998, p. 137).

²³⁶ Carruthers 1986, p. 32; cf. Dirst 1996, p. 137.

²³⁷ However, Yoo points out that “Czerny also articulates or punctuates phrase lines with staccato dots, slurs, accents, [...] *sf* and wedges”: Yoo 2005, p. 106.

²³⁸ For Schneider (Bach/Schneider 2004, p. 25), this concept of an “overall legato manner of playing this music” was “propagated primarily by the editions of Czerny”. Cf. Yoo 2005, p. 107.

²³⁹ Cf. Wehmeyer 1983, p. 198. In Italy, Bach was defined as the “master of legato” in Boccaccini 1913, p. 35; cf. Villanis 1907, p. 29; Becherini 1936, p. 57; *Preface* to Bach/Casella 1946a; Casella 1954, p. 101 etc.; cf. Zenck 1986, p. 119; Carruthers 1986, p. 33.

²⁴⁰ Hinrichsen 2004, p. 45. According to Schindler, however, Czerny had been criticised by Beethoven for having no legato (in Harley 1955, p. 249). Schindler’s reliability has often, justifiably, been questioned;

of 19th-century musical structures in the WTK²⁴¹ reveal his concept of Bach as a “Romantic” composer²⁴².

05.05.04. Its critics, its influence

CzE provoked a long-lasting debate, in which negative criticism was abundant, focusing on the very concept of IEs or on single aesthetic choices. Many deplored its textual inaccuracy, the unnecessary additions, or its inauthentic interpretation²⁴³; others advocated the performers’ right to take personal decisions on interpretation²⁴⁴ (“[Czerny] bound the hands of all who would use his edition²⁴⁵”). Moreover, since CzE’s cheap price and practicality were likely to encourage the huge success it actually obtained, his interpretation could easily be anticipated to enjoy widespread use. Such were Marx’s perplexities: though criticising the very idea of “instructiveness”, he admitted that IEs were indispensable for students and amateurs; consequently, he prepared an IE of his own, although specifying the suggestive quality of his additions²⁴⁶. However, CzE undoubtedly increased the WTK’s dissemination²⁴⁷, contributing to its inclusion into the canonic repertoire²⁴⁸ and paving the way for a debate on authenticity²⁴⁹, and it was highly appreciated by such musicians as Carl Tausig and Robert Franz²⁵⁰, who were in turn to edit the WTK²⁵¹.

however, should this statement be true, the abundance of slurs in CzE might be a reaction to Beethoven’s disapproval.

²⁴¹ E.g. a suggestion of *reprise* in WTK1/3F: cf. Klassen 1997, pp. 37-40.

²⁴² Cf. Stauffer 1997, p. 207, and Yoo 2005, p. 108.

²⁴³ Redlich 1953, p. 297.

²⁴⁴ Carruthers 1986, p. 61.

²⁴⁵ Dirst 1996, p. 122.

²⁴⁶ Dirst 2012, pp. 159-160.

²⁴⁷ Dirst 1996, p. 149.

²⁴⁸ Gramit 2008b, p. 231.

²⁴⁹ Parakilas 2008, p. 110.

²⁵⁰ Müller 1912, p. 855.

²⁵¹ On Tausig’s (partial) edition of the WTK, cf. Yoo 2005, especially pp. 29-47.

Both Czerny's approach to editing and many of his actual indications proved influential on later editions, becoming a model for "all²⁵²" (or at least for "countless²⁵³") editions, which were considerably indebted to CzE²⁵⁴. It should be emphasised, however, that what is nowadays generally known as CzE (i.e. Schirmer's version²⁵⁵), is a version substantially modified by later editors²⁵⁶: as Dirst states, "The Czerny WTK changed over time to reflect the way other editors heard Bach's music²⁵⁷", thus becoming in turn an object of interpretation.

As the influence of CzE on later editions is clearly recognisable in many interpretive details, some commentators argue from this that Czerny shaped the overall aesthetics of fugue playing²⁵⁸ and that CzE "exerted a considerable influence on the performance of Bach²⁵⁹". For instance, in his (unedited) copy of the WTK²⁶⁰, Frédéric Chopin inserted carefully in his own hand Czerny's performance indications for the first Preludes and Fugues, taking them from the Launer edition²⁶¹.

²⁵² Bottoni 2009, p. 152.

²⁵³ Carruthers 1986, p. 52.

²⁵⁴ Giannetti 2005, p. 37; cf. Keller 1950, p. 11 and p. 132; Herfricht 2006 p. 11. For example, Pauer's metronome indications (Bach/Pauer 1867) often coincide with Czerny's: cf. Müller 1912, p. 856.

²⁵⁵ Bach/Czerny 1893.

²⁵⁶ Cf. Giannetti 2005, p. 42; Dirst 1996, p. 144; Riemenschneider 1842 lists at least twelve different "Czerny" editions; cf. Rabin 1975.

²⁵⁷ Dirst 1996, pp. 142-144. For example, CzE 1837 of WTK1/1P lacks the typical slurs and phrasing adopted later by Gounod in the accompaniment of his *Mélodie* and that are duly included in Schirmer's edition.

²⁵⁸ Dirst 2012, p. 145. In Dirst 1996, p. 115, he had stated that "Czerny transformed the Bach collection" (cf. the following page as well). Klassen 1997, p. 39, stating that "many things that seem self-explanatory, [...] or superfluous today were unheard-of at Czerny's time", implicitly recognises his role in shaping the concept of the next generation.

²⁵⁹ Carruthers 1986, p. 57. Similarly, Hinrichsen (Hinrichsen 2004, p. 54) points out the "Beethovenian" effect of *pp subito* in Bülow's concept of the *Chromatic Fugue* BWV 903: CzE is possibly responsible for the "Beethovenisation" of Bach interpretation.

²⁶⁰ Richault: reprint of Nägeli.

²⁶¹ Bach/Chopin 2010; cf. Eigeldinger's introductory notes.



Figure 4 – Bach, WTK1/3P – CzE²⁶²

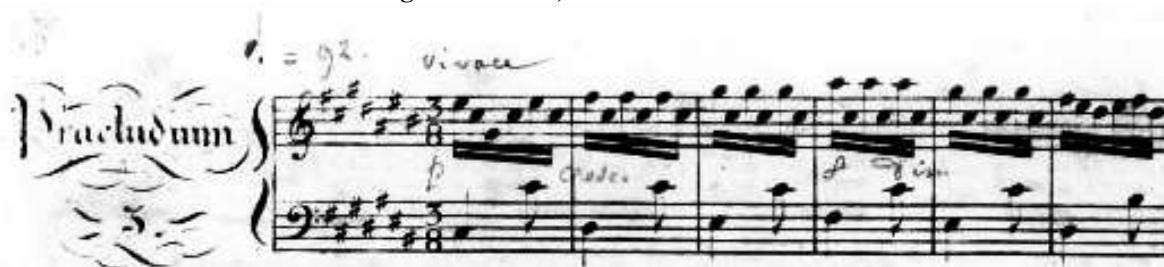


Figure 5 – Bach, WTK1/3P – Chopin's handwritten additions (from CzE)²⁶³

For both Giannetti and Bottoni, CzE “remained normative for many decades, and still constitutes the reference text for Bach teaching in piano classes²⁶⁴”. Levy painstakingly demonstrated that “nearly all” the later editions quoted a particularly arbitrary interpretation by Czerny²⁶⁵; similarly, as regards Beethoven interpretation, Parakilas²⁶⁶ showed that the traditional performance, fostered by Czerny’s editions and writings, is not based on objectivity but is as debatable as any other personal interpretation. Finally, when Schweitzer argued against the “tradition that made stiffness, pedantry, and absence of temperament the true requisites for Bach playing²⁶⁷”, the negative side of CzE is clearly discernible: it was Czerny who had promoted the emphasis on subject and countersubject to counter “deliberately monotonous²⁶⁸” performances, but leading to “pedantry²⁶⁹”; and against

²⁶² Reproduced from Bach/Czerny 1893.

²⁶³ Reproduced from Bach/Chopin 2010, p. 10.

²⁶⁴ Bottoni 2009, p. 160; cf. Giannetti 2005, p. 36 and MacArdle 1957, p. 355, on its spread in the U.S.

²⁶⁵ Levy 1987, p. 55.

²⁶⁶ Parakilas 2008.

²⁶⁷ Schweitzer 1967, vol. I, p. 355. Cf. Rosen 1990: “Most of us have heard pianists produce the egregious style of fugue playing in which the melody is brought out to the detriment of everything else – the standard way of playing Bach on the piano, and still encouraged in all conservatories”: a description of a Czerny-inspired performance?

²⁶⁸ Czerny 1839a, vol. IV, p. 128; cf. Dirst 1996, p. 120.

²⁶⁹ Schweitzer 1967, vol. I, p. 355.

“confused²⁷⁰,” playing he had encouraged consistency, whose side-effect could be the “absence of temperament²⁷¹”.

05.06. *The BGA*

Although the appearance of the BGA was a crucial point in editing history, a thorough discussion of it is impossible here: only the aspects most relevant to IEs and their evolution will be briefly discussed. After the foundation of the BG in 1850 following Forkel’s efforts, the Society undertook the task of publishing Bach’s complete works. The WTK edition was entrusted to Kroll (1866), who had already prepared a (moderate) IE in 1862-3 for Peters (EP 1). The process leading to the 19th-century *Gesamtausgaben* was underpinned by a series of concurring causes: it was partly a reaction against IEs²⁷² and their unscholarly approach to the sources; partly an attempt to claim for music and musicology the status of academic disciplines²⁷³, in parallel with literary *Denkmäler*²⁷⁴; partly a consequence of a nationalistic approach²⁷⁵, aiming at the creation of a (German²⁷⁶) canon²⁷⁷; and partly (in this specific case) a product of the Bach-Renaissance.

As welcome as the BGA might be, however, it should be clearly stated that the concept underlying it was profoundly elitist²⁷⁸, both as concerns the high price of the

²⁷⁰ Czerny 1839a, vol. IV, p. 128.

²⁷¹ Schweitzer 1967, vol. I, p. 355.

²⁷² Levy 1987, p. 27.

²⁷³ Grier 1996, p. 9. Cf. Vötterle 1963, p. 288; Finscher 1980; Dahlhaus 1995; Brett 1988, pp. 85-88 etc.

²⁷⁴ Oppermann 2001, p. 15.

²⁷⁵ Cf. Finscher 1980, p. 193; Dahlhaus 2000, vol. I, p. 223.

²⁷⁶ Brett 1988, p. 86.

²⁷⁷ Grier 1996, p. 8.

²⁷⁸ Rehm 1980, p. 104. Cf. however Wolff (on Bach’s own approach to publication of his works): Wolff 1991, pp. 374-375.

volumes²⁷⁹ and their unsuitability for non-professionals. The size of its volumes made them hardly usable for performance *tout court*²⁸⁰, and their ideal resting place seemed to be the analyst's desk²⁸¹ (if not the library shelf²⁸²). This concept, opposite to that of IEs, mirrored the frequently expressed opinion that masterworks like the WTK should not be approached by those "unworthy" of them²⁸³. Only those who "neither wanted nor needed any editorial assistance²⁸⁴" had the right to play Bach; as maintained by Dirst, the BGA "says as much about the resistance of its founders to an expanded audience for Bach's music and to any claim of interpretive authority in Bach performance as it does about their scholarly integrity²⁸⁵".

In my opinion, both the BGA and the IE parties agreed on one point: *if* the WTK had to be played by amateurs/beginners, *then* editorial additions/instructions were necessary. In other words, those who despised IEs were practically the same who maintained that the WTK was a work for professionals only; the others, promoting its performance by everyone, were also the promoters of IEs. Moreover, the appearance of the music on the page was significant²⁸⁶: since the BGA's look was apparently similar to that of the first WTK editions, it seemed to represent a "reactionary trend"²⁸⁷ and it correspondingly provoked a new wave of objectivist performances²⁸⁸, sometimes related in turn to patriotic approaches²⁸⁹. A certain

²⁷⁹ "By publishing" the BGA ("prohibitively expensive"), the "society's founders [...] shared the results of their intensive labours only with those that had both the education and the means to appreciate such information", Dirst 1996, p. 150; cf. *ibid.*, p. 151 and Dirst 2012 p. 165.

²⁸⁰ Oppermann 2001, p. 71.

²⁸¹ Finscher 1980, p. 193.

²⁸² Rubinstein 1883, p. 498.

²⁸³ Cf. Kirnberger 1771, p. 217; Marx 1853, p. VIII; Bülow's preface to Bach/Bülow 1863 (1896) etc.

²⁸⁴ Dirst 1996, p. 145.

²⁸⁵ Dirst 1996, p. 150.

²⁸⁶ For Haar, the BGA is the "graphic" translation of the cultural movement indicated as "Bach-Renaissance". Haar 1995, p. 102.

²⁸⁷ Cf. Carruthers 1986, p. 63.

²⁸⁸ Carruthers 1992, p. 106, defines it as "new objectivity". Cf. Rubinstein 1899, p. 12.

²⁸⁹ Cf. Louis Ehlert, *Preface*, in Bach/Tausig n.d.

archaic aspect was however not undesired by some of the BGA members: Brahms to name but one²⁹⁰.

05.06.01. Robert Schumann and Bach

Most IEs published after 1866 took the BGA text as the basis for their editorial additions, and even for transcriptions proper²⁹¹; this apparent contradiction, together with many seemingly inconsistent attitudes of the BG members, will be given a new interpretation in the following pages. For this purpose, the case of Robert Schumann is paradigmatic: although a thorough discussion of his reception of Bach is impossible here²⁹², a few words will be dedicated to his aesthetics of polyphonic and earlier music performance, which are expounded in his review of CzE.

Schumann appreciated Czerny's "indications for shading of each piece", since "nothing can be more tiresome or contrary to the meaning of Bach than to drone out his fugues or to restrict one's representation of his creations to a mere emphasis on the successive entries of the principal theme. Such rules are suited to students". Actually, for Schumann, Bach's fugues were "character pieces²⁹³ of the highest type", "truly poetic creations", requiring each "its individual expression, [...] lights and shades²⁹⁴". He also stated that the

²⁹⁰ When Brahms "edited the works of Couperin, he insisted on using all the old clefs", although eventually he was persuaded not to do so. "Brahms wanted the text to look archaic": Rosen 1990. On Brahms' loathing for IEs and on his concern for a thorough respect of the composer's orthography, cf.: Altmann 1908, p. 169; Altmann 1920, vol. 14 p. 254; Friedländer 1922, pp. 5, 12 and 14.

²⁹¹ Cf. Levy 1987, p. 8 on Siloti's use of the BGA for his own transcription of a series of Preludes to be played consecutively. Both Siloti and Vianna da Motta suggested "suites" of Preludes and Fugues: cf. *ibid.*, pp. 25-26. Cf. Rattalino 2007, pp. 82-83, wittily speaking of the establishment of a correct "text" as the fasting during Ramadan, which is followed by a jolly banquet of editorial creativity.

²⁹² Cf. Hohenemser 1909; Pessenlehner 1935; Dadelsen 1951 and 1957; Loeser 1986 and Bischoff 1997. He had enthusiastically supported the idea of a complete Bach-edition already in 1836-1837: cf. Schumann 1983, p. 222.

²⁹³ On the risk of making "caricatures" of these "character pieces", cf. Becker 1842a, p. 10. The very same word was used a few years later by Schumann himself, when referring to CzE in a letter to Härtel (Jan. 31st, 1845): in Münnich 1956, p. 271.

²⁹⁴ Schumann 1983, p. 89. Cf. Klassen 1997, p. 42.

“poetic and humorous” quality of the music of his time were largely due to Bach’s influence²⁹⁵. Considering how the two principles of poetry (“Eusebius”) and humour (“Florestan”) shaped practically the whole compositional output of Schumann himself²⁹⁶, it will be clear that, for him, Bach was far from a dry and pedantic composer.

For Schumann, contrapuntal elaboration was a means rather than a goal in itself²⁹⁷, representing the roots giving life to the “flowers” of *free* melodic invention²⁹⁸. It was this freedom that had to be heard in performance, rather than its contrapuntal roots; therefore, “a Philistine accentuation of the entries of the fugue subject [was] far from sufficient²⁹⁹”.

If Schumann’s concept of the most serious contrapuntal works was very free, an even greater liberty characterised his approach to music in a non-rigorous polyphonic style. This point can be corroborated through reference to his own *Toccata op. 7*³⁰⁰, to whose first edition the composer added a footnote: “In order to leave the performer as much latitude for the expression of the music as he feels it, markings are indicated only in those places where the performing technique makes heavy demands upon the player³⁰¹”. The very title of Schumann’s work refers to Baroque music, and its visual appearance in print has actually little more than the “bare notes” with which “work-notation” is normally identified. For Schumann, when a text (like those by Bach) specifies a relatively small quantity of interpretive details, the performer’s fantasy is free in inverse proportion. It should be pointed out, however, that the *Toccata* is unanimously considered to be a very difficult piece, certainly not suitable for beginners. Schumann was therefore confident that whoever had the necessary technical ability

²⁹⁵ Cf. Schumann in Erler 1887, p. 222.

²⁹⁶ Cf. Beaufils 1979, p. 64; cf. Bertoglio 2008a, p. 62; Bertoglio 2008b, p. 188.

²⁹⁷ Cf. Dirst 2012, p. 163.

²⁹⁸ Schumann 1914, vol. I, p. 253, about Mendelssohn’s op. 35.

²⁹⁹ Schumann 1983, p. 89. Cf. Klassen 1997, p. 42.

³⁰⁰ First elaboration: 1829-30; final version: 1833.

³⁰¹ Footnote in the original edition, translation in Schumann 1977, p. 3.

for performing the *Toccata* would have also the artistic accomplishment to make good use (i.e. a creative use) of this freedom.

Applying this argument to the BGA and IEs approach to Bach, the following argument is offered. The enthusiasm of many practical musicians and virtuosos of Schumann's time for the BGA and their rejection of IEs is not entirely understandable on the grounds of historicism and concern for authenticity. Schumann's criticism of CzE pointed to its very principles, not criticising its anachronisms and lack of source studies, but rather claiming the individual's right to his own reactions to the text. In my opinion, Schumann felt himself at ease with the BGA text³⁰² precisely *because it presented only the notes*. It was not solely a concern for the original text, but rather the wish to defend scores that allowed a maximum of liberty to those who were capable of using it properly³⁰³. A musician of Schumann's talent was probably delighted by the possibility of applying his interpretive creativity to Bach's music: a possibility precluded by editorial additions³⁰⁴.

Years later, Clara Schumann expressed a very similar criticism of Bülow's editions: in her case, too, aversion was not based, in principle, on her adherence to *Urtext*-like editorial criteria, but on the fact that Bülow's aesthetic ideals did not correspond to her own³⁰⁵. Actually, although personalities such as Mendelssohn and Clara Schumann cared much more for fidelity than most of their contemporaries, none of them was exempt from taking many

³⁰² Although unfortunately Schumann could not see the BGA edition of the WTK, he was an enthusiastic supporter of the BG and of its editorial approach, as well as a BGA-subscriber.

³⁰³ Dirst maintains that Schumann's approach to Bach was "modern" and "independent", not bound (as Czerny's and Griepenkerl's) to the Viennese circles of Bach's admirers. Dirst 2012, pp. 163-164; cf. *ibid.*, p. 166: "The new [editions] [...] in the 1830s-40s" led to the "realisation that" publishers "had to serve those who did not want a particular interpretation imposed on them".

³⁰⁴ Interestingly, Schumann had undertaken a partial editing of the WTK himself: cf. Edler 1982, pp. 67-70; Giannetti 2005, p. 43. A Bach Fantasy for the organ had been a supplement to the NZM in 1841 (cf. Stinson 2006, p. 99).

³⁰⁵ "[Bülow] disfigures [Bach's and Beethoven's] works through his analyses so much, that one recognises them no more, and allows no trace of personal feeling or fantasy to sprout in students. I always forbade these editions to my students". Clara Schumann, in Litzmann 1909, vol. 3, p. 427; diary entry of 23.5.1882.

liberties with Bach's scores³⁰⁶. As mentioned before³⁰⁷, their personal approach to a text "sine glossa" is not unconnected with the cultural framework of a Lutheran society, within which the BG had its social background³⁰⁸.

Significantly, even Dörffel, a BGA editor³⁰⁹, stated: "It is strange that J. S. Bach permitted almost unlimited freedom as to the 'how' of performance and as to the artistic interpretation of his music³¹⁰". Another important point emerges here: the 1800-watershed had still not been commonly perceived as such, provoking puzzlement about the evolving meaning of notation³¹¹: the consciousness of a break in tradition arose gradually and was an acquisition of the modernist movement³¹².

To summarise, therefore, the attitude of many BGA supporters implied some tolerance for IEs to "counter undue objectivity in the interpretation of Bach³¹³"; although IEs were often criticised for blocking their users' fantasy, they were thought to be better than nothing for unaccomplished musicians who might otherwise perform Bach mechanically.

³⁰⁶ As concerns Clara Schumann, cf. Carruthers 1992, p. 101; for Mendelssohn, cf. Mendelssohn 1863, pp. 241-242.

³⁰⁷ Cf. §05.04.03., pp. 146-147.

³⁰⁸ It may be useful to point out that both Mendelssohn and Schumann lived in Bach's town Leipzig, where and when Karl Lachmann was creating modern philology and establishing the historic-critical approach (which he applied to the Bible as well; cf. Grier 1996, p. 15). Lachmann had been the editor of Lessing's writings, and was publicly grateful to Felix Mendelssohn for his contribution to this task: cf. Lachmann in Lessing 1857, p. 4; Mendelssohn 1895, vol. II, p. 180; Kreutziger 2003, p. 10. Furthermore, Mendelssohn defined Bach as the "musical representative of Protestantism": Mendelssohn 1863, p. 85.

³⁰⁹ He edited Bach's *French and English Suites*.

³¹⁰ Quoted in Rothschild 1953, p. 2. Cf. the Italian 20th-century Bach-editor Alfredo Casella, for whom authenticity was due rather to Romantic than to Baroque works: in Bach "pieces could be played either allegro or andante, legato or staccato, *p* or *f* without losing any of their qualities". Scalvati 2000, p. 26; cf. Canino 1988 (!), p. 117.

³¹¹ Cf. Rubinstein's concerns: Rubinstein 1883, p. 499. Cf. Levy 1987, p. 23.

³¹² Cf. Morgan: "The past is slowly slipping away from us. It is no longer ours to interpret as we wish, but ours only to reconstruct as faithfully as possible". Morgan 1988, p. 78. Cf. Rosen 1990 and Levy: "The paradoxical effect of the Bach revival [...] was that as Bach's music became more familiar, its unfamiliarity became increasingly evident, and authenticity in performance correspondingly became a real issue": Levy 1987, p. 24.

³¹³ Carruthers 1986, p. 57.

05.06.02. Liszt

A further example of the Romantics' complex attitude towards the principles of Bach editing is constituted by Liszt³¹⁴, who had been familiar with Bach's WTK since his youth³¹⁵, performing parts of it often³¹⁶ (possibly even in Beethoven's presence³¹⁷) and had owned it in several editions³¹⁸. Although Liszt had studied with Czerny, there is no evidence of their use of the WTK for teaching purposes; however, Liszt appreciated Cze³¹⁹, though criticising other faulty popular editions³²⁰: significantly (and contrary to Schumann), although for Liszt the BGA was the WTK's best edition³²¹, he used Cze when playing³²².

After some hesitations and scruples about editing Bach and adding dynamics³²³, and following the success of his "phenomenal" concerts in Berlin (1842), Liszt himself agreed to edit a selection from the WTK³²⁴: this differs only in fingering details from Czerny's, but maintains all of his interpretive suggestions and even the printing layout. Therefore, the only

³¹⁴ On Liszt and Bach: Kabisch 1987; Redepenning 1992 and Heinemann 1995.

³¹⁵ Cf. Heinemann 1995, p. 26; Liszt stated that he sometimes performed the WTK also in transposition, mostly as an exercise: quoted in Göllicher 1908, p. 16. Fugues by Bach "with pedal" (some of which from the WTK: Raabe 1968, vol. I, pp. 271-273; cf. Heinemann 1995, p. 41) are mentioned in Liszt's handwritten repertoire list for 1838-1848 (cf. Liszt's manuscript at the Goethe-Schiller Archiv in Weimar, MS Z 15). In his edition of Gottschalg's *Repertorium* for the "organ, harmonium or pedal-piano" he had inserted WTK1/22: Gottschalg/Liszt 1875, vol. II.

³¹⁶ Cf. Heinemann 1995, pp. 41-43; Gut 1989, pp. 489-495: Berlin, Singakademie, 30.1.1842; St. Petersburg, May 1842; Munich, Odeon-Saal, 21.10.1843; Vienna, Gesellschaft der Musikfreunde, 8.3.1846.

³¹⁷ On 12.4.1823: cf. Gut 1989, p. 19, quoting Liszt's student Horowitz Barnay (in "Neue Freie Presse", 7.7.1898).

³¹⁸ Besides Cze and BGA (Heinemann 1995, p. 30) his *Nachlass* included Bix's *Scelta*, vols. 1-2 (12 Preludes and Fugues from WTK1 in vol. 2) and Köhler 1852 (V,1-3: selection from the WTK). Heinemann 1995, p. 236.

³¹⁹ Cf. Heinemann 1995, pp. 29-30 and 72.

³²⁰ Liszt 1836, pp. 4-5; cf. Heinemann 1995, p. 16.

³²¹ It was he who had suggested his student Kroll to the BG for the WTK edition: cf. letter by Liszt to Breitkopf (1.10.1864), in La Mara 1892, vol. II, p. 77; cf. Müller 1912, p. 884; Heinemann 1995, p. 30.

³²² Cf. Ramann 1983, p. 223. For Giannetti, such contradictions prove that "the quest for the 'authentic Bach' [...] represented only a minor theoretical episode" within Liszt's activity: Giannetti 2005, pp. 44-45.

³²³ Cf. Gut 2004, p. 75.

³²⁴ The collection was titled "Anthologie classique" and included WTK1/4 (as vol. III.1), WTK2/3 (as vol. III.2), WTK2/4 (as vol. III.3): Bach/Liszt 1842. Curiously, all three pieces are in C-sharp; and, significantly, both pairs from WTK2 are erroneously defined (WTK2/3 is indicated as C-sharp minor instead of major, and WTK2/4F is qualified as 5-part instead of 3-part). WTK2/3 was also Clara Schumann's favourite Bach concert piece (Stinson 2006, p. 195), whereas WTK1/4 was often performed by Mendelssohn (also on the organ): Little 2010, p. 29.

information it gives us about Liszt's Bach playing is that it was strongly influenced by Czerny³²⁵. It is uncertain whether Liszt promoted or simply tolerated these editions, seeing them as a possibility of fixing his Bach interpretation or rather as a financial opportunity in which his contribution was practically limited to his name on the title-page. In my opinion, the causal relationship between Liszt's performances and his edition³²⁶ provides evidence for the attractive power of a celebrated interpreter's name on an IE: it gives potential buyers the idea that they will receive instructions for ready-made performances similar to the artist's³²⁷.

The idea that such IEs were merely commercial products was clear during Liszt's day. Becker's review of Liszt's edition criticised it harshly on this point: the new-born recital had put together a heterogeneous mixture of works (etudes, transcriptions, virtuoso/salon pieces, with serious Baroque works merely reduced to being a further exoticism); amateurs, worshipping the Virtuoso, already had samples of all these categories "on [their] never opened piano", except the Classics. Therefore, the Virtuoso hastens himself to provide cheap editions of "Scarlatti, Händel and Bach", "the best among the first-magnitude stars of our art³²⁸". The noteworthy points of this review are its mention of the dilettante's "psychological" feeling of inferiority towards the virtuoso, and of his outer wish to perform the same works in the same way as the soloist; of the relationship between recital programmes and the market of cheap editions; and of the concept of the Classics as a singled-out repertoire to be worshipped with due respect.

Although Liszt himself admitted the fear that the "vulgarisation" of the Classics could provoke results totally different from those expected, he believed that "cheap editions" would

³²⁵ Heinemann 1995, pp. 16, 30 and 71-73.

³²⁶ Liszt's editions often bore the specification "performed in concert by Franz Liszt" on their title-page.

³²⁷ Cf. §03.04.02.03., pp. 77-78 (and fn. 149).

³²⁸ Becker 1842b; cf. Stowell 1987.

produce a “better comprehension” of and a “religious love” for them³²⁹. His attitude was therefore seemingly contradictory: when asked by one of his students about the absence of interpretive indications in his arrangement of Bach’s A-minor Fugue, Liszt stated that he had renounced additions “in order not to give occasion to the critics to cry about a modernisation of Bach, and therefore to tear me apart. Pianists can follow here their own taste³³⁰”. Once more, freedom is granted to performers when the editor refrains from indicating interpretive details; and Liszt’s mention of his being afraid of criticism reminds us of Butt’s “notation to be seen³³¹” discussed earlier in this thesis³³². In another occasion, a similar choice was made by Liszt with no other reason than respect for Bach³³³.

Being perhaps more pragmatic than many other Romantic musicians, Liszt clearly had in mind that a different Bach should be served to different audiences. A famous anecdote reports Liszt’s triple performance³³⁴ of a Bach arrangement: he first played it “as the composer must have understood it, played it himself, or intended it to be played³³⁵”: the result was “admirable, the perfection itself of the classical style”. The second version was in “a slightly more picturesque movement, a more modern style and [with] the effects demanded by an improved instrument”. The third was “for the public – to astonish, as a charlatan”, producing a “prodigious, incredible, fabulous” performance³³⁶.

³²⁹ Liszt 1836, p. 5.

³³⁰ Lachmund 1970, p. 84.

³³¹ Butt 2002, pp. 118ff.

³³² Cf. §03.03.04.03.

³³³ “I have added no *f* or *p*, because the great Bach wrote nothing and nothing should be added; that would be a sin”. Franz Liszt, quoted in Jerger 1975, p. 151. It has been pointed out that Liszt’s arrangements of Bach’s works for other instrumental media were normally more faithful to the original than many IEs: Carruthers 1986, p. 108.

³³⁴ In Montpellier, August 1844.

³³⁵ Although, clearly enough, Bach had not “played himself” his organ fugues on 19th-century pianos.

³³⁶ Jules Laurens, quoted in Eigeldinger 1986, p. 226; cf. Rosen 1998, p. 510. These three versions correspond strikingly to Thom’s three levels of music interpretation: performing, editing, and composing (arrangement, transcriptions): Thom 2007, p. v.

Some of the principles of Liszt's Bach performance reveal their direct provenance from Czerny's school: for Liszt, "pianists should think as organists" (implying a constant use of *legato*) and fugue subjects had to be performed "with a similar rhythm at each recurrence, but with variations in dynamics at the player's discretion"³³⁷. *Legato* and consistency, as said before³³⁸, were two of Czerny's principles; however, the "dynamic freedom" (theoretically stated in the second principle and practised by Liszt, who is reported to have coloured "each voice differently") brings him nearer to the Forkel tradition³³⁹.

Freedom characterised also Liszt's performance of a Bach fugue that served as a model for his students: it flew "like a cadenza", and without any trace of the customary "rhythmical stiffness or expressive dryness". According to Lachmund, furthermore, Liszt stated that "neither Bach *nor Beethoven*" would have reproached him for his freedom³⁴⁰: similar to Czerny, he advocated Beethoven's authoritativeness to legitimise his Bach interpretation.

05.07. After the BGA

The availability of new, economic and quick printing techniques, and of the BGA's "reliable" text, together with the market's increasing enthusiasm and the expiration of copyright in 1867 provoked a wealth of cheap editions of the classics in Germany, the so-called "Klassiker-Ausgaben" (KA). They are defined through repertory (classical composers), instrumentation (mainly piano: only secondarily chamber music), physical organisation (separate volumes) and place of issue (Germany)³⁴¹. Within an extremely competitive market,

³³⁷ Carruthers 1986, p. 20. Cf. Lachmund 1970, pp. 83-84; Göllicherich 1975, p. 56.

³³⁸ Cf. §05.05.03., esp. pp. 156 and 158.

³³⁹ Dirst 2012, p. 156.

³⁴⁰ Lachmund 1970, p. 84, my italics. Cf. Hinrichsen 2004, p. 8.

³⁴¹ Cf. Moser 1935, article "Klassiker-Ausgaben".

some publishers tried and realised the musical equivalent of the popular editions of the classics of literature³⁴²; KA were conceived specifically for bourgeois amateurs, having a cheap price and instructive indications (later also in the form of “cultural” commentaries³⁴³). The amateur who wished to perform the same works as Liszt and in his manner³⁴⁴ was given, with the KA, a product whose appearance qualified it as the “cheap” surrogate of the colossal (expensive, unpractical) *Denkmäler*. Their repertory gradually extended itself to contemporary works, influencing the price policy of the major publishing houses, and their target was later expanded to include not only amateurs, but also music students³⁴⁵. The spread of KA had also the side-effect of fostering the birth of *Urtexts* proper and of the very concept underlying them. In 1895, the *Königliche Akademie der Künste* in Berlin started the publication of the *Urtext classischer Musikwerke*, with the precise purpose of “avoid[ing] the risk of source swamping³⁴⁶”, and with the explicit mention of the risks connected with the increased dissemination of “classical works”: the new *Urtexts* represented the restitution of the “freedom of comprehension” to interpreters³⁴⁷.

Nevertheless, the multiplication of creative responses to Bach’s WTK in the 19th- and 20th century (including editions, arrangements, paraphrases, added accompaniments, treatises³⁴⁸ and essays³⁴⁹) mirrors not only this work’s increasing popularity, but also the problems, needs and expectations of the musical world and of the editing market. Bach was

³⁴² Oppermann 2001, pp. 13-14.

³⁴³ Cf. Oppermann 2001, p. 56, 64 etc.; cf. Ballstaedt 1989, pp. 342-345.

³⁴⁴ Cf. Becker 1842b.

³⁴⁵ For example, this shift was particularly clear when Hallberger asked Moscheles, the celebrated professor at Leipzig Conservatory, to prepare his own KA. Cf. Oppermann 2001, p. 159.

³⁴⁶ Oppermann 2001, p. 3; cf. Rehm 1980, p. 104; Brett 1988, p. 90; Feder 1995, p. 167; Grier 1996, pp. 10-11.

³⁴⁷ Cf. the General Preface to the KAK edition, quoted in Feder 1995, pp. 86 and 94.

³⁴⁸ Cf., e.g., Johnstone 1919, Lowe 1924, Wilkinson 1939, Borgatti 1949, Rothschild 1955, Barblan 1961, Milstein 1967, Kirkpatrick 1984, Bruhn 1993.

³⁴⁹ Among the most bizarre results of this fashion are Ebenezer Prout’s “wordings” for the WTK fugues (Prout n.d.; cf. Lowe 1924); Carmen Sylva’s titles for all WTK pieces (in Westerby 1924, pp. 45-47); and, as a testimony of how important arrangements were for Bach’s reception, a hilarious quotation from no less than “The Musical Times” (September 1885), regarding Gounod’s *Mélodie* on WTK1/1P: “This exquisite melody was written by Sebastian Bach, and the accompaniment, by Bach’s dying request, was entrusted to Gounod”.

often conceived as a “composer whose works required commentary³⁵⁰”: the reasons for the birth of CZE, its success, and the spread of similar editions, demonstrate very clearly the argument of this thesis. CZE and the later IEs served the purpose of providing an adaptation of Bach’s text for “modern” performers, listeners and instruments. Therefore, if users sought for an indication of how to perform Bach, it is evident that what the market required from IEs was what it got from them; they are, accordingly, unlikely not to have had some effect on the performances of those using them.

³⁵⁰ Heinemann 1995, p. 87.

CHAPTER SIX – THE WTK IN ITALY

As demonstrated in the preceding chapters, IEs are witnesses of individual and traditional performance practices and concepts. As such, they mirror a particular society's needs, characteristics and musical concepts. Since some Italian IEs have been selected here as samples of how analysis of IEs can contribute to PP studies, it is important to frame the context in which they were created. Therefore, the present chapter will summarise the situation as concerns Italy's pianistic culture, its music education system and the spread of knowledge of Bach with special focus on the WTK, on its educational role, and on the history of its first Italian editions.

06.01. The 19th-century crisis of Italian pianism

In 19th-century Italy, opera had progressively gained ground over instrumental music, which did not attract the attention of composers; however, earlier instrumental works were still performed, albeit rarely¹.

For Italian writers of the late 19th century and early 20th century, the gap between Clementi and Busoni was embarrassing: after Frescobaldi, Scarlatti and Clementi, Italian keyboard music had undergone an undeniable crisis. Brugnoli saw it as a consequence of financial straits limiting both artistic patronage and investment in piano manufacture²: therefore “Busoni, the greatest pianist of our times [...], had to undertake his artistic activity in Germany, where piano makers, concert impresarios and instrumental music publishers were

¹ Cf. Villanis 1907, pp. 121, 186-187 etc.; Brugnoli 1932, p. 82 ; cf. Boccaccini 1913. Fano speaks of the “hegemony of opera”: Fano 2010, p. 5.

² Cf. Finizio 1989 p. 38.

numerous³”; Casella adds to these causes the lack of raw materials necessary for piano-making⁴. Even in the 1930s, many of the thirty Italian piano factories were “scarcely important”; most of the 6,000 pianos produced in 1930 were upright and cheap; around 700 grands were imported each year from abroad⁵. For Piccioli, a concurring cause was the particular sociological situation of 19th-century Italy, with the wars and revolutions leading eventually to its unification in 1861: the “intimate [...] character of chamber music” did not suit the political passions of the Risorgimento⁶. They found their privileged expression in opera, whose librettos often contained political references; moreover, the international fame of opera as an Italian product rendered it suitable to be promoted with patriotic connotations. The whole 19th century was dominated by the necessity of building Italy’s national identity: therefore, musical expressions which were felt as typically and unquestionably Italian were to be strongly preferred to others whose national characters were more ambiguous.

The importance of opera extended itself also to the fields of home music, publishing, and even to apparently unrelated areas such as organ music⁷. In consequence of opera’s predominance, in private contexts the piano assumed the role of an accompaniment for singers; its solo repertoire included opera paraphrases and potpourris. Opera arrangements were frequently played by marching bands too – a favourite form of ensemble music making, in consideration of Italy’s particular geo-climatic conditions.

Since contemporary Italian music identified itself with opera, efforts for the improvement of Italian instrumental music were perceived almost as unpatriotic: foreign influences were more frequent and easily detected in instrumental music, and immediately

³ Brugnoli 1932, p. 91.

⁴ Casella 1954, p. 23.

⁵ Cf. Casella 1954, p. 24.

⁶ Piccioli 1931, p. 19.

⁷ Tagliavini 1983, p. 316.

condemned as “Germanophilia⁸”. Piano music failed to find a genuine Italian vein⁹; it was “indebted to foreign culture”, which it imitated¹⁰ without integrating it within a national identity.

The conflict between the German culture of instrumental music and the Italian operatic world was intensely felt on both sides: in Germany, the quest for a genuine national music was one of the reasons for Bach’s posthumous appreciation, in opposition to the “superficial brilliance” of Italian opera¹¹. On the other side, Italy feared German influence: suffice it to say that even Busoni expressed similar worries¹², although few doubts are possible on his open-mindedness, since for him Germany was almost a second fatherland. It is undeniable, however, that Germany had exerted a considerable influence on the musical education of almost all the reformers of Italian instrumental music towards the end of the 19th century (e.g. Sgambati, Martucci and Bossi). If the educational patterns, as we will see in the next pages, were to be imported from France, the musical contents were inspired by the German model. However, the aesthetic values of both countries were distinctly different. For Villanis, the characterising features of Italian music are its “spontaneous clarity and natural easiness”, its fascination with “intuition, without excessive concern for the final elaboration”, its preference for the “beauty of expressive singing, clarity of the melodic lines, the clear, square [...] rhythms”, and for inspired creations rather than for abstruse compositions¹³. As a consequence, Italian culture and feeling perceived that art (and music in particular) was substantially unrelated with values such as authenticity, correctness, consistency,

⁸ Villanis 1907, pp. 95ff.; cf. Basevi 1862, pp. 12ff.

⁹ Villanis 1907, pp. 103ff.

¹⁰ Rattalino 2003, pp. 263-264.

¹¹ Zenck 1986, p. 48; Oppermann 2001, pp. 18-19 etc.

¹² According to him, Italy was suffering an “illness”, i.e. the “constant return of second-rank German conductors with ‘classical’ orchestral concerts. Italian people”, he continued, “will become ‘cultivated’ and therefore boring, like women undertaking serious conversations”. Busoni 1999, p. 180, letter from Busoni to Petri, 15.5.1912.

¹³ Villanis 1907, p. 92.

thoroughness and scholarliness: an attitude mirrored by Pirandello's numerous essays about "spontaneity" in art¹⁴. Therefore, it can be said that the Early Music movement was rather an imported product in Italy. For Scalvati, even among the musicians of the so-called "generation of the Eighties"¹⁵ there was no trace of the historical awareness that had started to appear abroad¹⁶: at a time when in Germany the prevailing approach was "historical and positivistic", in Italy the musical concept was still rather "neo-Idealistic"¹⁷.

Actually, as maintained by Fubini¹⁸, the Italian music culture of the first decades of the 20th century could be summarised as a reaction to positivistic musicology: Torrefranca¹⁹ argued that any scientific approach to art was doomed to failure, being nothing more than a deceptive "scientific mythology"²⁰. The entire aesthetic debate was dominated by the figures of Benedetto Croce²¹ and Giovanni Gentile²². Although their philosophical and political systems were in strong contrast with each other, both were branches of the same neo-Idealistic stream. Neither of them thoroughly developed the musical implications of aesthetics in their writings; however the approach fostered by their respective schools was developed in the musical field by their disciples.

¹⁴ Cf. Luti 1989, pp. 292ff.

¹⁵ Under the name of the "Generation of the Eighties" it is customary to include composers that marked a significant change in Italian music history, particularly as concerns the revival of instrumental music, and the quest for a modern but idiosyncratic language for Italian music. They were born during or close to the penultimate decade of the 19th century, and were therefore active during the Fascist era. Among the most famous of them were composers such as Casella, Pizzetti, Respighi and Malipiero. Cf. Rodoni 01.

¹⁶ Cf. Pestelli 1981.

¹⁷ Scalvati 2000, p. 24.

¹⁸ Fubini 2001, pp. 252-259.

¹⁹ Fausto Torrefranca (1.2.1883-26.11.1955), a music historian, (ethno)musicologist and philosopher, follower of Croce's approach.

²⁰ Torrefranca 1910, p. 61.

²¹ Benedetto Croce (25.2.1866-20.11.1952) was a philosopher, historian, politician and writer, and is considered to be one of the most influential personalities of the first half of the 20th-century in Italy.

²² Giovanni Gentile (30.5.1875-15.4.1944) was a philosopher and theorist of pedagogy; he also became the Minister for Education during the Fascist period and is considered to be one of the principal ideologists of Fascism.

An important debate took place in the reviews *Il Pianoforte* and *La Rassegna Musicale* between 1930-1940, concerning principally the role of music performers. Croce's ideas were expounded by Alfredo Parente²³, whose theory was grounded on the basic concept of Croce's philosophy, i.e. the essential unity of art. For Parente, music composition was formed by two moments: the first and most important taking place in the artist's mind, and being "creative, absolute and unhistorical²⁴"; the second being merely a secondary aspect ("music technique is always a *posterius* in relation to the composer's activity²⁵"). This concept is practically a philosophical exposition of Busoni's ideas, mentioned before²⁶, on the ideal pre-existence of music. However, although Parente shared with Busoni (and with Gentile's disciples) this neo-Idealistic assumption, they reached the opposite conclusions from this. For Parente, the performer is no more than a technician who must obediently "execute" the instructions he is given by the score, and "translate" its signs into sounds; the performed "reproduction" of the musical work is therefore merely a matter of "quantity" (i.e. the choice of "how loudly" or "how slowly" to play). For Busoni, this was far from the case. On the other hand, Gentile's philosophy was developed in music by Salvatore Pugliatti, for whom the performer's activity was truly creative, as is every act of the spirit. For him, the text was just the starting point, and even the "initial limit" imposed on the spirit's creative activity: in other words, interpretation for him was an artistic activity *notwithstanding* the presence of the text²⁷. Both concepts, although profoundly different, were however united by their neglect of the authenticist approach to music performance. To simplify, Parente's viewpoint might express an objectivist concept of performance and Pugliatti's a subjectivist approach: both rejected the authenticist option stemming from historical musicology.

²³ Alfredo Parente (4.7.1905-3.4.1985).

²⁴ Cf. Fubini 2001, p. 256.

²⁵ Parente 1936, p. 206.

²⁶ Cf. §03.01.04., p. 42.

²⁷ Cf. Pugliatti 1941, p. 68.

The practical aspect of such polemics is partially mirrored by two contrasting piano schools and in their own heated debate. The 19th-century isolation of Italy from the European mainstream had provoked a rather paradoxical result: the technical discoveries of the great virtuosos had not influenced Italian pianism substantially; therefore, remnants of harpsichord technique and of Clementi's approach had survived much longer than abroad. For example, as late as in 1913, the technical approach of Boccaccini²⁸ was entirely inspired by "Bach's" technique²⁹ (as described by Forkel). It was only then that a major debate started to involve Italian pianists, who found themselves divided between the "old" classical school and the "new" approach proposed by Matthay and his disciples³⁰.

It was not just a merely mechanic matter: two contrasting concepts of music were facing each other, although they were symbolised by and identified with technical approaches. For the "old school", piano technique had to be based on "articulation" (i.e. on the independence of fingers and on the quietness of the wrist, forearm and arm), and the transition from harpsichord to piano only required a more pronounced articulation. Their reaction to the 19th-century crisis was an effort to revive Italy's past glories from their ashes, notwithstanding the evolution of style, technique and instruments: the very word "Romantic" is missing from Boccaccini's entire volume, Liszt was considered as a representative of the "old" classical

²⁸ Pietro Boccaccini, a piano pedagogue, had been a member of Liszt's circle of acquaintances during his stay in Rome. Later Boccaccini settled in Naples, by virtue of Cesi's fame, and became one of his most affectionate disciples.

²⁹ Cf. Boccaccini 1913, e.g. pp. 40-41.

³⁰ Tobias Augustus Matthay (1858-1945) was a British composer, pianist and piano pedagogue. A former student of the Royal Academy of Music, he started his career as a concert pianist; after listening to Anton Rubinstein's piano playing, he concentrated on the physiological principles of performance and on how to link them with interpretation, developing a method and a technique based on relaxation and naturalness. He expressed his beliefs in numerous publications, among which Matthay 1903, 1905, 1908, 1913, 1947. A synthesis of his theory is summarised in Unknown 1913. Cf. also Rattalino 1992, Siek 2011, and – especially as regards Mugellini –, Breithaupt 1905.

technique (!)³¹, and Clementi's approach had been preserved in a steadfast (albeit numerically small) tradition.

On the other hand, the “new school” promoted “rotation” of the wrist; however, it was reproached for having merely imported new techniques from abroad: adopting the results of technical and compositional evolution, without having experienced the process itself, led to the exaggeration of certain elements. In particular, romantic performance of the classics was a constant feature of both public performances and of IEs³². The most important promoter of the new school was Mugellini³³, whose Bach editions will be discussed in Chapter Seven (§07.02.01., pp. 211ff.). The result of the new school's technical approach was therefore a performance with distinct subjectivist features, not far from those deducible from Pugliatti's philosophy; whereas the musical approach of the old school produced a neo-classicist concept similar in style to Parente's objectivist idea of performance.

As the rivalry softened, technical elements of both schools merged; however, the old performance style was absorbed by the new one. The traditional school was reduced to its technical features, although its best qualities were probably style and interpretation: had they survived, traces of 18th-century performance concepts could have been preserved³⁴.

06.02. Bach-cities and Bach people

In Chapter Five (p. 129), it has been pointed out that early Bach reception in the “Bach-cities” was conditioned by the presence of his admirers, fostering the spread of his works through the circulation of manuscript copies and the promotion of private/semi-public

³¹ Cf. Finizio 1989, pp. 200-201.

³² Cf. Pugliatti 1941, pp. 75ff.

³³ Cf. particularly Mugellini 1907, 1908a, 1908b.

³⁴ Becherini apparently grasps this: cf. Becherini 1936, p. 42. As concerns the possible contrast between authenticity and literacy in editions of the WTK, cf. Phillips 2011, p. 18.

performances. A similar process happened in Italy too, where the primary centres of the Bach-cult were connected to specific individuals: Padre Martini in Bologna, Mayr in Bergamo, Landsberg in Rome, Lanza in Naples, and Rossini in Pesaro. This is shown clearly from the mere listing of the first Italian subscribers to the BGA³⁵: libraries at public institutions of music education in Milan, Naples, Rome, Florence, Pesaro, Parma and Bologna; German music lovers such as Wichmann³⁶, Landsberg and Friedrich Spiro; publishing houses from Milan (Hoeppli and Ricordi); composers like Liszt, Boito and Rossini (who actually lived in Paris); and clergy such as Don Giuseppe Greganti³⁷. The list exemplifies the main reasons for having interest in Bach: national (German), educational (institutions), geographic (Bach-cult in central Italy), religious (Caecilian movement), editorial (publishing houses, interested in printing new editions with BGA's "notes"), and compositional. The following pages will provide some samples of the early Bach-cult in Italy, which was mostly based on these same categories.

06.02.01. Bologna

Busoni affirmed that, in the 1870s, Bach "was rated little higher than Czerny³⁸" in Italy; however, in 1750 (!), the celebrated scholar and composer Padre Martini had written that Bach was very well-known in Italy³⁹, and considered him as one of the greatest European musicians⁴⁰. Both musicians were partially right: they should have framed their statement within more precise social contexts. Padre Martini was probably over-optimistic in supposing

³⁵ Tagliavini 1983, p. 313.

³⁶ Hermann Wichmann, 1824-1905.

³⁷ From Mantua, he was a priest, scholar and musician.

³⁸ Dent 1933, p. 17. Incidentally, the juxtaposition of Bach and Czerny is highly significant.

³⁹ In 1808, nonetheless, the AMZ stated that in Italy Bach was not unheard-of, but that practically nobody had seen anything written by him. Cf. AMZ 1808, col. 531.

⁴⁰ Pauli 1750; Martini 1750. Cf. Neumann, 1969, n. 597 (p. 467), n. 597a (pp. 467-468), n. 600 (p. 469). Cf. Tagliavini 1983, pp. 302 and 323.

Bach's nationwide fame⁴¹; actually, among the first Italian Bach admirers there were Filippo Finazzi, Muzio Clementi and Domenico Dragonetti. Clementi had studied both instrumental and compositional technique from Bach's works⁴², and used them in turn for teaching, placing Bach's Preludes as the summit of his technical school, quoting from Bach's works in his *Practical Harmony*⁴³ and encouraging the Bach-cult among his students⁴⁴. However, Martini was probably the first Italian to know Bach's works in depth and extensively⁴⁵, through the scores he received from his many European correspondents⁴⁶ and his acquaintance with Johann Christian Bach. Martini's interest in Bach is shown by many anecdotes and by his quotations from Bach's *Clavier-Übung III* in his History of Music⁴⁷; excerpts from the WTK in Wilhelm Friedemann Bach's handwriting were included in Martini's personal library⁴⁸.

On 3.12.1804 the "Liceo Filarmonico" (similar to a Conservatory) had been founded in Bologna⁴⁹; and after Martini's death, his huge collection partly went directly to the Liceo's Library, and partly was transmitted to his favourite disciple, padre Stanislao Mattei⁵⁰, who in turn left it to the Library⁵¹. Mattei had been Professor of Counterpoint at the Liceo since its foundation, teaching both Rossini and Donizetti, and promoting knowledge and appreciation of Bach among Italian operatic composers. The collection formerly belonging to Martini, at

⁴¹ Tagliavini 1983, p. 302.

⁴² However, Clementi's early studies in polyphony were indebted rather to the Italian composers of the 16th-century with whose works he had become acquainted during his early years in Rome. Cf. Wehmeyer 1983, pp. 186-187.

⁴³ Cf. D'Elia 2009, pp. 33-34.

⁴⁴ Clementi's students Cramer and Field were among the few performers who ventured to play Bach in public: cf. Unknown 1805, p. 366; Collard 1820, pp. 312-313; Plantinga 1977, pp. 154 and 202; D'Elia 2009, pp. 32-34.

⁴⁵ Tagliavini 1983, p. 302.

⁴⁶ Schnoebelen 1976.

⁴⁷ Martini 1757, vol. I, p. 285 (Example n. 235). Cf. Tagliavini 1983, p. 304.

⁴⁸ Tagliavini 1983, p. 322. Cf. Gaspari 01 and Tomita 01 (Internet addresses in bibliography).

⁴⁹ Giannetti 2005, p. 7.

⁵⁰ Stanislao Mattei (Bologna, 1750-1825).

⁵¹ Tagliavini 1983, pp. 302-303. In 1959 Martini's collection became the "Civico Museo bibliografico musicale" of Bologna: Giannetti 2005, p. 4.

first untidily kept⁵², was later reorganised by Gaetano Gaspari⁵³ who in turn performed some of Bach's organ works in churches in Bologna and neighbourhood.

In 1857, the Liceo's Library had a copy of Richault's edition of the WTK (CzE⁵⁴) "bought in Paris⁵⁵"; however, it was almost never on its shelves, since it was constantly used as a study score by Golinelli's piano class⁵⁶. The interest in Bach was further promoted by subsequent professors and directors of the Liceo, among which Luigi Torchi and Giuseppe Martucci. Torchi, who taught composition and aesthetics to Respighi, Mugellini and many others, is regarded as the Italian pioneer of musical philology and authenticity⁵⁷. Martucci, a celebrated composer and conductor, was the Director of the Liceo (since 1886), of the Cathedral music and of the "Società del Quartetto", which organised contemporary and chamber music concerts⁵⁸, presenting many instrumental, orchestral and vocal works by Bach⁵⁹. He is regarded as the founder of the Bologna piano school⁶⁰, which included such personalities as Mugellini⁶¹, Fano and Ivaldi, and professors as Piccioli and Rudan (who had been Emil von Sauer's student)⁶². The three Directors of Bologna's Liceo who came after Martucci were all among the most active promoters of Bach's music in Italy: Bossi, Mugellini

⁵² Cf. Nicolai 1937, pp. 162-164 (August-September 1836).

⁵³ Gaetano Gaspari (1807-1881), a musician and *connoisseur*, who studied thoroughly the polyphonic works available there, first for his own culture and later for his teaching activity at the Liceo, selecting examples from ancient pieces for inclusion within a beautiful anthology in which Bach had a "central role". Cf. Tagliavini 1983, pp. 305ff.; Gaspari 02 (Internet address in bibliography).

⁵⁴ Cf. Philippsborn 1975, p. 63.

⁵⁵ Tagliavini 1983, p. 307. Cf. Gaspari 03 (Internet address in bibliography).

⁵⁶ Stefano Golinelli (1818-1891), a celebrated pianist, a great admirer of Bach and a rather famous composer himself, was Professor of piano in Bologna's Liceo from 1840 to 1871. He was the editor of Ricordi's *L'arte antica e moderna* (see §06.05., p. 198).

⁵⁷ Nicolodi 1982, pp. 67-68. Cf. Criscione 1997. Both Torchi and Oscar Chilesotti edited collections of early music (Chilesotti: *Biblioteca di rarità musicali*, Milan, Ricordi, 1883-1915, 9 volumes; Torchi: *L'arte musicale in Italia nei secoli XIV-XVIII*, ibid., 1897-1907, 7 volumes).

⁵⁸ Giannetti 2005, p. 5.

⁵⁹ Tagliavini 1983, p. 308.

⁶⁰ Finizio 1989, pp. 121-122.

⁶¹ Cf. Rattalino 1992, p. 33.

⁶² Finizio 1989, pp. 121-122. Cf. Giannetti 2005, pp. 8-9.

and Busoni⁶³. Finally, Bologna contributed to the spread of Bach's works in Italy at the 1888 International Music Exposition, during which the autographs of the WTK and of the *Matthäus-Passion*, lent by the Berlin *Königliche Bibliothek*, were exhibited to the public⁶⁴.

06.02.02. Other Bach centres

Bologna's librarian Gaspari was in constant epistolary exchange with another leading figure of the Bach-cult in Italy, Abate Fortunato Santini from Rome⁶⁵, who sent him many scores, including some by Bach, that he had received in turn from Ludwig Landsberg; among them, were volumes titled "Two books of Music composed for beginners by the greatest Master in this genre, J. Seb. Bach⁶⁶", attesting to the pedagogical function of Bach's keyboard works. Santini, who was in close contact with both Zelter and Mendelssohn, aimed at enhancing the spread of Bach's works through public performances, for which he translated many sacred librettos into Latin: the appreciation of Bach in Rome involved a public aspect which was missing in Northern Italy⁶⁷, and to which institutions such as the *Filarmonica Romana* contributed actively⁶⁸.

In Naples the Bach cult was probably introduced by Francesco Lanza⁶⁹, whose teacher had been Clementi's student John Field in London, and who became Professor of Piano at Naples's *Real Collegio di Musica* in 1827. A strong Bach tradition was therefore established in Naples, where German music was particularly valued; under Francesco Florimo's

⁶³ Marco Enrico Bossi (1902-1911), Bruno Mugellini (Director in 1911-1912, he had been Professor of Piano since 1898), and Ferruccio Busoni (1913-1914).

⁶⁴ Tagliavini 1983, p. 309, Giannetti 2005, p. 6.

⁶⁵ Fortunato Santini (Rome, 1778-1861). The Santini collection is presently the property of Munster's Diocese: cf. Santini 01 (Internet link in bibliography).

⁶⁶ Scores sent on 25.10.1856. Tagliavini 1983, pp. 306-307.

⁶⁷ Tagliavini 1983, pp. 310-312. Santini also organised public concerts in which both Liszt and Cramer performed.

⁶⁸ The *Filarmonica Romana* was led by Domenico Capranica, one of the most cultivated Roman *dilettanti*, who was very active in spreading the German musical culture.

⁶⁹ Francesco Lanza, 1783-1862. Cf. Villanis 1907, p. 163; Esposito 1999, p. 215.

Directorship, Naples's Conservatoire was among the very first BGA subscribers in Italy⁷⁰. This interest was fostered by the presence of Thalberg in Naples⁷¹: among his students, both Beniamino Cesi and Alessandro Longo produced successful IEs of the WTK⁷².

In Bergamo, the leading figure of the Bach cult was the Bavarian composer Mayr⁷³. He was the musical director of the Basilica, and passionately collected scores by Bach: primarily sacred works on Latin texts, which he wished to use for the Catholic liturgy, but also Bach's keyboard pieces, of whose educational value he was well aware⁷⁴. Suffice it to say that Mayr had founded in 1805 the first music school in which Bach's works were compulsory for piano students⁷⁵. When CzE appeared in 1837, Mayr mentioned the fact in his journal, stating that Czerny had indicated the "most suitable, and almost unerring means to ease the study of these very difficult works, to keep the hands in as calm as possible a position even in the most complicated cases, and to play every single part independently from the others, in a good *legato* and smoothly⁷⁶". Mayr's statement is noteworthy for his mention of the "unerring" quality of Czerny's indications, of the particular technical approach promoted by Czerny, and of the "good *legato*" resulting from his concept.

Mayr's appreciation for Bach is however not particularly surprising, in consideration of his German origins. More unexpected is however the interest of the greatest representatives of Italian opera, first of all Rossini, who shared his great admiration of both Bach and Beethoven⁷⁷ with his friend Mendelssohn⁷⁸; in his youth, Rossini had been often criticised for

⁷⁰ Tagliavini 1983, p. 313.

⁷¹ Cf. Pugliese Carratelli 1995, p. 379.

⁷² Cf. Bach/Cesi 1894 and Bach/Longo 1923. See Bottoni 2009, p. 155.

⁷³ Johann Simon Mayr, Mendorf, 14.6.1763 – Bergamo, 2.12.1845.

⁷⁴ Cf. Mayr 01.

⁷⁵ Tagliavini 1983, p. 309; cf. Mayr 1977, pp. 31ss.

⁷⁶ Mayr 1977, p. 32; cf. Mayr 01, Tagliavini 1983, p. 309.

⁷⁷ Nicolai 1924, pp. 188-189.

⁷⁸ Cf. Mendelssohn 1863, p. 131; Mendelssohn 1864, p. 109.

being “too German⁷⁹” (!), and had been nicknamed “Il Tedeschino⁸⁰”. Rossini had also played a crucial role in the first years of Bologna’s Liceo⁸¹: his influence may have contributed to the importance of the Bach-cult in Bologna. Verdi was another great admirer of Bach: for him, German music still showed its debt towards Bach, whereas Italy had lost its polyphonic roots⁸², and study of Bach’s works had been fundamental for his own stylistic development. Maria Wieck had found Bach’s WTK on Verdi’s piano⁸³; moreover, and significantly, Verdi had told Mascagni that Bach’s works should be studied in all Conservatories⁸⁴. This is particularly relevant since Verdi became the unanimously recognised leading figure of Italian music, even from the political viewpoint, and his advice was often required when important educational matters of the unified Italy had to be decided.

Most of the other Italian composers admired Bach unconditionally: several of the WTK fugues had been included in Asioli’s method for composition⁸⁵ and in the 1860s the work’s importance was undisputed⁸⁶ as an educational tool for both pianists and composers, thus establishing Bach’s fame as “a composer for composers⁸⁷”. However, Bach’s works were very seldom performed in public or semi-public situations; the private quality of most performances is therefore rarely chronicled in documents, reviews and articles⁸⁸. As stated before, however, the case of Rome was rather exceptional: already in 1843 Eduard Franck had

⁷⁹ Cf. Carli Ballola 01 (Internet link in bibliography), reporting the Neapolitan critics’ reaction to Rossini’s *Armida*.

⁸⁰ I.e. “The Little German”.

⁸¹ Giannetti 2005, p. 7.

⁸² Verdi 1941, p. 430 (Letter to Bülow, 14.4.1892).

⁸³ Cf. Conati 1986, p. 129.

⁸⁴ Abbiati 1959, vol. IV, p. 598; cf. Conati 1986, pp. 13-14 and Tagliavini 1983, p. 315.

⁸⁵ Asioli 1836, vol. II, pp. 28 and 60.

⁸⁶ Cf. Basevi 1862, p. 41.

⁸⁷ Cf. Dahlhaus 1988, p. 122; Oppermann 2001, p. 71.

⁸⁸ Tagliavini 1983, p. 302, footnote.

played Bach on the piano⁸⁹, and in 1846 Bach's vocal works were performed in front of a thousand listeners⁹⁰. Again in Rome, in 1865, Liszt performed Bach's Triple Concerto⁹¹, whereas since 1869 Bach's works started to appear at Bologna's Liceo, during the "Historical concerts" proposed by pianist Mortier de la Fontaine, who performed the *Chromatic Fantasy and Fugue*⁹². Both this work and the Triple Concerto, however, had exceptionally "spectacular" qualities (the Concerto's unusual three-piano scoring or the "Romantic" appeal of the Fantasy's chromaticism and improvisatory style) which favoured their inclusion in public performances.

The case of the WTK was not as easy. Indeed, a few Preludes and Fugues were inserted into variety programmes by some pianists, most of whom were famous foreign concert musicians. One of the pioneers of Bach in Italy was Anton Rubinstein⁹³; among Italian pianists, Costantino Palumbo, Alfonso Rendano, Beniamino Cesi and Giuseppe Martucci should be mentioned⁹⁴. However, commenting upon a concert by Rubinstein, a critic stated that Bach's Preludes and Fugues were only acceptable "for scholars and taken singularly"⁹⁵; Martucci's performance provoked the remark that "the uninitiated should be taken into account", and that "lots of Mozart" were necessary before "administering (sic) Bach"⁹⁶.

⁸⁹ Cf. AMZ 1843, col. 182; moreover, on the following Easter Monday (8.4.1844) a Toccata by Bach was played: AMZ 1844, col. 507.

⁹⁰ Such performances had been organised by Ludwig Landsberg at Palazzo Caffarelli: cf. Tagliavini 1983, p. 312.

⁹¹ On 23.3.1865, Liszt performed Bach's *Triple Concerto* with Gaetano Capocci and Salvatore Meluzzi, who were the music directors of the two most important Roman basilicas. Cf. Gut 1989, p. 516; Williams 1990, p. 399; Heinemann 1995, pp. 42-44. On the Italian Bach-Renaissance, cf. Tagliavini 1983; Eöszé 1980.

⁹² Tagliavini 1983, p. 307.

⁹³ E.g. in a recital in Milan, 29.12.1873 (cf. Fano 2010, p. 50).

⁹⁴ Palumbo: e.g. 30.1.1868 in Milan (cf. Fano 2010, p. 41); 17.3.1895 in Naples (entire programme of Bach's works); Rendano, recital in Milan 27.12.1874; Martucci, in Milan, 11.3.1877. For Cesi, cf. Fano 2010, p. 153.

⁹⁵ *Gazzetta Musicale Milanese* XXIX, n. 1, 4.1.1874, p. 3.

⁹⁶ *Gazzetta Musicale Milanese* XXII, n. 3, 21.1.1877.

Similar reactions greeted Bülow's performances⁹⁷; however, after the initial problems, works like the *Chromatic Fantasy and Fugue* started to appear more and more often within piano recitals⁹⁸, whose standard formula began to establish itself also in Italy⁹⁹.

In 1879, Saint-Saëns had to play a WTK Prelude and Fugue on the organ of Milan Conservatory, since its structure did not allow performances of Romantic organ works¹⁰⁰; on the piano, Bach was played in Bologna in more than ten occasions between 1874 and 1899 (in two of which the pianist was a fifteen-year-old Busoni)¹⁰¹. Finally, during the 1888 Expo, historical concerts on period instruments lent by the Brussels Conservatory featured works by Bach¹⁰².

06.03. Music education

The preceding pages have already shown how important certain educational institutions (e.g. Bologna's Liceo) had been for the spread of Bach's works. Whereas in the German-speaking countries IEs were used mostly by amateurs, in Italy most of the WTK IEs had their roots in professional education: therefore, a short outline of the educational system is necessary here.

Although music schools of the name of "Conservatories" had existed since the 16th/17th century in Italy, the model for the modern Conservatories came rather from Paris, where the Conservatoire had been founded in 1795. It was the Napoleonic domination in Italy

⁹⁷ *Gazzetta Musicale Milanese* XXV, n. 13, 27.3.1870. In another of Bülow's Bach performances, the critic stated that the audience was asleep: *Gazzetta Musicale Milanese* XXVIII, n. 10, 10.3.1872, p. 80. Cf. also the reception of Bach performances in Rome: Fano 2010, p. 272.

⁹⁸ E.g. performed by Paderewski, Carreño, Sgambati etc.

⁹⁹ Cf. Hamilton 2008, p. 63, and Fano 2010, p. 102.

¹⁰⁰ Tagliavini 1983, p. 317.

¹⁰¹ Cf. Capra 2002, p. 180; Tagliavini 1983, p. 308.

¹⁰² Tagliavini 1983, p. 308.

which promoted and encouraged the birth of music schools that were to become the first Italian Conservatories. Their aim was to make music education independent from the religious institutions that had provided it until then.

The first six Conservatories (Milan, Naples, Palermo, Parma, Florence and Bologna) had very different origins: some had been founded as singing schools, others were connected to Academies for Fine Arts etc.. Their evolution tended to an increasing homogeneity, although individual characteristic remained evident for a long time, also because Italy did not exist politically until 1861. It is significant, therefore, that the study programmes of Milan Conservatory (which was to become the leading Italian Conservatory and to serve as a model for all the others) were established in 1850, during the Austrian domination of Milan, and that their demanding requirements were substantially reduced in 1887, after Italy's unification¹⁰³. It was then that a questionable pedagogical choice was made, which was to become the rule for all Italian Conservatories and to constitute an Italian idiosyncrasy: students were taught by a single professor for the whole duration of their instrumental studies (i.e. up to ten years). The importance of the master/apprentice model for Italian music education could not have been stated more clearly.

In 1899, for the first time, the attempt was made to unify examination programmes of the new nation's Conservatories. However, these programmes did not propose a consistent pedagogic itinerary, but only set the examination requirements (and just for the higher degrees, whereas the lower ones were still determined by each institution independently). Therefore, striking disparities survived: for example, piano exams of the same level required

¹⁰³ Cf. Maione 2005, p. 3.

only six Studies and six WTK P/Fs at Milan Conservatoire, whereas sixty-two Studies and forty-one (!) pieces by Bach had to be prepared in Naples.

During the following years, many official and unofficial debates tried to overcome such inconsistencies, until the 1923 educational reform by the Fascist minister Giovanni Gentile brought all music studies under the Ministry's sovereignty. The actual results of this reform were not to be seen until 1930, when new examination programmes were prepared by Ministry commissions. However, like many other Italian "reforms", it did not try and elaborate a consistent organisation of teaching, examinations and programmes: instead, provisional solutions (which had been designed under pressure and haste) became definitive and almost untouchable¹⁰⁴.

The cultural debate surrounding the 1930 programmes was deeply marked by two opposing attitudes already encountered in Chapter Five (cf. pp. 139, 162 etc.): from the one side, an elitist concept which sought to raise the level of professional studies and to make a strict selection of prospective professionals; from the other, a democratic concept trying to spread the knowledge and practice of music among as many persons as possible. In the German-speaking countries, a similar opposition had provoked the birth of IEs and of the BGA; in Fascist Italy, it was clear that the democratic aspirations were doomed to failure, even in music programmes. However, although the requirements set very demanding standards for Conservatory students, a correspondingly high quality was not offered in Conservatory teaching: one can almost say that the 1930 reform combined the worst aspects of both concepts, and that even the intelligent proposals of some Fascist musicians were

¹⁰⁴ Cf. Maione 2005, p. 11.

ignored by the establishment¹⁰⁵. Conversely, an extremely imaginative project by Orefice¹⁰⁶ was not taken into account, since it suggested the transformation of (professional) Conservatories into “schools of musical culture”, open to amateurs, with the goal of improving the overall musical level of the country. Instead of Conservatories aiming at the virtuosic preparation of a “class of professionals”, Orefice’s schools would have given a “historical/aesthetic awareness to as many persons as possible”¹⁰⁷.

Once again, the 1930 programmes did not present “pedagogical” plans, but only examination requirements, whose self-referential quality and high standards aimed at the self-reproduction of the teaching class. A few works that were contemporary in 1930 were listed among those eligible in piano exams, probably as a consequence of Alfredo Casella’s influence on the ministry commissions; however, since those programmes lasted unaltered until 1999, they hardly represented the avant-garde at the dawn of the 21st century¹⁰⁸. Moreover, the teaching and examination programmes in history of music were inconsistent and inadequate; there was no specific education for prospective teachers and orchestra players (although these were the two most likely music professions to offer job opportunities), and programmes were tailored to solo repertoire; fundamental subjects such as chamber music received no examination, and were therefore considered totally unimportant by both students and teachers. Nonetheless, the 1930 programmes remained in force until the end of the 20th century, and the recent reform of music studies is hardly adequate for the professional requirements of the music world of today¹⁰⁹.

¹⁰⁵ Cf. those by Ildebrando Pizzetti (Maione 2005, p. 26).

¹⁰⁶ Orefice 1918.

¹⁰⁷ Maione 2005, p. 24.

¹⁰⁸ Cf. Righini 1962, p. IV.

¹⁰⁹ Cf. MIUR 01; Cattaneo 1986.

As concerns the piano, the 1930 programmes confirmed the ten-year structure of the most demanding instrumental courses, with an exam at the end of the fifth year (“Compimento inferiore”, CI), one after the eighth year (“Compimento medio”, CM) and the concluding diploma. Subsidiary subjects were Theory and Solfeggio (before CI), Harmony and History of Music (before CM): this structure was based on non-musical education¹¹⁰.

The organisation of both CI and CM was analogous: pure technique, studies (twenty-three from Clementi’s *Gradus* at CM!), Bach (*Symphoniae* and two *English Suites* at CI, twenty-four Preludes and Fugues from the WTK at CM), Italian harpsichordists, classical sonata, Romantic work (plus a “modern” one at CM, with both Debussy and Brahms being included under this label), and sight-reading or quick study skills: with small adjustments, this scheme is similar to the “historical recital”. The requirements for the CI and CM correspond remarkably well with Kenneth Hamilton’s scheme¹¹¹: the “healthy opening of Bach or something else Baroque” goes perfectly with Bach and Scarlatti, the “Serious Classical Sonata (Mozart, Haydn or Beethoven)” is present in both exams, and so is the “second half of Romantic music”¹¹². Another fundamental concept is that some great masterpieces (e.g. Bach’s WTK and Beethoven’s *Sonatas*) have not just a worth in themselves, but also as a preparation for the rest of piano literature¹¹³. Bach represents “a kind of a reservoir, giving access to all fields of piano literature”: through his works, “students learn how to play the piano and how to play composers that are not studied for themselves”¹¹⁴. In turn, the

¹¹⁰ See Table A22 in Appendix (A06.03., p. 319).

¹¹¹ For Boccaccini, a similar structure should be constantly adopted also in teaching: Boccaccini 1913, p. 209 (however, cf. *ibid.*, p. 458). On the historical recital, cf. Hamilton 2008, pp. 63-68; Rattalino 1999, pp. 13ff. Schnabel compared this organisation to that of gastronomic menus (Schnabel 2007, p. 62; cf. Frank 2003, p. 143).

¹¹² Cf. this scheme with Gadamer’s description of museums: an “encyclopaedic” attitude to art destroys the relationship between a work of art and its original context (Gadamer 2004, pp. 119ff.); cf. Goehr 1992 and Mila in Sachs 1995, p. 67 (on a similar approach in teaching the history of music).

¹¹³ Cf. Arrau, in Elder 1970, p. 18.

¹¹⁴ Rattalino 1987 (discussion upon Salvetti 1987), p. 174.

examination requirements enhanced the spread of Bach's works and of the WTK in particular¹¹⁵, although many Conservatories and music schools had adopted Bach's compositions early in the 19th century¹¹⁶.

06.04. Italian music publishing

Between the 19th- and 20th century, there was therefore an increase in the use of Bach's works both in private and public teaching¹¹⁷. This provoked important consequences with regard to the creation and spread of Bach IEs. The history of IEs will be outlined in §06.05. (pp. 196ff.), whereas here the last piece will be added to complete the historical framework, by summarising the situation of music publishing in Italy during the 19th century.

Besides the possible explanations listed above for the 19th-century crisis of piano music, Villanis added a further one: a contributing cause, in his opinion, was the unavailability of piano scores published in Italy (while the political instability of 19th-century Italy discouraged the importation of music scores from abroad). "Living in Italy" in the first decades of the 19th century "was not the ideal" condition for "knowing the traditions of our musicians of the past"¹¹⁸, and the limited availability of early Italian or contemporary foreign works conditioned heavily the output of 19th-century Italian instrumental music composers as well¹¹⁹. German scores were difficult to import: most Italian companies were too young to have the complex net of relationships necessary for successful international commerce, and their marketing choices favoured the safe investment in operatic music to the risky support of

¹¹⁵ Giannetti 2005, p. 62.

¹¹⁶ Giannetti 2005, p. 62.

¹¹⁷ Bottoni 2009, p. 155.

¹¹⁸ Villanis 1907, p. 110.

¹¹⁹ Villanis 1907, pp. 202ff.

instrumental works: “only opera granted success to publishers¹²⁰”. Villanis explicitly complained of the limited availability of “Peters’ cheap editions” and of the “numerous essays that had preceded their appearance in Germany”: this lack of availability made research “excessively difficult¹²¹” for Italian scholars, composers and professional musicians. It can be inferred, from Villanis’ statements, that the commercial products created for German amateurs would have been very welcome by Italian professionals.

As mentioned in the preceding sections, after Italy’s unification (1861) an instrumental music revival started: organisations, institutions, concert societies and orchestras promoted both Transalpine chamber music and the Italian Baroque repertoire. Although this revival first involved quartet music, later solo piano music and chamber music with piano were gradually revived. In consequence, “a new concept of concert programmes, repertoire choices and [...] a ‘canon’ of piano music¹²²” were defined. Not by chance, among the founders of the *Società del Quartetto* in Milan (1864) was Tito I Ricordi, head of the publishing house with the same name¹²³. And it was not by chance that the first consistent attempts to spread instrumental scores in Italy were made by the same company whose success had been secured by the publishing of practically all 19th-century Italian operatic masterworks.

This company had been founded by Giovanni Ricordi (1785-1853), who had been a simple copyist before emigrating to Leipzig, where he learnt the secrets of music printing at Breitkopf & Härtel; success for him and his company came from the combination of the new printing techniques, of Ricordi’s acquisition of La Scala’s archive and of Artaria’s lithographic equipment, and by the licence to print La Scala’s performance material.

¹²⁰ Villanis 1907, p. 111.

¹²¹ Villanis 1907, p. 111; cf. pp. 112-113 and 202-203.

¹²² Fano 2010, p. 6.

¹²³ Cf. Degrada 1983, p. 17.

Although his followers' publishing policy decidedly favoured Italian opera, they also gradually promoted the Italian rebirth of instrumental music, e.g. through the publication of collections of classical works in the style of the German KA. As had happened earlier in Germany, in Italy too the "Classic editions" contributed to the formation of a repertory canon, in a reciprocal influence with the academy (Conservatory programmes); other common elements were the principles of cheapness and of collections being organised in a library-like fashion. However, in Italy, such editions had an ambiguous role: intended for the *Hausmusikzieren*, for amateur use within a bourgeois context, gradually they became textbooks for future music professionals.

An important publishing achievement was Alessandro Longo's edition of the complete *Sonatas* by Scarlatti (1906-1910)¹²⁴: the gigantic research effort leading to their publication, whose ambitious scope seemed almost an Italian answer to the BGA, was however not produced under BGA-like editing principles. Longo made use of his own pianistic experience as much as his musicological preparation, and his edition (still commonly used) is full of added indications¹²⁵. Moreover, Scarlatti's *Sonatas* were arbitrarily organised in groups of three, with the seeming intention of imitating the three-movement Classical *Sonata*. This approach was in turn faithfully mirrored by Conservatory programmes: at CM three *Sonatas* by Scarlatti were compulsory.

In the first decades of the 20th century, especially after World War I, Ricordi's publishing choices were strongly focused on Italian productions, perhaps not irrespective of nationalistic reasons, and probably in consequence of the peripheral situation of Italy among avant-garde experiments (principally located in France and Germany) and the growing

¹²⁴ Giannetti 2005, p. 60.

¹²⁵ Cf. Fadini 2001.

American market; however, the fields of music pedagogy and “critical reissue of past repertoires” were particularly flourishing¹²⁶.

As concerns Ricordi’s principal competitors in the market of IEs, almost all of them were publishers who learnt from Ricordi both printing techniques and successful commercial strategies: they had therefore a strong focus on opera. Curci had been a family enterprise, started in 1860 as a music shop, and became a publishing house in the early 20th century. When the Milan branch separated from the Neapolitan head office in 1936, it started the publication of “ancient, classical and romantic instrumental masterpieces”, edited by “Casella, Cortot, Longo, Fischer, Agosti, Piccioli, Kempff etc.¹²⁷”. It should be noted that the above mentioned editors were all *pianists*, and that IEs were at the core of Curci’s publishing policy.

06.05. Bach editions in Italy

The importance of Ricordi for Italian editing was therefore also crucial for the spread of Bach’s works, in print, in performance and in teaching. Notwithstanding the many problems and backwardness of Italian editing discussed above, in the 19th century already it was possible to obtain several of Bach’s scores. As we will see, many editions of Bach (and specifically of the WTK) were available or produced in 19th-century Italy, mostly as part of collections of keyboard works¹²⁸.

Although international import of scores was a complex matter, the first printed editions of Bach’s keyboard works arrived in Italy in the very first years of the 19th century,

¹²⁶ Degrada 1983, p. 24.

¹²⁷ Basso 1998, vol. II, p. 373.

¹²⁸ Bottoni 2009, p. 154.

within the context of common trading between Italian and German publishers¹²⁹. However, only in 1843 was a complete composition by Bach printed by an Italian publisher (Ricordi¹³⁰): the published (and edited¹³¹) work was the *Capriccio sulla lontananza del fratello diletteissimo*¹³², which was the “score of the month” within the musical supplement of the *Gazzetta Musicale Milanese*. This was a review issued by Ricordi since 1842 with the aim of spreading, enhancing and contributing to the international aesthetic debate on music¹³³; its music supplement, the *Antologia classica musicale*, offered a selection of monthly scores, “chosen among the truly classical compositions”, to provide a sample “of the different Italian and foreign schools, musical genres and styles” and to serve “as a model to students and as a guide to the amateurs’ uncertain taste¹³⁴” (a clearer statement of its “instructive” function could not be made)¹³⁵.

The following year, the time came for WTK1, published by Francesco Ricci in Rome at the printing works of Pittarelli and Santinelli¹³⁶. The title-page proudly states that this was the “first Roman fingered edition” (“Première édition doigtée romaine”), and it was significantly dedicated to Ludwig Landsberg, whose importance for the Italian Bach-renaissance cannot be overestimated. In 1863-4, the company Lucca of Milan issued CzE, directly reproduced from Peters 1837¹³⁷.

¹²⁹ Bottoni 2009, p. 154; cf. Aversano 1999.

¹³⁰ In 1823, the “Etrennes aux demoiselles” edited and fingered by the Polish composer Franciszek Wincenty Mirecki (Mirecki 1823) had been issued by Ricordi (n. 1766 of its 1857 catalogue: cf. Zecca 1984, p. 61); Bach was among the composers whose works were arranged in the collection.

¹³¹ Tagliavini 1983, p. 310; Bottoni 2009, p. 156.

¹³² It was listed under number 13720 in Zecca 1984, p. 469.

¹³³ Degrada 1983, p. 15.

¹³⁴ Degrada 1983, p. 55.

¹³⁵ Works by Bach were included also in the review published by Sonzogno, “La musica popolare” (e.g. n. I/22, 1882; IV/2, IV/8, IV/9, 1885; etc.).

¹³⁶ Cf. Antolini 1988, p. 83. Omitted from Rabin’s listing (Rabin 1975).

¹³⁷ Bottoni 2009, p. 159.

A milestone for the WTK's spread in Italy was however an incomplete publication in 1864. Ricordi's collection "*L'arte antica e moderna*" was similar in scope to other analogous editorial projects, aiming at publishing older music "not only for [immediate] performance, but also for documenting the past¹³⁸": according to Ciriello¹³⁹, its most direct ancestor is the French "*Le Trésor des Pianistes*¹⁴⁰". The collection comprised forty-four volumes, displaying an extensive collection of keyboard works, from Frescobaldi to Schumann¹⁴¹. The volumes were equipped with "biographies of the composers and thematic tables¹⁴²", in the style of German *Klassiker-Ausgaben*¹⁴³. As mentioned before, the works' selection was made by Stefano Golinelli, Professor of piano at the Conservatory of Bologna and by Giulio Ricordi (owner of the Ricordi company and a composer himself). The first four P/Fs from WTK1 were included in the collection's second issue (n. 35137); the choice suggests the possibility that the original project was to include the complete WTK in separate and consecutive issues. Metronome and tempo indications were added, together with very scanty fingerings¹⁴⁴. However, for Villanis, when "Ricordi's economic editions appeared", those by Peters were already successful in Italy, making it possible for even the "less wealthy to read the European masterpieces¹⁴⁵".

The following stage of the WTK's editorial history in Italy highlights a musicological conundrum. Vincenzo Vitale¹⁴⁶ maintains that Sigismund Thalberg edited both the WTK and Clementi's *Gradus*, during his residence in Posillipo (1864-1871), for the publishing house

¹³⁸ Bottoni 2009, p. 158.

¹³⁹ Ciriello 2006, p. 13.

¹⁴⁰ "*Le Trésor des Pianistes*", 23 vols., Paris, Aristide et Louis Farrenc, 1863-1872. No interpretive signs were added to Bach's works included in vol. VIII of this collection: cf. Feder 1995, p. 87.

¹⁴¹ Cf. Degrada 1983, p. 17.

¹⁴² Degrada 1983, p. 53.

¹⁴³ Cf. Oppermann 2001, p. 107; cf. Degrada 1983, p. 56.

¹⁴⁴ Bottoni 2009, p. 158.

¹⁴⁵ Villanis 1907, p. 112.

¹⁴⁶ Vitale 1983, p. 23.

“Stabilimento Musicale Partenopeo”, formerly “Eredi Girard”. This was founded by Bernardo Girard, a Swiss-born musician¹⁴⁷; in 1828 the French composer Guglielmo (Guillaume) Cottrau became a commercial partner of the company, and as a consequence important relationships were established with the French publishers Troupenas, Latte and Launer. Although this supposed “Thalberg” edition of the WTK is mentioned by Pugliese Carratelli¹⁴⁸ and Lablache¹⁴⁹ (following Vitale), no trace of it can be found either in library catalogues or in those of the “Stabilimento”; the Thalberg Foundation in Naples has not been able to find the source for this information either. We are forced to conclude here, therefore, that (contrary to legend) it is unlikely that the Thalberg edition ever existed.

However, the “Stabilimento” did issue both the WTK and Clementi’s *Gradus*, in an edition by Francesco Lanza¹⁵⁰. Evidence of Lanza’s interest in Bach’s music is given by his composition of twenty-four “pedagogical preludes” in all major and minor keys¹⁵¹, as a part of his method for the piano. Unfortunately, no copy of Lanza’s edition of the WTK has been found, although exemplars of his *Gradus* still survive¹⁵². Evidence of its publication is represented by its listing in the Stabilimento’s catalogue (including edition and plate numbers¹⁵³) and its advertisement in the “Gazzetta musicale di Napoli” in 1856¹⁵⁴. It is

¹⁴⁷ Therefore, this Girard should not be mistaken with the Girard (or Gérard) who owned a publishing house in Paris, which issued the WTK between 1839-1845: this edition was an offshoot of CzE, bearing the inscription “revised by a committee of artists”. This “committee” may have included Thalberg, of course, but it is unlikely that Vitale’s reference was to this publication.

¹⁴⁸ Pugliese Carratelli 1995, p. 379.

¹⁴⁹ Lablache 2009, p. 505; here, however, the publisher’s name is misspelt as *Giraud*, and the other work supposedly edited by Thalberg is the *Gradus ad Parnassum* by Fux instead of that by Clementi, as maintained by Vitale.

¹⁵⁰ I am particularly grateful to Professor Francesca Seller of the Conservatory of Salerno for her helpfulness here.

¹⁵¹ Cf. Lanza 1874.

¹⁵² For example in the Library of the Conservatory “San Pietro a Majella” in Naples, shelf mark IT\ICCU\NAP\0364162.

¹⁵³ Bach/Lanza 1856.

¹⁵⁴ Cf. “Gazzetta Musicale di Napoli”, October 1856. The only WTK copy (second volume only) dating from that period in the Naples’ Conservatory holdings is a manuscript copy (sold to [Gennaro] Parisi, a Neapolitan composer of church music), which is a further document of composers’ interest in Bach and the WTK.

therefore quite possible that Vitale erroneously attributed Lanza's edition to Thalberg¹⁵⁵. Since no copy of Lanza's edition has been found, I have been unable to establish its editing criteria and performance aesthetics. But given the commercial relationship between Girard/Cottrau and Launer, which had issued CzE in Paris in 1843, it is possible, or even likely, that Lanza's edition was at least partially inspired by Czerny's.

In 1874, Ricordi proposed a new, albeit partial edition of the WTK, for whose concept there is a certain ancestor. In 1844, Challier of Berlin had issued an *Auswahl* of Bach's keyboard works, chosen and edited by Adolf Bernhard Marx¹⁵⁶. The editor's concept was unique in many aspects: whereas Czerny "adapted the work to its audience", Marx decided to "adapt the audience to the work", i.e. to give to users of his *Auswahl* the cultural instruments necessary for understanding form, performance practice, style etc. For Marx, study of WTK fugues had to be preceded by easier and more entertaining works by Bach: through a gradual approach, the student or amateur would gain the indispensable knowledge, whose lack had provoked the need for and the success of the first IEs. His edition, therefore, is very instructive inasmuch it gives information on both the music and its performance; however, the editor does not fill in every "blank space" in Bach's works: Marx prefers to give his readers the elements for choosing personally. Marx's *Auswahl* was not intended only for amateurs: although the *Auswahl* had been created with "entertaining" criteria, it had higher aspirations, as witnessed by it being publicised as a textbook of the Berlin Conservatory¹⁵⁷.

The Italian translation of "Auswahl" is "Scelta", and from the very title the reference to Marx's work is clear. In 1874, Ricordi issued a selection of Bach's keyboard works under

¹⁵⁵ Neither of these Neapolitan editions (Thalberg or Lanza) is listed in Riemenschneider 1942, Rabin 1975, Giannetti 2005 and Bottoni 2009.

¹⁵⁶ Oppermann 2001, pp. 118-124.

¹⁵⁷ Oppermann 2001, p. 123.

the title of “Scelta sistematica e progressiva”¹⁵⁸: the editor was Edoardo (Edouard) Bix, a Hungarian-born musician who had studied in Vienna and later settled in Venice and Trieste. His *Scelta* comprised four volumes of selected keyboard works by Bach, with footnotes, fingering and metronome marks. His pedagogical purpose is revealed by the choice to adopt a progressive order, aiming at a greater spread of Bach’s works both for teaching and in the concert hall. His educational objectives were the equality of both hands and a clear treatment of polyphony. Details such as his preference for odd trill fingerings (e.g. 3-4 or 4-5) reveal his concept of Bach’s works as a repository of technical and musical problems, whose solution could give students a thorough preparation. Volumes Two and Three of his *Scelta* include twenty-four Preludes and Fugues selected from both volumes of the WTK: significantly, the 1930 examination programmes would require students to prepare precisely this quantity of WTK pieces. Bix’s *Scelta* enjoyed great success (as witnessed by the presence of vols. I-II in Liszt’s *Nachlass*), and Clescovich¹⁵⁹ suggests that it had been young Busoni’s textbook: it is even possible that Bix had taught Busoni during his childhood in Trieste¹⁶⁰.

The 1875 catalogue of Ricordi, including some 45,000 titles, reveals how Bach’s works were conceived of at that time. It comprises a section dedicated to “Studies, exercises, preludes and fugues”, with the two latter categories being represented uniquely by the WTK and by a few compositions by the Bach-enthusiast Costantino Palumbo: this organisation clearly shows the pedagogical concept underlying the WTK’s reception in Italy. Other piano works by Bach constituted the *Biblioteca del pianista*, echoing even in its name similar

¹⁵⁸ Bix 1874. Cf. Tagliavini 1983, p. 317. A collection with the same name, edited by R. Vitali, was published in 1882 by Ricordi; however, it included works by miscellaneous classical composers, among which Bach.

¹⁵⁹ Clescovich 2000.

¹⁶⁰ Radole 1988, p. 87; cf. Rattalino 1982, p. 250 and Girardi 2003. Trieste was a Bach-town in turn, with a long tradition starting with a subscription for Bach’s works: cf. Aversano 2004, pp. 138-140.

German publications; others were included in the *Antologia classica musicale* mentioned before.

After having published CzE in Italy, Lucca issued in 1881 Bülow's Bach edition: although it did not include the WTK, it was nevertheless important for the history of Bach reception in Italy. In 1894 it was Ricordi's turn again: this time, the Milanese company published Beniamino Cesi's *Method*, nine volumes of which are dedicated to Bach. Cesi was particularly fascinated by ancient music; he added metronome indications, but no footnotes or prefaces to the Bach works were included in his *Method*. His version of the WTK has a "careful realisation of embellishments", and a "discreet amount of dynamic signs"¹⁶¹. The strong pedagogical orientation of this version is evident from both its target and its editorial style.

Between 1843 and 1894, therefore, the spread of Bach's works was primarily due to "collections and anthologies for music lovers and amateurs or students, rather than for music professionals"¹⁶²: the cultural function of the added information provided by the German KA was normally omitted by their Italian imitators, and the editor's interventions, when present (Bix, Bülow, Cesi), consisted primarily of and aimed to "a selection of the works for the piano repertoire", rather than to "a true interpretation and edition" of the score¹⁶³.

Ricordi's 1902 catalogue listed some 100,000 publications, including the *Edizioni economiche Ricordi*; the *Biblioteca del pianista* now comprised works by numerous classical composers, and it has been pointed out that their repertoire "practically coincides with today's

¹⁶¹ Bottoni 2009, p. 161.

¹⁶² Bottoni 2009, p. 154.

¹⁶³ Bottoni 2009, p. 155.

Conservatory programmes¹⁶⁴”. The connection between IEs and Conservatories became stronger with time: suffice it to mention that the official rules and regulations for the exam of “Licenza Superiore” at Milan Conservatoire (1899) specified that Bach had to be performed from Czerny’s edition (“Peter”, sic!)¹⁶⁵.

The 19th-century Italian trend which favoured selections and anthologies of Bach’s works decreased in the early 20th century, when there was an increasing number of monographic series “edited by pianists/pedagogues¹⁶⁶”. These editors, contemporaries of the “Generation of the Eighties” composers, created some of the first really influential IIEs, which were not only to supplant some preceding editions, but to remain in use for many decades; nevertheless, “most editions [of the early 20th century] were still strictly bound to the [editing] habits of the preceding century¹⁶⁷”. Such IIEs have some common features, since “historical study of performance is totally absent, and phrasing depends on [the editors’] taste as performers¹⁶⁸”. Added indications do not derive from knowledge of Baroque PP, but rather from the editor’s “expressive sensitivity¹⁶⁹” to which the seeming indeterminacy of Bach’s writing gave apparently free rein¹⁷⁰. The principal such IIEs were edited by Mugellini (1908, Carisch), Boghen (1920?, Hamelle¹⁷¹), Longo (1923, Ricordi), Tagliapietra (1928, Ricordi), Bustini (1935, De Santis), Casella (1946, Ricordi). Ricordi’s interest in the WTK is revealed by the impressive number of different editions they issued: besides the above-mentioned IIEs, around 1892 they published CzE as well.

¹⁶⁴ Cf. Degrada 1983, p. 22.

¹⁶⁵ Giannetti 2005, p. 62.

¹⁶⁶ Bottoni 2009, p. 155.

¹⁶⁷ Giannetti 2005, pp. 61-63.

¹⁶⁸ Scalvati 2000, p. 24.

¹⁶⁹ Bottoni 2009, p. 155; cf. Finscher 1980, p. 193.

¹⁷⁰ Cf. Graziosi 1967, p. 117.

¹⁷¹ Bach/Boghen 1920: this edition is not mentioned by Riemenschneider 1942, Rabin 1975, Peerik n.d., Scarpellini 2004, Bottoni 2009.

As mentioned before¹⁷², Alessandro Longo was especially passionate about ancient music, although he had no “philological” concerns¹⁷³. The declared sources for his 1923 WTK edition were the BGA and CzE, which, according to Longo’s own words, “best served at spreading this work during the 19th century¹⁷⁴”. Bustini was a former student of Sgambati, and later became the Director of Santa Cecilia Conservatory¹⁷⁵. In his WTK edition there is no mention of the sources used; he added scanty dynamic signs and fingerings. The other editions will be thoroughly discussed in Chapter Seven (pp. 211ff.).

The first traces of a critical evaluation of IEs in Italy appeared in 1901, when an article by Magrini was published in Italy’s most important musical review. Magrini acknowledges as a matter of fact that scores are normally “corrected, edited or fingered”. This would be a positive element, in his opinion, should the results of editing correspond to the “artistic needs” (unfortunately unspecified by Magrini); however, commentaries are often confusing rather than illuminating, and this is, for Magrini, “not only damaging, but also a profanation”. The writer continues by deploring arbitrary changes and errors¹⁷⁶, and stating that editions should be prepared by experienced teachers rather than by virtuosos¹⁷⁷. In particular, he criticises Buonamici’s fingerings of some piano studies for their randomness, inconsistency and non-pedagogical approach¹⁷⁸.

Five years later, Buonamici¹⁷⁹ published another collection with instructive purposes, i.e. a series of Bach Preludes and Fuguettes¹⁸⁰. Although this is not a WTK edition proper, it

¹⁷² Cf. §06.04., p. 195.

¹⁷³ Bottoni 2009, p. 162.

¹⁷⁴ Bach/Longo 1923, *Editor’s Preface*.

¹⁷⁵ Bottoni 2009, p. 166.

¹⁷⁶ Magrini 1901, p. 674.

¹⁷⁷ Magrini 1901, p. 677.

¹⁷⁸ Magrini 1901, pp. 677-678.

¹⁷⁹ Significantly, Giuseppe Buonamici (Florence, 1846-1914) had been a student of Hans von Bülow in Munich: cf. Bottoni 2009, p. 163.

had the declared pedagogic purpose of being a preparation for the WTK; it was recommended as a textbook for instrumentalists undertaking the subsidiary exam in piano. Buonamici's preface acknowledges the difficulty of finding "suitable" Fugues to prepare students for the WTK, as "some [...] are imprecisely edited, with old-fashioned fingerings and vague or inexistent indications": his book aimed at compensating for this problem, by collecting "the smaller fugues or fuguettes which looked suitable for [his] objective". However, since only six of them were originally paired with a Prelude, Buonamici used Bach's *Little Preludes* for this purpose. Sometimes, actually, the Preludes had to be transposed to suit the Fugue; in other cases, Buonamici's suppression of repeats provoked the need of "joining" the two parts through connecting passages composed by Buonamici himself. Still, there was a shortage of pieces to meet Buonamici's intended progressive order. This was however not an insurmountable problem: the editor made use of some Fugues by W.F. Bach. Indeed, Buonamici admitted the arbitrariness of his choices, but felt himself justified by the pieces' "beauty and the close relationship between their composers".

Buonamici's editing criteria are almost too easy to criticise; it is more profitable, in my opinion, to discuss them – albeit briefly – as they may provide useful insight into his era's mentality. Instead of musicological concerns, Buonamici had the very practical aim of preparing a pedagogical collection. However, a question should be posed: to *which* aspects of the WTK did Buonamici's collection prepare its users? Among the intended results was surely an improvement of polyphonic playing, and a direct acquaintance with the pairing of Preludes and Fugues. In all likelihood, these were not only *preparatory* steps towards the

¹⁸⁰ Bach/Buonamici 1969.

WTK, but the very objectives of the study of WTK itself¹⁸¹. Bach's music, so extensively required at Conservatory exams, was seen almost as a technical exercise, similar to Clementi's *Gradus*¹⁸². A satisfactory interpretation and a historically informed performance of twenty-four pieces from the WTK can hardly be expected by average students in their teens; however, if the pedagogical aim is the achievement of a good *legato* and of smooth polyphonic playing (perhaps with the added value of some agility provided by the "Czernified" Preludes), then the more the better.

A final mention should be made of the Italian transcriptions and arrangements of the WTK in its entirety or in part. Similar to what had been done abroad by Henry Bertini¹⁸³, Théodore Dubois¹⁸⁴ and Joseph Proksch¹⁸⁵ among others, a partial transcription for piano four-hands had been realised by Bruno Rudan¹⁸⁶ in Italy; and similar to Gounod's and Moscheles' additions of string parts to Bach's Preludes, Eligio Mariani¹⁸⁷ had composed two *Melodies* for violin "with piano accompaniment on Preludes by Bach".

It was within a similar cultural framework that the most commonly used IIEs were created; Chapter Seven will discuss them and their editing approach, and provide evidence of how they can be used as sources for PP studies.

¹⁸¹ Cf. Levy 1987, p. 30: "the tradition of treating the WTK as a set of exercises for the practice of playing polyphony, rather than as standard concert repertoire" fostered the publication of editions such as Bach/Reinecke 1869, with "expression marks in the Preludes, but analytic markings only in the Fugues". Cf. Cole 1950, p. 1.

¹⁸² This approach is far from a recent novelty: the connection between polyphony and technical dexterity (as the two predictable results of WTK study) were pointed out also in Bach/WH 1810: cf. Wehmeyer 1983, p. 187.

¹⁸³ Bach/Bertini 1843.

¹⁸⁴ Bach/Dubois 1914.

¹⁸⁵ According to Tanja Kovačević, he had arranged Bach's BWV 898 for up to sixteen players on eight pianos, for pedagogical purposes: cf. Kovačević n.d.

¹⁸⁶ Bach/Rudan 1931.

¹⁸⁷ Bach/Mariani n.d. (second half of the 19th-century).

CHAPTER SEVEN – ANALYSING BACH IES

07.01. Introduction

This chapter aims at demonstrating how IEs can be used as witnesses of performance practices and traditions, through the discussion of examples taken from two Preludes and Fugues from the WTK.

The particular argument of this thesis should be emphasised once more. The aim is not to find an “authentic” version of the WTK, to establish the value of sources or to discuss textual problems, in the fashion of critical editing: in the case of the WTK, these problems have been thoroughly discussed elsewhere, and will continue to provoke musicological debate¹. Nor is the principal aim to discuss the *textual* relationships among editions. This also has been already done², but an important aspect has often been neglected: in most cases, IEs have been evaluated by the same parameters of *Urtexts* and Critical Editions, i.e. principally from the viewpoint of textual authenticity. This thesis instead studies IEs from the *performer’s* viewpoint: how IEs can transmit information about past performance practices, and how IEs influence each other, from the particular viewpoint of interpretation, conveyed through performance indications. As already in the Introduction (e.g. p. 3), we are not claiming here that IEs are identical to any specific performance, but rather that they both illustrate and influence the range of acceptable performance choices available to performers of the relevant editions.

¹ Cf. e.g. Tomita 1993, Dürr 1998, Keller 2001, Rampe 2002 etc.

² Cf. e.g. Müller 1912, Riemenschneider 1942, Cole 1950, Breckoff 1965, Dehnhard 1980, Dürr 1986 and 1994, Philippsborn 1975, Levy 1987, Dirst 1997, Oppermann 2001, Hinrichsen 2002, Tomita 2000, 2004, 2007a-b, n.d., Dirst 1997, Yoo 2005 etc. ; cf. also Peerik n.d., Scarpellini 2004, Giannetti 2005, Bottoni 2009 etc.

The distinction between text and performance indications is simplified, in the WTK's case, by its original scoring in work-notation; therefore, problems concerning "the notes" will be discussed thoroughly only when the editors' modifications convey an interpretive meaning, as, for example, to simplify disturbing harmonies or intervals, or to fill-in chords, or to double octaves to enhance the coda. This performance-oriented approach similarly justifies another methodological choice, i.e. to compare the IEs under analysis with the BGA text, which is obviously not the last word in textual authenticity. However, since it became – soon after its appearance – the reference text used by editors of IEs as the basis for their additions, using the same source seemed to be the most authentic choice. The BGA will therefore be used here as the basis for a method of graphic analysis specifically designed for this thesis. The added indications of selected editors will be superimposed, in different colours, on the BGA, to show clearly the relationships among IEs.

The chapter will first present the selected editions and their editors, and then discuss the quantity and quality of their additions as well as their reciprocal relationships. Editions by Busoni³, Mugellini⁴, Tagliapietra⁵, Casella/Piccioli⁶, and Montani⁷ have been selected for comparison. Both Busoni and Mugellini were published abroad by Breitkopf: significantly, a German company entrusted Italian pianists with two different editions of the WTK within the space of 15 years⁸; the remaining three were published by Milan-based companies⁹, encouraged by the introduction of the 1930 Conservatory programmes. Since practical

³ Bach/Busoni 1894 (1894E) and Bach/Busoni 1916.

⁴ Bach/Mugellini 1908.

⁵ Bach/Tagliapietra 1928.

⁶ Bach/Casella 1946a.

⁷ Bach/Montani 1952.

⁸ José Vianna da Motta, writing in 1910 about the level of music in Germany, stated that "presently we must acknowledge that the best Bach performers are not German, but two Italians: Busoni and Mugellini": cf. RMI 1910.

⁹ This is also significant, considering the special role of the Milan Conservatory in the educational experiments of the last 250 years and in the elaboration of the Conservatory programmes (cf. Maione 2005).

reasons (readability of the graphical analyses) prevented the consideration of more than four editions at a time, the three most commonly used editions have been used for all analyses, whereas Tagliapietra and Montani are employed alternately.

In Scarpellini Pancrazi's evaluation of the reliability of twenty-nine WTK1 editions¹⁰, whose readings of sixty-five problematic passages are compared with the fourth layer (A4/P415¹¹) of Bach's autograph (1722)¹², the IEs selected for this study are all qualified as "mediocre", and rank, respectively, 17th (Busoni), 21st (Mugellini), 23rd (Casella) and 24th (Montani)¹³:

| | Total diverg. | Notes | Alterations | Ties | Durations | Voice-Leading | Articulations |
|-----------|---------------|-------|-------------|------|-----------|---------------|---------------|
| Busoni | 22/65 | 9 | 2 | 7 | 1 | 1 | 2 |
| Mugellini | 25/65 | 8 | 5 | 5 | 1 | 1 | 5 |
| Casella | 27/65 | 7 | 5 | 9 | 3 | 1 | 2 |
| Montani | 28/65 | 8 | 5 | 6 | 2 | 1 | 6 |

Table 3 – Scarpellini Pancrazi's evaluation of Bach IEs

Scarpellini Pancrazi adds a further evaluation, this time concerning divergences in embellishments¹⁴. In this, Mugellini ranks 11th, Montani 19th, Busoni 20th and Casella 25th. Scarpellini's chart is of particular relevance here, since he also counts *arpeggio* signs and creates a sub-category for WTK1/8P, one of the objects of this study¹⁵:

¹⁰ Scarpellini 2004.

¹¹ A thorough discussion of P415 is found in Philippsborn 1974, p. 22.

¹² Of course, for the purpose of Scarpellini Pancrazi's study this was the correct approach; the different viewpoint adopted in this thesis prompts the use of the BGA as the reference text. Cf. Cole 1950, p. 60.

¹³ Scarpellini 2004, p. 78. Tagliapietra is not quoted here, since his edition will be used for the example taken from WTK2, whereas Scarpellini's study concerns only WTK1.

¹⁴ He correctly does not include ornamentation in the preceding table, in view of both the sometimes equivocal notation of embellishments and their non-prescriptive quality: Scarpellini 2004, p. 80. Cf. Cole 1950.

¹⁵ Data regarding arpeggios show the dependence of Casella on Busoni (cf. §07.04., esp. p. 271). Scarpellini's study presents a very detailed report for each of the editions he considers, with quantitative data and qualitative analyses; all are concluded by a "free" commentary on their specificities. Finally, in the Appendices, for each Prelude and Fugue he quotes all the editors' tempo and character indications. Cf. A07.03.01.D., pp. 339-340.

| | Divergences in embellishments | Divergences in arpeggio signs | Of which in Prel. 8 |
|-----------|-------------------------------|-------------------------------|---------------------|
| Mugellini | 18/163 | 27/58 | 25 |
| Montani | 59/163 | 31/58 | 24 |
| Busoni | 74/163 | 25/58 | 18 |
| Casella | 87/163 | 25/58 | 18 |

Table 4 – Scarpellini Pancrazi’s study of divergences

Similar comparisons of IEs are made by Cole¹⁶ (with special focus on ornamentation and textual reliability), Dykstra,¹⁷ Levy¹⁸, Palmer¹⁹ and Yoo²⁰. Levy analyses WTK1/1P, contrasting the different interpretive visions of IEs; he also reports editorial additions on the bare text of WTK1/8, although without superimposing them onto each other as this thesis does – and thus not allowing a clear visual impact of the different approaches.

Palmer’s approach is very significant, inasmuch as similar comparisons are realised within the framework of *a new* IE of the WTK, aiming to provide an outline of “canonic” Bach performance: Palmer compared a basic text²¹ with the most respected existing IEs and masterly performances, in order to propose a sample realisation coherent with HIP rules. Therefore, his edition includes a table of the metronomic tempi of seven pianists’ and six harpsichordists’ performances (for all Preludes and Fugues), as well as a comparison of the articulations for each Fugue subject upon its first entry²².

¹⁶ Cole 1950, analysing Czerny, Tovey, Kroll and Bischoff.

¹⁷ Dykstra 1969.

¹⁸ Levy 1987.

¹⁹ Bach/Palmer 1994, p. 8.

²⁰ Yoo 2005, analysing Czerny, Tausig, Busoni and Bartók.

²¹ Established through autonomous research on the sources.

²² These comparisons are quoted and discussed in the Appendices (A07.03.01.D., pp. 339-340 and F., p. 343).

07.02. The editors

07.02.01. Mugellini

Bruno Mugellini (1871-1912) had been a student of Martucci at the Conservatory of Bologna: both teacher and institution, as we have seen, were among the protagonists of the Italian Bach-cult at the end of the 19th century. A celebrated pianist and performer, he was highly valued by Busoni, whose Piano Concerto op. 39 was premiered in Italy with the composer at the piano and Mugellini as a conductor in 1906. Mugellini was among the leading personalities who promoted the knowledge and appreciation of chamber music and early music works, through his own performances and concert seasons he organised²³. He was thought of as “the most cultivated among the [Italian] teachers of his time²⁴”.

Mugellini’s appreciation of the music of the past and his international approach were far from common in Italy at his time, and he deplored the insufficient cultural preparation of Italian piano graduates²⁵, feeling the need for a thorough pedagogical reform. Although this reform should have concerned primarily the overall concept and knowledge of music, Mugellini found its technical principles in the systems of Matthay and Breithaupt²⁶: Mugellini’s was a “rationalistic approach”, based on the arm’s weight, which “created a new [...], better considered, deep and living relationship²⁷” between performer and music. Mugellini aimed at creating a synthesis of Matthay’s and Breithaupt’s approaches, and at promoting it through his frequent and vehement articles in the *Rivista Musicale Italiana*; however, his efforts came to an abrupt end due to his untimely death in 1912. In addition to

²³ Giannetti 2005, p. 11.

²⁴ Rattalino 1992, p. 33.

²⁵ Mugellini 1907.

²⁶ Giannetti, n.d.; Giannetti 2005, p. 14.

²⁷ Giannetti, n.d.

his own compositions and writings, Mugellini was also very active in “instructive editing”, which resulted in some 27 volumes of piano music²⁸.

Another important source of inspiration for Mugellini was represented by Riemann’s theories, whose influence is clearly recognisable in Mugellini’s editions (especially in the Preludes with constant figuration and in the phrasing of certain fugues²⁹). In his Bach editions, Mugellini’s culture and knowledge of the international scene are evident: Bach was for him “above all a stylistic ideal” which inspired in turn Mugellini’s overall concept of music. This became an enormously influential model, due to the wide dissemination of Mugellini’s edition and to his “influence [on] the following generations’ taste and way of listening to music³⁰”.

07.02.01.01. Historical framework of Mugellini’s edition

To introduce Mugellini’s edition of the WTK, a few explanatory notes are needed, since there are three different editions which should not be confused. First is Mugellini’s own edition of the WTK, published by both Carisch and B&H in 1908: volume I is dedicated to the composer Arrigo Boito, a great admirer of Bach³¹.

Two years later, Mugellini was asked to cooperate with Busoni and Petri in the so-called “Busoni Ausgabe” (BA). Issued between 1894 and 1923 ca., it comprised twenty-five volumes; it was planned to start with the *Kunst der Fuge*, but eventually the first two volumes were those of the WTK; however, more than twenty years elapsed between WTK1 (1894-7)

²⁸ Giannetti 2005, p. 66.

²⁹ Giannetti 2005, p. 69.

³⁰ Parisini 1998, p. 356.

³¹ Giannetti 2005, p. 128; cf. Tagliavini 1983, p. 313.

and WTK2 (1916)³². It should be emphasised that, although the title-pages of many volumes of the BA mention Petri's and Mugellini's cooperation, this edition is a collective work only inasmuch the three editors each contributed individual volumes. Only in 1910 did Mugellini actually begin his cooperation with the BA, on the suggestion of Busoni himself³³; and the WTK edition of the BA is exclusively by Busoni³⁴.

After Mugellini's death in 1912, B&H feared that the publication of the BA would be interrupted. Therefore they asked Busoni to divide the works originally assigned to Mugellini between Petri and himself in order to issue eighteen volumes of the edition as soon as possible. Busoni was not enthusiastic about this proposal, since he was more interested in composition at that time; nevertheless, after prolonged discussion, it was agreed that Busoni and Petri would complete the work, but – as a compensation – B&H would also publish Busoni's Bach arrangements and elaborations³⁵. This was to be the "Bach-Busoni. Gesammelte Ausgabe" (BBGA), which was published in six volumes in 1916 and later (in 1920) in seven volumes by Breitkopf & Härtel. This edition comprises the two volumes of the WTK plus five other volumes of transcriptions, arrangements and compositions after Bach³⁶.

07.02.01.02. Evaluation of Mugellini's edition

The sources mentioned by Mugellini in the footnotes of his WTK edition are Cze³⁷, Tausig, the "manuscripts³⁸", "Bach's autograph³⁹" and "Forkel's manuscript⁴⁰"; however it is

³² Knyt 2010, p. 128.

³³ Cf. Busoni 1999, p. 119, letter from Busoni to Petri, 15.7.1910; cf. Giannetti 2005, p. 13, and Bottoni 2009, p. 163.

³⁴ Giannetti 2005, p. 51.

³⁵ Cf. Weindel in Busoni 1999, pp. 368-369. Since Petri's enthusiasm for editing was particularly scanty, as the letters show, it seems slightly unfair that he had to pay for Busoni's publications with his share of editing.

³⁶ Weindel in Busoni 1999, pp. 346-347. Cf. the letters between Busoni and B&H, February/December 1913.

³⁷ Quoted in WTK1/8P, 9F, 15F.

³⁸ WTK1/4P, 4F, 8F, 11F.

³⁹ WTK1/6F.

likely that Mugellini consulted Kroll, Bischoff and Busoni (WTK1) as well⁴¹. As the graphical analyses will demonstrate, the quantity of shared indications between Busoni and Mugellini's editions changes substantially between the examples from WTK1 and WTK2: Mugellini's WTK1 was in fact published after Busoni's, whereas Busoni's WTK2 was issued after Mugellini's death. The influence of Riemann's theories and graphic solutions is recognisable in Mugellini's (and in Busoni's⁴²) occasional rebarring of Bach's original scoring⁴³.

Although Mugellini's articles promoting the Breithaupt/Matthay technique did not receive unanimous approval, his WTK IE obtained an immense ("unique⁴⁴") success⁴⁵. His Bach editions became the official textbooks at the Venice Conservatory⁴⁶ and were adopted and promoted in many Italian and foreign institutions. For Scarpellini, the "international spread" of Mugellini's WTK edition is "principally due to his detailed and well-considered fingerings⁴⁷"; their modernity and practicality was appreciated also by Müller (who stated it was not slavishly "Bülowesque⁴⁸").

Evaluation of Mugellini's realisation of ornaments changed over the years: for Müller it was "exemplary⁴⁹", for Friskin/Freundlich "useful⁵⁰", whereas for Scarpellini they "are detailed, [but] too old-fashioned⁵¹". Similarly, the quantity of added indications is a positive quality for those pointing out the "instructiveness" of Mugellini's IE and its practicality for

⁴⁰ WTK1/19F.

⁴¹ Giannetti 2005, p. 68. Cf. Bottoni 2009, p. 164.

⁴² In his letter to Petri of the 12.4.1915, Busoni states that he consulted Riemann's edition "out of scruple" while preparing his own edition of WTK2, and that it "enthralled" him. However, he added a German equivalent of "the higher you climb the harder you fall". Busoni 1999, p. 237, letter from Busoni to Petri, 12.4.1915.

⁴³ Giannetti 2005, pp. 25 and 27.

⁴⁴ Giannetti 2005, p. 13.

⁴⁵ Cf. the positive reviews in: Bellio 1912, Mici 1912, Parisini 1998, p. 356.

⁴⁶ Cf. Paccagnella 1932, p. 71 and Giannetti 2005, p. 67.

⁴⁷ Scarpellini 2004, p. 82 cf. Friskin 1973, p. 52; Bottoni 2009 p. 164.

⁴⁸ Müller 1912, p. 908.

⁴⁹ Müller 1912, p. 908.

⁵⁰ Friskin 1973, p. 52.

⁵¹ Scarpellini 2004, p. 82.

teaching⁵², whereas for others it is a heavy demerit⁵³. His dynamic indications are “discreet” for some⁵⁴, whereas his indications on articulation (*staccatos*, but especially his long *legatos*) are sometimes criticised⁵⁵; Mugellini’s analytical indications are generally appreciated⁵⁶, and his clearly “pianistic” concept is seen as a positive quality⁵⁷.

07.02.02. Busoni

07.02.02.01. *Busoni and Bach*

A thorough discussion of Busoni’s importance for the reception of Bach is obviously impossible here, as is a detailed account of Busoni’s theory and aesthetics of transcriptions, arrangements and editing⁵⁸: space limits allow only a few remarks.

Busoni’s repertoire included roughly 50 works by Bach, about a half of which were transcriptions. He played shorter works or excerpts in their original form, whereas “the arrangements were of substantial and generally complete works⁵⁹”. Busoni’s approach to Bach was a unique mixture of creativity and respect: there is probably no other composer who transcribed and rewrote as many works by Bach as Busoni; however, his interventions on Bach’s text are so consistent and imaginative that they are still thought-provoking⁶⁰ and

⁵² RMI 1909, p. 240. Cf. Bottoni 2009, p. 165: it is “conceived for teaching”, and “every subject entry is pointed out”; cf. RMI 1983, p. 836. For Ivaldi, “Mugellini’s edition is based on criteria different from Busoni’s; it is more educational [the original Italian text uses here the word *scolastico*, which means both *educational* and *conventional, formal*, NdR] than artistic in the true sense of the word”. Ivaldi 1913, p. 57.

⁵³ Cf. Meller 1954, pp. 1 and 16; Rabin 1975, p. 97.

⁵⁴ Giannetti 2005, p. 68; Bottoni 2009, p. 164.

⁵⁵ RMI 1903, p. 836 (review of Mugellini’s IE of the *Inventions*); Friskin 1973, p. 52.

⁵⁶ RMI 1909, p. 240; Friskin 1973, p. 52; Scarpellini 2004, p. 86; Bottoni 2009, p. 165.

⁵⁷ Bottoni 2009, p. 165. For the unknown reviewer of RMI 1909, p. 240, Mugellini’s ideal is not “a pettily (!) harpsichord-like performance”, nor a generically Baroque one, but rather an interpretation rooted within Bach’s forming idea, i.e. “simplicity and greatness”.

⁵⁸ Cf. Dent 1933, Busoni 1952, 1962, 1977a/b; Matthews 1977, Sablich 1982, Pecker Berio 1987; Di Sandro 1998, Vincenzi 2001, Reinhold 2002, Chiantore 2004, Kogan 2010, Knyt 2010, etc.

⁵⁹ Carruthers 1986, p. 24.

⁶⁰ Rattalino 1999, p. 523.

aesthetically intriguing. For Becherini, Busoni's transcriptions are simply "the best", and (similar to IEs) they are a useful instrument for a better understanding of Bach's works⁶¹; Vianna da Motta maintained that composers (and particularly Bach) had to be "grateful" to Busoni for having "clarified" their works⁶².

07.02.02.02. *Busoni's editing*

Out of the twenty-five volumes of the BA, only nine were edited by Busoni⁶³; his supervision of the remaining ones was very limited. To Vianna da Motta's enquiries about the extent of Petri's and Mugellini's cooperation with Busoni for their "joint" edition⁶⁴, Busoni replied that he claimed no right to Petri's work, and that each one of the three editors was the only one responsible for the pieces he had edited. Busoni added that the larger print adopted for his own surname on the title-page was uniquely a "trick" of the publisher⁶⁵. Moreover, some letters from Busoni to Petri (1916-7) demonstrate that Busoni did not see Petri's editions before they were printed⁶⁶.

Busoni's letters are revealing as concerns his own editorial values: for example, he praised Petri's versions, since he had made the works "living"⁶⁷; moreover, evidence is found

⁶¹ Becherini 1936, p. 55; Piccioli 1993, p. 54. Piccioli had also stated that Bach's original works are "preparatory" to transcriptions from his pieces (*ibid.*, pp. 38-39).

⁶² Cf. Busoni 2004, p. 73, letter from Vianna da Motta to Busoni, 2.8.1916.

⁶³ I.e. vols. 1, 2, 3, 4, 5, 14, 15, 16 and 18.

⁶⁴ Cf. Busoni 2004, p. 89, letter from Vianna da Motta to Busoni, 10.10.1916.

⁶⁵ Busoni 2004, p. 125, letter from Busoni to Vianna da Motta, 8.6.1917.

⁶⁶ Cf. Busoni's letters to Petri (5.10.1916, 11.7.1917). Moreover, once B&H asked Busoni to translate into Italian some footnotes to Petri's editions, but without sending him either the edited score, or the musical references/examples to which Petri's commentaries referred: cf. Busoni 1999, p. 260 etc.

⁶⁷ Busoni 1999, p. 263, letter from Busoni to Petri, 5.10.1916.

that Busoni was aware that the edited score requires in turn an interpretive and exegetical process⁶⁸.

The long time-span elapsing between Busoni's edition of WTK1 and WTK2 is just one of the discontinuities between the two volumes. The former had in fact the objective of providing a kind of a school of piano technique, with added studies and exercises which "surpass what is necessary to play Bach⁶⁹"; the latter dealt rather with compositional technique⁷⁰ (or "mechanism", as Busoni once wrote⁷¹). Fingering and technical suggestions are omitted from WTK2, whereas it has "richer material as concerns compositional and aesthetic information⁷²". For Busoni himself, his WTK2 edition was to WTK1 what the second part of the *Faust* was to the first. He also considered his work on WTK2 as a "testament for [his] later years⁷³". The leading principles of Busoni's WTK2 edition were sketched in another of his letters, in which he mentioned Beethoven's role in "opening the way" for a concept of counterpoint as an expressive tool instead of a dry "science"⁷⁴.

On the other hand, the *Appendix* to WTK1 on the transcriptions of Bach's work formed for Busoni an integral part of his edition: it could not be totally omitted⁷⁵, even though the publication's price would have decreased by eliminating it, making it more suitable for the students' limited financial resources⁷⁶.

⁶⁸ Cf. Busoni 2004, p. 126, letter from Vianna da Motta to Busoni, 10.6.1917, and Busoni's reply, 20.6.1917: *ibid.*, p. 128.

⁶⁹ Yoo 2005, p. 104.

⁷⁰ Knyt 2010, p. 128.

⁷¹ Busoni 1999, p. 108, letter from Busoni to Petri, 16.8.1909.

⁷² Cf. Reinhold 2002, p. 95.

⁷³ Busoni 1999, p. 191, letter from Busoni to Petri, 14.9.1912.

⁷⁴ Busoni 1999, pp. 117-118, letter from Busoni to Petri, 12.7.1910.

⁷⁵ Cf. Busoni 2004, pp. 50-51, letter from Busoni to Vianna da Motta, 1.11.1915.

⁷⁶ Cf. Busoni 2005, p. 49, letter from Vianna da Motta to Busoni, 28.10.1915.

Some of the technical exercises which were included in Busoni's WTK1 in the form of hints or suggestions were planned to be developed (by Petri, but following Busoni's instructions) into full studies, on the model of what Busoni himself had done with WTK1/2P (Etude on double intervals)⁷⁷. The planned collection was to include twelve arrangements of WTK1⁷⁸, plus an arrangement from the organ Prelude and Fugue in E-minor⁷⁹. Bach's Preludes were therefore to become true Etudes, with a performance style that Busoni qualified as "almost mechanical, [...] light and quick"⁸⁰; however, this plan was not carried out.

07.02.02.03. *Busoni and Czerny*

As has been pointed out (§05.05.03, p. 157), the concept of the WTK preludes as being little more than technical studies was a frequent criticism of CzE, whose extremely quick tempi reduced the pieces' expressive value in favour of technical benefit⁸¹.

Elements of proximity between Busoni and CzE have often been pointed out. For Giannetti, although Busoni appreciated both Kroll's and Bischoff's editions, his most direct source of inspiration is Czerny's⁸², and, for Carruthers, "more than remnants of Czerny's style are evident" in Busoni's edition, and he "adopts and even amplifies some of Czerny's suggestions"⁸³. Rattalino maintains that Busoni's Bach editions are part of the Czerny/Tausig tradition, of which Busoni is both a "qualified continuer and [an] innovator"⁸⁴. Levy expresses a similar opinion: for him, Busoni's understanding of Bach's keyboard music is based on his

⁷⁷ Cf. Busoni 1999, p. 102, letter from Busoni to Petri, 26.6.1909. Busoni also added a few bars from WTK1/5P, explaining how the Etude had to be continued.

⁷⁸ I.e. WTK1/ 1P, 2P, 3P, 5P, 5P, 15P/F, 23P.

⁷⁹ Cf. Busoni 1999, p. 103.

⁸⁰ Busoni 1999, p. 104, letter from Busoni to Petri, 12.7.1909.

⁸¹ Cf. Wehmeyer 1983, p. 198; Carruthers 1986, p. 54; Bottoni 2009, p. 159.

⁸² Giannetti 2005, p. 53. For Vianna da Motta, CzE was the "botching" invariably brought to piano lessons by students; he therefore complained about the unavailability of Busoni's edition in French. Busoni 2004, p. 82, letter from José Vianna da Motta to Busoni, 26.9.1916.

⁸³ Carruthers 1986, p. 64.

⁸⁴ Rattalino 1999, pp. 512-513.

perception of a chain of tradition linking Bach to Beethoven, Beethoven (via Czerny) to Liszt and hence to Wagner, and finally, Liszt and Wagner to Busoni himself, and to the pianism of his own time⁸⁵.

The most important similarity between Czerny and Busoni, in my opinion, is their quest for a truly pianistic rendition of Bach's works⁸⁶, seeking a middle way between excessive objectivity and subjectivity⁸⁷ and aiming at an interpretation for listeners, for the audience. For Bottoni, the difference in style of CzE and Busoni's edition represents an evolution rather than a revolution: "[Busoni's] indications suggest the same interpretive ideals, although they are made extreme⁸⁸". In my opinion, this is a slightly simplistic statement. Indeed, both Busoni and Czerny share the concept of a public rendition of the WTK⁸⁹; nevertheless, their opinions differ on how to realise an enhancement of Bach's effect in public performance: Busoni's codas are mostly in *f* whereas Czerny prefers *ritardando* and *piano*⁹⁰. Another important difference lies in Czerny's extensive use of *legato*, whereas Busoni was the first to use frequently the expression "*non troppo legato*"⁹¹.

Similarly, Busoni's editions have often been compared with Bülow's⁹²; however, Busoni's main editing concept is different from both Czerny's and Bülow's. Both the latter are romantic not only because they express the aesthetic taste of Romantic music (early and late respectively) and use the typical effects of Romantic pianism, but inasmuch as their editing decisions were based ultimately on their own subjective taste (cf. Bülow's "interesting

⁸⁵ Levy 1987, p. 29.

⁸⁶ Busoni 1977a, p. 62 and footnote; cf. Carruthers 1992, pp. 107-108. Cf. Leichtentritt 1917, p. 90.

⁸⁷ Carruthers 1992, p. 107.

⁸⁸ Bottoni 2009, p. 154.

⁸⁹ Rattalino 2007, pp. 121-127.

⁹⁰ Giannetti 2005, p. 54.

⁹¹ Carruthers 1986, p. 33.

⁹² Both Müller 1912, p. 908 and Knyt 2010, p. 126, footnote, explicitly state this relationship.

subjectivity⁹³). Busoni's edition, instead, finds justification for its interpretive choices in the score and in its analysis. It is not mere objectivity, since the analysis is partially subjective in turn and – in contrast to Riemann⁹⁴ – both analysis and creative interpretation coexist in Busoni. Therefore, for Rattalino, Busoni's approach is almost a synthesis of the “philological” BGA approach and of a Bülow-like subjective editing: Busoni used the BGA as “the starting point for his conspicuous, huge and brilliant interventions”, respecting the “notes” but suggesting “performance and interpretation methods and analysis⁹⁵”.

From one side, therefore, Busoni was unusually scrupulous both in editing⁹⁶ and performing⁹⁷, and even his transcriptions were less free than many editions by other musicians⁹⁸; from the other, Busoni's genuine artistic creativity prevented him from having the neutral approach required by scientific editing: “In Busoni's case it is often difficult to separate the roles of editor, transcriber and composer⁹⁹”. Kogan therefore rightly maintains that Busoni's effort “was on two fronts – against wingless academism on the one hand and vulgar dilettantism, on the other¹⁰⁰”.

Both Busoni's performances and his “written interpretations¹⁰¹” derived substantially from his understanding of the work, in which both deep analysis and artistic sensitivity concurred together¹⁰². Therefore, although many of Busoni's choices are questionable on the

⁹³ Beethoven/Bülow 1981, vol. 4, p. 100.

⁹⁴ Rattalino 2007, pp. 82-83: Busoni's edition is “lively”, Riemann's is “tiresome”.

⁹⁵ Rattalino 2007, pp. 82-83.

⁹⁶ Knyt 2010, p. 126.

⁹⁷ Kogan 2010, p. 37.

⁹⁸ “One speaks of Bülow's ‘edition’ of the *Chromatic Fantasy and Fugue* but of Busoni's ‘transcription’ of the organ chorale preludes, even though von Bülow takes many more liberties with Bach's text than Busoni does”. Carruthers 1986, pp. 108-109 (cf. *ibid.*, p. 65). Cf. Lombriser 1960; Howard Jones 1935, p. 311; Oberborbeck 1955, pp. 347-355.

⁹⁹ Giannetti 2005, p. 48; cf. *ibid.*, p. 52.

¹⁰⁰ Kogan 2010, p. 37; cf. *ibid.*, p. 43.

¹⁰¹ Madge 2001, p. 37.

¹⁰² Cf. Levy 1987, p. 28; Dirst 2012, p. 145.

grounds of today's PP knowledge, his interpretations anticipated many discoveries of the authenticist movement: for example, Busoni's treatment of rhythm and dynamics was much straighter than Leschetitzky's¹⁰³, and Busoni's IE was appreciated by two musicians whose approach to Baroque performance was radically different from Busoni's, i.e. Albert Schweitzer¹⁰⁴ and Ralph Kirkpatrick¹⁰⁵.

Philology, editing and rewriting are therefore the three steps of Busoni's approach to works by other composers; for Rattalino, they correspond to "historical reconstruction, essay and novel" in literature. If philology was an "exceptional" habit, and rewriting is not sufficiently documented, although it was Busoni's "constant practice", editing "was the orderly manifestation [...] of his pedagogical passion¹⁰⁶". Busoni's teaching experience had given him the concept of fingering as a phrasing tool (instead of as a secondary element, upon which expression had to be added): correct fingering represented a gestural type of sound control, side by side with intellectual and emotional mastery¹⁰⁷. Therefore, although the quantity of added indications¹⁰⁸, the arbitrary source evaluation¹⁰⁹ and even displacement of some pieces, together with the textual alterations (e.g. added octaves and harmonic filling¹¹⁰) were often criticised, in most cases Busoni's edition was highly appreciated¹¹¹ for its analyses, the "ingenious and stimulating experiments with the implications of Bach's thematic structure

¹⁰³ Kogan 2010, p. 43.

¹⁰⁴ Schweitzer appreciated Busoni's editions, as his "interpretation" of the works, although their respective ideas on "the permissible limits of modernisation of Bach's music" were different. Schweitzer 1967, vol. I, pp. 382-383.

¹⁰⁵ Kirkpatrick had "profound sympathy and respect for Busoni's editions", considering them as "the work of an extraordinary musical mind". Kirkpatrick 1984, p. 19.

¹⁰⁶ Rattalino 2007, pp. 82-83.

¹⁰⁷ Cf. Rattalino 1988, pp. 107-108, Rattalino 1999, pp. 512-513.

¹⁰⁸ Basso 1979, vol. 1, p. 659; Meller 1954, p. 1. Cf. Buscaroli's reaction to Basso: Buscaroli 1985, p. 537.

¹⁰⁹ Meller 1954, pp. 1 and 16.

¹¹⁰ Müller 1912, p. 908.

¹¹¹ It is "commendable" for Müller 1912, p. 908.

and counterpoint¹¹²”, for the *Appendix* to WTK1 and for the “reasonability” and “pragmatism” of his pianistic treatment of Bach’s works¹¹³.

Busoni’s analyses provoked interpretations which tended to highlight the structure, e.g. through agogic¹¹⁴. The strong logical approach which sometimes led Busoni to “enhance” the consistency of the original¹¹⁵ had the side-effect, according to Pestalozza, of “objectifying” Bach “in the constructivist style of performance and concert transcriptions”, provoking “a ‘decorative’ use of Bach¹¹⁶”. In my opinion, therefore, a risk of “written interpretations” such as IEs lies in their unavoidable attention to visual aesthetics (e.g. consistency¹¹⁷) which may sometimes be detrimental to the original’s variety, often better represented in “performed interpretations”.

07.02.03. Casella

Although Busoni’s editions were not as used as other IEs in Italy, they were enormously influential on subsequent IIEs, as the graphical analyses will show. Very often, later editors explicitly admitted their appreciation of Busoni’s edition: for Casella, it “dominates” above all other editions¹¹⁸ and Busoni’s interpretive suggestions were copiously transferred into Casella’s edition.

¹¹² Meller 1954, pp. 1 and 16.

¹¹³ Rattalino 2007, pp. 69.

¹¹⁴ Rattalino 2007, p. 129.

¹¹⁵ A similar approach is found in his edition/arrangement of Bach’s *Goldberg Variations*, where most of Busoni’s textual interventions aim at a greater regularity: e.g. in variations VI (dynamics); I and VIII; IX, b. 5-6, motif transformed into a progression; XII, b. 8 changed similar to b. 4; b. 25 semitone postponed; XVIII, b. 24ff., bass similar to bb. 8ff.; XXIV, b. 22-23 similar to b. 7-8; etc.

¹¹⁶ Pestalozza 1988, p. 22.

¹¹⁷ Discussing a particular technical problem in Liszt’s Second Paganini-Etude, Busoni stated that his edition’s layout did not mirror the solution he adopted himself, and that this choice was due to purely “visual” reasons (“I did not want to disturb the appearance”). Cf. Busoni 2004, p. 105, letter from Busoni to Vianna da Motta, January 1917.

¹¹⁸ Casella 1954, pp. 173-177; cf. *ibid.*, p. 83 and 187.

Casella¹¹⁹ was one of the most important representatives of Italian neoclassicism and had an extremely prominent role as a composer, conductor, pianist, teacher, editor and Ministry consultant during the re-organisation of musical studies¹²⁰; he undertook his editing activity towards the end of his career, when he was already seriously ill¹²¹. In his WTK edition, which was one of the most used in Italy during the 20th century, the interpretive concept is indebted to Busoni's¹²², whereas the notes are (declaredly) taken from the BGA, which Casella believed to be "infallible¹²³" and "perfect as regards authenticity", making therefore his own edition "irreproachable [...] in this respect"¹²⁴. Casella often used pre-existing *Urtexts* as the basis for his additions, also because the absence of added indications left space (even from the physical viewpoint!) for his own remarks¹²⁵.

Actually, for Casella the BGA could be used for performance only by "fully mature musicians¹²⁶": Bach's "mere text" was "evidently insufficient" for the students (and for most teachers, apparently¹²⁷); it had therefore to be "equipped" with editorial indications, which are "indispensable for a pupil's studies¹²⁸": among them, fingering, ornamentation, pedalling, dynamics and expression indications.

¹¹⁹ Alfredo Casella, 25.7.1883-5.3.1947.

¹²⁰ Peerik n.d. attributes to Casella's influence the conspicuous presence of Bach's works in Conservatory programmes. This is perhaps overstated, but at least partially true.

¹²¹ Scalvati 2000, p. 25.

¹²² For Peerik n.d., Casella "took Busoni's [edition] as his source".

¹²³ Casella 1954, pp. 173-177.

¹²⁴ Bach/Casella 1946a, *Preface*. When Giuseppe Piccioli edited a reprint (with his own metronome indications) of Casella's WTK IE in 1955, he added that the text had been "compared with the original edition of the Bach-Gesellschaft and in certain places with Altnikol's manuscript copies. Therefore, no doubt about its authenticity".

¹²⁵ "This edition, having nothing but the original text, is the most useful, so that one can do the [editing] task [directly] with red ink". Casella 1915; cf. Beethoven/Casella 1919; Scarpellini 1986, pp. 127-128. Similarly, Arrau used a "whited" edition as the basis for his own Beethoven's edition. Philip Lorenz, in Horowitz 1982, p. 208.

¹²⁶ Casella 1954, pp. 173-177; cf. Mozart/Casella 1949, *Preface*.

¹²⁷ Beethoven/Casella 1919, *Preface*.

¹²⁸ Bach/Casella 1946a, *Preface*. Scalvati remarks that Casella's IEs are rather "didactical" than "interpretive", since they are useful for both "teacher and student", and both on "the pedagogic and the aesthetic field": Scalvati 2000, p. 26.

If the BGA was “infallible¹²⁹”, manuscripts could have errors, whose detection was possible for experienced musicians¹³⁰; Casella’s attitude was extremely pragmatic, as if the establishment of a reliable text was not, actually, the editor’s task¹³¹. Therefore, in a Chopin edition Casella admitted to consultation of only one secondary source, although this was sufficient, in his opinion, for having an “absolutely authentic” text¹³², and he commented with unusual bonhomie upon Longo’s uninhibited treatment of Scarlatti’s text¹³³.

Casella’s IEs have provoked very mixed evaluations, sometimes not unrelated to the writers’ political views¹³⁴: for Pestalozza, Casella’s editions promoted a “rhetorical”, “geometrical” and “objective¹³⁵” Bach performance, mirroring the editor’s “nationalism¹³⁶”. Others, however, praise Casella’s struggles against dogmatism in interpretation¹³⁷, technique and pedalling¹³⁸; Bottoni appreciates Casella’s efforts towards the re-establishment of the original text when its audacities had been tempered by editors¹³⁹, although his concept of authenticity applied rather to Romantic than to Baroque music¹⁴⁰ (i.e. to works after the 1800-watershed)¹⁴¹. For Scarpellini Pancrazi, Casella’s edition had some points in common with

¹²⁹ Casella 1954, pp. 173-177.

¹³⁰ Beethoven/Casella 1919, *Preface*. Cf. the “intuitive” textual criticism practised by Chopin (Chopin 1988, p. 205; letter by Chopin to Julian Fontana, August 1839) and Schumann (cf. e.g. Schumann 1983, p. 53).

¹³¹ Cf. Caraci 1995.

¹³² Chopin/Casella 1946, *Preface*.

¹³³ Casella 1954, pp. 173-177.

¹³⁴ Casella had enjoyed great esteem during the Fascist era: therefore, many later writers reproached him for his alleged Fascist sympathies. Cf. e.g. Levy 1987, p. 50.

¹³⁵ For Bottoni, instead, Casella was against objectivity and promoted a subjective approach to interpretation: cf. Bottoni 2009, p. 166.

¹³⁶ Pestalozza 1988, p. 24.

¹³⁷ Casella tended to reduce the rubato in Romantic music as well as the excessively mechanical concept of Baroque and classical music; cf. Bottoni 2009, p. 166.

¹³⁸ For example, Scalvati 2000, p. 27 appreciates Casella’s non-dogmatic approach to fingering rules and to a pedalling style determined solely by harmony (cf. Bottoni 2009, p. 166): however, cf. Casella 1954, pp. 148-149, listing Casella’s own fingering rules...

¹³⁹ However, for Scarpellini, Casella himself was not immune from such practices: cf. Scarpellini 1986, p. 12 and Barenbojm 2007a, p. 89.

¹⁴⁰ Cf. Bottoni 2009, p. 166.

¹⁴¹ Cf. Casella 1942.

Hughes's¹⁴², which aimed at exclusively providing the indications required by “musically intelligent students” but actually added just what the “musically intelligent students” could imagine by themselves¹⁴³. In his opinion, therefore, Busoni's edition is more interesting, Mugellini's is more practical, and, as concerns textual reliability, Casella cannot stand comparison with the modern *Urtexts*. (Although there should therefore be no justifiable reason for using it, the survey earlier demonstrated that it is the most utilised).

As concerns performance elements, Casella did not wish to add too many dynamic marks: in Bach, he stated, they are determined by “architecture” and not by “sentiment” as in Beethoven¹⁴⁴. On the other hand, Casella deplored the misleading pedalling indications of “popular editions”, and not their presence *per se*: “precise” pedalling indications are the “starting point for flying on one's own wings”, and the ban of pedalling from Bach performance on the piano is a “false tradition¹⁴⁵”. For him, all pedal changes had to be notated, even if the composer had written only “the indispensable pedalling¹⁴⁶”: Casella's seeming ignorance of the extemporaneous quality of professional pedalling¹⁴⁷ clashes with precise statements on the spontaneous quality of his own pedalling habits¹⁴⁸.

According to Scalvati, for Casella, fingering was subordinated to phrasing, and not “simply focused on a superfluous *legato*”¹⁴⁹. The former statement corresponded to Casella's objectives too¹⁵⁰, whereas the latter clashes with Casella's principles. For him, Bach's works were actually the best training for *legato*, as in no other music had the *legato* style a

¹⁴² Bach/Hughes 1924.

¹⁴³ Cf. Scarpellini 2004, p. 158; Scarpellini 1986, pp. 12 and 140.

¹⁴⁴ Bach/Casella 1946a, *Preface*.

¹⁴⁵ This and the preceding quotations are taken from Casella 1954, p. 135.

¹⁴⁶ This and the preceding quotations are taken from Casella 1954, pp. 140-141.

¹⁴⁷ For Schnabel, e.g., this was self-evident: Wolff 1972, p. 159.

¹⁴⁸ Dante Alderighi, in D'Amico 1958, p. 34; cf. also Scalvati 2000, p. 26.

¹⁴⁹ Scalvati 2000, p. 27.

¹⁵⁰ Bach/Casella 1946a, *Preface*.

comparable “function, expressivity and eloquence”¹⁵¹, and the aim of his IE’s fingering was to be “complete and such as to make a perfect organ-like *legato*”¹⁵². Therefore, and rather paradoxically, *legato* indications are not numerous in his edition: since the “*legato* style [...] always predominates in Bach [and] is self-evident”, the editor suppressed many slurs for the sake of readability¹⁵³.

Indeed, Casella admitted that this ideal *legato* could be obtained with the help of pedalling: “therefore, much freer fingerings become possible, with fingers strictly adhering to the melody’s phrasing requirements¹⁵⁴”. Nonetheless, in his IE, the editor’s fingering is “deliberately arduous and pedagogical¹⁵⁵”, since it has the pedagogical objective of providing a phrasing model. Similarly, Casella showed through fingerings the “correct” realisation of ornaments, although on very empiric criteria (since tradition is “dim”, “living art” should be favoured to “cold and hypothetic archaeology¹⁵⁶”): the editor’s duty is to leave neither “uncertainty” nor “excuses” to students using his edition¹⁵⁷.

For the purpose of this thesis, however, a further element of Casella’s fingering approach should be pointed out. In the *Preface* to his WTK, he admits that “most of this fingering is similar to Busoni’s”, adding that it is also his “own personal fingering, resulting from years of experience¹⁵⁸”. This statement is highly significant: as a pianist, Casella was so influenced by Busoni’s edition that the fingerings it suggests became Casella’s own; later,

¹⁵¹ Casella 1954, p. 101.

¹⁵² Bach/Casella 1946a, *Preface*.

¹⁵³ Bach/Casella 1946b, *Preface*.

¹⁵⁴ Casella 1954, p. 143.

¹⁵⁵ Scalvati 2000, p. 27.

¹⁵⁶ Bach/Casella 1946b, *Preface*.

¹⁵⁷ Bach/Casella 1946a, *Preface*; Bach/Casella 1946b, *Preface*.

¹⁵⁸ Bach/Casella 1946b, *Preface*. Cf. Somfai 1990, p. 189, on the influence of Tausig’s edition on Bartók.

they passed into the new edition by Casella. This fact and how it is narrated by Casella himself show how IEs may influence performance and even the creation of subsequent IEs.

07.02.04. Tagliapietra

If Casella admitted the importance of Busoni's influence on his own concept of fingering, Tagliapietra¹⁵⁹ had actually been Busoni's student¹⁶⁰; moreover, he had been substantially helped by Busoni, from the "technical, musical, creative, artistic and personal¹⁶¹" viewpoints – as often happened. Tagliapietra's interest in early music editing, probably fostered by Busoni's teaching, had revealed itself already in his proposal to Ricordi for re-issuing, as a collection, the piano series *La scala d'oro*. In the original project, the series' chronological scope had to start with lute tablatures, and to go no further than Mozart; afterwards, however, it was enlarged to encompass later works, and became the *Antologia di musica antica e moderna per pianoforte*¹⁶². As a concert pianist, Tagliapietra specialised in programmes exclusively of Bach's music, marked by a post-Busonian approach to Bach interpretation¹⁶³.

Tagliapietra's musical approach to Bach was a "pianistic" one, with "register amplifications, bass-doublings, scanty pedalling", justified, as usual, by the consideration that Bach's works were not bound to any specific instrument/timbre¹⁶⁴. For Tagliapietra, the WTK

¹⁵⁹ Gino Tagliapietra, 30.5.1887 — 8.8.1954.

¹⁶⁰ Cf. Leoni 2001. It may be interesting to mention that Tagliapietra regularly performed with Casella as a piano duo.

¹⁶¹ Girardi 1994, p. 35; cf. Girardi n.d.

¹⁶² Rosignoli 1979, pp. 775-776.

¹⁶³ Cf. Bottoni 2009, pp. 165-166 and Girardi 1994, p. 38.

¹⁶⁴ Girardi 1994, p. 38.

represents the link between old and modern music, as it poses and solves three kinds of problems: a) physical (temperament); b) technical (keyboard technique); c) compositional¹⁶⁵.

His WTK edition (1928) is based, as many others, on the BGA; it has abundant footnotes, as well as formal and harmonic analyses; moreover, it proposes many fingering options (sometimes even for a single passage)¹⁶⁶. In his own words, it is “an edition intended primarily for students¹⁶⁷”.

07.02.05. Montani

A student of his brother Pasquale, Pietro Montani¹⁶⁸ became an admired concert pianist and teacher at the Conservatories of Florence first, and then of Milan¹⁶⁹; being a well-known composer, he was also appointed President of the celebrated Accademia Filarmonica of Bologna in 1965. He realised numerous IEs for Ricordi, with declared pedagogical purposes. His editing criteria are highly subjective, as stated in his own *Preface* to the WTK: it is the result of “personal experience”, although the editor consulted the “best-known Bach experts”. All elements of editing were “compared” with the original, and “eventually established according to the least questionable aesthetic and pedagogical rules¹⁷⁰”: a statement which may simply mean that the editor’s taste had the last word.

This was not an uncommon habit, of course; however, the most problematic aspect of Montani’s edition is its terminological ambiguity. The editor points out the absence of the “usual sea of dynamic and agogic signs, footnotes (useless for formal pseudo-analyses) and

¹⁶⁵ Bach/Tagliapietra 1928, *Editor’s Preface*.

¹⁶⁶ Bottoni 2009, p. 165.

¹⁶⁷ Bach/Tagliapietra 1928, *Editor’s Preface*.

¹⁶⁸ Pietro Montani, 31.8.1895-9.6.1967.

¹⁶⁹ Since 1933. Cf. Finizio 1989, pp. 115-116; Salvetti 1999; Salvetti 2003.

¹⁷⁰ Bach/Montani 1952, p. I.

descriptive affectations such as *swaying, pensive, affettuoso*”, which mirrors the modern *Urtext*-trend. He continues by stating that the original text needs the addition of nothing but “proven fingerings, precise tempo and metronome indications, well-considered phrasing and what is really necessary for a good school¹⁷¹”: which is a very long list for an edition with *Urtext* ambitions. For Scarpellini Pancrazi, this is misleading, since Montani’s text is actually very unreliable, and his additions (which compromise its pretensions to sobriety) are not interesting enough to justify their presence¹⁷².

Montani aimed at a “neutral edition”, which could suit both pianists and harpsichordists without “preventing personal interpretation” as other IEs did; users of his edition were given a “frame” within which to exploit the peculiar resources of their instrument. From the interpretive viewpoint, Montani had a rationalistic concept of Bach, whose “abstractedness [...] avoids any sensory gratification” in dynamics: for him, “every good drawing has the right colour inside itself¹⁷³”, and so happens to Bach’s “supremely intellectual sound geometry¹⁷⁴”.

07.03. *The pieces*

A Prelude and Fugue from each volume of the WTK have been selected as examples of how IEs can be used for PP studies.

WTK1/8P is slow, elegiac, and meditative, built on sound layers, with a singing (even recitative) melody passing from soprano to bass, and a smooth accompaniment of arpeggiated

¹⁷¹ Bach/Montani 1960, *Preface*.

¹⁷² Scarpellini 1986, p. 168.

¹⁷³ Perhaps Montani was quoting the Italian artist De Pisis here (cf. De Pisis 2001).

¹⁷⁴ Bach/Montani 1960, *Preface*.

chords. It has a clear rhythmic, harmonic and melodic structure, and a concluding cadential passage¹⁷⁵.

WTK1/8F (3-part) is one of the greatest of the WTK: longer than most of the others, and particularly complex in counterpoint, it has a restful and melancholic affect, with a strong climax towards its Golden Section.

The beauty and uncommon lyricism of both have made the pair very popular. Although perfectly representing the Baroque singing style, the Prelude's influence on later piano music made it a paradoxical anticipation of Chopin (and Romanticism). Its shape reminded many of Mendelssohn's *Songs without words*, its arpeggiated accompaniment suited Romantic sensitivity, and its broken melodic phrases corresponded to Romantic anguish and grief. The Fugue's solemn melancholy represents Bach as seen by Romanticism: a combination of architecture and touching inspiration.

Finally, this is the only case of two different keys in a WTK pair¹⁷⁶ (Prelude in E-flat minor, Fugue in D-sharp minor). Many pianists and editors were troubled by this interruption of the WTK's order, and by the reading difficulties of those keys: therefore, some editors transposed the Fugue to E-flat minor (sometimes without even mentioning it)¹⁷⁷.

The other pair (WTK2/2) is completely different. The Prelude (a lively, dance-style piece) is divided into two repeated sections, with a constant, energetic pulse of sixteenth-notes. Its imitations are reminiscent of two-part *Inventions*; a clear harmonic structure and comfortable hand positions also render it technically suitable for beginners. The four-part

¹⁷⁵ The Italian composer Riccardo Zandonai transcribed it for strings, harp and organ: Bach/Zandonai 1931.

¹⁷⁶ For a discussion of the meaning of this choice by Bach cf. e.g. Bof 2007, p. 56.

¹⁷⁷ An extremely detailed discussion of all textual variants and corrupted transmissions of WTK1/8 is found in Philippsborn 1975, pp. 116ff.; 236-237.

Fugue is much more complex and extended, with a strong thematism (also in augmentation) which may encourage the systematic highlighting of subject entries.

In A07.03.01.D., table A40 (pp. 339-340) and graph A19 (p. 341) summarise the initial tempo, metronome, dynamic and character indications for this Prelude and Fugue in the principal IEs¹⁷⁸. The graphical analyses to which constant reference will be made are available in Appendix A07.03.01.A. (pp. 322ff.); they reflect all of the textual interventions and supplementary information provided by the editors.

07.03.01. WTK1/8

07.03.01.01. WTK1/8P

For all four editors¹⁷⁹, the correct tempo for WTK1/8P is *Lento*¹⁸⁰ (Mugellini adds “con profondo sentimento”). Metronome indications are provided by all but Busoni: the minim is the beat of the piece for Mugellini and Montani, whereas – significantly – Casella’s beat is the crotchet. Their tempi are compared with those found by Scarpellini Pancrazi (average metronome indications of IEs) and Palmer (overall performance range, harpsichordists’ and pianists’ average)¹⁸¹.

¹⁷⁸ The table is reconstructed on the basis of data collected by Scarpellini (Scarpellini 2004, pp. 180-181).

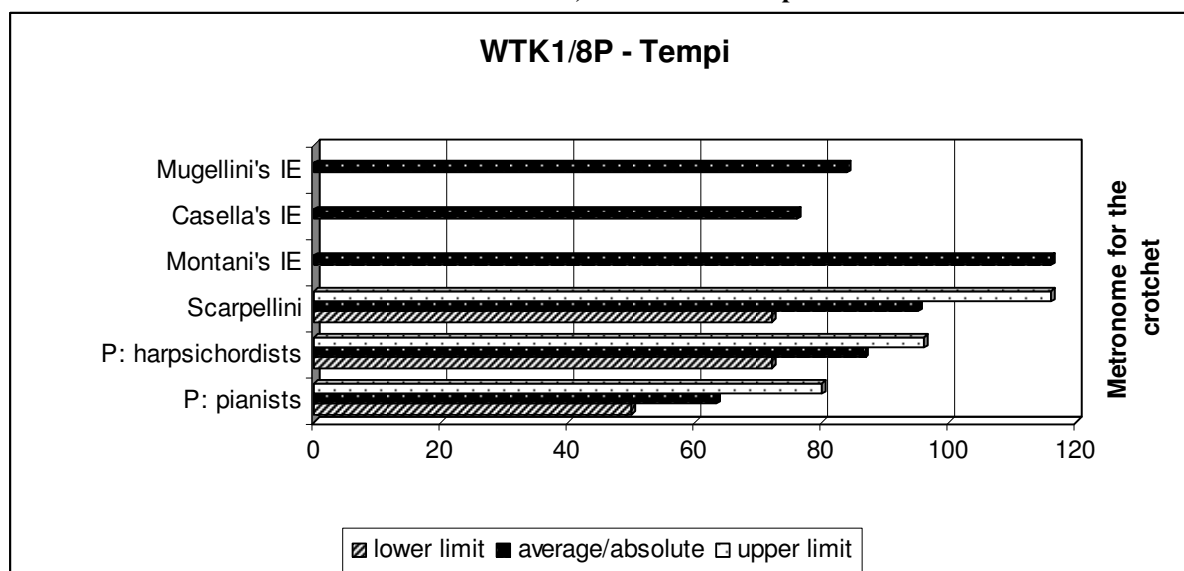
¹⁷⁹ The reader is reminded that for WTK1/8P and F the analysed editions are Busoni (Breitkopf 1894), Mugellini (Breitkopf 1908), Casella/Piccioli (Curci 1946) and Montani (Ricordi 1952).

¹⁸⁰ For Czerny, it was “Lento moderato”. Occasional references will be made to Bach/Burmeister 1922, a pianistic “arrangement” of WTK1/8P; its tempo indication is *Lento* too. Among other editions, Bartók, Röntgen, Hughes, Tausig and d’Albert indicate “Lento”, sometimes with further specifications (cf. Dykstra 1969, p. 172). Two of the performed tempi listed by Dykstra, however, are even slower than Casella’s (around 48-50 for the crotchet: *ibid.*, p. 173).

¹⁸¹ Cf. also A07.03.01.D. (pp. 339-340) and F. (p. 343). The editors’ original metronome indications are quoted in appendix; however, in Table 5, p. 232, all values are related to the crotchet’s duration for ease of comparison. Notwithstanding this, it should be emphasised that significant nuances of musical meaning are conveyed through the choice of the beat’s measure unit, and that 42 for the minim *cannot* be simplistically considered as equivalent, in music, to 84 for the crotchet.

| <i>Source</i> | <i>Absolute or average value</i> | <i>Lower range limit</i> | <i>Upper range limit</i> |
|-------------------------|----------------------------------|--------------------------|--------------------------|
| Mugellini's IE | [84] (42 for the minim) | | |
| Casella's IE | 76 | | |
| Montani's IE | [116] (58 for the minim) | | |
| Scarpellini | (ca. 95.2) | 72 | 116 |
| Palmer: harpsichordists | (ca. 86.8) | 72 | 96 |
| Palmer: pianists | (ca. 63.4) | 50 | 80 |

Table 5 – Bach, WTK1/8P – Tempi



Graph 21 – Bach, WTK1/8P – Tempi

Prefaces or abundant footnotes are included by both Busoni and Casella. As Hamilton rightly points out, this Prelude causes a contradiction in Busoni's theories: whereas he seemed to be a "complete opponent of the striving after *cantabile* effects"¹⁸² in his discussion of Prelude WTK1/6¹⁸³, in the present case he goes so far as to state that "the soprano ought fairly to 'sing'¹⁸⁴".

Casella's passionate remarks try to convey the editor's admiration for and his concept of this piece through superlatives ("sublime", "complete and perfect") and examples taken from other cultural fields: philosophy, religion ("mystical and religious atmosphere"; a

¹⁸² Cf. Hamilton 2008, pp. 163-166.

¹⁸³ Bach/Busoni 1894E, WTK1/6P. Cf. discussion of Busoni's *not-too-espressivo* performance in Kogan 2010, pp. 38ff.

¹⁸⁴ Bach/Busoni 1894E, p. 48. Cf. Tovey, for whom one should not approach Bach through Czerny and Clementi but rather through Mozart and Chopin, because the only other way to phrase Bach naturally is to sing it: Bach/Tovey 1924, *Preface*.

“biblical” procession), visual art (“Grecian” purity of lines, Giotto’s “Descent from the Cross” at Padua’s Scrovegni chapel) and theatre (“tragedy” of the “unusual and gloomy key”, “pathetic and dramatic recitation”¹⁸⁵). The only actual textual remark regards the *arpeggio* indications, although Casella states they are “all original” when some are not¹⁸⁶. Editorial indications on agogic are concentrated in a few culminating passages, in particular b. 20 (*largamente* for both Busoni and Casella) and the concluding cadential passage (bb. 35-40).

All trills and mordents are realised from the main note with a few exceptions¹⁸⁷; Mugellini adds an 8th-note *appoggiatura* in b. 15. The *appoggiatura* in b. 36 is omitted by Montani and Busoni; Casella proposes it in both soprano and alto, Mugellini only in soprano (both suggest 8th notes).

Full notation of embellishments¹⁸⁸ (through fingerings in Casella/Piccioli) and metronome markings (Casella/Piccioli, 76; Mugellini, 84; Montani, 116) allow comparisons of ornamentation/tempo relations in these IEs. In b. 4, Casella/Piccioli and Montani propose a 4-note, and Mugellini an 8-note trill; the differences however concern its *duration* (and not its *speed*): Montani’s lasts for an 8th note, Mugellini’s for a quarter-note, and in Casella/Piccioli its length is unclear. Cf. b. 8, 10, and 12: Montani suggests a short mordent and Mugellini a long trill. In all cases, however, all editors begin the trill with the main note.

¹⁸⁵ Bach/Casella 1946a, *Preface* to WTK1/8P.

¹⁸⁶ E.g. at bb. 30ff. autograph (and the BGA) omit *arpeggio* indications, although it is highly unlikely that any pianist would synchronise these chords just because they lack *arpeggio* indications. For a thorough discussion of all textual variants (bb. 5, 13, 15, 18, 19, 28, 39), cf. Philippsborn 1975, pp. 116ff.

¹⁸⁷ Mugellini, b. 14 and 29; Mugellini and Montani, b. 19: from the upper note.

¹⁸⁸ On the prescriptive quality of ornamentation and its performance, cf. Finizio 1989, p. 216: Finizio stated that Bach “disciplined *ornamentation* by writing down all notes of most embellishments”. For him, then, Bach’s ornamentation is binding and fully notated (in little notes or by the common conventional signs). Moreover, if Bach “disciplined” ornamentation, other harpsichordists were “undisciplined”: the idea of a semi-improvised practice is miles away. Cf. also RMI 1909, p. 240; Ivaldi 1913, p. 57; Becherini 1936, p. 70; Bach/Casella 1946a, *Preface*; Canino 1988, pp. 117-118; Hinrichsen 1999, p. 188.

In b. 14, both Montani and Casella/Piccioli begin the trill on the main note (A), thus repeating the preceding note, whereas for Mugellini the trill continues the preceding beat's figuration; therefore, he covers it entirely with a slur, whereas phrasing is missing in the other IEs:



Figure 6 – Bach, WTK1/8P, b. 14 – Realised ornamentation

Montani proposes a short mordent, suitable to his quick tempo (1.5 times faster than Casella/Piccioli), with a “stop” on a syncopated note; Casella/Piccioli rest on the first note followed by a 4-note trill connected with its conclusion. In b. 15, however, all but Busoni realise the trill “à la Montani”. This cannot be due to his influence (his edition is the most recent), but is probably due to technical reasons (i.e. rh “blocked” by C and A): this confirms that technical reasons are often more determining than theory for ornamentation. In b. 19, the trill is the first part's climax and conclusion, and is rather uncomfortable to play (rh's weakest fingers):

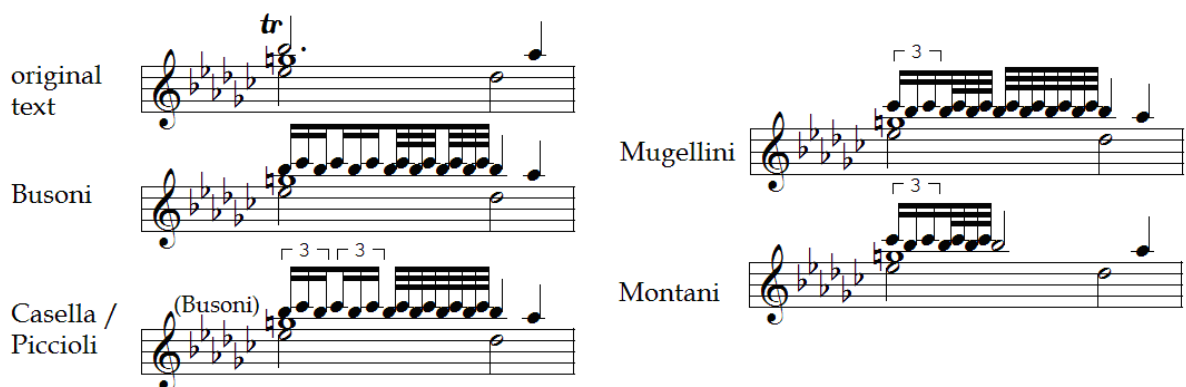


Figure 7 – Bach, WTK1/8P, b. 19 – Realised ornamentation

Busoni and Casella/Piccioli start with the main note, Mugellini and Montani with the upper. So, as before, only Mugellini proposes a long slur (from the two notes prior to the trill to its conclusion). Casella/Piccioli quote Busoni's realisation, adding triplet-signs (Busoni may have not meant this but a simple *accelerando*); their solution is very clear but pedantic. Montani's is the shortest, with syncopation on the B-flat; Mugellini starts similarly but continues for a minim.

In b. 24, both Casella/Piccioli and Montani propose a 4-note syncopated trill; Mugellini prolongs it, without syncopation; Busoni proposes two possibilities, both determined by his concept of C-A in half-*staccato* (whereas the others consider them as the trill's conclusion)¹⁸⁹:

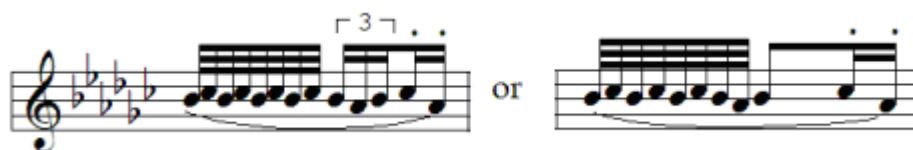


Figure 8 – Bach, WTK1/8P, b. 24 – Busoni

In b. 29 (cf. b. 19), Mugellini uses a long slur and starts on the upper note; Montani and Casella/Piccioli on the main note (stopping after a minim); they add a turn (at the bar's end: does the trill last until then?), whereas Montani stops as usual.

¹⁸⁹ Cf. Müller 1912, p. 858.

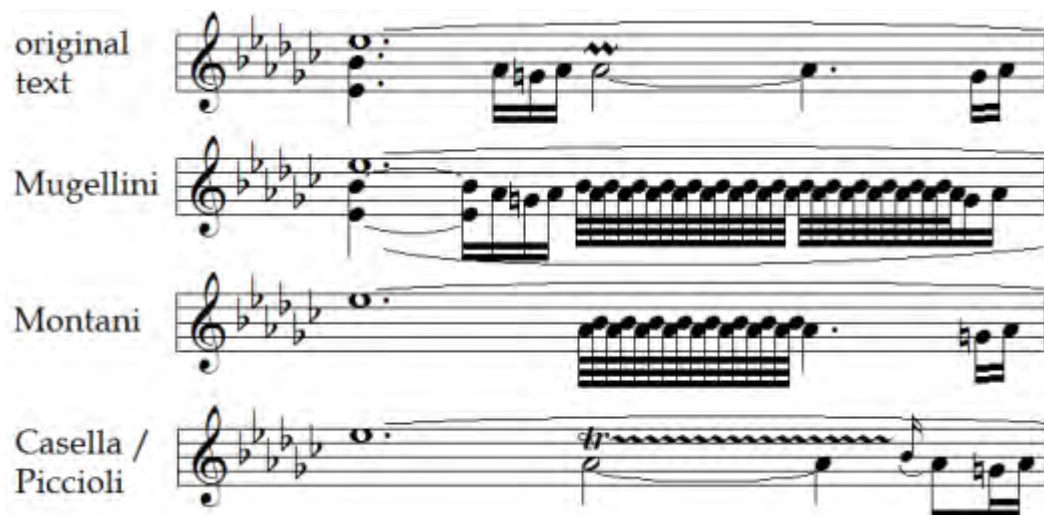


Figure 9 – Bach, WTK1/8P, b. 29

The very high number of trill realisations starting on the main note (considering the prevailing dogmatism on upper-note-trills in IEs of early music) is striking: however, the peculiar musical qualities of WTK1/8P, which was very often seen as an anticipation of Romanticism, may have fostered romanticised interpretations, i.e. the passage of performance practices typical of Romantic music (such as trills from the principal note) into a much earlier work. Busoni mentioned Chopin explicitly in his remarks to this Prelude, but it is rather evident that the 19th-century composer's silhouette was in the mind of all the editors.

07.03.01.01.01. *Technique*

As already stated (§03.03.01., p. 54), fingerings are extremely important for their influence on articulation, phrasing, ornamentation (and even tempo); moreover, they also partially determine dynamics and touch (since there are weaker and stronger fingers, with different sound qualities). In Baroque music, as Walls points out, fingering can also determine the performer's attitude towards *inégalité*¹⁹⁰. Traditional fingering also has some fixed dogmas, which clearly are based on common sense (e.g. the thumb strikes black keys

¹⁹⁰ Cf. Walls 2002, p. 21.

uncomfortably) but should be considered as flexible principles rather than inviolable laws. The forthcoming pages will give examples of IEs preferring awkward solutions to better ones which contradict these dogmas¹⁹¹.

Detailed analysis of editorial fingerings for both the Prelude and the Fugue can be found in the Appendices¹⁹²; here only the most significant results for the Prelude will be quoted. In general, fingering is more detailed and abundant in the rh than in the lh, perhaps since “gaps” in the rh’s *legato* are more evident than in the lh.

Although many fingerings are shared by Busoni and Casella¹⁹³, in Busoni their combination with more pronounced articulation¹⁹⁴ makes them much more comfortable and logical¹⁹⁵.



Figure 10 – Bach, WTK1/8P, b. 10 – Busoni (left) and Casella (right): similar fingering, different articulation

Some awkward solutions are clearly passed from one editor to another: cf. b. 19, an inexplicable 4-5-4 proposed by Mugellini and copied by Montani:

¹⁹¹ It should be pointed out that a discussion of fingerings cannot be carried out with absolute objectivity. In some cases, observations are unquestionable (e.g. when use of the same fingers on two consecutive and non-adjacent notes contradicts an overlapping slur), but in many others they are highly subjective: they are conditioned by my own hand conformation, by the fact I have studied these works with my own fingering and am therefore accustomed to some solutions, and by my technique (the same fingering may mean completely different hand positions depending on the pianist’s technical habits, position at the keyboard, wrist and forearm height etc.). It should be said, however, that I have tried to limit myself to just the most objective considerations.

¹⁹² A07.03.01.C., pp. 336ff., and A07.03.02.C., pp. 362ff.

¹⁹³ As stated by Casella himself, cf. *supra*, §07.02.03., p. 226.

¹⁹⁴ Cf. the articulation used by Glenn Gould in his performance and Dykstra’s remarks: Dykstra 1969, p. 175.

¹⁹⁵ Cf. Rattalino 1999, pp. 512-513.

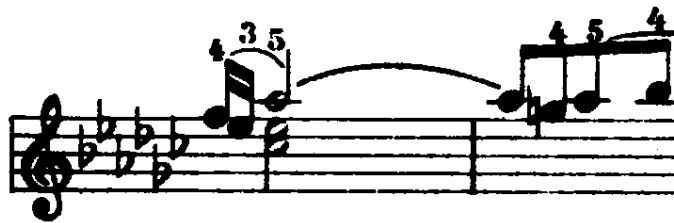


Figure 11 – Bach, WTK1/8P, b. 19 – Mugellini’s and Montani’s fingering

In some cases, veneration of fingering rules produced very odd solutions (cf. thumb on D-flat b. 12 and mordent with 2-4-3 while 1 and 5 are “blocked” on C and A, b. 15):



Figure 12 – Bach, WTK1/8P, bb. 12 and 15 – Montani’s fingering

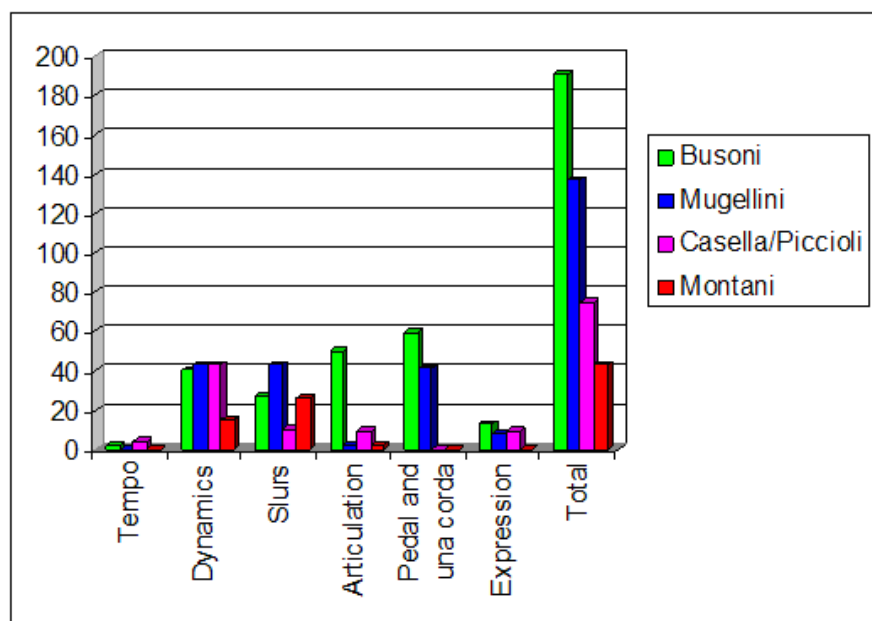
07.03.01.01.02. Performance indications

The following table and graph summarise the quantity of added indications¹⁹⁶:

| | Tempo | Dynamics | Slurs | Articulation | Pedal / <i>lc</i> | Expression | Total |
|------------------|-------|----------|-------|--------------|-------------------|------------|-------|
| Busoni | 2 | 40 | 27 | 50 | 59 | 13 | 191 |
| Mugellini | 0 | 43 | 43 | 2 | 41 | 8 | 137 |
| Casella/Piccioli | 4 | 43 | 10 | 9 | 0 | 9 | 75 |
| Montani | 0 | 15 | 26 | 2 | 0 | 0 | 43 |

Table 6 – Bach, WTK1/8P – Editorial behaviour

¹⁹⁶ In Mugellini’s WTK1, pedalling is included only in this Prelude, in WTK1/1P and in WTK1/5F; no pedalling in his WTK2 edition. Mugellini normally uses parentheses to indicate that pedal markings are by the editor.



Graph 22 – Bach, WTK1/8P – Editorial behaviour

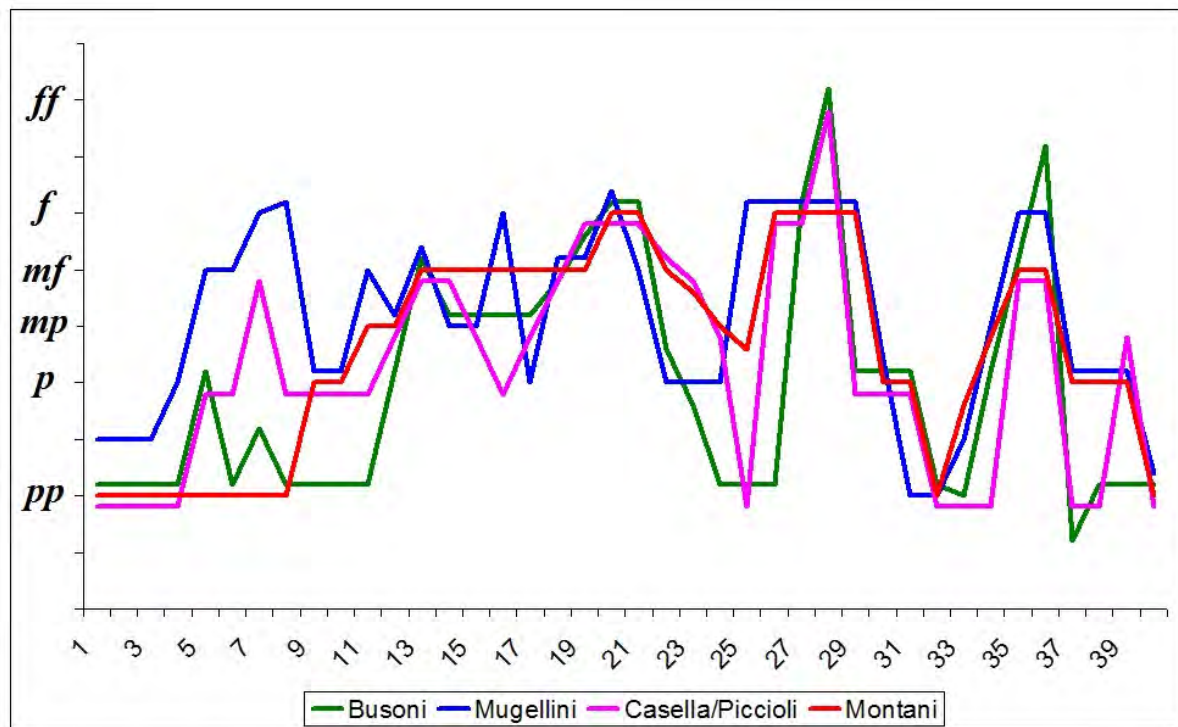
Indications decrease with time, from Busoni's 191 to Montani's 43. Casella/Piccioli's IE is the richest in agogic and dynamic indications, and the second for expression: three typical elements of "romantic" Bach performance. The *allargando* suggested by Busoni (b. 34) is not quoted by other editors but is used in performance by many interpreters¹⁹⁷. Pedal markings are indicated only by Busoni (who has also the richest articulation) and Mugellini (whose edition has the most abundant slurring). Therefore, Busoni's IE is very detailed and prescriptive in all elements, but also very precise in pronunciation (many articulations); Mugellini's is smoother and undifferentiated, with long slurs and constant *cantabile*. Instead, Busoni, although admitting this Prelude's singing style, highlights its declamatory elements through detailed articulation (he is the only editor to use *staccatos* in this piece)¹⁹⁸.

Dynamic trends are shown by Graph 23¹⁹⁹:

¹⁹⁷ Cf. Dykstra 1969, p. 174.

¹⁹⁸ Mugellini, Busoni and Bartók indicate a change in articulation around b. 20: *non legato* in Busoni, *non troppo legato* in Mugellini, and *poco energico* in Bartók (cf. Dykstra 1969, p. 175).

¹⁹⁹ Appendix A07.03.01.E. (p. 342) presents Dykstra's table of dynamic levels with the addition of Montani's indications (Tables A42 and A43).



Graph 23 – Bach, WTK1/8P – Dynamic indications

Common elements include²⁰⁰:

- a light beginning
- b. 26-29(30) *f*
- tension in b. 4 (except Montani)
- b. 31-32 *p*
- b. 12-13 *mf*
- b. 35-36 *f/ff*²⁰¹
- b. 16-17 *p*
- *pp* conclusion.

A detailed look shows that Montani has few indications and privileges terraced dynamics (rare hairpins); Mugellini's waves are the most frequent and extended²⁰²; Busoni emphasises the two climaxes, avoiding minor fluctuations which would disturb their centrality; Casella/Piccioli concentrate only on the peak at bb. 28-29, reached by a constant *crescendo* and followed by a reduction in volume. Most of the preceding indications may be

²⁰⁰ Cf. Salvetti 1987, pp. 159-160.

²⁰¹ Curiously, here Tausig suggests *pp* and *ppp* (cf. Dykstra 1969, p. 176).

²⁰² Cf. RMI 1909, p. 240.

traced back to CzE²⁰³, although with significant differences. From the one side, it is noteworthy that all elements shared by all editors are present in Czerny as well; from the other, the evolution in taste is evident in the different notations of similar effects. For example, in Beethoven's wake, Czerny uses frequently *fz* or *fp* where later editors prefer *f* and *decrescendo*; moreover, the range of CzE's dynamics is normally more extended than those of later editors.

Therefore, I do not agree in full with Giannetti's statement that Busoni's version of WTK1/8P is more romantic than Mugellini's, having "a dynamic range from *ppp* (*lc*) to *ff* and indications like *dolcissimo*, *drammatico* and *appassionato*²⁰⁴": *dolce* is used by Mugellini as well (e.g. b. 24, 37) and where Busoni adds *drammatico* Mugellini adds *solenne*; even more important, however, is that Busoni clearly reduces to a minimum one of the typical features of romantic Bach performance, i.e. *legato*, whereas long slurs entirely cover Mugellini's score.

07.03.01.02. WTK1/8F

Similar to the Prelude, the basic tempo of the Fugue is unanimously identified by the four editors as *Andante*²⁰⁵, although here Mugellini adds *sostenuto* (which has a tempo implication), and both Busoni and Casella specify that the *Andante* is *pensieroso* (once more,

²⁰³ CzE: *pp dolce* at the beginning; *crescendo* and hairpin at bb. 3-4; *f* at bb. 12-13 and *p* at bb. 16-17; *fz* at bb. 26ff.; *fp* at b. 31-32; *f* at b. 35 and conclusion in *pp*. On the other hand, they are all present in Bach/Burmeister 1922.

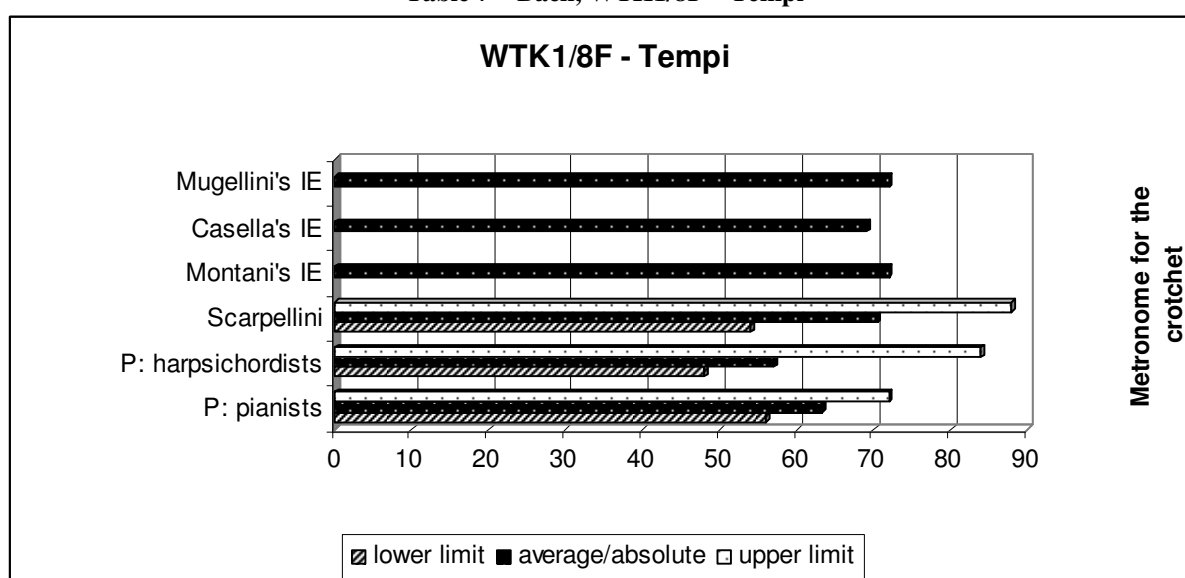
²⁰⁴ Giannetti 2005, p. 100.

²⁰⁵ All editors quoted by Dykstra suggest 72=crotchet (with the only exception of Czerny's 76); most suggest *Andante*, with Riemann proposing an *Adagio* and both Tovey and d'Albert choosing *Moderato*. Dykstra 1969, p. 181.

an influence of Busoni on Casella²⁰⁶). Busoni indicates furthermore the fugue's character as *non troppo accentato*.

| <i>Source</i> | <i>Absolute or average value</i> | <i>Lower range limit</i> | <i>Upper range limit</i> |
|-------------------------|----------------------------------|--------------------------|--------------------------|
| Mugellini's IE | 72 | | |
| Casella's IE | 69 | | |
| Montani's IE | 72 | | |
| Scarpellini | 70.5 | 54 | 88 |
| Palmer: harpsichordists | 57 | 48 | 84 |
| Palmer: pianists | 63.4 | 56 | 72 |

Table 7 – Bach, WTK1/8F – Tempi



Graph 24 – Bach, WTK1/8F – Tempi

All editors except Mugellini transpose the Fugue into E-flat minor²⁰⁷; both Busoni and Casella/Piccioli offer verbal commentaries. Busoni's is a succinct but very clear formal analysis of the Fugue, which is for him the most important among the first eight of WTK1²⁰⁸, and possibly among the entire first volume; it points out the complex contrapuntal devices employed by Bach who realises a masterly architecture. Casella's commentary is descriptive,

²⁰⁶ In turn, Busoni may have been influenced by Riemann ("deeply pensive": Riemann 1893, p. 56).

²⁰⁷ For Casella, it would be a "pointless trouble" for the student should the piece be printed in the original key (Bach/Casella 1946a, *Preface* to WTK1/8F).

²⁰⁸ Casella quotes Busoni's statement, but imprecisely translates Busoni's "*Heft*" as "volume": volume I (WTK1) of Busoni's edition was issued in four separate booklets. Busoni clearly stated that WTK1/8F was the most important of the "*Heft*", and only possibly also of the "*Band*" (volume).

and reveals the editor's agreement with a "teleological" concept of the Fugue²⁰⁹: contrapuntal "artifices lose appearance of technicality and altogether tend towards an identical expression, towards the final catharsis". This concept inspires Casella's dynamic choices, as the "one real *forte* of the piece is only reached in the final thematic synthesis (bb. 77ff.)": the "catharsis" must be draped with adequate solemnity. Curiously, moreover, in a contrapuntal work such as a fugue Casella suggests stressing "the Wagnerian chord" (b. 83), which "gives one a glimpse, in the germ, of the scene of the Norns in the Prologue to the *Götterdämmerung*²¹⁰" (which is both an anachronistic and a harmonic concept).

The editors' slurring choices for this Fugue can be compared with Palmer's and Dykstra's schemes in Appendix (A07.03.01.F., p. 343). In Busoni, almost all melodic fourths and fifths have *appoggiatos*, especially but not exclusively in the subject²¹¹: these intervals acquire therefore a motivic value. In b. 39, lh, he highlights the characterising fourth:



Figure 13 – Bach, WTK1/8F, b. 39 – Busoni

²⁰⁹ Cf. Chapter Five of this thesis and Dirst 1996, p. 130.

²¹⁰ Bach/Casella 1946a, *Preface* to WTK1/8F.

²¹¹ Friskin and Freundlich defined Busoni's articulation for this Fugue as the only non sensible phrasing in his entire edition. Friskin 1973, p. 52.

This creates a transitory fourth part and an odd syncopation; however, it makes clear the thinly disguised inversion of the answer, already identified in his analysis. In b. 78 he does something similar:



Figure 14 – Bach, WTK1/8F, b. 78 – Busoni

Here, the a-synchronisation of bass and alto is a technical help, but it also emphasises the ascending fourth. At the end (bb. 86ff.) he doubles the bass in lower octaves, adding a chordal filling in the last bar²¹²: this combination with *ff* and *allargando* produces a powerful, effective and Busonian conclusion²¹³. His phrasing, sometimes hardly realisable, is, however, consistently deduced from formal analysis.

Mugellini always highlights the subject with slurs (except at b. 36!), both to help with visualisation of the form and for musical reasons: his slurring of WTK Fugues is always abundant, corresponding to the shared concept of Bach's polyphony as the best training in *legato*²¹⁴. His slurs cross often (because of the coincidence of concluding and starting notes),

²¹² Other textual variants, more important for philology but less relevant for the study of performance style and interpretation: at b. 30, rh, Busoni changes Bach's B (=C-flat) into B-sharp (C), following CzE (this variant is not cited in Philippsborn 1975). At b. 48 Busoni and Casella (as an *ossia*) follow the autograph's reading (possibly through CzE), whereas the other editors follow the textual variant adopted in the BGA. For a thorough discussion, cf. Philippsborn 1975, pp. 124ff.

²¹³ A similar enhancement of the conclusions is a constant habit of Busoni, cf. for example his version of the *Goldberg-Variations*. On the importance of "conclusions" in public performance, cf. Kanne 1822, cols. 62-63.

²¹⁴ On the frequent recommendation of using a continuous *legato* in this Fugue, cf. Dykstra 1969, p. 183.

resulting in a constant *legato*. Casella/Piccioli's slurs are similarly numerous, but much shorter and more articulated.

07.03.01.02.01. *Technique*

Montani's *sempre legato* is confirmed by his fingerings, although his solutions are not always consistent and convincing (e.g. in b. 9 etc. he is forced to separate *legato* notes). In many cases his fingerings contradict his other indications; we may suppose an intended portato in b. 51, rh, instead of *legato*. In b. 71 his fingering forces the separation of the octave interval in the lh.

Similar contradictions arise in Casella/Piccioli, although they specify slurs (whereas Montani only wrote *sempre legato*). Busoni often forces his readers to highlight the subject's entries through separations (cf. b. 66-67 lh); in b. 60, lh, his unconventional fingering suggests micro-phrasings:



Figure 15 – Bach, WTK1/8F, b. 60 – Busoni's fingering and my interpretation of his intended articulation

Similarly, in b. 57 Casella's fingering separates E-sharp and A-sharp from the preceding notes, perhaps to highlight the "motivic" ascending fourth (cf. Busoni!). In bb. 62ff., bass, the subject is *marcato*: this articulation is encouraged by the consecutive use of the 5th finger, but its relative weakness makes *marcato* difficult.

In general, Montani's solutions are often uncomfortable, sometimes incomprehensible. Casella uses fingerings very different from my own, very instructive and traditionalist; he

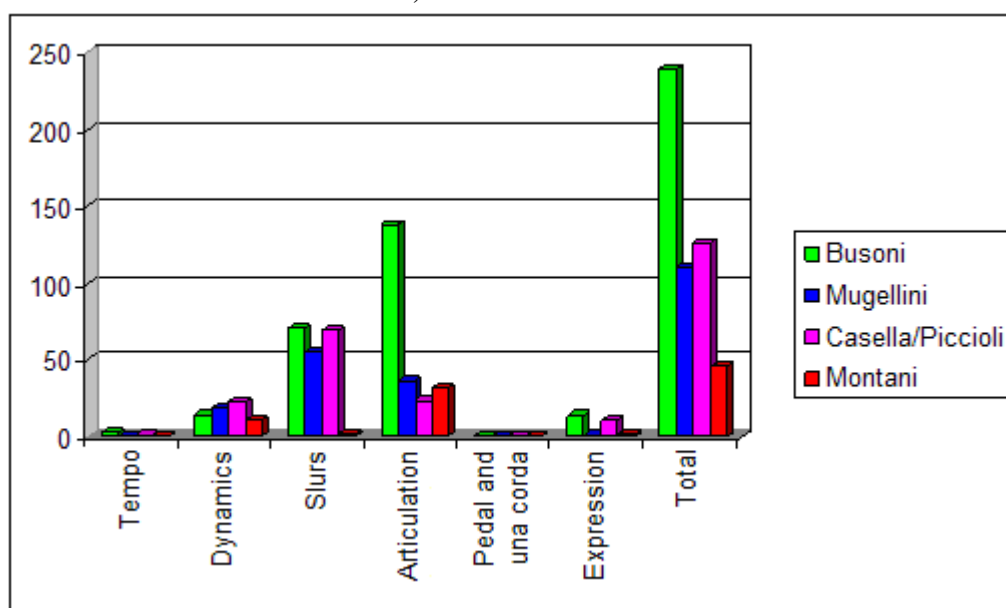
wants to demonstrate that Bach *must be played legato*²¹⁵ and to provide an exemplary fingering; his solutions are probably conceived for small hands (young pupils?). Mugellini has clever solutions, interesting and efficacious, with just a few exceptions (e.g. b. 33, rh). Busoni is unconventional; when his solutions are not intuitive, their musical motivation can almost always be easily deduced. His fingerings are conceived for big hands, with a public performance rather than a pedagogical concept in mind (i.e. he aims to give musical results rather than provide a fingering method).

07.03.01.02.02. Performance indications

The types of added indications are synthesised by the following schemes:

| | Tempo | Dynamics | Slurs | Articulation | Pedal / <i>lc</i> | Expression | Total |
|------------------|-------|----------|-------|--------------|-------------------|------------|-------|
| Busoni | 3 | 14 | 70 | 138 | 0 | 14 | 239 |
| Mugellini | 0 | 19 | 55 | 36 | 0 | 1 | 111 |
| Casella/Piccioli | 1 | 22 | 69 | 23 | 0 | 11 | 126 |
| Montani | 0 | 11 | 2 | 31 | 0 | 2 | 46 |

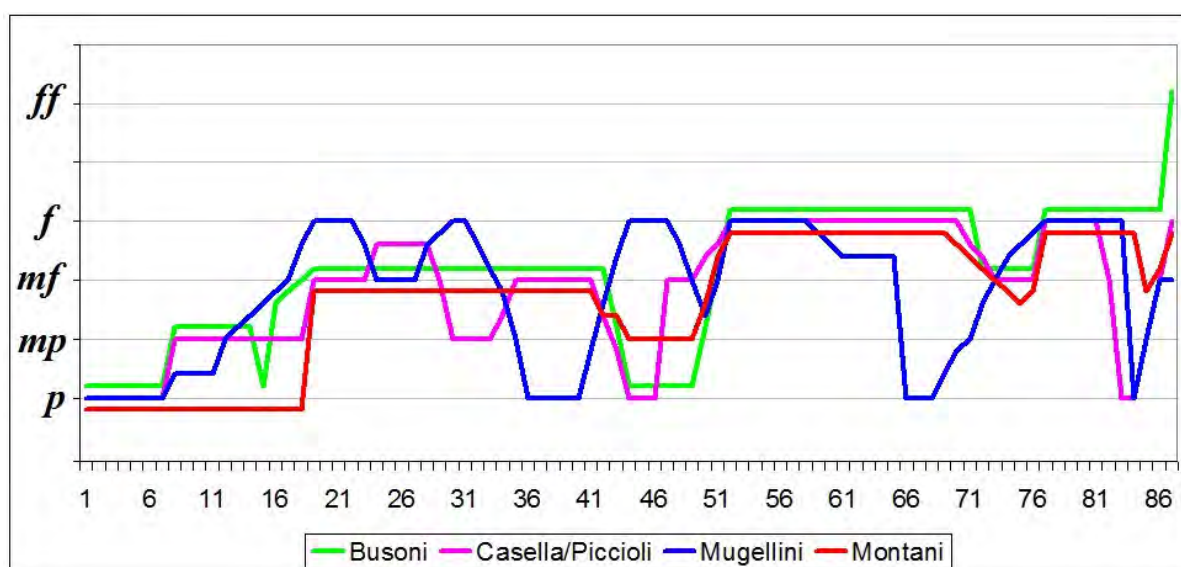
Table 8 – Bach, WTK1/8F – Editorial behaviour



Graph 25 – Bach, WTK1/8F – Editorial behaviour

²¹⁵ Cf. Casella 1954, p. 101, and Bach/Casella 1946a, *Preface*.

Proportions in editorial additions are generally maintained. Only Busoni and Casella/Piccioli propose agogic fluctuations, and – surprisingly – both have more slurs than Mugellini (although more slurs does not necessarily imply more *legato*: sometimes they mean more articulation). Casella/Piccioli have more dynamic indications than Mugellini; no edition has pedalling; Busoni is again the richest in expression indications (mostly *marcato*; some are quoted by Casella/Piccioli). His numerous *appoggiatos* highlight the characteristic intervals; whereas Casella/Piccioli use them mostly on syncopated notes and motifs. Therefore, while Busoni's *appoggiatos* have a *structural* function, Casella/Piccioli's have an *expressive* value (sighing syncopations).



Graph 26 – Bach, WTK1/8F – Dynamic indications

All versions start *piano* and end *forte* (or *ff*, or *cresc.*)²¹⁶; all have a climax in bb. 19ff.²¹⁷; Mugellini differs from the others at bb. 35ff.²¹⁸; b. 52 is *f* followed by distension

²¹⁶ CzE starts *p dolce, sempre legato* but has a sudden diminuendo in the last bar, with *p* on the last notes.

²¹⁷ CzE has a *p* at the same point.

²¹⁸ Casella's *crescendo* hairpin is taken from CzE.

for all (*mf* around b. 71-72)²¹⁹; all but Busoni empower the final *crescendo* by starting it lightly (an organ-like concept?).

Mugellini's dynamics are the most variable again, whereas Montani's are the scantiest and are "terraced". Casella/Piccioli combine structural analysis and concert "pragmatism": their indications derive from the Fugue's form, but are made more extreme.

07.03.01.03. Some remarks about tempo and metronome

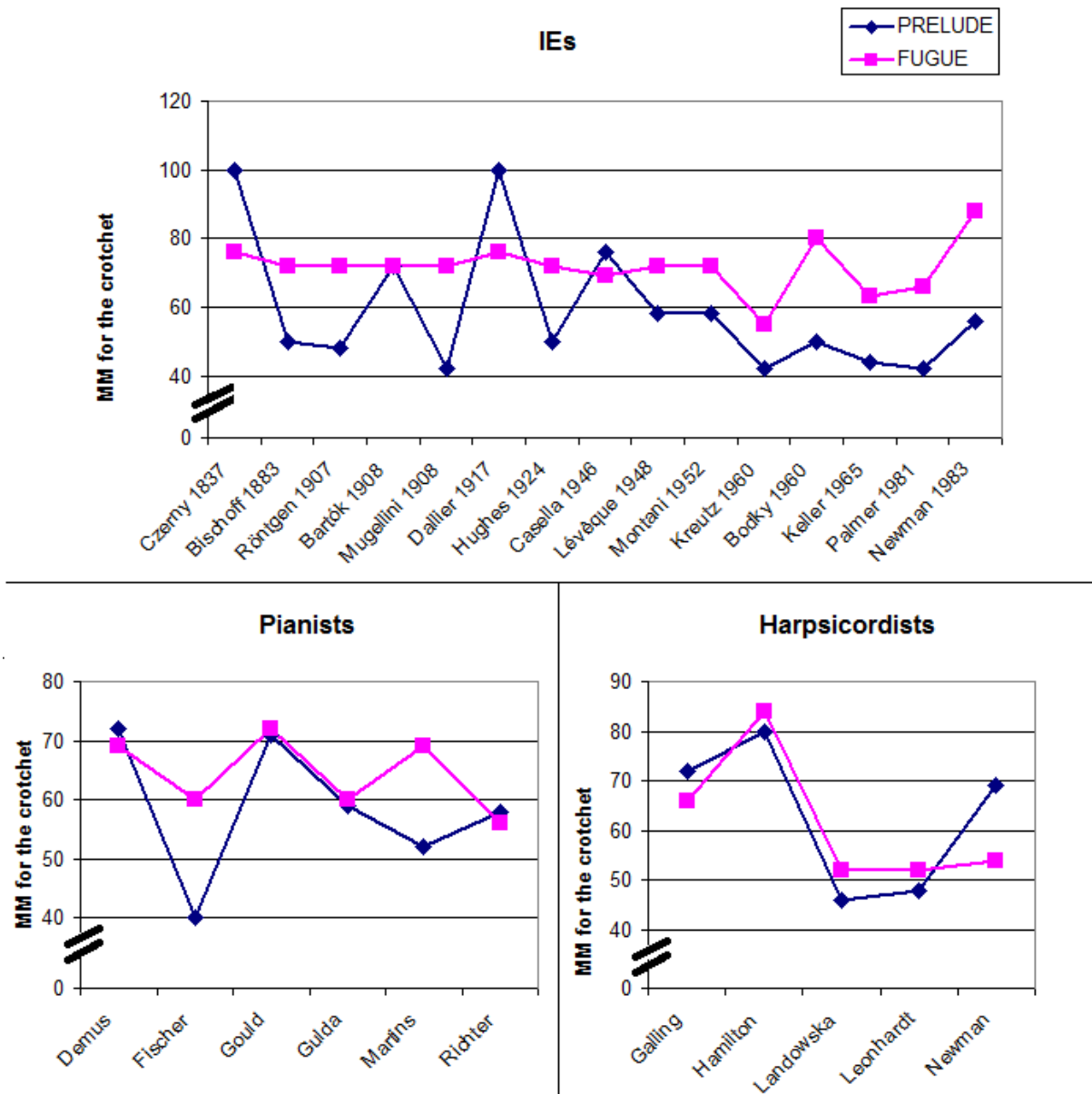
As shown by the tempo comparisons (cf. Appendix²²⁰), and rather predictably, metronomic tempi in recordings made by harpsichordists are normally quicker than in those realised by pianists²²¹; however, surprisingly, tempi in IEs are even quicker. Although her research concerns only four WTK IEs, Yoo points out that editorial tempi tend to decrease from CzE to Bartók²²²: in the present case, a slightly decreasing trend in the Fugue's tempo is observed (although the slowest tempo is found in Kreutz's 1960 IE). As concerns the Prelude, Graph 27 shows the *beats*' speed (sometimes indicated as crotchets, sometimes as minims); if the crotchet's tempo is considered, then a constant decrease is found from Czerny (100) to Bartók (72).

²¹⁹ Dykstra points out that the recorded performances he analysed are characterised by a much more restrained use of dynamics: Dykstra 1969, pp. 187-188.

²²⁰ Cf. in particular A07.03.01.D., pp. 339ff.

²²¹ The reasons for this predictability are (a) acoustical (the sound vanishes more quickly on the harpsichord and therefore very slow tempi cannot be applied) and (b) cultural (although pianists might decide to choose quicker tempi to pay homage to HIP, their knowledge in this field is normally inferior to the harpsichordists').

²²² Yoo 2005, pp. 105ff.



Graph 27 – Tempo proportions: WTK1/8, Prel/Fugue in recordings and IEs

Graph 27²²³ highlights another interesting (and rather unexpected) point, demonstrating that, in played performances, interpreters frequently tend to adopt very similar pulse for Prelude and Fugue (this is particularly striking in the harpsichordists' case). This does not happen in IEs (where only Bartók does so), although one might expect the contrary: the somehow abstract and prescriptive nature of IEs might be expected to encourage artificial consistency.

²²³ Source data: cf. Appendix (A07.03.01.D., pp. 339-340).

Instead, as shown, it is Bach’s music that requires a similar beat for the Prelude and Fugue, and musicians realise this autonomously when playing their instrument.

07.03.01.04. IEs’ relationships

After highlighting each edition’s peculiarities, their relationships will be shown. When identical (or very similar) indications are present, it is possible that one of them inspired the others, or that there is a general consensus about that detail (determination of the correct option is not always possible). Similar verbal expressions are symptomatic of interdependence:

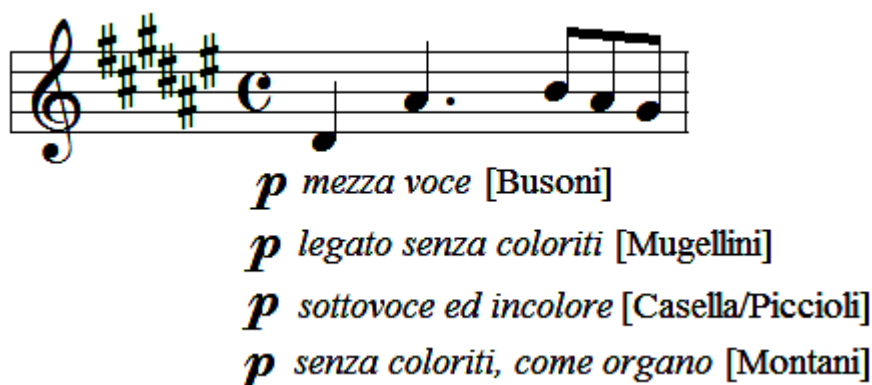


Figure 16 – Bach, WTK1/8F, b. 1 – Dynamics

Mugellini and Montani’s *senza coloriti* (an uncommon expression²²⁴) corresponds to Casella/Piccioli’s *incolore*; Busoni’s *mezza voce* is “quoted” by Casella/Piccioli (*sottovoce*).

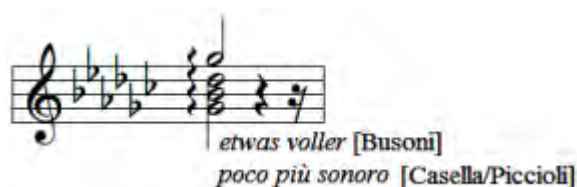


Figure 17 – Bach, WTK1/8P, b. 5

²²⁴ Similarly, both Busoni and d’Albert used the word “*flebile*” for WTK1/22P: this is a rather uncommon word even among Italian native speakers, and it is very rarely found as a musical indication. As regards the possible influence of Busoni on Bartók, cf. Somfai 1990 (e.g. p. 195); cf. Dille 1965.

Here too Casella/Piccioli simply translate Busoni's German indication, making their connection clear; when only general agreement is supposable, it is, however, determined by performance tradition too.



Figure 18 – Bach, WTK1/8P, b. 1

Here, the light nuance is unsurprising, and so is the *cantabile/all-legato* understanding of the soprano's melody (especially in the early 20th century). Sometimes the situation is debatable, and editors' interdependence hard to define; some help may come from quantitative comparisons. To this end, the Prelude and Fugue was thoroughly analysed²²⁵, to establish which indications were shared and by whom. In doubtful cases, e.g.:



Figure 19 – Bach, WTK1/8F, bb. 77-78

appoggiatos (–) and accents (>) were considered as non-identical (although this does not exclude Mugellini's possible influence on Montani).

The Prelude and Fugue have very different data, with some common elements. The Prelude has three topics that are missing from the Fugue: pedalling (only Busoni and Mugellini), realised embellishments and added *arpeggios*.

²²⁵ See A07.03.01.B., pp. 326ff. (Prelude) and A07.03.01.B.02., pp. 329ff. (Fugue).

Although the Fugue is twice as long as the Prelude (87 versus 40 bars), they have similar numbers of indications on tempo and expression. Slurs and articulation are very different: 68 slurs and 62 articulations in the Prelude, 156 and 192 in the Fugue. This is typical of all-*legato*, organ-like polyphony, particularly unsurprising in a *cantabile* Fugue like this. Articulation is functional to polyphonic clearness: it marks the subject, or highlights the conclusion of long phrasing (besides indicating interesting details for students, e.g. imitations or syncopations in hidden voices):



Figure 20 – Bach, WTK1/8F, bb. 21ff. – Busoni and Casella

It should be pointed out, however, that Busoni consistently highlights both “motivic” intervals of the subject, whereas Casella normally adds *appoggiato* marks only on the subject’s syncopation, which is also the summit of the ascending interval.

The Prelude has more dynamics (97) than the Fugue (53), perhaps due to its perceived expressiveness (the Fugue requires more sobriety); dynamic differentiation of polyphony was entrusted more to *appoggiatos* than to dynamics, as seen here in the alto subject:



Figure 21 – Bach, WTK1/8F, bb. 27f. – Busoni

Data analysis²²⁶ shows Casella/Piccioli’s large (and declared) debt towards Busoni: 63 identical indications in the Prelude (11 slurs, 10 articulations, and 19 dynamics), 79 in the

²²⁶ See Tables A25- A27 and Graph A17, pp. 327-328 for the Prelude; Tables A29-A31 and Graph A18, pp. 334-335 for the Fugue.

Fugue (43 slurs, 24 articulations). Mugellini and Montani share 17 slurs and 9 dynamics (Prelude) and 13 articulations (Fugue). All editors publishing their versions after Busoni adopt many of his suggestions; in turn, some of those by Mugellini were influential on later editors; Czerny's influence is clearly recognisable in many interpretive details (particularly of the Prelude).

Montani differs from the others as he pretended his editions were not IEs, and admired *Urtexts*. Therefore, his editions are hybrids, aiming for cleanness but not renouncing instruction. His contempt of numerous expressive indications does not prevent their presence. Rationing added indications, he creates a synthesis of the preceding editions: his version therefore highlights which performance elements were seen as absolutely necessary (his edition is the distillation of the others). His indications are less personal than the others'; the edition does not aim to mirror a subjective performance (even a master's one), but to provide students with a reliable guide to Bach performance (or for passing exams successfully²²⁷). This synthetic function should be taken into account when considering the graphic analyses.

Mugellini's Bach is "romantic" (extended slurs, wide dynamic range, many expression indications); Casella, although admiring and borrowing extensively from Busoni, uses his *conclusions* (not his *starting points*): Busoni's interpretation is always founded on a serious and coherent analysis; Mugellini's is sensitive and sentimental, determined by instinct and tradition. Casella adopts Busoni's indications because "he feels the same", not because the piece's structure imposes it²²⁸. Of course, we would argue here that Casella feels this the same way largely because, as previously mentioned, he himself originally studied the music in

²²⁷ Canino 1988, p. 112. Cf. Scarpellini's opinion on the "banalisation" of musical works in IEs: Scarpellini 1986, pp. 12 and 140.

²²⁸ Cf. Cook 1991, pp. 91-92 etc.

Busoni's edition. In other words, use of Busoni's IE fundamentally shaped Casella's view of this music as an editor, and likely as a performer too.

07.03.02. WTK2/2

07.03.02.01. WTK2/2P

The graphical analyses of WTK1/8 gave immediate evidence of the importance of Busoni's edition for all subsequent editors. Even at a glance, a significant number of slurs, dynamics and expression indications migrated from Busoni's IE to the others. Notwithstanding this, it may be objected that the simple presence of identical indications, albeit thought-provoking, is not sufficient to indicate a precise influence. Therefore, it is necessary to provide a corroborating example, which will demonstrate Busoni's influence *e contrario*. In fact, Mugellini's WTK2 edition was published *before* Busoni's, and obviously could not be directly influenced by his IE: once more, the graphical analyses show at a glance that a very high number of indications are shared by Busoni, Tagliapietra and Casella, whereas – in this case – Mugellini is the only independent editor.

The following two figures (Figure 22 and 23) show the extent of Busoni's influence on Mugellini (as well as on the other editors) in WTK1/8P (Mugellini even adopts Busoni's pedalling indications), and the independence of Mugellini in WTK2/2:

Figure 22 – Bach, WTK1/8P, bb. 5-7

Figure 23 – Bach, WTK2/2P, bb. 6-7

The tempi and metronome suggestions are summarised in this table:



| Editor | Publisher | Year | Tempo | Metronome |
|------------------|-----------|------|------------------|---|
| Mugellini | Breitkopf | 1909 | Allegro con brio |  = 120 |
| Busoni | Breitkopf | 1916 | Allegro sciolto | |
| Tagliapietra | Ricordi | 1929 | Svelto | |
| Casella/Piccioli | Curci | 1946 | Allegro |  = 108 |

Table 9 – Bach, WTK2/2P – Tempi

Casella/Piccioli's tempo is the slowest; *Allegro con brio* is more lively, and both Busoni's indication *Allegro sciolto* and Tagliapietra's *Svelto* suggest a fresh and active performance. Several introductions define this Prelude as a hybrid of *Invention* and

*Allemande*²²⁹, highlighting the bass's descending chromaticism. Casella/Piccioli highlight this verbally, without any particular musical emphasis:



Figure 24 – Bach, WTK2/2P, bb. 17-18 – Casella/Piccioli

whereas Busoni (cf. footnote, p. 17) suggests a particular articulation:



Figure 25 – Bach, WTK2/2P, bb. 17-18 – Busoni

Another peculiarity of this Prelude and Fugue is their thematic similarity, although it is unintentional according to Busoni and Tagliapietra²³⁰. As already noted, Busoni is sometimes more royalist than the king, and he “corrects” Bach’s text when it is not consistent enough²³¹. This also happens here, in b. 26 (*ossia*): “Keeping a two-part [scoring] would make the form purer”.

However, Busoni’s articulation is inconsistent in b. 14 and 16 (*spiccato* versus *staccato*):



Figure 26 – Bach, WTK2/2P – Busoni, bb. 14 and 16

²²⁹ Bach/Casella 1946a, WTK2/2P, *Preface*. Cf. for example Barblan 1961, p. 105 and Keller 2001, p. 132.

²³⁰ It is “due more to an accident than to a precise intention”: Bach/Tagliapietra 1928, p. 9.

²³¹ Cf. p. 222, fn. 115.

Tagliapietra adds some short structural comments to his edition, which is characterised by many *staccato* dots, and by his slurring, which is very similar to Mugellini's (on a single note a slur ends and the next one begins, meaning no "breaths" and continuous *legato*).

Busoni realises b. 7's mordent as a triplet:



Figure 27 – Bach, WTK2/2P, b. 7 – Busoni

The other editors have the same rhythm but different articulations:



Figure 28 – Bach, WTK2/2P, b. 7 – Ornamentation

As usual, Mugellini links the mordent to the preceding bars with a long slur; Casella adds a *staccato*; Tagliapietra adds two and quotes Busoni's rhythm. Similarly, in b. 14:



Figure 29 – Bach, WTK2/2P, b. 14 – Ornamentation

Busoni presumably realises a 4-note upper mordent from the upper note, with a 16th-note B; it has the same length in Mugellini and Tagliapietra, but their trills are triplets (from the main note). Casella/Piccioli proposes a turn (32nd-note B): although their slow tempo would allow a richer trill, their realisation is the slowest and least complicated. This is not a unique case, making their edition “for students” even more explicitly than the others.

07.03.02.01.01. *Technique*

The main technical peculiarity of WTK2/2P is its modular structure: small groups of notes are repeated several times but with hand positions conditioned by the presence of black keys (transposition of similar figurations into different keys provokes different hand positions). Moreover, its structure of quadruplets reduces the differences in technical approach from Bach’s time to our own, since this kind of element imposes an almost unique solution, which has not varied from harpsichord to modern piano technique. Differences in the IEs’ fingerings are therefore fewer than in other cases, simply because there are fewer practically viable solutions. However, the quest for consistency in modularity sometimes provokes odd results, as in this fingering (Mugellini and Tagliapietra):



Figure 30 – Bach, WTK2/2P, b. 20 – Mugellini and Tagliapietra's fingering

Fingerings reveal the editors' differences in technical approach²³². With Casella's fingering, the hand is forced to rotate on the 16th notes; this helps with playing the numerous small phrasings he adds, and prevents a mechanical performance:



Figure 31 – Bach, WTK2/2P, b. 5 – Casella's fingering

Tagliapietra's fingering is comfortable; he often proposes two (or more!) options (one of which is more traditional and pedagogical, the other more musical and adult); it is more conventional than Casella's, and requires a steadier hand (one position per quadruplet):



Figure 32 – Bach, WTK2/2P, b. 5 – Tagliapietra's fingering

Mugellini's fingering has frequent printing errors. Rh and lh are dealt with differently: for the rh he privileges fingerings derived from the normal fingering of C-minor scales, whereas for the lh he prefers modular positions.

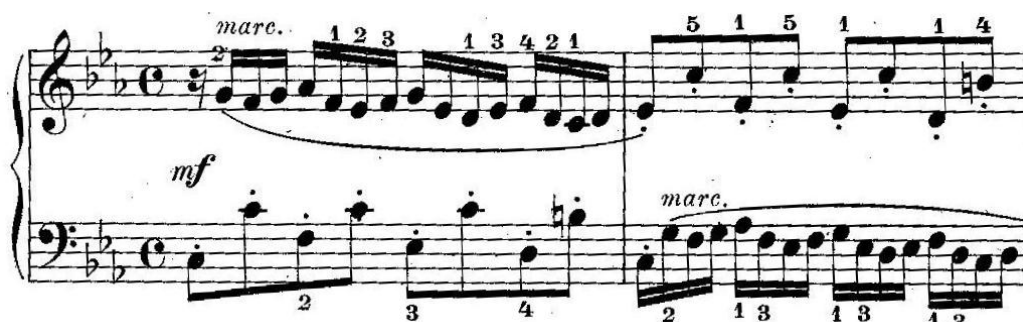


Figure 33 – Bach, WTK2/2P, bb. 1-2 – Mugellini's fingering: rh (C-minor), lh (modular)

²³² Busoni omits fingering throughout the second volume of his WTK edition.

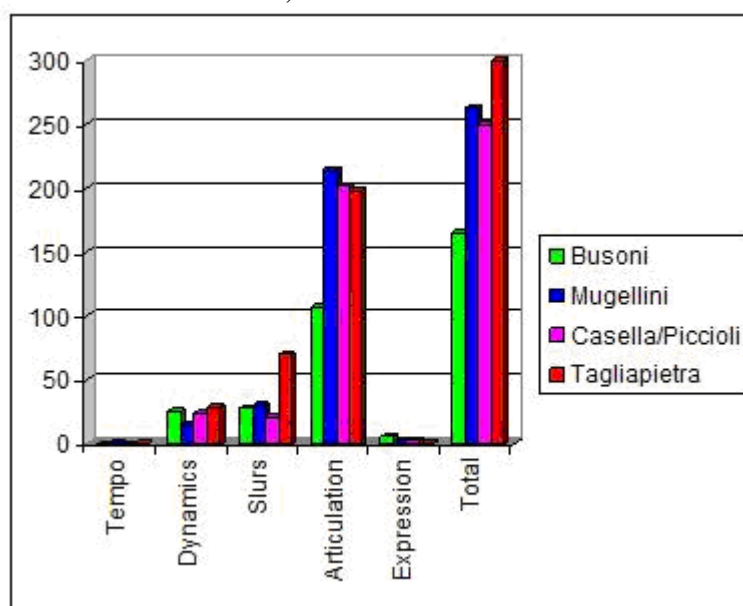
He also tends to shift hand positions in advance, before a necessary displacement: thus, some opportunities for short phrasings and articulations are lost.

07.03.02.01.02. Performance indications

As before, the following table and graph allow immediate visualisation of the quantity and quality of added indications.

| | Tempo | Dynamics | Slurs | Articulation (appoggiato etc.) | Expression | Total |
|------------------|-------|----------|-------|--------------------------------|------------|-------|
| Mugellini | 1 | 15 | 30 | 214 | 3 | 263 |
| Busoni | 0 | 26 | 28 | 106 | 6 | 166 |
| Tagliapietra | 0 | 24 | 21 | 202 | 3 | 250 |
| Casella/Piccioli | 1 | 29 | 70 | 198 | 1 | 299 |

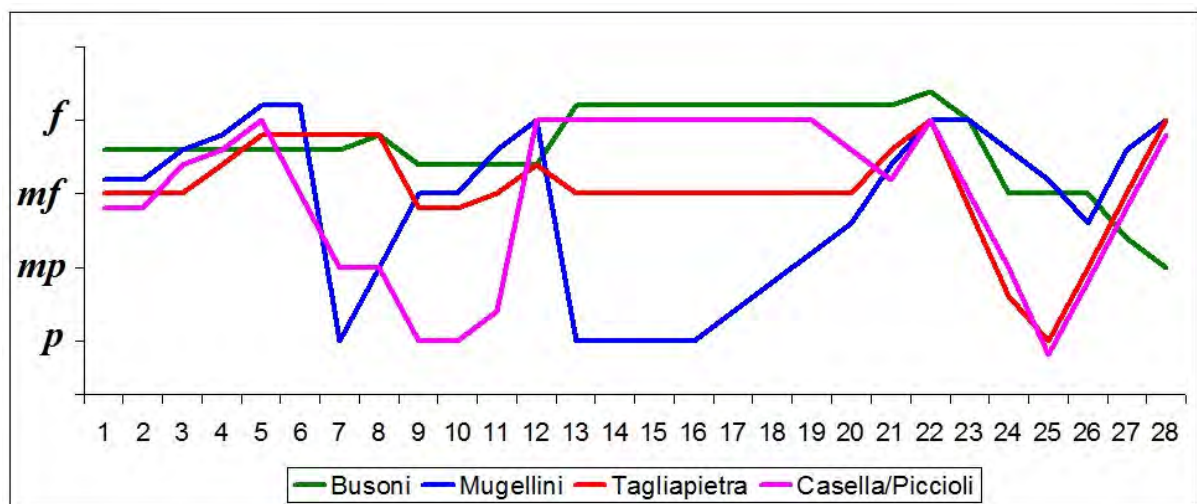
Table 10 – Bach, WTK2/2P – Editorial behaviour



Graph 28 – Bach, WTK2/2P – Editorial behaviour

The most surprising data concern slurs and articulation. In WTK1/8 Busoni's articulations were the most abundant; here they are the rarest; the same applies to Mugellini's slurring. For articulation, this can be explained by the *kind* of marks involved: mostly *appoggiatos* in WTK1/8 (enhancing expressivity without falling into *cantabile*), mostly *staccatos* and *spiccatos* here in Casella, Mugellini and Tagliapietra. Their articulations are similar but

personal: the first two, rather pedantically and instructively, add *staccatos* to almost all 8th notes in the accompaniment; Tagliapietra prefers *appoggiatos* (or .) on the 8th notes corresponding to the four beats of the bar, and often adds *marcato* (however, he normally writes the word *staccato* when the typical accompaniment returns); Busoni adopts *spiccatos*, often at the end of short “articulation” slurs. All but Casella highlight melodic climaxes (e.g. bb. 18ff.) with accents (>). As for dynamics:



Graph 29 – Bach, WTK2/2P – Dynamic indications

Common elements include beginning on a *mf*, with tension until b. 5 (f^{233}) followed by relaxation; all but Busoni (“*dolce*”²³⁴) conclude the first part *forte*. The second part starts *forte* for Busoni and Casella, whereas Mugellini prefers a contrast (*p*)²³⁵. In bb. 17ff. all feel the need for dynamic events: Mugellini inserts a *cresc.* leading to b. 22’s *forte*; the others add hairpins, following the melody. B. 21 is a point of tension for all, and b. 22 has a *f* climax²³⁶, followed by a relaxation. Once again, however, tensions are more carefully indicated than

²³³ This is present in CzE as well, although it starts the Prelude in *p*.

²³⁴ Czerny has a diminuendo and *p* in the last bar of the first part.

²³⁵ Czerny has *p* at the very beginning of the second part, but with a *crescendo* leading to *f* in the second measure.

²³⁶ B. 21 has a *crescendo* in CzE, followed by a *ff* on b. 22.

relaxations. All but Busoni take a run-up to the conclusion: *p* in b. 25²³⁷ (except Mugellini), with intensification to *f*²³⁸. Busoni proposes two contrasting versions (for the repeat?): in larger print, *diminuendo* (b. 27) and *dolce* (b. 28); in smaller print: *crescendo* (b. 27), *crescendo* hairpin and *forte* (b. 28). The final agogic markings provoke similar contradictions (although in two different editions): probably crossing swords with Mugellini's *rit.* (b. 28), Casella/Piccioli write an (apparently unnecessary) *in tempo*, although their accents on all the soprano's notes (>) are likely to produce a *ritenuto* effect as well.

07.03.02.02. WTK2/2F

WTK2/2F is among the Fugues transcribed for string quartet by Mozart (KV 405). Although the added performance indications are scanty, and comparisons should be very cautious in consideration of the different instruments in use, some interesting elements should be pointed out. As demonstrated by Dirst²³⁹, a consistently found intervention by Mozart has the clear purpose of making the subject entries more evident. Mozart often uses *spiccato* marks in such situations, especially when the contrapuntal texture may hide a subject. Therefore, although the means employed are different, it is significant that the same musical concept is found in Mozart as in the 20th-century editors (whereas, curiously, Czerny proposes a very different solution for this specific passage): at b. 23, Mozart highlights (both musically and structurally) the *stretto*'s entries through *spiccatos*; the four IEs under analysis suggest a *f* (or at least *mf*); CzE, instead, proposes a *p* with *f* only on the bass's motif. On the other hand, all agree on the *f* conclusion.

²³⁷ Present in CzE as well.

²³⁸ CzE concludes in *forte* too. Incidentally, his edition omits the repeat of the second part.

²³⁹ Dirst 1996, pp. 123ff.

Among the IEs under discussion, all but Mugellini indicate *Andante* as the basic tempo²⁴⁰; both Busoni and Casella specify it is *con moto*. Mugellini prescribes *Tranquillo*; *nobilmente espressivo* and suggests the beat of 60 for the crotchet (the same as Casella, although this means that Casella's *Andante con moto* is as slow as Mugellini's *Tranquillo*!). "Nobility" is a feature pointed out also in Casella's commentary, recommending a "full and 'organ-like' sonority" with plenty of *legato*²⁴¹.

Busoni adds a "Composition Study" based on this Fugue in his IE, with contrapuntal fillings (mostly in smaller print), a rewriting of the closing cadential passage with fragments of the subject; however, what is perhaps more relevant here is Busoni's footnote to this Study, i.e. that the subject is made thoroughly recognisable "through slurs". Once more, Busoni makes use of notational elements to foster the visual comprehension of music; and this function of phrasing is actually very close to Riemann's.

Verbal introductions are present in Tagliapietra and Casella/Piccioli. The former discusses the Fugue's form and its performance, identifying a "clear division of the form into two characters (one essentially melodic, the other contrapuntal)", whereas Casella/Piccioli's edition concentrates almost exclusively on performance. They deal, once more, with pedal, *legato* and counterpoint: Bach's polyphony as *legato* training, the pedal as a technical help to be avoided in Fugues. Mugellini's footnotes are mostly dedicated to structural analysis, but some regard other details. Both versions proposed by the BGA for b. 18 are quoted by all editors, although Casella puts in normal print the BGA's *ossia* and vice-versa (the same is done by Tagliapietra only with the BGA's rhythmic *ossia* at b. 26, whereas Busoni silently adopts the BGA *ossia* offering no alternative); similarly, all but Mugellini adopt the BGA's

²⁴⁰ Once more, Mugellini's WTK2 edition, published before Busoni's, is the only independent from Busoni's concept, whose influence is very evident in Mugellini's WTK1 edition.

²⁴¹ Bach/Casella 1946a, *Preface* to WTK2/2F.

Picardy third. Tagliapietra enhances the conclusion's solemnity through two lower octave doublings (as an *ossia*):

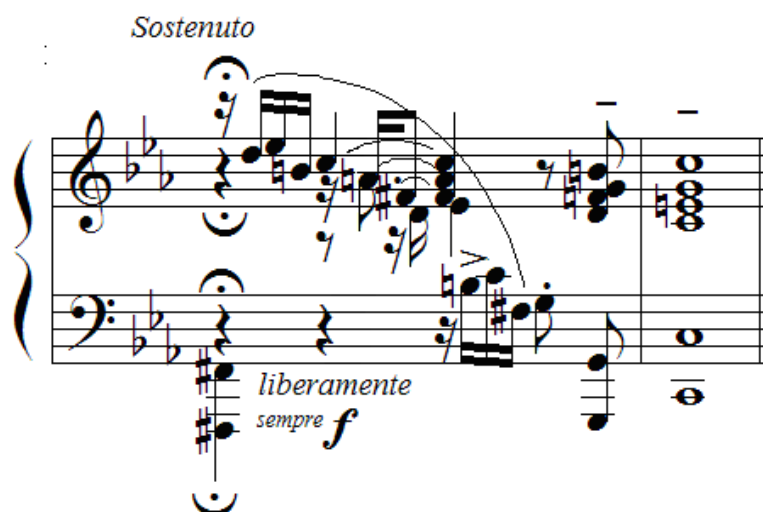


Figure 34 – Bach, WTK2/2F, conclusion – Tagliapietra

Optional 8° *bassa* indications were suggested also by Busoni at bb. 19ff., when the augmented subject is proposed at the bass.

In b. 23 (rh, second beat), Mugellini emphasises a compositional element, adding, in consequence, a performance suggestion (“Make it clear that the D resolves on to the C”), further highlighted by articulation.



Figure 35 – Bach, WTK2/2F, b. 23 – Mugellini

An oddity of Tagliapietra's edition is his “*non legato*” with added slurs at b. 23 (perhaps a further occurrence of “structural” slurring):



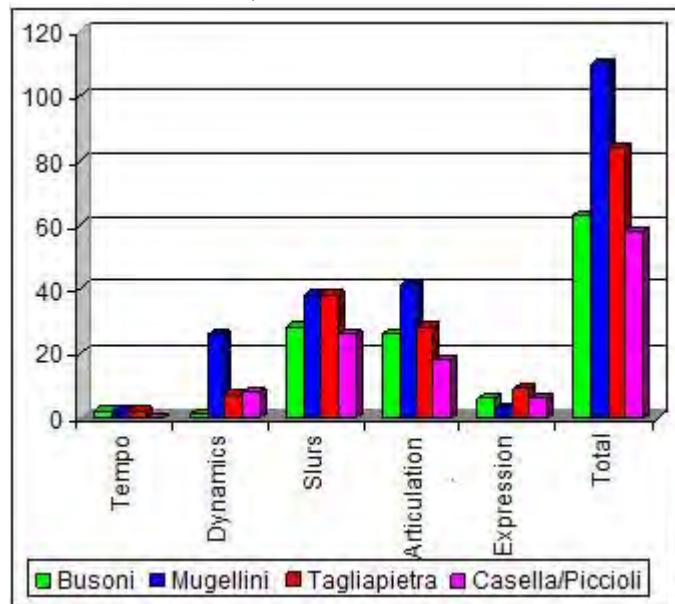
Figure 36 – Bach, WTK2/2F, b. 23 – Tagliapietra

07.03.02.02.01. Performance indications

The table and graph allow an immediate comparison of the added indications, classified by type:

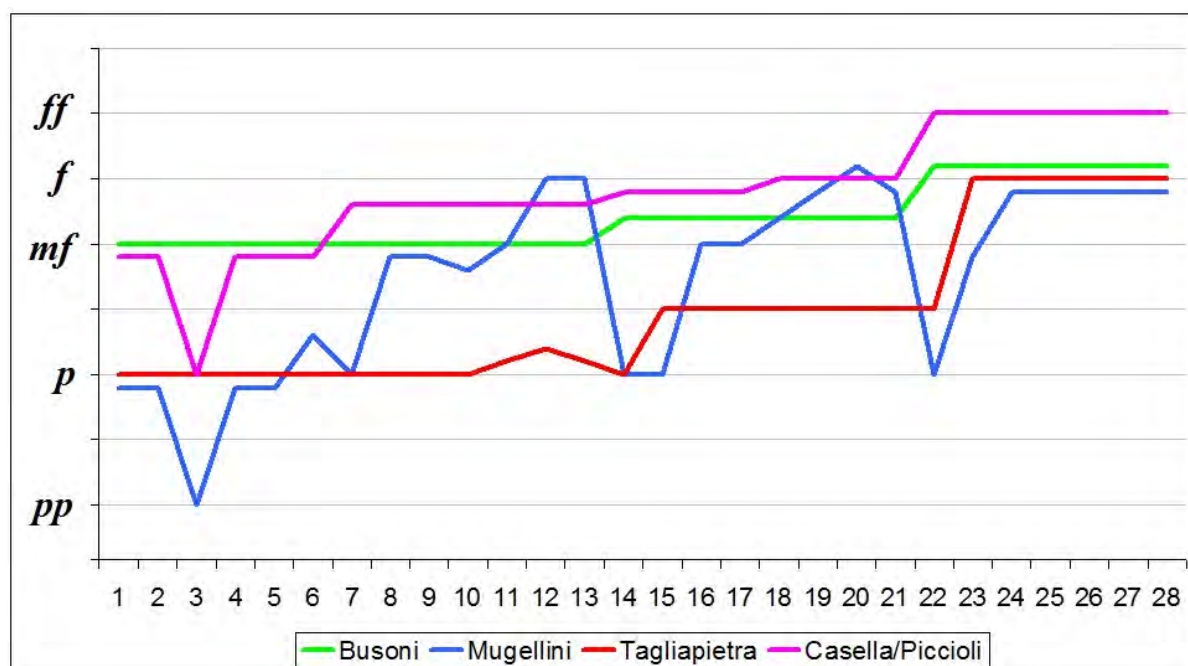
| | Tempo | Dynamics | Slurs | Articulation | Expression | Total |
|------------------|-------|----------|-------|--------------|------------|-------|
| Busoni | 2 | 1 | 28 | 26 | 6 | 63 |
| Mugellini | 2 | 26 | 38 | 41 | 3 | 110 |
| Tagliapietra | 2 | 7 | 38 | 28 | 9 | 84 |
| Casella/Piccioli | 0 | 8 | 26 | 18 | 6 | 58 |

Table 11 – Bach, WTK2/2F – Editorial behaviour



Graph 30 – Bach, WTK2/2F – Editorial behaviour

A thorough discussion of the significant numerical homogeneity of the added indications will follow; uniformity is interrupted only by the number of Mugellini's dynamic marks, much higher than the others, and – on the other hand – by Busoni's single dynamic indication.



Graph 31 – Bach, WTK2/2F – Dynamic indications

Mugellini's is again the most dynamically varied interpretation, while Busoni and Tagliapietra have few indications and proceed in blocks, inspired by the Fugue's structure. Casella/Piccioli's edition proposes an almost constant *crescendo* from b. 3 to the end, although this trend can also be identified in the other versions.

07.03.03. IEs' relationships

Differences in the treatment of Prelude and Fugue are easy to visualise, since they have the same number of measures (28). In both, most indications regard articulation, but in very different quantities: 349 (Prelude) versus 63 (Fugue)²⁴².

A true IE aims for a clear text, without ambiguities, so it often specifies details that a simple *simile* could have indicated. This Prelude is built on few elements (e.g. 8th-notes accompaniment, 16th-notes melody etc.): nevertheless, all 8th notes are marked with identical articulation; the same happens to the Fugue's slurs (all editions always cover the subject with

²⁴² Cf. Appendix A07.03.02.B., pp. 349-362.

a single slur). In b. 22, only Tagliapietra identifies a fragment of the inverted subject in the tenor; he is the only one to slur the motif:



Figure 37 – Bach, WTK2/2F, b. 22 – Tagliapietra

Tempo and expression indications are comparable (tempo: Prelude 2, Fugue 6; expression: Prelude 11, Fugue 18), although editors are entirely independent and there is no indication of any overlap, while dynamics are much more abundant in the Prelude (58 versus 38; with scant indications from Busoni and Tagliapietra). In the Fugue, most slurs are shared by two or more editors: 19 slurs are indicated by all, 6 by three, and 7 by two, whereas in the Prelude most slurs are independent (74), as are dynamic marks (36 single indications in the Prelude and 35 in the Fugue).

Study of the Prelude's articulation is slightly problematic: most indications concern the same notes, but every editor adopts his own constant articulation:

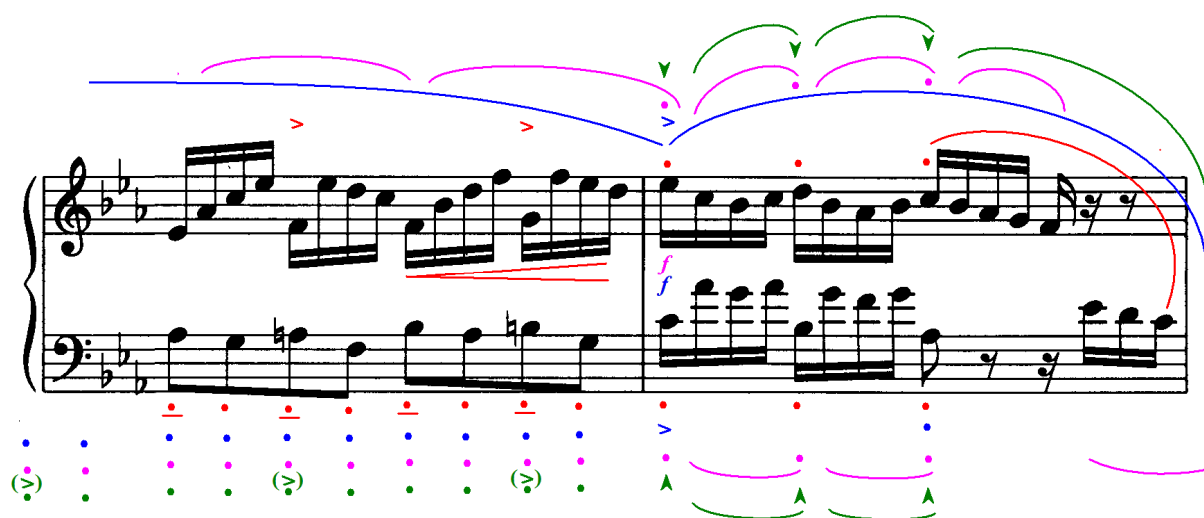


Figure 38 – Bach, WTK2/2P, bb. 4-5

Here, Tagliapietra suggests a *portato* in the lh () on the on-beat 8th notes, while the others have *staccatos*. Mugellini and Casella/Piccioli use undifferentiated *staccatos*, while Busoni adds accents on the weak beats of the bar. In b. 5, Casella/Piccioli and Busoni use the same phrasing, the conclusion of which is marked by both: Casella/Piccioli uses *staccatos* (like Tagliapietra), Busoni *spiccatos*; Mugellini's indications are inconsistent.

The Fugue offers valuable elements for studying reciprocal influences: here Busoni and Tagliapietra share a total of 27 slurs (almost one per measure) and 19 dynamic signs. Busoni's influence on Casella/Piccioli is also very strong; they share 25 slurs and 18 articulation signs. The Prelude's situation is more complex, with no single identifiable influence. Mugellini's articulations are the most copied (165 by Casella/Piccioli, 107 by Tagliapietra), whereas Busoni's, although widely quoted (35 by Casella/Piccioli and 31 by Tagliapietra), are much less popular. This could be due to their particularly rich variety; Mugellini proposes standard *staccatos* (which are possibly less troubling for students). This supposition is indirectly confirmed by the common adoption of Busoni's dynamics and slurs (which are undifferentiated by definition): Casella/Piccioli quotes 21 slurs and 17 dynamic signs and Tagliapietra 7 dynamic signs. The latter is also influenced by Mugellini, especially in slurs (14) and articulation (107!).

Tagliapietra's influence on Casella is easily recognisable: as we saw, there is a net of reciprocal influence among editors. Busoni was also Tagliapietra's benchmark, but as a *performance model*, not as an *interpretative model*: almost all of Busoni's performance suggestions are the consequence of his textual analysis. However, this did not encourage others to undertake similar analyses from which conclusions and performance elements could be deduced. Instead, it simply became a performance tradition: Busoni's performance had to

be followed, copied and replicated, since it was given authority by the Master's name and by its objective beauty; its analytical prerequisites and justifications were not seen as fundamental.

07.04. Bach performance in the IIEs

Detailed study of the graphical analyses produced some general observations. Mugellini's edition is the most Romantic, with frequent and subjective dynamic indications, abundant phrasing, undifferentiated *legato*, and extended and frequently overlapping slurs. His articulations are abundant but not very original (mostly *staccatos* and *appoggiatos*).

Tagliapietra is a "softer" version of Busoni, with rather sober dynamics favouring pure colours (*p*, *mf*, *f* etc.) in contrast to Mugellini's nuances (*cresc.*, *decresc.*). His articulation mitigates Busoni's without being as predictable as Casella/Piccioli's. Their edition is the most instructive, with slow tempi, simple ornamentation, standardised and unequivocal phrasing and articulation²⁴³. Following Casella/Piccioli's indications, one obtains an extremely acceptable performance; Busoni's propose an original performance (although the originality will be Busoni's). Montani is both an even further standardisation of the preceding and a first step towards greater sobriety (a purer text) and modern taste (noticeably quicker tempi).

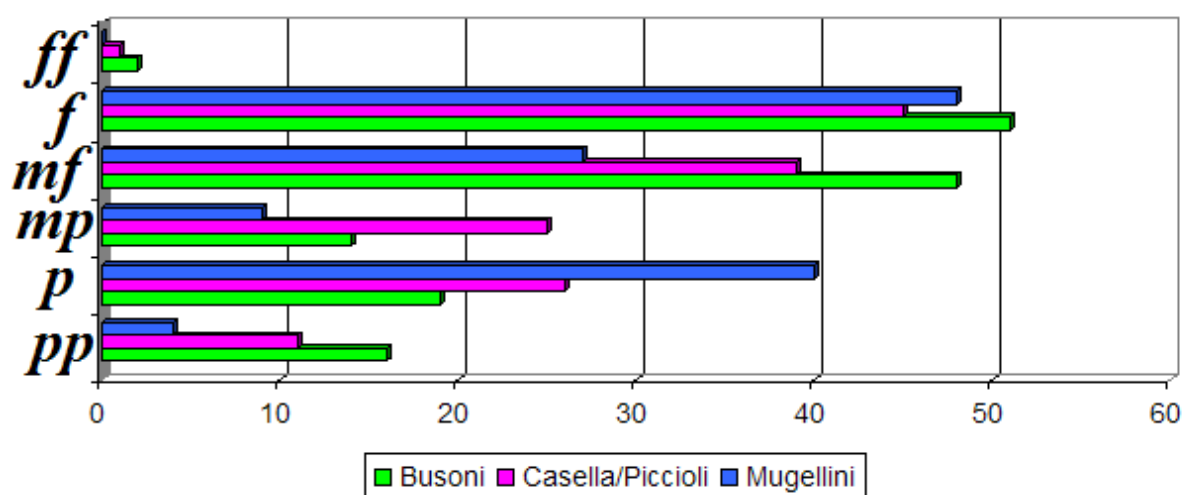
Busoni's WTK1 IE is the only one²⁴⁴ in which pedalling is indicated rather often in the Preludes, although WTK1/8 is rather exceptional even for his standards; this piece is the one of the few to have pedal indications in Mugellini. Agogic alterations are rare, and always

²⁴³ All IEs have pedagogical purposes, but in some cases they were not the principal intention (Busoni's edition was intended for professionals too), whereas Casella/Piccioli's IE is conceived as a textbook.

²⁴⁴ Although Casella explicitly admits this possibility, and not only for "musical" reasons. Cf. Casella 1954, p. 143.

connected with formal elements (*ritenutos* towards the end of pieces²⁴⁵), although sometimes editors explicitly forbade them (at climaxes, cadential passages, or at section changes in Fugues etc.). WTK1/8P’s “romantic” quality fosters a more flexible treatment of tempo, especially in the older editions.

Symmetry is always favoured over variety for articulation and phrasing: elements with the same structural function must be always performed in the same manner. Mugellini ensures this by simply covering repeated elements with long slurs; Casella/Piccioli’s subtler and shorter phrasing and slurring are constantly repeated, for example at each fugue subject entry (to mark it for “lazy²⁴⁶” performers). However, the main articulation or phrasing is often combined with optional *appoggiato* or *marcato* indications (for lazy listeners). Variety was rather created through dynamics and (rarely) agogic, sometimes strictly determined by the piece’s form (climaxes or section changes) and sometimes only by the editor’s creativity. Dynamics louder than *mf* are indicated more often, perhaps to emphasise climactic passages:



Graph 32 – Distribution of added dynamics in WTK1/8 and 2/2

²⁴⁵ As Scarpellini Pancrazi points out, Busoni (and Casella: probably not by chance!) prescribes *ritardandos* at the end of almost half the pieces in WTK1, whereas Mugellini does so in “most” cases and Montani in “precisely” half of the pieces. Busoni and Casella (paired again...), plus Montani, further enhance this effect with *forte* or *crescendo* conclusions. Cf. Scarpellini 2004, pp. 142, 160, 151 and 168.

²⁴⁶ Debussy/Occelli 1975, *Preface*.

Realisations of ornaments are arbitrary and irregular: Busoni's are quick and rich, starting mostly with auxiliary notes; Casella/Piccioli's are slow and rhythmically regular; Montani prefers short and quick mordents with stops and syncopations. Sometimes realisations are rather pedantic, using irregular groups (such as triplets) in a binary context, without suggesting the possibility of a more flexible performance. In many cases, however, editors did suggest starting embellishments from the principal note²⁴⁷.

All this concurs to show the unquestionable influence of Busoni's IE on the later editions, both explicitly (e.g. in Casella's preface) and implicitly (transfer of indications from his IE to the later ones). However, many interesting features of his interpretation were progressively reduced to a standard Bach performance: subtly differentiated articulation was replaced by long slurs or uniform *staccatos*; rather modern tempi were tempered by later editors; Busoni's analytical concept was not imitated, and only his conclusions were enthusiastically adopted.

Nevertheless, the preceding comparisons have demonstrated the three possibilities of influences on IEs, theoretically anticipated in Chapter Three (pp. 65ff.). An editor may be conditioned by another through a teacher/student relationship (as e.g. between Busoni and Tagliapietra); he may be "taking inspiration" from his predecessor's edition (i.e. "copying" the ideas he shares: cf. the different quantity of indications shared by Busoni and Mugellini in WTK1 and WTK2); or he may be unaware of the plagiarism he is committing, if the younger editor's own concept of the work had been moulded by the preceding edition, which he may have used himself as a performer, absorbing its indications so deeply that they become practically inseparable from the original work.

²⁴⁷ Cf. Scarpellini 2004, pp. 142, 160 and 151.

CHAPTER EIGHT – CONCLUSIONS

The main editing approaches described in this thesis can be related to the principal steps of Bach performance and reception¹; moreover, the peculiarities of the IIEs studied here can define particular stylistic approaches, coherent with the prevailing aesthetics of their time.

The Baroque appreciation for the “wonderful” and “surprising”, even in contrapuntal writing², was followed by Classicist reception, in which the expressive quality of Baroque music was not yet denied, but the progressive acquisition of a semi-public performance dimension favoured intelligibility and consistency over amazement³.

The notational change around 1800 was not acknowledged in the first (unedited) publications of the WTK, provoking perplexity among the increasing number of amateur players and fostering a dull and inexpressive performance. Meanwhile, Beethoven’s aesthetics was imprinting another type of Bach reception, with a narrative and teleological concept, abundant use of sudden dynamic contrasts⁴ (e.g. *fp*), agogic tensions/relaxations and *legato*⁵. The southern Bach tradition of the Viennese composers and of the first WTK editor, Czerny, encouraged interventions on Bach’s scores to update their writing for modern taste, instruments and audiences, promoting their dissemination among both professional and amateurs; a northern tradition, from which the BG would stem, preferred to reserve the Bach-cult for professionals, with a musical elitism mirroring similar social and patriotic viewpoints.

¹ Cf. Rattalino 1999, pp. 444-476, 491-534, and Giannetti 2004.

² Cf. §05.04.01., p. 141 (Mattheson)

³ Cf. Reichardt 1782; Türk 1789, p. 364; Starke 1820, *Vorerinnerung*; Marx 1853, p. VI and Becker 1842a, pp. 9-10; cf. Zenck 1986, p. 121 etc.; Rosen 1990, p. 50; Dirst 1996, p. 123 etc.; Tomita 2000; Rattalino 2003, p. 146 etc.

⁴ Cf. §05.05.01., p. 152.

⁵ Salvetti 1987, pp. 160-161; Dirst 2012, p. 149.

To counter monotonous performance and to promote an interpretive style inspired by Beethoven's aesthetics, CzE was published; however, it was criticised by many professionals for the inclusion of a (personal) interpretation and, ironically, for its predictable choices. German Romantic aesthetics was so indebted to the Bach-cult that it failed to perceive the stylistic discontinuity⁶; it was possible to take a Mendelssohn fugue as the paradigm of authentic Bach performance⁷. The Romantic musicians' right to follow their inspiration in Bach performance contributed to their enthusiasm for the projected BGA, although they preferred CzE's predictability to the dullness of an unimaginative objectivism.

The publication of the BGA gave new strength to both the interpretative mainstreams of the era, i.e. objectivism (encouraged by the seemingly old-fashioned aspect of the edition) and subjectivism (to which the absence of interpretive indications left free rein), but it also fostered (around the 1880s) the birth of the authenticist approach. Their respective relationships with the text were very different: subjective interpretation "deviated frequently from the text", objectivism practised a "strict adherence to the score", and the authenticist approach "altered the text in accordance with supposed performance conventions of the Baroque era"⁸.

The objectivism fostered, among others, by Ehlert, promoted the utmost tempo regularity in Bach performance, with the only exception being cadential passages; consistency in dynamics and articulation were encouraged, with dutiful highlighting of subject and countersubject⁹. Against it, Bülow proposed a late-Romantic approach to agogic, dynamics

⁶ Cf. Schumann in Erler 1887, p. 222; Dömling 1984, p. 159.

⁷ Bach/Bülow 1863, p. 4; cf. Bötzel 1984; Carruthers 1992, pp. 101-102. Mendelssohn's Bach performance was "revealing" for Clara Schumann: cf. Litzmann 1909, vol. 1, p. 293 and Carruthers 1986, pp. 13-14.

⁸ Carruthers 1986, p. 35. Cf. Carruthers 1992, pp. 96; 109-110.

⁹ Louis Ehlert, *Preface* to Bach/Tausig n.d.

and expression, highlighting the modern qualities of Bach's music¹⁰; this approach is found in other IEs¹¹. Moderate objectivism, already oriented towards the authenticist approach, was preached by Rubinstein¹², for whom Bach's music was far from the arid and soulless architecture described by another editor, d'Albert¹³. Such a structuralist attitude was fostered by the increasing interest in analysis (and in analytic interpretation)¹⁴.

Busoni's approach was unique, as it unified subjectivism with structuralism, and was marked by his concert experience. His interpretation involved "terraced" dynamics and a focus on endings; it was inspired by organ sonorities and reduced rubato, a-synchronisation and *legato*, adding a "gestural" component¹⁵ and favouring articulation and *staccato*: all of these elements can be found in his WTK edition.

Following this line of thought, it is possible to present a further approach to Bach performance, as suggested by analysis of the IIEs, and one which is typical of the Italian context. If certain features of Mugellini's editing have been assimilated to the values of Pugliatti's philosophy, Casella/Piccioli and Tagliapietra mirror in music the Italian early 20th-century neo-Idealistic approach of Pugliatti's mentor Gentile. The rejection of textual philology, historicism and HIP as scientific "contaminations" of art excluded the authenticist approach from their horizon. Bach was seen as the model of objectivity, rigour, order and

¹⁰ Bülow 1895, vol. 7, p. 280 (letter to Siegfried Ochs, 2.1.1890): Bach as a "musician of the future". Cf. Schweitzer, for whom such editions made Bach "talk like a modern": Schweitzer 1967, vol. I, pp. 355-356. Cf. Hinrichsen 2004, pp. 40 and 44.

¹¹ For example, Fauré's has "countless cantabile, tranquillo, playful, grandioso, deciso, plaintive etc. directions, which aimed to free preludes and fugues from the 'dullness' of a performance that respects the absence of expression indications". Pestalozza 1988, p. 22.

¹² Rubinstein 1899, pp. 12-13; cf. Carruthers 1986, pp. 24-25 and 36-37.

¹³ For d'Albert, "Bach knew nothing about the gradations of passions, of sorrow, of love, and he did not suspect the possibility of expressing them through music". Bach/d'Albert 1906, Preface (cf. however Levy 1987, p. 31). Cf. Hughes: "Bach's range on the emotional side is far from being all-embracing": Hughes 1925, p. 451.

¹⁴ Cf. Bach/Riemann 1894; Sampson 1907; cf. Levy 1987, pp. 30 and 34.

¹⁵ Cf. §07.02.02.03., p. 221.

architectural balance¹⁶. At the same time, it was not a mere abstract objectivism: the copious “sentimental” indications did not represent the typical Romantic expression of the self, but expressed the feelings of a community. The standardised Bach performance found by Scarpellini in Casella’s IE¹⁷ is therefore not only a pedagogic option, but also the appropriate expression of a superindividual feeling, defined by Pestalozza as “sentimental nationalism¹⁸”: the musical expression of “Italianity” could not clash too strongly with the lyrical values traditionally associated with the country’s music¹⁹.

Around the 1920s, a new stream of the objectivist movement emerged²⁰, which is often – albeit simplistically – identified with the iconic figure of Stravinsky. This modernist Bach interpretation was characterised by “rigid and repetitive rhythmical mechanism, [...] accent deviations and [...] jazz-like²¹ syncopations²²”, and by “almost no dynamics²³”. As Frobenius observed, it is thought-provoking that the WTK-IE prepared by Bartók did not correspond to this style, but was rather “late Romantic²⁴”.

The development of the authenticist stream eventually led to a new performance style, sometimes defined as “HIP at the piano”, and concerned with musicology and source studies, using improvised or original ornamentation, but without renouncing the piano’s expressive

¹⁶ Pestalozza 1988, p. 22.

¹⁷ Scarpellini 1986, pp. 12 and 140.

¹⁸ Pestalozza 1988, p. 24.

¹⁹ Villanis 1907, p. 92.

²⁰ Demus 1976, pp. 48-49.

²¹ On the influence of American music on the European performance approaches, cf. Schönberg 1984, p. 320.

²² Salvetti 1987, pp. 160-161. Salvetti continues by stating that “this interpretation did not cause a new flow of editions, since ultimately it only meant – as Friedrich Gulda later showed very well – playing with a different spirit the same accents that Romantic editors had disseminated with dramatic-sentimental objectives”. It is important to point out the musical appreciation nourished by Stravinsky for Czerny: Stravinsky 1935, p. 59. Cf. Levy 1987, pp. 47-48.

²³ Butt 2002, pp. 125ff.; cf. Taruskin 1995, pp. 90-154, Salvetti 1987, pp. 160-161. Bruno Canino defines this style of Bach performance as “Neo-classic *energetic*”: Canino 1988, p. 116.

²⁴ Bach/Bartók 1908. Cf. Frobenius 1984, pp. 55-56 etc. And this notwithstanding the fact that Bartók’s WTK-IE is from the same years marking the start of his “anti-Romantic aesthetics” (*Bagatellen*, 1908). Cf. Somfai 1990, Fischer 2001, p. 95, Yoo 2005, pp. 75-102.

resources (sound, timbre etc.²⁵). Simplistically, this performance approach corresponded in editing to the *Urtext*-fashion; similarly, a possible comparison can be made between Critical Editions and the so-called “postmodernist approach” to Bach performance. This recent interpretive vogue is based on HIP, but deduces from PP studies the concept that there is no universally valid rule for ornamentation, rhythm, agogic etc. Similarly, critical editing argues against the pretension to definitiveness characterising *Urtexts* and, in performance, interpretive styles which had been censored as arbitrary will now seem to acquire a new legitimacy. From the philosophical side, this may be due to the importance of relativism, subjectivism and the so-called “weak thought²⁶” of the 21st century; from the musicological side, the most serious HIP studies may lead to the scholarly-scientific attainment of the possibility of a more flexible relationship with the text²⁷. Once more, tempting as these parallelisms may be, they should not become apodictic statements, but rather suggest analogies between the histories of performance and editing, both of which mirror the aesthetics of their time, and live through “dialectic relationships” between “musical culture and society”²⁸.

It should be clear, by now, that the value of IEs for PP studies is undeniable, with the *proviso* that they should be constantly contextualised: their relationship with performance is bidirectional and its study can be highly profitable. Indeed, there is general consent, among the studies dealing with IEs, on their function as documents of performance practice²⁹: however, if taken in isolation, IEs have the value only of showing the aesthetic frame of their

²⁵ For Canino, this is the “neo-musicological” performance style, and he identifies it with András Schiff.

²⁶ “The *weak thought* (*il pensiero debole*) is an expression which was first used at the beginning of the 90s by a contemporary Italian philosopher, Gianni Vattimo, in one of his articles. [...] Today it is the name of a philosophical [...] paradigm”. Cf. Šerpytytė 2005.

²⁷ Cf. Rattalino 2008, pp. 16-17; Rattalino 2009, pp. 16-17 and 162-163.

²⁸ Caraci Vela 1995, p. 11.

²⁹ Cf. Introduction (p. 2, esp. fn. 5) and §04.03.01. (pp. 118ff.).

editor's concept of the work. Moreover, comparison of an editor's recorded performance with his IE often shows important differences and even contradictions: and indeed IEs do not (and cannot) mirror the extemporaneous aspect of music performance. The process that reduced the improvisatory aspect of music to dynamics and agogic (19th century³⁰) and established the primary value of diastemacy in music texts³¹ was known to editors themselves as the difference between score and performance, whose boundary, however, changed with time. Conversely, the now common feeling that all that is printed has to be performed (and that the score displays all that is necessary for a good performance) encourages the "player piano" effect highlighted by Cook³² among IE-users. Therefore, IEs have a documentary value in identifying the characterising features of an interpretive style: the graphical analyses and their discussion pointed out consistent behaviours by the editors, contributing to the delineation of aesthetic principles. Besides that, IEs also contribute to the spread of the performance style they witness, as the thesis demonstrated.

The historical outline pointed out clearly that the birth and success of the IEs were encouraged by the needs of a new class of performers, facing the complex of problems posed by Bach performance, in the absence of a living tradition, with new instruments, limited availability of piano teachers, and with a notation which did not correspond to that of "contemporary" music. Performers sought in IEs advice on how to play, and how to make Bach's works intelligible to hearers. Therefore, additional advice was sought concerning performance details, such as the highlighting of a fugue subject entry, the agogic treatment of a cadential passage, or technical suggestions (e.g. fingerings or realisation of ornaments). As

³⁰ Fellerer 1980, p. 186.

³¹ Rifkin mentions the "primacy of pitch above all other musical dimensions" (Rifkin 1995, p. 406), and Caraci Vela argues against the philological concept of diastemacy being the only "substantial" in music (Caraci Vela 1995, p. 19). Cf. Beethoven, in Jahn 1867, p. 328; Drabkin 1985, p. 216; and Chiantore 2004, p. 47.

³² Cook 1991, p. 92; cf. Boorman 1999, pp. 403-404 and §02.02.03. (pp. 31ff.; cf. also p. 122).

stated by Dahlhaus, to understand IEs and their principles, one should refer to the problems to which they represented a solution³³.

Moreover, both the survey's results and relevant literature demonstrated that users seek advice in IEs not only for pieces in "work-notation", but also for works written after 1800, whose notation is seen as unproblematic from this viewpoint³⁴. Therefore, it can be stated that the need to which the first IEs responded remained one of their main justifications. They are used by inexperienced musicians (for exegesis of notation and practice: ornaments, pedal, fingerings etc.) and by more advanced ones (for inspiration from other pianists' interpretations; for interpretative help, e.g. with formal or historical frameworks). In peripheral contexts of the musical world, moreover, IEs have the special social role of promoting and guaranteeing a canonised interpretation.

The assumption of a dual relationship between IEs and performance traditions (witnessed and fostered by IEs) has been hinted at in a few statements by preceding writers. For Gramit, Czerny's importance within the Western musical tradition is established by his "transmitting and shaping the interpretation of the music of his classical predecessors and contemporaries³⁵"; similarly, Vianna da Motta defined Busoni's indications of "fingering, nuances, performance of embellishments and phrasing" in his WTK1 IE as "almost a living portrait of [his] interpretive art", and a "precious source for students³⁶": in other words, a document and an inspiration.

The influence of IEs on performance is therefore articulated on multiple levels. Particular products of music publishing "contributed excellently to the formation of a

³³ Dahlhaus 2000, vol. I, p. 228.

³⁴ Cf. §04.01.02.03.02., esp. p. 100.

³⁵ Gramit 2008, p. 6.

³⁶ Cf. Busoni 2004, p. 73, letter from Vianna da Motta to Busoni, 2.8.1916.

common way of feeling music³⁷”, whereas others “were responsible for fostering” a specific approach “to the interpretation of [Bach’s] music³⁸”. In other cases, Bach’s works underwent a “presentation process”, in which the editor’s concept realises an analysis, or even an “acoustic vivisection³⁹” of the edited work, thus acting as an analytical/interpretive filter; the employment of IEs may prevent users from consideration of other acceptable possibilities⁴⁰, turning suggestions into “imperatives⁴¹”: Dykstra’s considerations on the inadvisability of the exclusive use of a single IE⁴² demonstrates that they influence crucially both reception and performance of a work. The editors’ awareness of the strength of their instructions is also shown by their use of preventative indications (e.g. *non accel.* or *senza rall.*) that act as precise guidelines for the user’s performance.

As shown in §04.03.02. (pp. 125ff.), moreover, interpretive traditions transmitted by IEs change with time to a lesser extent than those based on direct transmission (teaching and listening). Wapnick’s demonstration of the faster average tempi found in IEs in comparison with recordings is hardly justifiable by an appeal to technical reasons⁴³: a much more likely explanation may lie in the editors’ adoption of (or conditioning by) Czerny’s tempi. This is stated much more explicitly by Dömling, for whom “traditions of instrumental interpretation [...] often survived for a remarkably long time owing to the existence of printed editions

³⁷ Jahn 1995, p. 205.

³⁸ Carruthers 1986, p. 49.

³⁹ Hinrichsen 2004, p. 54.

⁴⁰ Cf. Parakilas 2008, and Levy’s analysis of how Czerny’s concept shaped the later reception of WTK1/IP: Levy 1987, p. 55.

⁴¹ Carruthers 1986, p. 51.

⁴² Dykstra 1969, p. 479.

⁴³ For Wapnick, the editors’ “advocacy of faster tempos than those chosen by the performers in this study may have been a consequence of not having to limit their tempos by practical considerations, such as the technical ability to play the music” (Wapnick 1987, p. 190). This statement is questionable: it is debatable that editors suggesting tempi to amateurs or students would have been less limited by technique than famous solo concert musicians in their recordings.

which sold in large numbers [and] have influenced creative interpretations [...] to an extent which should not be underestimated⁴⁴”.

Interpretive approaches found in IEs have proved to be influential on other IEs, on performances and on written opinions⁴⁵. For example, a comparison of Bülow’s concept of the *Chromatic Fantasy and Fugue* (as presented in his edition) with Wolff’s description of d’Albert’s performance in 1922⁴⁶ shows a surprising coincidence that may be the symptom of a direct influence of the edition on the performance. Less questionably, uncommon and identical wordings⁴⁷ or metronome indications have been frequently found, and particular stylistic features pass sometimes from one edition to the other⁴⁸: the method of graphic analysis used in this thesis showed visually and immediately the coincidence of many interpretation marks among different editors. Moreover, Casella’s statements on the adoption in his IE of Busoni’s fingerings demonstrate how performance elements and traditions can be transmitted by IEs, and how Casella’s use of Busoni’s edition shaped his own concept of the WTK.

In other cases, the observation of permanent interpretive traditions has not been directly connected with their most likely cause, i.e. their transmission through instructive editing. For example, Dykstra demonstrated that “among the modern recordings [...] there is usually a much wider range of tempi than in the practical editions⁴⁹”, which probably all underwent the influence of CzE; a similar observation is justified rather fancifully by Müller, for whom the homogeneity in editorial tempi shows “how little the healthy musical instinct

⁴⁴ Dömling 1984, p. 168.

⁴⁵ For example, the qualities attributed by Edwin Hughes and Anton Rubinstein to some specific Preludes and Fugues are clearly indebted to Czerny’s concept: Hughes 1925, p. 446; Rubinstein 1899, p. 12.

⁴⁶ Wolff 1983, p. 47; cf. Carruthers 1986, p. 68.

⁴⁷ Cf. §07.03.01.04., p. 250.

⁴⁸ Cf., for instance, §05.05.04. (p. 160), and cf. Somfai 1990 (especially pp. 195-197).

⁴⁹ Dykstra 1969, p. 456.

changes” with time (i.e. how similar certain interpretive choices proposed in IEs actually are)⁵⁰. On the other hand, Salvetti realises the fundamental (and surprising) “unity of concept” revealed by comparison of IEs, in spite of their different ways of expressing the same musical meaning⁵¹.

Another important function of IEs in relation to performance traditions is their relationship (a dual one, once more) with the canon of repertoire (both in concert and in education): both are mirrored and strengthened by the IEs⁵². The works and composers selected by the first IEs and KA are still those for which performance on the modern piano is admitted, although they may be earlier than others that “must” be played on period instruments⁵³. Albeit simplistically, it can be stated that publishing catalogues of KA and IEs in the 19th century were to repertoire as IEs are to performance.

IEs are therefore a formidable instrument for studying a work’s *Wirkungsgeschichte*. As demonstrated in this thesis, it is fundamental to clarify as much as possible the peculiarities of IEs in order to mould exegetic tools for, and tailor them specifically to, the IEs. Indeed, they relate much more to the work’s reception than with critical issues of source studies; they are part of the “dynamic net” of relationships, influences and creative processes that constitutes the work’s *Wirkungsgeschichte*. In comparison with other editing methodologies, it can be said that *Urtexts* aim at the fixing of a “final”, “untouchable” and definitive text; Critical Editions proper relate rather to the text’s history (i.e. with the *Wirkungsgeschichte* of the text in its written identity), and that IEs deal with the *work’s*

⁵⁰ Müller 1912, p. 856.

⁵¹ Salvetti 1987, pp. 160-161.

⁵² Oppermann 2001, p. 50, and Zenck 1986, p. 36. Cf. Carruthers 1986, p. 10; Rattalino 2003, p. 270.

⁵³ Brown 1988, p. 30. For example, Johann Sebastian Bach’s works are commonly played on the piano, whereas the works by his sons are normally performed on period instruments.

reception history. In other words, Critical Editions (and the whole approach behind them) aim at “editing a text”, whereas IEs aim at “presenting a work”.

To summarise, therefore, this thesis defined the theoretical, sociological, historical, cultural and practical frameworks of IEs. This complex approach coordinated, for the first time, the most significant contributions found in the multilingual literature. The principles expounded in the theoretical chapters were then verified in practice through application to the specific case of Bach’s WTK and of its role in Italy: here, in particular, the thesis demonstrated the unlikelihood of the existence of a Thalberg edition: this has probably always been confused, until now, with Lanza’s.

Careful comparison of a sample of IEs identified “genealogies” in performance traditions and their correspondence to the aesthetic trends of their era: the presence of an “Italian” attitude to Bach’s WTK, inspired by the prevailing neo-Idealistic values, was shown in the coexistence of a sentimentalist approach with the fascination for structural objectivism. It was therefore demonstrated that musicological studies in aesthetics, performance practice and the history of reception definitely benefit from the analysis of IEs and from their comparison with other written and recorded documents of performance: IEs are a vehicle for both preserving and transmitting interpretive aesthetics. Therefore, studies in reception and historic interpretation gain a useful insight into practice by fostering a dialectic relationship between analysis of IEs and aesthetic theory.

APPENDICES

Appendix to Chapter Four

Appendix to 04.01.01. – Italian public library holdings

A04.01.01.A. – IEs in Italian public libraries

| Editor | Publisher | Country | Libraries | Code |
|---------------|---------------------------------|----------------|------------------|------------------------|
| Bartok, B. | Editio Musica | Hungary | BG0026 | IT\ICCU\LO1\1171743 |
| Bartok, B. | Editio Musica | Hungary | MI0162 | IT\ICCU\LO1\1171743 |
| Bartok, B. | Editio Musica | Hungary | MI0162 | IT\ICCU\LO1\1281171 |
| Bischoff, H. | Ongaku no tomo | Japan | MI0162 | IT\ICCU\LO1\1210737 |
| Bischoff, H. | Steingraber | Germany | CH0151 | IT\ICCU\CAG\1275256 |
| Bischoff, H. | Steingraber | Germany | MI0162 | IT\ICCU\CAG\1275256 |
| Bischoff, H. | Steingraber | Germany | SS0200 | IT\ICCU\CAG\1275256 |
| Bischoff, H. | Kalmus | USA | MI0162 | IT\ICCU\LO1\1320020 |
| Bischoff, H. | Staatlicher Musik | Russia | MI0162 | IT\ICCU\LO1\1213959 |
| Bischoff, H. | Steingraber | Germany | BG0044 | IT\ICCU\DE\94011901928 |
| Bischoff, H. | Steingraber | Germany | MI0162 | IT\ICCU\LO1\1274480 |
| Boghen, F. | Casa Editrice Musicale Italiana | Italy | MI0162 | IT\ICCU\LO1\1214416 |
| Boghen, F. | Hamelle | France | BO0346 | IT\ICCU\CUB\0062513 |
| Boghen, F. | Hamelle | France | FI0098 | IT\ICCU\CUB\0062513 |
| Busoni, F. | Breitkopf | Germany | FI0098 | IT\ICCU\CFI\0578042 |
| Busoni, F. | Breitkopf | Germany | TS0108 | IT\ICCU\CFI\0578042 |
| Busoni, F. | Breitkopf | Germany | VI0173 | IT\ICCU\DE\03091200590 |
| Busoni, F. | Breitkopf | Germany | FI0098 | IT\ICCU\NAP\0296956 |
| Busoni, F. | Breitkopf | Germany | MI0162 | IT\ICCU\NAP\0296956 |
| Busoni, F. | Breitkopf | Germany | MI0344 | IT\ICCU\NAP\0296956 |
| Busoni, F. | Breitkopf | Germany | NA0059 | IT\ICCU\NAP\0296956 |
| Busoni, F. | Breitkopf | Germany | RM1316 | IT\ICCU\NAP\0296956 |
| Busoni, F. | Breitkopf | Germany | TS0108 | IT\ICCU\NAP\0296956 |
| Busoni, F. | Breitkopf | Germany | CN0185 | IT\ICCU\TO0\1260765 |
| Busoni, F. | Breitkopf | Germany | FC0018 | IT\ICCU\TO0\1260765 |
| Busoni, F. | Breitkopf | Germany | FI0098 | IT\ICCU\TO0\1260765 |
| Busoni, F. | Breitkopf | Germany | PU0110 | IT\ICCU\TO0\1260765 |
| Busoni, F. | Breitkopf | Germany | RM1316 | IT\ICCU\TO0\1260765 |
| Busoni, F. | Breitkopf | Germany | CN0185 | IT\ICCU\TO0\1268883 |
| Busoni, F. | Breitkopf | Germany | RM1316 | IT\ICCU\TO0\1268883 |
| Busoni, F. | Kalmus | USA | SS0200 | IT\ICCU\CAG\1301002 |
| Busoni, F. | Schirmer | USA | MI0344 | IT\ICCU\DE\94011901920 |
| Busoni, F. | Schirmer | USA | MI0162 | IT\ICCU\REA\0210278 |
| Busoni, F. | Schirmer | USA | RE0088 | IT\ICCU\REA\0210278 |
| Busoni, F. | Unknown | Germany | BG0026 | IT\ICCU\CAG\0867098 |
| Busoni, F. | Unknown | Germany | CS0279 | IT\ICCU\CAG\0867098 |
| Busoni, F. | Unknown | Germany | SS0200 | IT\ICCU\CAG\0867098 |
| Busoni, F. | Unknown | Germany | BO0310 | IT\ICCU\UBO\2928520 |
| Busoni, F. | Unknown | Germany | BO0346 | IT\ICCU\UBO\2928520 |
| Busoni, F. | Unknown | Germany | MI0162 | IT\ICCU\UBO\2928520 |
| Busoni, F. | Unknown | Germany | RM1316 | IT\ICCU\UBO\2928520 |
| Busoni, F. | Unknown | Germany | TS0108 | IT\ICCU\UBO\2928520 |

| Editor | Publisher | Country | Libraries | Code |
|-------------|-----------|---------|-----------|------------------------|
| Casella, A. | Curci | Italy | BS0419 | IT\ICCU\CFI\0575531 |
| Casella, A. | Curci | Italy | CH0151 | IT\ICCU\CFI\0575531 |
| Casella, A. | Curci | Italy | FI0098 | IT\ICCU\CFI\0575531 |
| Casella, A. | Curci | Italy | MN0124 | IT\ICCU\CFI\0575531 |
| Casella, A. | Curci | Italy | RM0267 | IT\ICCU\CFI\0575531 |
| Casella, A. | Curci | Italy | RM1316 | IT\ICCU\CFI\0575531 |
| Casella, A. | Curci | Italy | SV0021 | IT\ICCU\CFI\0575531 |
| Casella, A. | Curci | Italy | TS0108 | IT\ICCU\CFI\0575531 |
| Casella, A. | Curci | Italy | NA0059 | IT\ICCU\DE\98092802311 |
| Casella, A. | Curci | Italy | RM1316 | IT\ICCU\DE\98092802311 |
| Casella, A. | Curci | Italy | BS0200 | IT\ICCU\TO0\1209406 |
| Casella, A. | Curci | Italy | CN0185 | IT\ICCU\TO0\1209406 |
| Casella, A. | Curci | Italy | CR0236 | IT\ICCU\TO0\1209406 |
| Casella, A. | Curci | Italy | CZ0143 | IT\ICCU\TO0\1209406 |
| Casella, A. | Curci | Italy | MN0124 | IT\ICCU\TO0\1209406 |
| Cesi, B. | Ricordi | Italy | CR0062 | IT\ICCU\CFI\0607191 |
| Cesi, B. | Ricordi | Italy | FI0098 | IT\ICCU\CFI\0607191 |
| Cesi, B. | Ricordi | Italy | MI0162 | IT\ICCU\CFI\0607191 |
| Cesi, B. | Ricordi | Italy | RM0266 | IT\ICCU\CFI\0607191 |
| Czerny, C. | Boileau | Spain | MI0162 | IT\ICCU\LO1\1215197 |
| Czerny, C. | Boileau | Spain | MI0162 | IT\ICCU\LO1\1215198 |
| Czerny, C. | Gaetano | Greece | MI0162 | IT\ICCU\LO1\1285062 |
| Czerny, C. | Gaetano | Greece | MI0162 | IT\ICCU\LO1\1285064 |
| Czerny, C. | Launer | France | FI0035 | IT\ICCU\DE\89072401019 |
| Czerny, C. | Launer | France | NA0079 | IT\ICCU\DE\89072401019 |
| Czerny, C. | Launer | France | NO0053 | IT\ICCU\DE\89072401019 |
| Czerny, C. | Launer | France | MI0162 | IT\ICCU\LO1\1214754 |
| Czerny, C. | Lucca | Italy | BG0044 | IT\ICCU\DE\94011901937 |
| Czerny, C. | Lucca | Italy | MI0344 | IT\ICCU\DE\94011901937 |
| Czerny, C. | Lucca | Italy | MI0344 | IT\ICCU\DE\94011901937 |
| Czerny, C. | Lucca | Italy | VR0059 | IT\ICCU\DE\94011901937 |
| Czerny, C. | Peters | Germany | CR0062 | IT\ICCU\BVE\0408564 |
| Czerny, C. | Peters | Germany | CS0143 | IT\ICCU\BVE\0408564 |
| Czerny, C. | Peters | Germany | CS0279 | IT\ICCU\BVE\0408564 |
| Czerny, C. | Peters | Germany | MN0124 | IT\ICCU\BVE\0408564 |
| Czerny, C. | Peters | Germany | RM0267 | IT\ICCU\BVE\0408564 |
| Czerny, C. | Peters | Germany | RM1090 | IT\ICCU\BVE\0408564 |
| Czerny, C. | Peters | Germany | TS0108 | IT\ICCU\BVE\0408564 |
| Czerny, C. | Peters | Germany | RM0266 | IT\ICCU\DE\02042202976 |
| Czerny, C. | Peters | Germany | MI0344 | IT\ICCU\DE\89071900089 |
| Czerny, C. | Peters | Germany | NA0059 | IT\ICCU\DE\89071900089 |
| Czerny, C. | Peters | Germany | BS0200 | IT\ICCU\DE\90133700450 |
| Czerny, C. | Peters | Germany | FI0035 | IT\ICCU\DE\90133700450 |
| Czerny, C. | Peters | Germany | PR0071 | IT\ICCU\DE\90133700450 |
| Czerny, C. | Peters | Germany | BO0334 | IT\ICCU\DE\94011901921 |
| Czerny, C. | Peters | Germany | CR0062 | IT\ICCU\DE\94011901921 |
| Czerny, C. | Peters | Germany | RM0117 | IT\ICCU\DE\94011901921 |
| Czerny, C. | Peters | Germany | BG0044 | IT\ICCU\DE\94011901922 |
| Czerny, C. | Peters | Germany | CB0110 | IT\ICCU\DE\94011901922 |

| Editor | Publisher | Country | Libraries | Code |
|----------------|-----------|---------|-----------|------------------------|
| Czerny, C. | Peters | Germany | MI0344 | IT\ICCU\DE\94011901922 |
| Czerny, C. | Peters | Germany | VI0173 | IT\ICCU\DE\94011901922 |
| Czerny, C. | Peters | Germany | BO0334 | IT\ICCU\DE\94011901923 |
| Czerny, C. | Peters | Germany | FG0046 | IT\ICCU\DE\94011901923 |
| Czerny, C. | Peters | Germany | VI0173 | IT\ICCU\DE\94011901923 |
| Czerny, C. | Peters | Germany | RM1316 | IT\ICCU\DE\98092802966 |
| Czerny, C. | Peters | Germany | BO0455 | IT\ICCU\LO1\0574803 |
| Czerny, C. | Peters | Germany | MI0162 | IT\ICCU\LO1\0574803 |
| Czerny, C. | Peters | Germany | MI1223 | IT\ICCU\LO1\0574803 |
| Czerny, C. | Peters | Germany | MN0035 | IT\ICCU\LO1\0574803 |
| Czerny, C. | Peters | Germany | MN0124 | IT\ICCU\LO1\0574803 |
| Czerny, C. | Peters | Germany | RM1316 | IT\ICCU\LO1\0574803 |
| Czerny, C. | Peters | Germany | RN0037 | IT\ICCU\LO1\0574803 |
| Czerny, C. | Peters | Germany | TO0643 | IT\ICCU\TO0\0609880 |
| Czerny, C. | Peters | Germany | TO0250 | IT\ICCU\TO0\1752308 |
| Czerny, C. | Peters | Germany | BO0310 | IT\ICCU\UBO\3504008 |
| Czerny, C. | Peters | Germany | PG0355 | IT\ICCU\UM1\0064459 |
| Czerny, C. | Ricordi | Italy | RM0267 | IT\ICCU\BVE\0408759 |
| Czerny, C. | Ricordi | Italy | FI0098 | IT\ICCU\CUB\0062530 |
| Czerny, C. | Ricordi | Italy | FI0035 | IT\ICCU\DE\94011901938 |
| Czerny, C. | Ricordi | Italy | MI0344 | IT\ICCU\DE\94011901938 |
| Czerny, C. | Ricordi | Italy | FI0035 | IT\ICCU\DE\94011901940 |
| Czerny, C. | Ricordi | Italy | MI0344 | IT\ICCU\DE\94011901940 |
| Czerny, C. | Ricordi | Italy | MI0344 | IT\ICCU\DE\94011901941 |
| Czerny, C. | Ricordi | Italy | MI0344 | IT\ICCU\LO1\0525025 |
| Czerny, C. | Schirmer | USA | MI0162 | IT\ICCU\LO1\1276176 |
| Czerny, C. | Schirmer | USA | RM1090 | IT\ICCU\LO1\1276176 |
| Czerny, C. | Universal | Austria | SV0021 | IT\ICCU\LIG\0071153 |
| Czerny, C. | Universal | Austria | TS0108 | IT\ICCU\TSA\0899631 |
| d'Indy, V. | Richault | France | BO0310 | IT\ICCU\DE\94011901954 |
| d'Indy, V. | Richault | France | FI0035 | IT\ICCU\DE\94011901954 |
| d'Indy, V. | Richault | France | PU0067 | IT\ICCU\DE\94011901954 |
| Bustini, A. | De Santis | Italy | RM1651 | IT\ICCU\BVE\0521923 |
| Bustini, A. | De Santis | Italy | FI0098 | IT\ICCU\CUB\0062591 |
| Bustini, A. | De Santis | Italy | FI0098 | IT\ICCU\CUB\0062592 |
| Bustini, A. | De Santis | Italy | MI0162 | IT\ICCU\LO1\1219418 |
| Fauré, G. | Durand | France | RM1316 | IT\ICCU\DE\98092802911 |
| Fauré, G. | Durand | France | MI0162 | IT\ICCU\LO1\1214754 |
| Ferté, A. | Choudens | France | MI0162 | IT\ICCU\LO1\1210755 |
| Ferté, A. | Choudens | France | MI0162 | IT\ICCU\LO1\1210756 |
| Goetschius, P. | O. Ditson | USA | FI0098 | IT\ICCU\CFI\0606925 |
| Hughes, E. | Schirmer | USA | MI0162 | IT\ICCU\LO1\1213992 |
| IE | Breitkopf | Germany | BS0419 | IT\ICCU\BVE\0316935 |
| IE | Breitkopf | Germany | MI0162 | IT\ICCU\BVE\0316935 |
| IE | Breitkopf | Germany | MN0124 | IT\ICCU\BVE\0316935 |
| IE | Breitkopf | Germany | RE0088 | IT\ICCU\BVE\0316935 |
| IE | Breitkopf | Germany | RM0267 | IT\ICCU\BVE\0316935 |
| IE | Breitkopf | Germany | RM0281 | IT\ICCU\BVE\0316935 |
| IE | Breitkopf | Germany | TS0108 | IT\ICCU\BVE\0316935 |

| Editor | Publisher | Country | Libraries | Code |
|----------------|-----------|-----------|-----------|------------------------|
| IE | Breitkopf | Germany | VI0173 | IT\ICCU\BVE\0316935 |
| Klindworth, K. | Schott | Germany | MI0162 | IT\ICCU\LO1\1209047 |
| Klindworth, K. | Schott | Germany | VI0173 | IT\ICCU\BVE\0144014 |
| Kohler, L. | Litolff | Germany | BG0367 | IT\ICCU\CFI\0583342 |
| Kohler, L. | Litolff | Germany | CR0062 | IT\ICCU\CFI\0583342 |
| Kohler, L. | Litolff | Germany | FI0098 | IT\ICCU\CFI\0583342 |
| Kohler, L. | Litolff | Germany | MI0162 | IT\ICCU\CFI\0583342 |
| Kohler, L. | Litolff | Germany | PR0071 | IT\ICCU\CFI\0583342 |
| Kohler, L. | Litolff | Germany | PR0071 | IT\ICCU\DE\02051400196 |
| Kohler, L. | Litolff | Germany | BG0044 | IT\ICCU\DE\94011901917 |
| Leveque, A. | Salabert | France | MI0162 | IT\ICCU\LO1\1213645 |
| Longo, A. | Ricordi | Italy | CR0062 | IT\ICCU\CAG\0913968 |
| Longo, A. | Ricordi | Italy | NA0607 | IT\ICCU\CAG\0913968 |
| Longo, A. | Ricordi | Italy | SS0200 | IT\ICCU\CAG\0913968 |
| Longo, A. | Ricordi | Italy | FI0098 | IT\ICCU\CUB\0062512 |
| Longo, A. | Ricordi | Italy | RM1316 | IT\ICCU\DE\98092501574 |
| Longo, A. | Ricordi | Italy | VI0173 | IT\ICCU\DE\98092501574 |
| Longo, A. | Ricordi | Italy | MI0162 | IT\ICCU\LO1\1176363 |
| Longo, A. | Ricordi | Italy | MI0344 | IT\ICCU\LO1\1176363 |
| Longo, A. | Ricordi | Argentina | MI0162 | IT\ICCU\LO1\1210780 |
| Longo, A. | Ricordi | Argentina | MI0162 | IT\ICCU\LO1\1210781 |
| Montani, P. | Ricordi | Italy | CR0236 | IT\ICCU\CUB\0062589 |
| Montani, P. | Ricordi | Italy | FI0098 | IT\ICCU\CUB\0062589 |
| Montani, P. | Ricordi | Italy | MI0162 | IT\ICCU\CUB\0062589 |
| Montani, P. | Ricordi | Italy | NA0059 | IT\ICCU\CUB\0062589 |
| Montani, P. | Ricordi | Italy | FI0098 | IT\ICCU\CUB\0062590 |
| Mugellini, B. | Breitkopf | Germany | BG0044 | IT\ICCU\DE\94011901927 |
| Mugellini, B. | Breitkopf | Germany | EX0001 | IT\ICCU\DE\94011901927 |
| Mugellini, B. | Breitkopf | Germany | MI0344 | IT\ICCU\DE\94011901927 |
| Mugellini, B. | Breitkopf | Germany | RM1316 | IT\ICCU\DE\94011901927 |
| Mugellini, B. | Breitkopf | Germany | BG0367 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | BO0310 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | BS0419 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | CH0151 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | CN0185 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | FC0018 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | FI0098 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | MI0162 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | MI0344 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | MI1223 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | MI1342 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | MN0124 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | RE0088 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | RM0267 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | RM0281 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | RN0037 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | TS0108 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | VI0173 | IT\ICCU\LO1\0574796 |
| Mugellini, B. | Breitkopf | Germany | TS0108 | IT\ICCU\TSA\1098430 |

| Editor | Publisher | Country | Libraries | Code |
|------------------|------------------------------|---------|-----------|------------------------|
| Mugellini, B. | Carisch | Italy | MI1223 | IT\ICCU\LO1\0574778 |
| Mugellini, B. | Carisch | Italy | NA0607 | IT\ICCU\LO1\0574778 |
| Mugellini, B. | Muzyka | Russia | MI0162 | IT\ICCU\LO1\1224955 |
| Mugellini, B. | Polskie Wydawnictwo Muzyczne | Poland | MI0162 | IT\ICCU\LO1\1215194 |
| Mugellini, B. | Polskie Wydawnictwo Muzyczne | Poland | MI0162 | IT\ICCU\LO1\1215186 |
| Pauer, E. | Augener | UK | BG0044 | IT\ICCU\DE\94011901951 |
| Riemann, H. | Augener | UK | FI0098 | IT\ICCU\CFI\0583547 |
| Riemann, H. | Augener | UK | FI0098 | IT\ICCU\CFI\0583539 |
| Rontgen, J. | Universal | Austria | MI0162 | IT\ICCU\LO1\1216426 |
| Rontgen, J. | Universal | Austria | MI0162 | IT\ICCU\LO1\1216426 |
| Rontgen, J. | Universal | Austria | MI0162 | IT\ICCU\LO1\1216427 |
| Rontgen, J. | Universal | Austria | MI0162 | IT\ICCU\LO1\1216448 |
| Schmid-Lindner | Schott | Germany | MI0162 | IT\ICCU\LO1\1215101 |
| Selva, B. | Salabert | France | MI0162 | IT\ICCU\LO1\1214397 |
| Selva, B. | Senart | France | TS0108 | IT\ICCU\TSA\1046803 |
| Tagliapietra, G. | Ricordi | Italy | FI0098 | IT\ICCU\CUB\0062473 |
| Tagliapietra, G. | Ricordi | Italy | MI0162 | IT\ICCU\CUB\0062473 |
| Tagliapietra, G. | Ricordi | Italy | MI0344 | IT\ICCU\CUB\0062473 |
| Tagliapietra, G. | Ricordi | Italy | TS0108 | IT\ICCU\CUB\0062473 |
| Tagliapietra, G. | Ricordi | Italy | FI0098 | IT\ICCU\CUB\0062474 |
| Tagliapietra, G. | Ricordi | Italy | FI0098 | IT\ICCU\CUB\0062499 |
| Tagliapietra, G. | Ricordi | Italy | MI0344 | IT\ICCU\CUB\0062499 |
| Tagliapietra, G. | Ricordi | Italy | FI0098 | IT\ICCU\CUB\0062593 |
| Tagliapietra, G. | Ricordi | Italy | RM1316 | IT\ICCU\DE\98092501545 |
| Tagliapietra, G. | Ricordi | Italy | BG0367 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | CA0164 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | CR0236 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | CS0279 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | CZ0143 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | MI0162 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | MI0344 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | TS0108 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | VI0173 | IT\ICCU\LO1\0525539 |
| Tagliapietra, G. | Ricordi | Italy | MI0344 | IT\ICCU\LO1\1157193 |
| Tagliapietra, G. | Ricordi | Italy | MI0162 | IT\ICCU\LO1\1214440 |
| Tagliapietra, G. | Ricordi | Italy | TS0108 | IT\ICCU\TSA\1254472 |
| Tausig, C. | Bahn | Germany | MI0162 | IT\ICCU\DE\94011901915 |
| Tausig, C. | Bahn | Germany | MI0344 | IT\ICCU\DE\94011901915 |
| Tovey, D. F. | ABRSM | UK | BO0310 | IT\ICCU\UBO\3493430 |
| Unknown | Ricordi | Italy | BG0026 | IT\ICCU\DE\94011901939 |
| Unknown | Salabert | France | MI0162 | IT\ICCU\LO1\1213646 |
| Unknown | Schirmer | USA | RE0088 | IT\ICCU\REA\0210279 |
| Unknown | Schirmer | USA | RM1090 | IT\ICCU\RML\0199170 |
| Unknown | Universal | Austria | TS0108 | IT\ICCU\TSA\0899635 |
| Wouters, A. | Katto | Belgium | MI0162 | IT\ICCU\BVE\0408409 |
| Wouters, A. | Katto | Belgium | RM0267 | IT\ICCU\BVE\0408409 |
| Wouters, A. | Katto | Belgium | MI0344 | IT\ICCU\DE\94011901936 |
| Wouters, A. | Katto | Belgium | MO0175 | IT\ICCU\DE\94011901936 |
| Wouters, A. | Katto | Belgium | RM1316 | IT\ICCU\DE\94011901936 |

| Editor | Publisher | Country | Libraries | Code |
|-------------|-----------|---------|-----------|---------------------|
| Wouters, A. | Katto | Belgium | CR0062 | IT\ICCU\LO1\1010946 |
| Wouters, A. | Katto | Belgium | CR0062 | IT\ICCU\LO1\1010949 |
| Wouters, A. | Katto | Belgium | MI0162 | IT\ICCU\LO1\1010949 |
| Wouters, A. | Katto | Belgium | BO0346 | IT\ICCU\UBO\1856716 |
| Wouters, A. | Katto | Belgium | MI0162 | IT\ICCU\UBO\1856716 |
| Wouters, A. | Katto | Belgium | RE0088 | IT\ICCU\UBO\1856716 |
| Wouters, A. | Schott | Belgium | MI0162 | IT\ICCU\LO1\1289029 |
| Wouters, A. | Schott | Germany | MI0162 | IT\ICCU\LO1\1289029 |

Appendix – Table 1 – IEs in Italian public libraries

A04.01.01.B. – Non-IEs in Italian libraries

| Publisher | Edition | Country | Library | Code |
|-------------|------------------|---------|---------|------------------------|
| Bärenreiter | Dürr | Germany | BO0455 | IT\ICCU\CFI\0334475 |
| Bärenreiter | Dürr | Germany | FI0098 | IT\ICCU\CFI\0334475 |
| Bärenreiter | Dürr | Germany | MI0344 | IT\ICCU\CFI\0334475 |
| Bärenreiter | Dürr | Germany | MN0124 | IT\ICCU\CFI\0334475 |
| Bärenreiter | Dürr | Germany | NA0059 | IT\ICCU\CFI\0334475 |
| Bärenreiter | Dürr | Germany | RE0088 | IT\ICCU\CFI\0334475 |
| Bärenreiter | Dürr | Germany | BS0200 | IT\ICCU\LO1\0438770 |
| Bärenreiter | Dürr | Germany | GE0148 | IT\ICCU\LO1\0438770 |
| Bärenreiter | Dürr | Germany | MI0344 | IT\ICCU\LO1\0438770 |
| Bärenreiter | Dürr | Germany | MI1342 | IT\ICCU\LO1\0438770 |
| Bärenreiter | Dürr | Germany | CN0185 | IT\ICCU\RAV\1334804 |
| Bärenreiter | Dürr | Germany | RA0053 | IT\ICCU\RAV\1334804 |
| Breitkopf | BGA | Germany | BO0310 | IT\ICCU\DE\89020300433 |
| Breitkopf | BGA | Germany | MI0344 | IT\ICCU\DE\89020300433 |
| Dover | BGA | USA | FE0152 | IT\ICCU\FER\0162803 |
| Dover | BGA | USA | MC0197 | IT\ICCU\FER\0162803 |
| Henle | Schiff, A. | Germany | BO0455 | IT\ICCU\UBO\3821876 |
| Henle | von Irmer, O. | Germany | MI0162 | IT\ICCU\LO1\1288775 |
| Henle | von Irmer, O. | Germany | PR0071 | IT\ICCU\PAR\0902190 |
| Henle | von Irmer, O. | Germany | TS0108 | IT\ICCU\PAR\0902190 |
| Henle | von Irmer, O. | Germany | RN0037 | IT\ICCU\RAV\1940078 |
| Henle | von Irmer, O. | Germany | BO0455 | IT\ICCU\UBO\2471485 |
| Henle | von Irmer, O. | Germany | CN0185 | IT\ICCU\UBO\2471485 |
| Henle | von Irmer, O. | Germany | GE0148 | IT\ICCU\UBO\2471485 |
| Henle | von Irmer, O. | Germany | RN0037 | IT\ICCU\UBO\2471485 |
| Henle | von Irmer, O. | Germany | SS0200 | IT\ICCU\UBO\2471485 |
| Könemann | Zaszkaliczky, T. | Hungary | BG0026 | IT\ICCU\UBO\3321512 |
| Könemann | Zaszkaliczky, T. | Hungary | BO0310 | IT\ICCU\UBO\3321512 |
| Könemann | Zaszkaliczky, T. | Hungary | PZ0133 | IT\ICCU\UBO\3321512 |
| Lea Pocket | BGA | USA | BO0310 | IT\ICCU\LO1\0790693 |
| Lea Pocket | BGA | USA | CA0300 | IT\ICCU\LO1\0790693 |
| Lea Pocket | BGA | USA | CZ0143 | IT\ICCU\LO1\0790693 |
| Lea Pocket | BGA | USA | MI0344 | IT\ICCU\LO1\0790693 |
| Lea Pocket | BGA | USA | SS0200 | IT\ICCU\LO1\0790693 |
| Nägeli | | CH | MI0344 | IT\ICCU\DE\94011901918 |
| Nägeli | | CH | NA0059 | IT\ICCU\DE\94011901918 |
| Offenbach | André, J. | Germany | MI0344 | IT\ICCU\DE\94011901925 |

| Publisher | Edition | Country | Library | Code |
|-----------|-----------|---------|---------|------------------------|
| Peters | Kroll, F. | Germany | BS0200 | IT\ICCU\DE\94011901924 |
| Peters | Kroll, F. | Germany | EX0001 | IT\ICCU\DE\94011901924 |
| Peters | Kroll, F. | Germany | MI0162 | IT\ICCU\NAP\0356388 |
| Peters | Kroll, F. | Germany | MI1342 | IT\ICCU\NAP\0356388 |
| Peters | Kroll, F. | Germany | NA0059 | IT\ICCU\NAP\0356388 |
| Peters | Kroll, F. | Germany | RM0267 | IT\ICCU\NAP\0356388 |
| Peters | Kroll, F. | Germany | RM1316 | IT\ICCU\RMR\0048598 |
| Peters | URTEXT | Germany | SS0200 | IT\ICCU\CAG\1289412 |
| VEB | facsimile | Germany | VE0272 | IT\ICCU\VEA\0147602 |
| VEB | facsimile | Germany | MI0162 | IT\ICCU\BVE\0316628 |
| VEB | facsimile | Germany | MI0344 | IT\ICCU\BVE\0316628 |
| VEB | facsimile | Germany | RM0267 | IT\ICCU\BVE\0316628 |
| VEB | facsimile | Germany | RM1316 | IT\ICCU\BVE\0316628 |
| VEB | facsimile | Germany | MI0344 | IT\ICCU\VEA\0147602 |

Appendix – Table 2 – Non-IEs in Italian libraries

A04.01.01.C. – Other

| Publisher | Editor | Country | Library | Code |
|----------------------------------|--------------------|-------------|---------|------------------------|
| Brandus | | France | LU0023 | IT\ICCU\DE\94011901953 |
| Breitkopf | | Germany | MI0344 | IT\ICCU\LO1\1184345 |
| Breitkopf | | Germany | PR0071 | IT\ICCU\LO1\1184345 |
| Hansen | Frotscher | Denmark | BO0455 | IT\ICCU\UBO\2472516 |
| Hansen | Frotscher | Denmark | MI0162 | IT\ICCU\UBO\2472516 |
| Henn | | Switzerland | MI0162 | IT\ICCU\LO1\1213967 |
| Heugel | Risler, E. | France | MI0162 | IT\ICCU\LO1\1219915 |
| Hofmeister | | Austria | NA0059 | IT\ICCU\DE\94011901926 |
| Holle | | Germany | FI0035 | IT\ICCU\DE\94011901919 |
| Kalmus | | USA | BS0419 | IT\ICCU\PUV\1029927 |
| Kalmus | | USA | PD0329 | IT\ICCU\PUV\1029927 |
| Kalmus | | USA | SS0200 | IT\ICCU\PUV\1029927 |
| Litolff | Germer, H. | Germany | MI0344 | IT\ICCU\DE\94011901934 |
| Litolff | Germer, H. | Germany | BG0367 | IT\ICCU\LO1\1026489 |
| Litolff | Germer, H. | Germany | BS0419 | IT\ICCU\LO1\1026489 |
| Litolff | Germer, H. | Germany | MI0162 | IT\ICCU\LO1\1026489 |
| Litolff | | Germany | BO0334 | IT\ICCU\DE\94011901935 |
| Litolff | | Germany | CR0062 | IT\ICCU\DE\94011901935 |
| Narodni hudebni vydavatelstvi | Polivka, V. | Czech Rep. | MI0162 | IT\ICCU\LO1\1224711 |
| Nordiska Misokfort | Christiansen, Chr. | Sweden | MI0162 | IT\ICCU\LO1\1213658 |
| Novello | Best, W. T. | UK | BO0310 | IT\ICCU\DE\94011901950 |
| Novello | Brooke, H. | UK | MI0185 | IT\ICCU\DE\02033000068 |
| Peters | Ruthardt, A. | Germany | MI0162 | IT\ICCU\LO1\1214789 |
| Peters | | Germany | EX0001 | IT\ICCU\DE\89071900081 |
| Peters | | Germany | MI0344 | IT\ICCU\DE\89071900081 |
| Peters | | Germany | MI0162 | IT\ICCU\LO1\1224983 |
| Simrock | | Germany | FI0035 | IT\ICCU\DE\94011901916 |
| Société Française de Musicologie | Chopin, F. | France | BO0455 | IT\ICCU\UBO\3816978 |
| ” | Chopin, F. | France | CR0058 | IT\ICCU\UBO\3816978 |

Appendix – Table 3 - Other

Appendix to 04.01.02. – Survey on the spread of IEs

A04.01.02.A. – Assessment of the sample

The sample of our survey is constituted by 315 pianists, having voluntarily responded to our invitation to complete the survey. It was given publicity through personal acquaintance, dedicated mailing-lists (Yahoo! Groups like Edumus and Portare la Musica), and internet forums about music and/or piano (Edumus, PianoForum, Conservatori, MusicaClassica etc.).

The survey was started on November 22, 2007, and concluded on January 04, 2008.

It was completed by 222 people, i.e. 70.5 % of the sample. Questions and answers were proposed and given in Italian. The survey was designed, published and collected exclusively on the internet (www.surveymonkey.com).

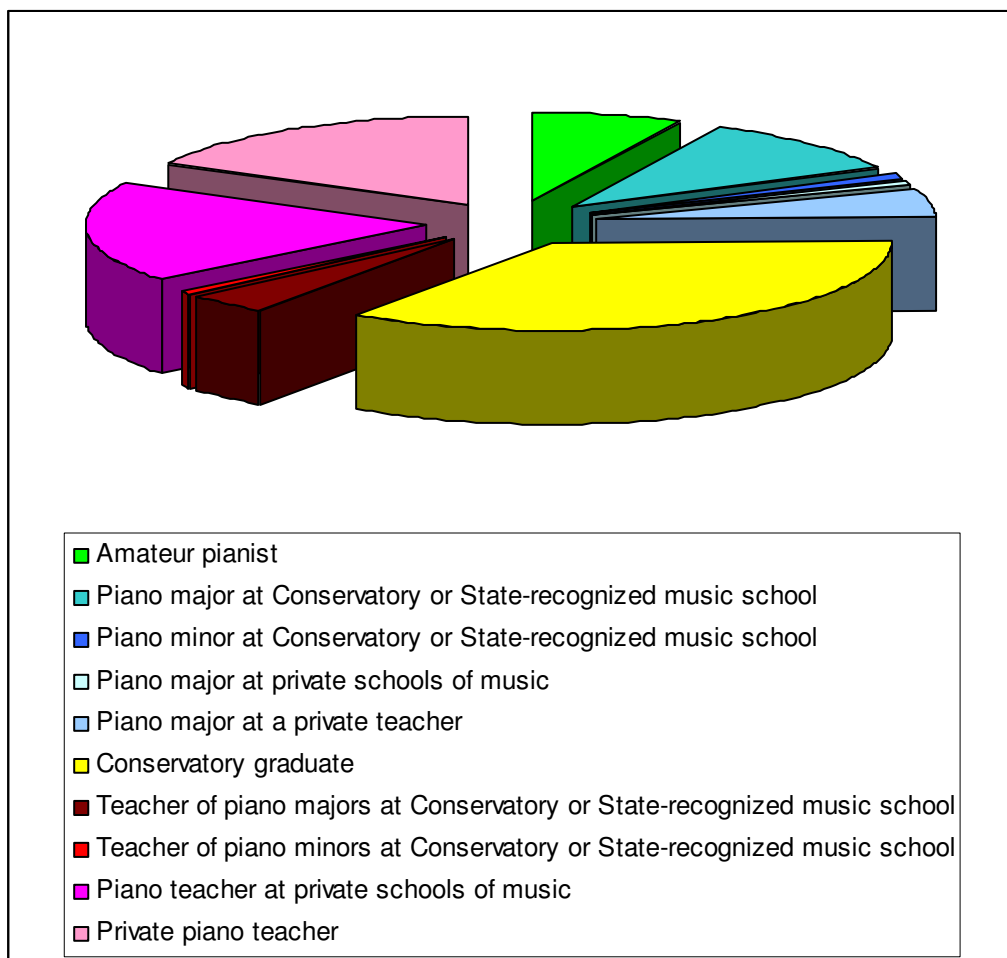
All the questions and the possible answers of the survey (translated into English) are available in the following pages, together with their results. Throughout the abbreviation “a.v.” means absolute value.

A04.01.02.B. – Status

To which one(s) of these types to you belong? (Possibility of multiple answers)

| Type | % | a.v. |
|--|----------|-------------|
| Amateur pianist | 11.0 | 034 |
| Piano major at Conservatory or State-recognised music school | 16.8 | 052 |
| Piano minor at Conservatory or State-recognised music school | 01.3 | 004 |
| Piano major at private schools of music | 01.9 | 006 |
| Piano major at a private teacher | 08.4 | 026 |
| Conservatory graduate | 53.5 | 166 |
| Teacher of piano majors at Conservatory or State-recognised music school | 06.1 | 019 |
| Teacher of piano minors at Conservatory or State-recognised music school | 01.6 | 005 |
| Piano teacher at private schools of music | 28.4 | 088 |
| Private piano teacher | 26.8 | 083 |
| Answered question | 310 | |
| Skipped question | 005 | |

Appendix – Table 4 – Status



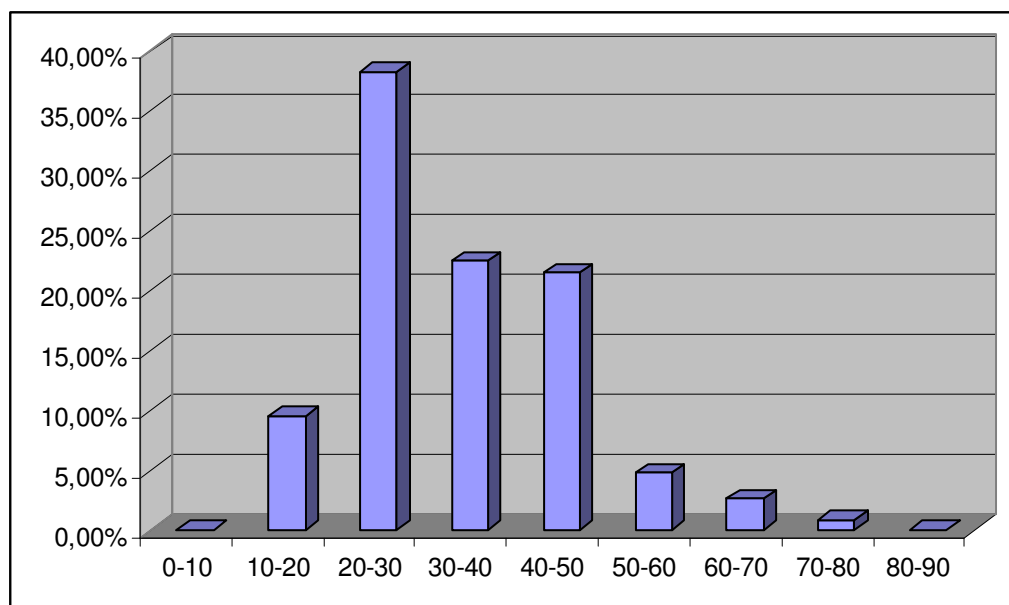
Appendix – Graph 1 – Status

A04.01.02.C. – Age

Which is your age group?

| Age group | % | a.v. |
|-------------------|------|------|
| 0-10 | 00.0 | 000 |
| 10-20 | 09.6 | 030 |
| 20-30 | 38.3 | 119 |
| 30-40 | 22.5 | 070 |
| 40-50 | 21.5 | 067 |
| 50-60 | 04.8 | 015 |
| 60-70 | 02.6 | 008 |
| 70-80 | 00.6 | 002 |
| 80-90 | 00.0 | 000 |
| 90-100 | 00.0 | 000 |
| Answered question | 311 | |
| Skipped question | 004 | |

Appendix – Table 5 – Age

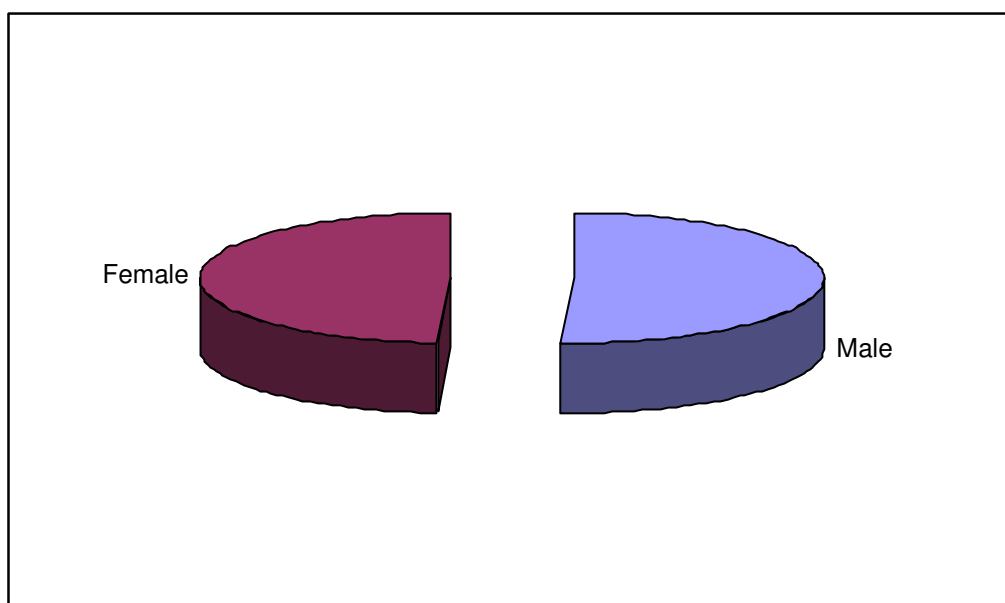


Appendix – Graph 2 – Age

A04.01.02.D. – Gender

| Gender | % | a.v. |
|-------------------|------|------|
| Male | 50.8 | 158 |
| Female | 49.2 | 153 |
| Answered question | 311 | |
| Skipped question | 004 | |

Appendix – Table 6 – Gender



Appendix – Graph 3 – Gender

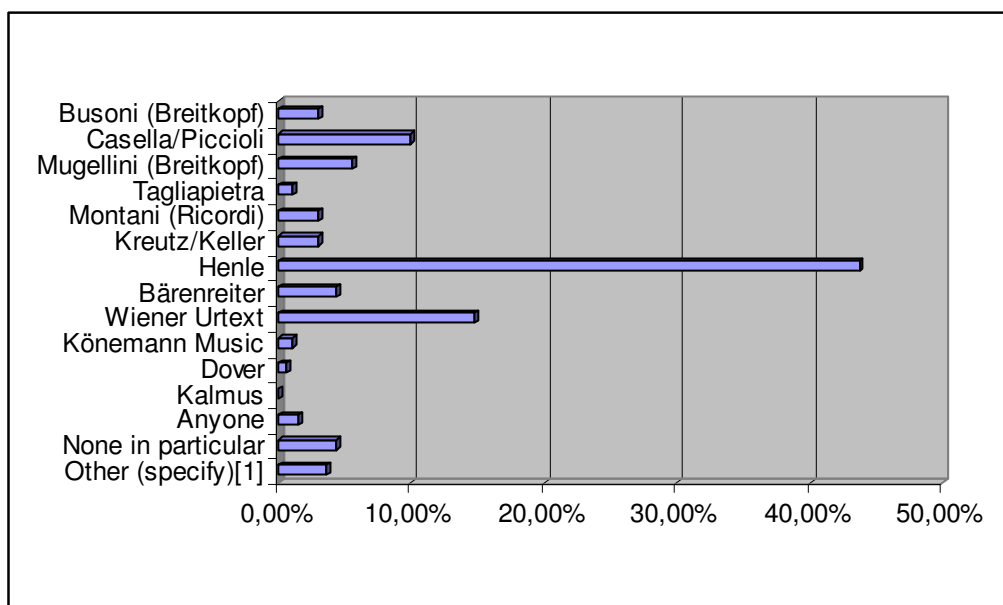
A04.01.02.E. – Bach editions***A04.01.02.E.01. – WTK edition suggested as first choice***

Among the following editions of Bach's Well-Tempered Clavier, which one would you suggest as the first choice for a 6th-year piano major?

| Edition | % | a.v. |
|------------------------------|----------|-------------|
| Busoni (BREITKOPF) | 3.0 | 008 |
| Casella/Piccioli (CURCI) | 10.0 | 027 |
| Mugellini (BREITKOPF) | 5.6 | 015 |
| Tagliapietra (RICORDI) | 1.1 | 003 |
| Montani (RICORDI) | 3.0 | 008 |
| Kreutz/Keller (PETERS) | 3.0 | 008 |
| HENLE | 43.7 | 118 |
| BÄRENREITER | 4.4 | 012 |
| WIENER URTEXT | 14.8 | 040 |
| KÖNEMANN MUSIC BUDAPEST | 1.1 | 003 |
| DOVER | 0.7 | 002 |
| KALMUS | 0.0 | 000 |
| Anyone | 1.5 | 004 |
| None in particular | 4.4 | 012 |
| Other (specify) ¹ | 3.7 | 010 |
| Answered question | 270 | |
| Skipped question | 045 | |

Appendix – Table 7 – WTK edition suggested as first choice

¹ 2 people indicated Donald Francis Tovey's edition for the ABRSM; 2 people indicated "Urtex" or "Urtext" without further specification; one person indicated "Verlag" (possibly referring to Henle Verlag?); one person indicated "Carisch/ Mugellini"; one person indicated "Alfred" (?); one person indicated "Bach-Gesellschaft"; 2 people wrote longer comments: "first choice: BREITKOPF; Koenemann (scarcely available) and Henle (expensive) should be consulted"; "Normally I use Henle Verlag, but it depends on the student's technical and musical level. Sometimes I let them use Breitkopf-Mugellini".



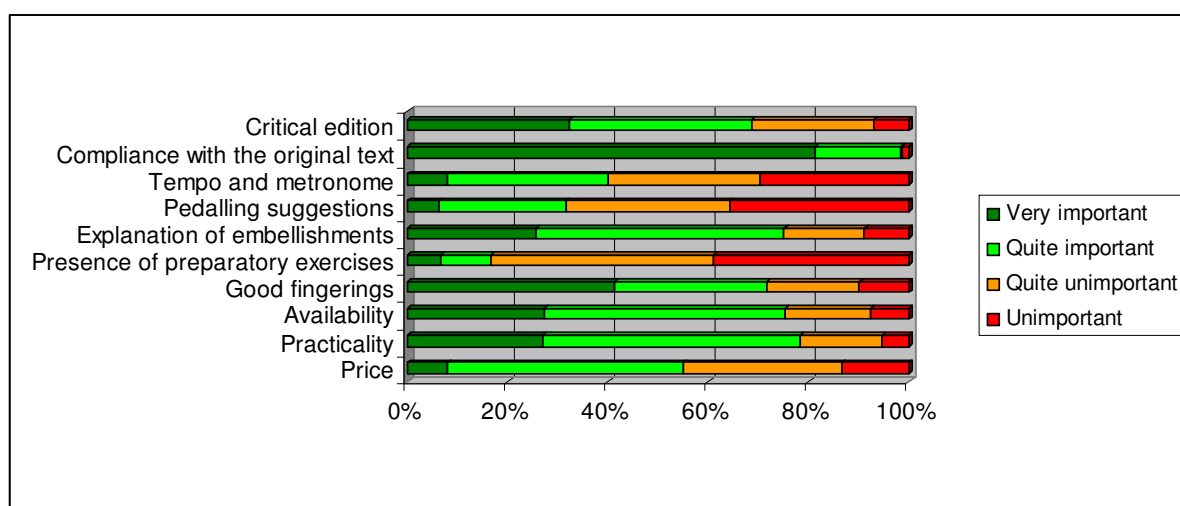
Appendix – Graph 4 – WTK edition suggested as first choice

A04.01.02.E.02. – Criteria for the preceding choice

In relation to the preceding question, please evaluate the importance of each of the following criteria:

| | Very important | | Quite important | | Quite unimportant | | Unimportant | | Response count |
|-----------------------------------|----------------|------------|-----------------|------------|-------------------|-----------|-------------|------|----------------|
| | % | a.v. | % | a.v. | % | a.v. | % | a.v. | |
| Price | 8.0 | 18 | 46.9 | 105 | 31.7 | 71 | 13.4 | 30 | 224 |
| Practicality | 27.0 | 60 | 51.4 | 114 | 16.2 | 36 | 5.4 | 12 | 222 |
| Availability | 27.4 | 61 | 48.0 | 107 | 17.0 | 38 | 7.6 | 17 | 223 |
| Good fingerings | 41.6 | 92 | 30.8 | 68 | 18.6 | 41 | 10.0 | 22 | 221 |
| Presence of preparatory exercises | 6.8 | 15 | 10.0 | 22 | 44.3 | 97 | 39.3 | 86 | 219 |
| Explanation of embellishments | 25.9 | 58 | 49.6 | 111 | 16.1 | 36 | 8.9 | 20 | 224 |
| Pedalling suggestions | 6.4 | 14 | 25.2 | 55 | 32.6 | 71 | 35.8 | 78 | 218 |
| Tempo and metronome indications | 8.2 | 18 | 32.0 | 70 | 30.1 | 66 | 29.7 | 65 | 219 |
| Compliance with the original text | 81.5 | 190 | 17.2 | 40 | 0.4 | 1 | 1.3 | 3 | 233 |
| Critical Edition | 32.4 | 72 | 36.5 | 81 | 24.3 | 54 | 7.2 | 16 | 222 |
| Answered question | | | | | | | | 239 | |
| Skipped question | | | | | | | | 076 | |

Appendix – Table 8 – Criteria for the preceding choice



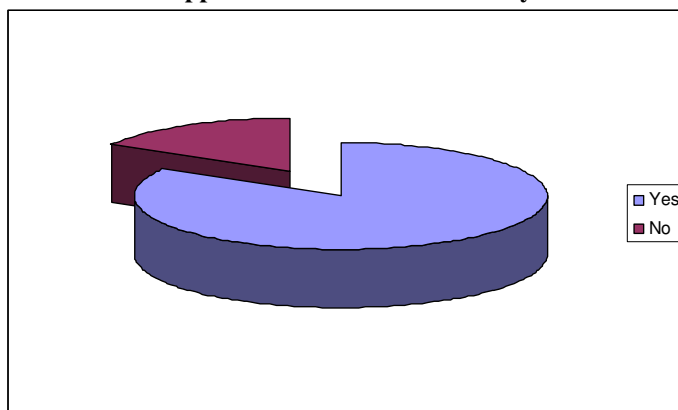
Appendix – Graph 5 – Criteria for the preceding choice

A04.01.02.E.03. – Suitable for students / suitable for everybody

Do you use yourself the edition you indicated at question 2.1?

| | % | a.v. |
|-------------------|------|------|
| Yes | 83.4 | 221 |
| No | 16.6 | 44 |
| Answered question | 265 | |
| Skipped question | 050 | |

Appendix – Table 9 – Suitability



Appendix – Graph 6 – Suitability

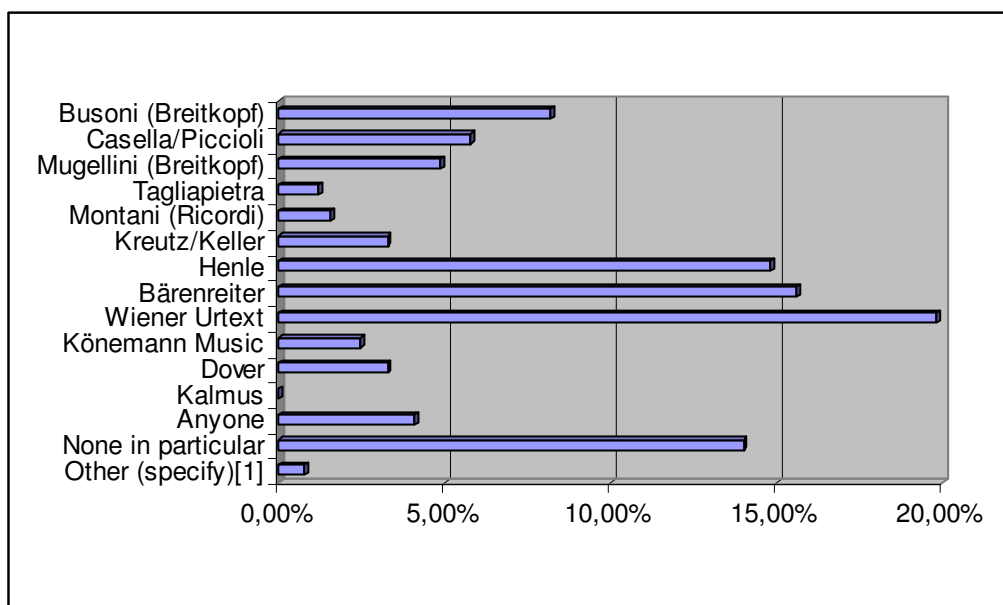
A04.01.02.E.04. – WTK edition suggested as second choice

Among the following editions of Bach's Well-Tempered Clavier, which one would you suggest as the second choice for a 6th-year piano major?

| Edition | % | a.v. |
|------------------------------|------|------|
| Busoni (BREITKOPF) | 8.2 | 20 |
| Casella/Piccioli (CURCI) | 5.8 | 14 |
| Mugellini (BREITKOPF) | 4.9 | 12 |
| Tagliapietra (RICORDI) | 1.2 | 03 |
| Montani (RICORDI) | 1.6 | 04 |
| Kreutz/Keller (PETERS) | 3.3 | 08 |
| HENLE | 14.8 | 36 |
| BÄRENREITER | 15.6 | 38 |
| WIENER URTEXT | 19.8 | 48 |
| KÖNEMANN MUSIC BUDAPEST | 2.5 | 06 |
| DOVER | 3.3 | 08 |
| KALMUS | 0.0 | 0 |
| Anyone | 4.1 | 10 |
| None in particular | 14.0 | 34 |
| Other (specify) ² | 0.8 | 02 |
| Answered question | 243 | |
| Skipped question | 072 | |

Appendix – Table 10 – WTK edition suggested as second choice

² One person wrote “[an edition] other than the first choice for a comparison”; one person wrote “Bartók”.



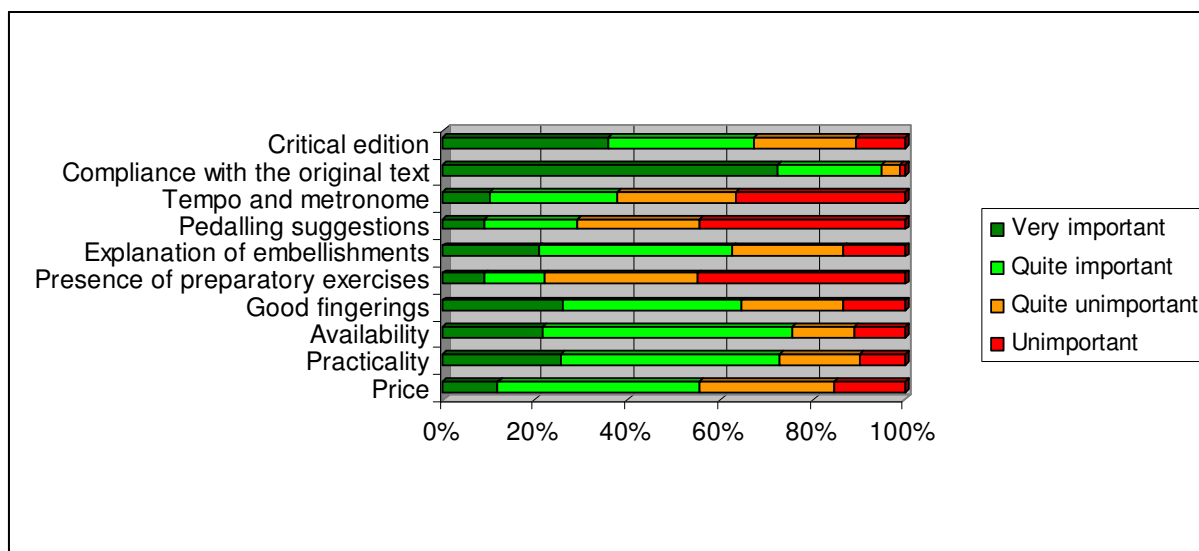
Appendix – Graph 7 – WTK edition suggested as second choice

A04.01.02.E.05. – Criteria for the preceding choice

In relation to the preceding question, please evaluate the importance of each of the following criteria:

| | Very important | | Quite important | | Quite unimportant | | Unimportant | | Response count |
|-----------------------------------|----------------|-----------|-----------------|-----------|-------------------|------|-------------|-----------|----------------|
| | % | a.v. | % | a.v. | % | a.v. | % | a.v. | |
| Price | 12.0 | 21 | 43.4 | 76 | 29.1 | 51 | 15.4 | 27 | 175 |
| Practicality | 25.6 | 44 | 47.1 | 81 | 17.4 | 30 | 9.9 | 17 | 172 |
| Availability | 21.6 | 37 | 53.8 | 92 | 13.5 | 23 | 11.1 | 19 | 171 |
| Good fingerings | 25.9 | 44 | 38.8 | 66 | 21.8 | 37 | 13.5 | 23 | 170 |
| Presence of preparatory exercises | 8.9 | 15 | 13.0 | 22 | 33.1 | 56 | 45.0 | 76 | 169 |
| Explanation of embellishments | 20.8 | 36 | 41.6 | 72 | 24.3 | 42 | 13.3 | 23 | 173 |
| Pedalling suggestions | 8.9 | 15 | 20.2 | 34 | 26.2 | 44 | 44.6 | 75 | 168 |
| Tempo and metronome indications | 10.1 | 17 | 27.8 | 47 | 25.4 | 43 | 36.7 | 62 | 169 |
| Compliance with the original text | 72.9 | 129 | 22.6 | 40 | 4.0 | 7 | 1.1 | 2 | 177 |
| Critical Edition | 35.7 | 60 | 31.5 | 53 | 22.0 | 37 | 10.7 | 18 | 168 |
| Answered question | | | | | | | | 185 | |
| Skipped question | | | | | | | | 130 | |

Appendix – Table 11 – Criteria for the preceding choice



Appendix – Graph 8 – Criteria for the preceding choice

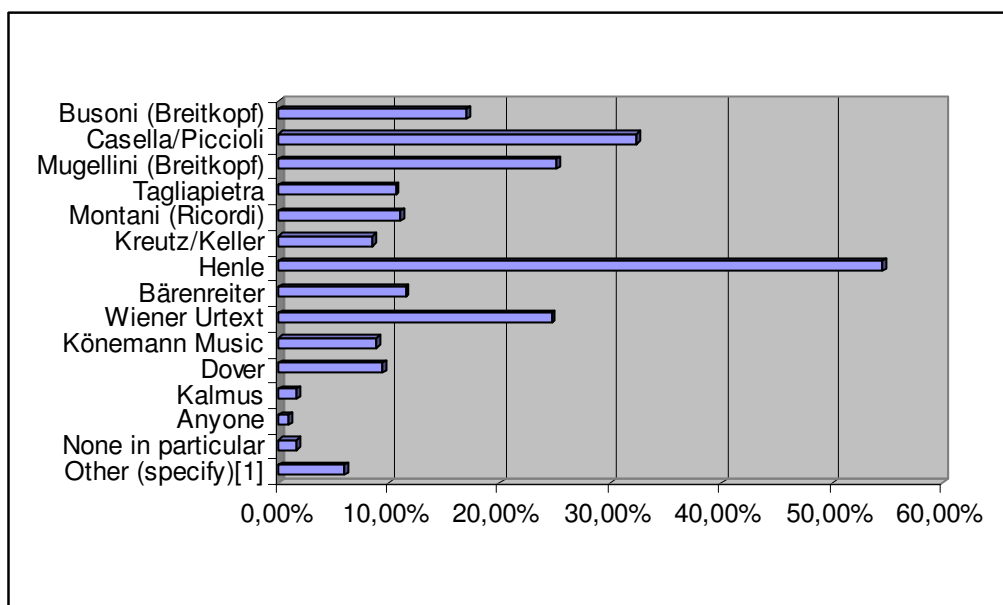
A04.01.02.F. – Spread of the instructive editions for individual works**A04.01.02.F.01. – Spread of the instructive editions for Bach’s WTK****A04.01.02.F.01.01. – Spread of the instructive editions for Bach’s WTK (1)**

Which one(s) of the following editions of Bach’s Well-Tempered Clavier are owned/used by yourself? (Possibility of multiple answers)

| Edition | % | a.v. |
|------------------------------|----------|-------------|
| Busoni (BREITKOPF) | 17.0 | 40 |
| Casella/Piccioli (CURCI) | 32.3 | 76 |
| Mugellini (BREITKOPF) | 25.1 | 59 |
| Tagliapietra (RICORDI) | 10.6 | 25 |
| Montani (RICORDI) | 11.1 | 26 |
| Kreutz/Keller (PETERS) | 8.5 | 20 |
| HENLE | 54.5 | 128 |
| BÄRENREITER | 11.5 | 27 |
| WIENER URTEXT | 24.7 | 58 |
| KÖNEMANN MUSIC BUDAPEST | 8.9 | 21 |
| DOVER | 9.4 | 22 |
| KALMUS | 1.7 | 04 |
| Anyone | 0.9 | 02 |
| None in particular | 1.7 | 04 |
| Other (specify) ³ | 6.0 | 14 |
| Answered question | 235 | |
| Skipped question | 080 | |

Appendix – Table 12 – Spread of the instructive editions for Bach’s WTK (1)

³ 2 people indicated Tovey’s ABRSM edition; 2 people indicated Czerny’s (one as “Urtext Carisch”, the other as “PETERS”); one person each indicated: “Mugellini (CARISCH)”, “Gabriel Fauré”, “EMB Urtext”, “Urtex” (sic), “Alfred” (sic), “Other versions downloaded from the internet, of which I don’t know the edition”.



Appendix – Graph 9 – Spread of the instructive editions for Bach’s WTK (1)

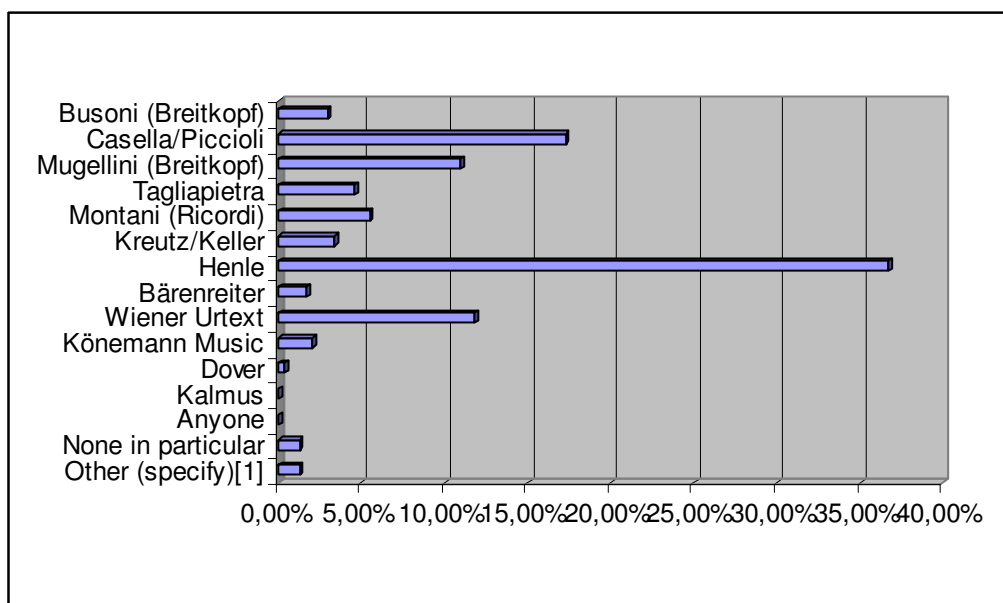
A04.01.02.F.01.02. – Spread of the instructive editions for Bach’s WTK (2)

On which one of the following editions of Bach’s Well-Tempered Clavier did you study this works (e.g. while studying for the *compimento medio*)?

| Edition | % | a.v. |
|------------------------------|------|------|
| Busoni (BREITKOPF) | 3.0 | 7 |
| Casella/Piccioli (CURCI) | 17.3 | 41 |
| Mugellini (BREITKOPF) | 11.0 | 26 |
| Tagliapietra (RICORDI) | 4.6 | 11 |
| Montani (RICORDI) | 5.5 | 13 |
| Kreutz/Keller (PETERS) | 3.4 | 8 |
| HENLE | 36.7 | 87 |
| BÄRENREITER | 1.7 | 4 |
| WIENER URTEXT | 11.8 | 28 |
| KÖNEMANN MUSIC BUDAPEST | 2.1 | 5 |
| DOVER | 0.4 | 1 |
| KALMUS | 0.0 | 0 |
| Anyone | 0.0 | 0 |
| None in particular | 1.3 | 3 |
| Other (specify) ⁴ | 1.3 | 3 |
| Answered question | 237 | |
| Skipped question | 78 | |

Appendix – Table 13 – Spread of the instructive editions for Bach’s WTK (2)

⁴ One person indicated Tovey’s ABRSM edition; one person indicated: “Mugellini (CARISCH)”; one person wrote “Everyone I owned”.



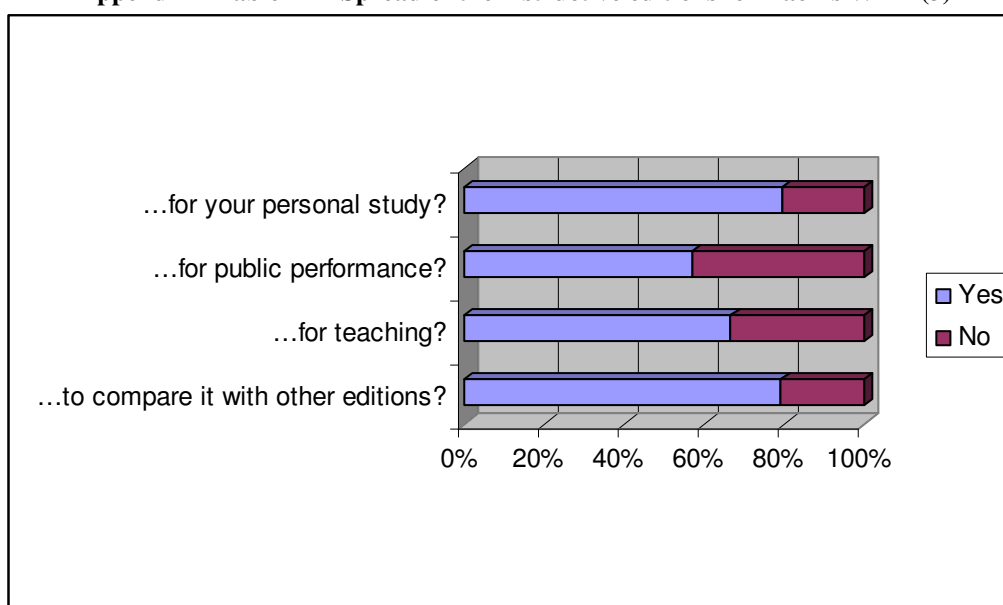
Appendix – Graph 10 – Spread of the instructive editions for Bach's WTK (2)

A04.01.02.F.01.03. – Spread of the instructive editions for Bach's WTK (3)

Do you still make use of the edition on which you initially studied the WTK...

| | Yes | | No | | Response Count |
|---------------------------------------|------|------|------|------|----------------|
| | % | a.v. | % | a.v. | |
| ...for your personal study? | 79.5 | 178 | 20.5 | 46 | 224 |
| ...for public performance? | 57.1 | 105 | 42.9 | 79 | 184 |
| ...for teaching? | 66.8 | 137 | 33.2 | 68 | 205 |
| ...to compare it with other editions? | 79.3 | 157 | 20.7 | 41 | 198 |
| Answered question | 234 | | | | |
| Skipped question | 81 | | | | |

Appendix – Table 14 – Spread of the instructive editions for Bach's WTK (3)



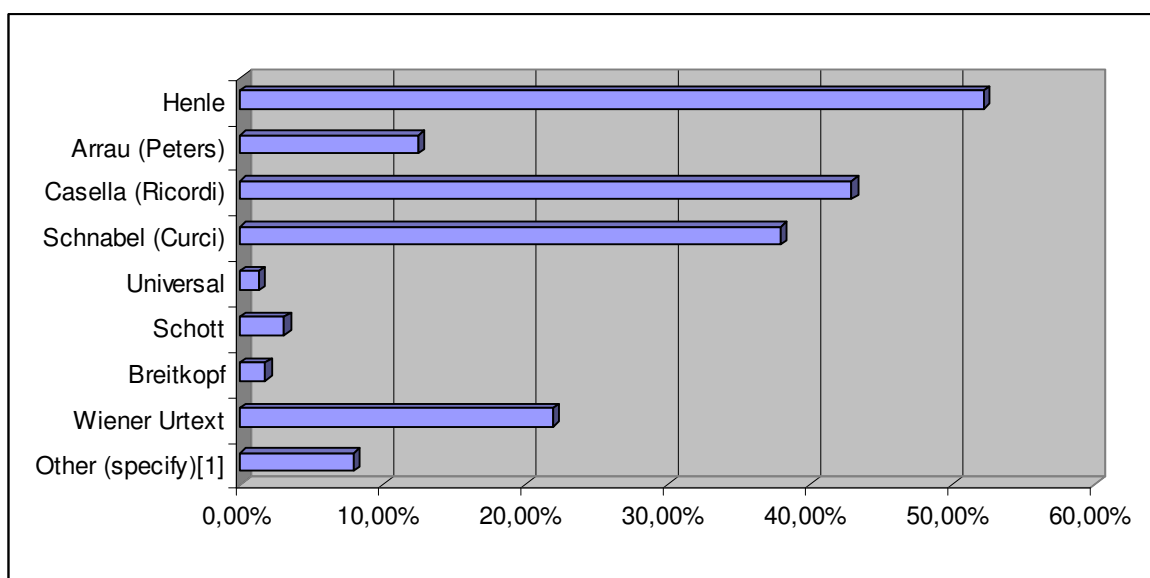
Appendix – Graph 11 – Spread of the instructive editions for Bach's WTK (3)

A04.01.02.F.02. – Other works**A04.01.02.F.02.01. – Spread of the instructive editions for Beethoven’s Sonatas**

Which one(s) of the following editions of Beethoven’s Sonatas are owned/used by yourself?
(Possibility of multiple answers)

| Edition | % | a.v. |
|------------------------------|----------|-------------|
| HENLE | 52.2 | 117 |
| Arrau (PETERS) | 12.5 | 28 |
| Casella (RICORDI) | 42.9 | 96 |
| Schnabel (CURCI) | 37.9 | 85 |
| UNIVERSAL | 1.3 | 3 |
| SCHOTT | 3.1 | 7 |
| BREITKOPF | 1.8 | 4 |
| WIENER URTEXT | 21.9 | 49 |
| Other (specify) ⁵ | 8.0 | 18 |
| Answered question | | 224 |
| Skipped question | | 91 |

Appendix – Table 15 – Spread of the instructive editions for Beethoven’s Sonatas



Appendix – Graph 12 – Spread of the instructive editions for Beethoven’s Sonatas

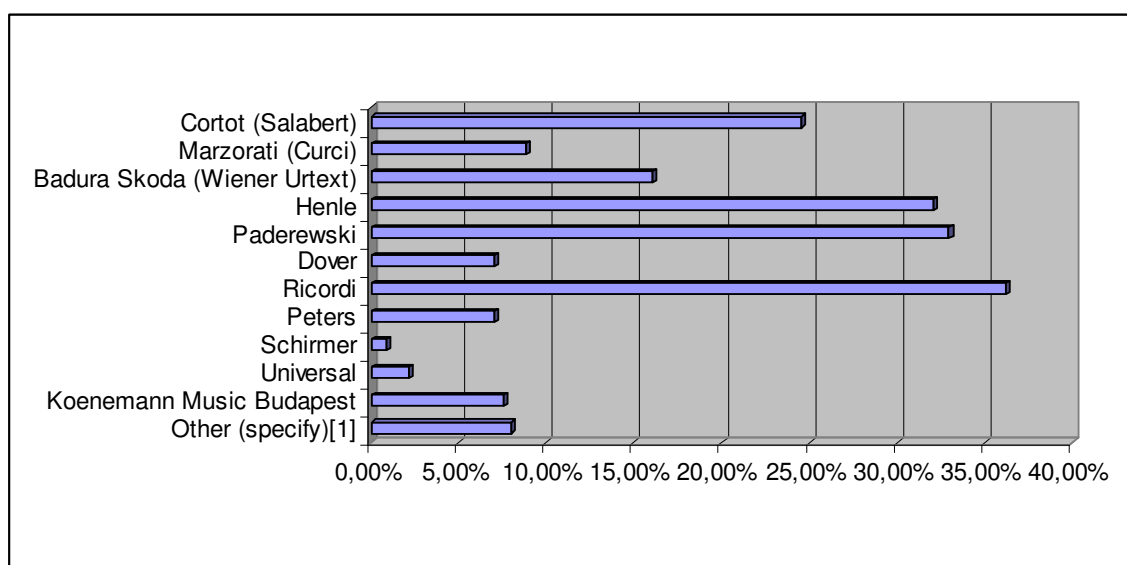
⁵ 4 people claim that they use to use “Dover” (one of them uses also “ancient editions”); 6 people “Koenemann” (one of them in combination with “Peters (Max Pauer)”); moreover, one declares to use a “Hungarian Edition” that might be Koenemann again; similarly, one declares to use “Budapest”, that might be Koenemann as well; one uses “H. Craxton Associated Board of Royal Schools of Music London”; one “Other editions (some of which are really horrible) [sic] downloaded from the web”; one uses “none”; one uses “Urtex” (sic); one uses “Schirmer”; one uses “Arrau (PETERS)”.

A04.01.02.F.02.02. – Spread of the instructive editions for Chopin’s Studies

Which one(s) of the following editions of Chopin’s Studies are owned/used by yourself?
(Possibility of multiple answers)

| Edition | % | a.v. |
|------------------------------|----------|-------------|
| Cortot (SALABERT) | 24.6 | 55 |
| Marzorati (CURCI) | 8.9 | 20 |
| Badura Skoda (WIENER URTEXT) | 16.1 | 36 |
| HENLE | 32.1 | 72 |
| PADEREWSKI | 33.0 | 74 |
| DOVER | 7.1 | 16 |
| RICORDI | 36.2 | 81 |
| PETERS | 7.1 | 16 |
| SCHIRMER | 0.9 | 2 |
| UNIVERSAL | 2.2 | 5 |
| KÖNEMANN MUSIC BUDAPEST | 7.6 | 17 |
| Other (specify) ⁶ | 8.0 | 18 |
| Answered question | | 224 |
| Skipped question | | 91 |

Appendix – Table 16 – Spread of the instructive editions for Chopin’s Studies



Appendix – Graph 13 – Spread of the instructive editions for Chopin’s Studies

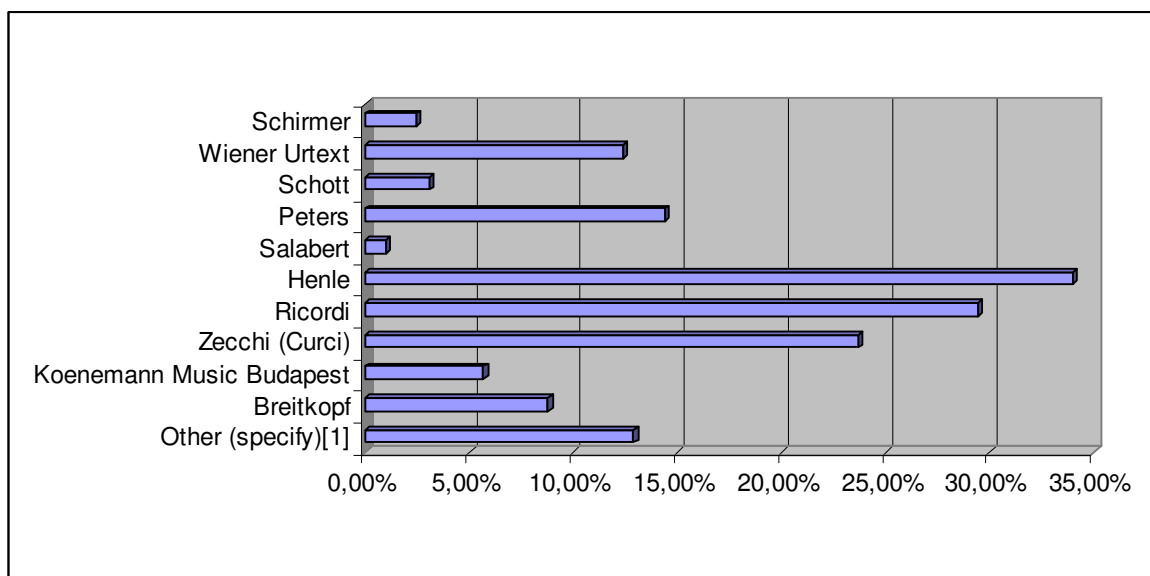
⁶ 9 people use Casella (CURCI); 2 use “Klindworth”; 2 people do not own any edition of Chopin’s Studies; one uses the edition by a “Moscow publisher (1931)”; one uses “Agosti (Curci)”; one uses “Other editions (some of which are really horrible) [sic] downloaded from the web”; one uses “Debussy (Durand)”; one uses “Ekier”.

A04.01.02.F.02.03. – Spread of the instructive editions for Schumann's Kinderszenen

Which one(s) of the following editions of Schumann's Kinderszenen are owned/used by yourself? (Possibility of multiple answers)

| Edition | % | a.v. |
|------------------------------|----------|-------------|
| SCHIRMER | 2.5 | 5 |
| WIENER URTEXT | 12.4 | 24 |
| SCHOTT | 3.1 | 6 |
| PETERS | 14.4 | 28 |
| SALABERT | 1.0 | 2 |
| HENLE | 34.0 | 66 |
| RICORDI | 29.4 | 57 |
| Zecchi (CURCI) | 23.7 | 46 |
| KÖNEMANN MUSIC BUDAPEST | 5.7 | 11 |
| BREITKOPF | 8.8 | 17 |
| Other (specify) ⁷ | 12.9 | 25 |
| Answered question | | 194 |
| Skipped question | | 121 |

Appendix – Table 17 – Spread of the instructive editions for Schumann's Kinderszenen



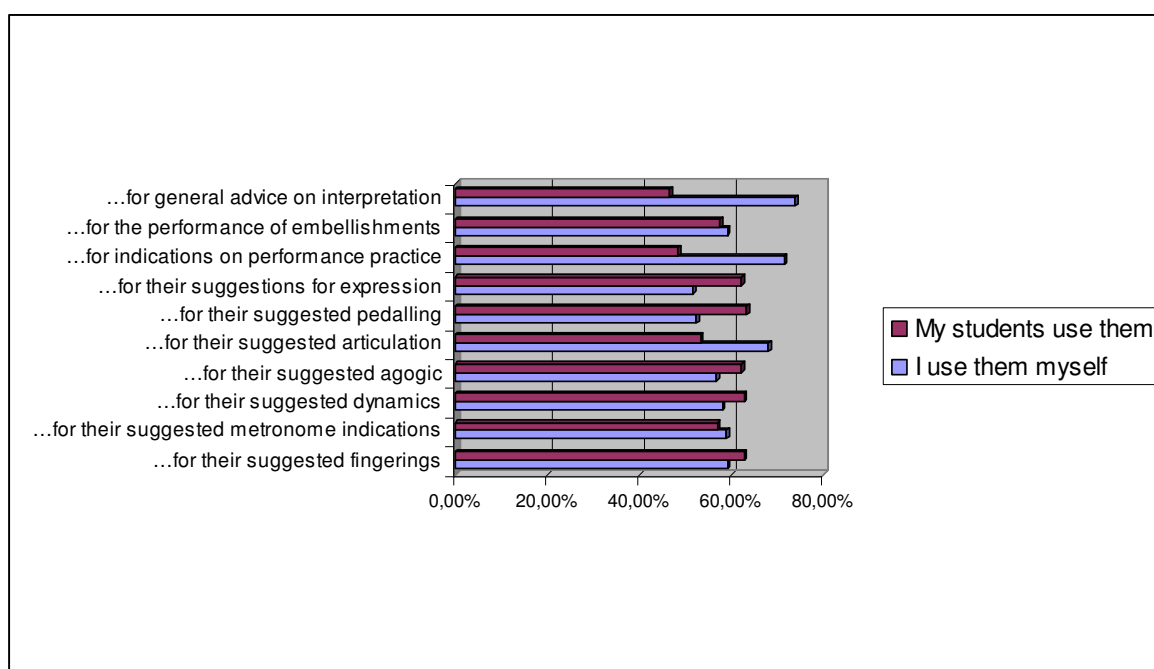
Appendix – Graph 14 – Spread of the instructive editions for Schumann's Kinderszenen

⁷ 11 people do not own any edition of Schumann's Kinderszenen; 9 people use "Dover" (one of them in combination with "Carisch (Moroni)"; another declares to use "Carisch (Moroni)"; one uses "Mozzati (BERBEN)"; one uses "Urtex" (sic); one uses "Curci"; one declares "I don't remember".

A04.01.02.G. – Evaluation of instructive editions**A04.01.02.G.01. – *Their use***

Please select the following options, declaring if you or your students use editions like Curci, Carisch, Ricordi...

| | I use them myself | | My students use them | | Response count |
|---|-------------------|------|----------------------|------|----------------|
| | % | a.v. | % | a.v. | |
| ...for their suggested fingerings | 59.0 | 82 | 62.6 | 87 | 139 |
| ...for their suggested metronome indications | 58.9 | 56 | 56.8 | 54 | 95 |
| ...for their suggested dynamics | 57.9 | 62 | 62.6 | 67 | 107 |
| ...for their suggested agogic | 56.7 | 51 | 62.2 | 56 | 90 |
| ...for their suggested articulation (slurs, dots, accents...) | 67.9 | 74 | 53.2 | 58 | 109 |
| ...for their suggested pedalling | 52.2 | 47 | 63.3 | 57 | 90 |
| ...for their suggestions for expression | 51.6 | 49 | 62.1 | 59 | 95 |
| ...for indications on performance practice | 71.4 | 65 | 48.4 | 44 | 91 |
| ...for the performance of embellishments | 59.0 | 72 | 57.4 | 70 | 122 |
| ...for general advice on interpretation | 73.6 | 81 | 46.4 | 51 | 110 |
| Answered question | 171 | | | | |
| Skipped question | 144 | | | | |

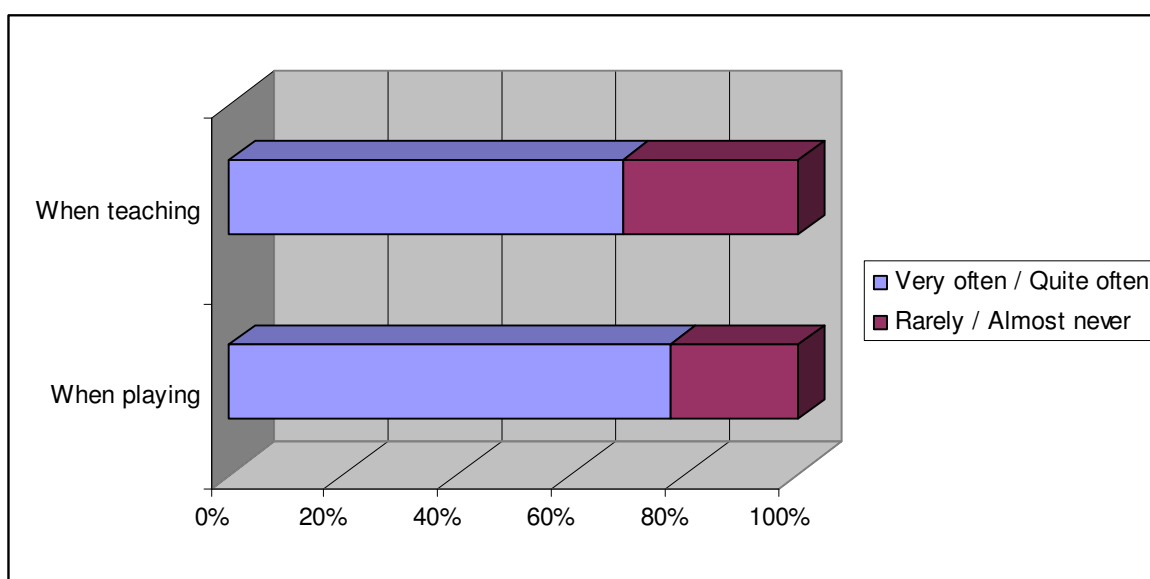
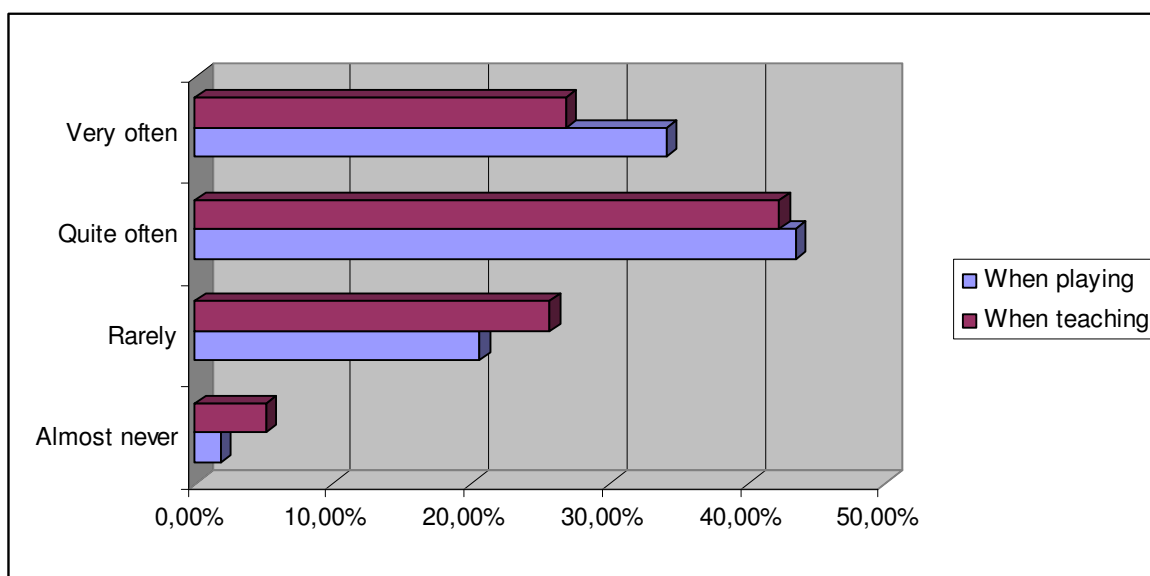
Appendix – Table 18 – Use of instructive editions**Appendix – Graph 15 – Use of instructive editions**

A04.01.02.G.02. – Respecting the editor's text?

When teaching or when playing, do you happen to correct or to modify the indications of the editions you use...

| | Very often | | Quite often | | Rarely | | Almost never | | Response count |
|-------------------|------------|------|-------------|-----------|--------|------|--------------|------|----------------|
| | % | a.v. | % | a.v. | % | a.v. | % | a.v. | |
| When playing | 34.1 | 73 | 43.5 | 93 | 20.6 | 44 | 1.9 | 4 | 214 |
| When teaching | 26.9 | 47 | 42.3 | 74 | 25.7 | 45 | 5.1 | 9 | 175 |
| Answered question | 217 | | | | | | | | |
| Skipped question | 98 | | | | | | | | |

Appendix – Table 19 – Interventions on IEs



Appendix – Graph 16 – Interventions on IEs

A04.01.02.H. – Judgement about instructive editions**A04.01.02.H.01. – Choice criteria**

How important are the following criteria for your choice of a specific edition of a piano piece?

| | Very important | | Quite important | | Quite unimportant | | Unimportant | | Response count |
|--|----------------|-----------|-----------------|-----------|-------------------|-----------|-------------|------------|----------------|
| | % | a.v. | % | a.v. | % | a.v. | % | a.v. | |
| My teacher's advice | 50.9 | 89 | 34.9 | 61 | 9.1 | 16 | 5.1 | 9 | 175 |
| My friends' advice | 7.0 | 12 | 48.8 | 84 | 30.8 | 53 | 14.0 | 24 | 172 |
| Bookseller's advice | 0.0 | 0 | 11.1 | 19 | 39.8 | 68 | 49.1 | 84 | 171 |
| I know/appreciate the publisher | 39.0 | 69 | 43.5 | 77 | 15.3 | 27 | 2.8 | 5 | 177 |
| I know/appreciate the edition | 51.7 | 93 | 41.1 | 74 | 5.6 | 10 | 1.7 | 3 | 180 |
| Cheapest edition | 4.6 | 8 | 14.5 | 25 | 40.5 | 70 | 40.5 | 70 | 173 |
| Most easily available edition | 6.9 | 12 | 31.4 | 55 | 34.9 | 61 | 26.9 | 47 | 175 |
| It offers useful advice on performance | 21.0 | 37 | 36.4 | 64 | 30.7 | 54 | 13.1 | 23 | 176 |
| It saves practice time | 12.9 | 22 | 24.0 | 41 | 35.1 | 60 | 28.1 | 48 | 171 |
| It saves teaching time | 10.7 | 17 | 23.9 | 38 | 35.8 | 57 | 29.6 | 47 | 159 |
| It corresponds to today's musicological research | 34.9 | 60 | 36.6 | 63 | 20.3 | 35 | 8.1 | 14 | 172 |
| The one is as good as the other | 1.3 | 2 | 3.4 | 5 | 7.4 | 11 | 87.9 | 131 | 149 |
| Answered question | 186 | | | | | | | | |
| Skipped question | 129 | | | | | | | | |

Appendix – Table 20 – Choice criteria

A04.01.02.H.02. – Judgement on instructive editions

Finally, please express your judgement about using editions like Curci, Carisch, Ricordi etc.:

| | I agree very much | | I agree somewhat | | I don't agree very much | | I don't agree at all | | Response count |
|---|--------------------------|-------------|-------------------------|-------------|--------------------------------|-------------|-----------------------------|-------------|-----------------------|
| | % | a.v. | % | a.v. | % | a.v. | % | a.v. | |
| They are very useful for teaching | 9.1 | 16 | 48.0 | 84 | 25.1 | 44 | 17.7 | 31 | 175 |
| They save the teacher's time | 5.8 | 10 | 28.5 | 49 | 37.2 | 64 | 28.5 | 49 | 172 |
| They save the student's time | 5.1 | 9 | 37.1 | 65 | 33.7 | 59 | 24.0 | 42 | 175 |
| They give useful ideas on performance | 6.4 | 11 | 32.6 | 56 | 40.1 | 69 | 20.9 | 36 | 172 |
| They suggest comfortable fingerings | 11.2 | 20 | 50.8 | 91 | 26.3 | 47 | 11.7 | 21 | 179 |
| They suggest good pedalling | 5.8 | 10 | 37.2 | 64 | 36.6 | 63 | 20.9 | 36 | 172 |
| They are useful since they are famous pianists' interpretations | 4.0 | 7 | 26.0 | 45 | 43.9 | 76 | 26.0 | 45 | 173 |
| They clarify the author's intentions | 2.9 | 5 | 24.1 | 41 | 36.5 | 62 | 37.1 | 63 | 170 |
| They are useless | 11.5 | 19 | 19.4 | 32 | 36.4 | 60 | 32.7 | 54 | 165 |
| They are harmful | 11.4 | 19 | 17.5 | 29 | 30.7 | 51 | 40.4 | 67 | 166 |
| They are not updated | 19.3 | 32 | 33.1 | 55 | 29.5 | 49 | 18.1 | 30 | 166 |
| They limit the performer's fantasy | 17.9 | 30 | 25.6 | 43 | 36.9 | 62 | 19.6 | 33 | 168 |
| They contain misprints | 14.8 | 25 | 30.8 | 52 | 40.8 | 69 | 14.2 | 24 | 169 |
| They don't differentiate the editor's and the author's thought | 26.0 | 44 | 38.5 | 65 | 23.7 | 40 | 11.8 | 20 | 169 |
| Answered question | 185 | | | | | | | | |
| Skipped question | 130 | | | | | | | | |

Appendix – Table 21 – Evaluation of IEs

Appendix to 04.02.01. – An Internet discussion

The text of the online discussion provoked by publication of the preceding survey is reported here below:

P.: “You know, when I was told that my favourite edition of the WTK (Mugellini’s) was absolutely worthless, this was a great disappointment for me! How sad... I like it so much, but now I keep it quietly, just for myself...”

E.: “Yeah, I had it too! And I remember M. T., when he came as a supply teacher during my professor’s pregnancy. It was quite a shock for me: when he saw Mugellini’s edition he stood there gaping and he asked me where I found that museum piece! So I was struck dumb and bought a Henle edition. Well, as a matter of fact I was given [the Mugellini] by an old friend of my parents. But I still keep Mugellini’s edition, because... it’s great! Did you see the end of the E-minor Prelude in the First book? Ha ha ha! Bach’s was probably a bit colourless... he added a few small notes in the bass...⁸ Am I right?”

P.: “At that time I was studying with an old teacher, who was a former student of Piccioli, and who had that edition. I liked it so much that I borrowed it, I made nicely bound photocopies, and I started studying it.

Beautiful, so romantic!!! Then, after my diploma, I began my teacher training at the Conservatory... and I saw all those kids with awful blue editions, with nothing written in them... [laughing smilies]. But those were serious editions... mine was not! [crying smilies]. So I kept it hidden; but if I have to take the WTK, I always pick out that edition. I do not remember about the Prelude, I’ll go and check it now”.

M.M.: “Dear guys! Dear E.! Dear P.! I know the feeling! And how right you are in having loved those old editions, full of small printed notes, of developed embellishments, of phrasing slurs. In addition to Mugellini, I had Casella, Tagliapietre [sic], and Busoni! All names that were abandoned by the current fad, continuously progressing on the path of no return. That is the Henle-Verlag fashion (many kids call it just “Verlag”, ignoring the fact that it simply means “publishing house” in German).

An irresponsible, irrational, inopportune fashion.

And the media conform to this: just try asking for any piano score by any composer between Bach and Debussy in any music shop. They will only give you Henle. If you ask them why they have only this, they will candidly answer that it is the only one in demand and the only one sold!

Now, I am not questioning Henle’s accuracy and precision, its exemplary philological research, its good paper and its clear and legible print (the price is not so good, it’s always too expensive!).

But I cannot stand this: pupils that are still in school cannot be forced to measure themselves against a text whose evident and declared purpose is the respect of philology! Very well! But these days we all know that that time’s writing was only a base upon which it was

⁸ Actually, her reference is imprecise. Mugellini adds octave doublings “only” to the endings of Fugues 5, 9 and 20 from WTK1, and of Fugue 22 from WTK2.

permitted (or compulsory) to make improvisations of embellishment and variations, to know performance practice perfectly, to evaluate if a dotted quaver was in French or German style (with all implied differences), to use phrasing slurs.

In conclusion, a philological score which is not supported by deep knowledge of performance practice is nonsense. But in the absence of any sign except notes, how will a young pianist get out of trouble? Fanatic supporters of Henle will answer me: 'Easy! Teachers will intervene each time, personally writing everything helpful for the student!' Really? I do not believe this is likely, especially since every time I have had the misfortune of casting an eye over such texts, I am struck by the whiteness of their untouched sheets; only on a few occasions (but rarely!) is there some sketchy fingering... that's all!

Mind you, I have all of those editions; they are certainly important for a 'comparative' work, made by professional adults; but they are not schoolbooks for kids! And my criticism is quite weak in comparison to Charles Rosen's ferocious censure, in his book 'The Romantic Generation'⁹“.

B.A.: “I like *Urtexts* because they are indisputable; I can follow them without worrying about the possibility of their reporting an editor's arbitrary indications (perhaps updated in 1902) and without having to cope with a thousand possible variants that make me nervous.

Anyway I think it is advisable to have a good recent instructive edition alongside the *Urtexts*, to get a few more ideas.

And it's horrible to read – for instance – Debussy's music with Italian indications (not to mention other abominable details!)”.

E.: “This debate on editions was thought-provoking for me: I used to use Henle for many composers, as it was The Edition, The Only, The Unquestionable... I never thought of it as the written performance of other Maestros. But it looks so logical, now it has been written down in this topic... and consequently it is useful... to have different viewpoints... sometimes I feel so stupid...”

M.M. [replying to B.A.]: “I thought that my post was clearly referring to children or teenagers. From your nickname I deduce that you are 22, of age, and – as your statements show – are mature as well! So your choice is irrefragable!”.

B.A. [replying to M.M.]: “Do not be mistaken by my age! I'm still a student! But my reply did not wish to contradict your statements – on the contrary, I think they are generally shareable (but I am not really expert on the matter)!!

Mine was just a generic expression regarding my personal relationship with printed music; and it was probably conditioned by recent clashes with puzzling editions...”

⁹ Probably p. XIV (and similar) from the *Preface* to Rosen 1998.

Appendix to 04.02.03. – Other evaluations of IEs on the Web

A04.02.03.A. – Evaluation of Bach IEs by Amazon.com users

A04.02.03.A.01. – “YES! – Now you, too, can play Bach like Beethoven”

12.7.2008 – Review of Schimer's version of CzE – by “Etha Williams”

This is a travesty. In his opening introduction, Czerny writes that “We have indicated the time and style

- (1) from a consideration of the unmistakable character of each movement
- (2) from a vivid recollection of the manner in which we have heard many of the fugues played by the great Beethoven; and
- (3) lastly, by profiting from the ideas that we have gained during more than 30 years' patient study of this incomparable work[”].

All three of these topics would be excellently contained in a book, where Czerny could justify what he saw as the “unmistakable” character of the work (not so unmistakable to this pianist...), could describe the way Beethoven played these fugues, and could expound upon the ideas gained during his 30+ years of study. One might not agree with every statement contained therein, but one could at least profit from the explanations.

But instead of offering us such a book, Czerny elects to dictatorially place in tempo, phrasing, and dynamic markings with not even a single footnote by way of explanation. With the dynamics, one at least can be certain that these are Czerny's own additions, and can ignore them to a large degree; not so with the tempo and phrasing. Bach did occasionally put in his own tempo and phrasing markings, and we have no way in this edition to discern between whether such markings are Bach's own or Czerny's (though a modifier in tempo markings – e.g. *maestoso* – is a fair clue that Czerny is the culprit).

As for the dynamics. I love Bach played on the piano, and I am not opposed to the use of dynamics in Bach *per se*. However, these are choices best left to the imagination of the performer, not to the dictation of Czerny, or even Beethoven via Czerny. Even if one attempts to ignore Czerny's dynamic markings, they almost inevitably seep into one's playing; moreover, after one has been assiduously ignoring dynamic markings, it is hard to get back into the habit of not ignoring them when one plays pieces where the composer has notated dynamics.

With all Czerny's excess markings, this should really be sold as Czerny's pianistic transcription of the WTC, not as an edition.

In addition to the aforementioned problems, there are numerous notational inaccuracies. To be fair, this is not really Czerny's fault – since this is such an old [edition] and did not benefit from the discovery of subsequent manuscripts, such errors are to be expected – but it is still another blemish on this already awful [edition].

I cannot even in good conscience list its cheapness as a positive attribute, because on closer inspection this becomes yet another negative aspect of the work; it leads unsuspecting students (like myself) to buy this awful [edition] for pecuniary reasons. Chances are when the student realises how wretched it is, he will (like me) be compelled to go out and buy a new one anyway, and will have ended up spending more than he would have if he had bought a good edition in the first place.

I cannot recommend NOT buying this edition enough. An excellent edition, different from the Czerny in all the best ways, is the Bärenreiter Urtext, which is clear and comprehensive and allows this musician to see Bach's own progress on these fugues by presenting various changes in different manuscripts (changes which generally tended towards greater rhythmic and harmonic complexity). Really, though, any other WTC edition has to be better than this one.

A minor side note – I notice that Schirmer has changed the title of this edition to its correct title (“Well Tempered Clavier”). Perplexingly, as recently as 10 years ago it was sold under the inaccurate title “Well Tempered Clavichord.”

A04.02.03.A.02. – “Misleading edition of WTC”

27.2.2009 – Review of Schirmer's version of CzE – by “Charles Duckett”

I've been reading through this Schirmer edition of the WTC for a couple of weeks; I'm now about halfway through book II. I'll continue on to the end, despite my dislike for the edition, because it's the only one I have at present.

The previous reviewer Etha thoroughly trashed this edition and I agree with all her comments. These are arrangements for piano, in the manner of a transcription. As I use a (digital) harpsichord to read 18th-[century] music, I don't mind the spurious dynamics etc. too much. But what lead me to look at these reviews was a feeling that the ornaments were wrong, changed, edited, or something. I'll definitely be getting a different edition for future use once I finish reading through this one. Probably try the Dover.

This edition could be useful to a teacher who has unsophisticated students who want to play Bach on the piano. Following Czerny's arrangements could help such a student avoid the typical robot-style performance of Bach on piano that results from seeing none of the usual pianistic markings.

A04.02.03.A.03. – “Don't let arrogant reviewers keep you from this masterpiece”

2.8.2010 – Review of Schirmer's version of CzE – by “John Redden”

The previous reviewers have stated they dislike the Czerny additions to phrasing, dynamics, tempo, etc. As a life-long pianist, one thing I cannot stand is musicians such as the first two reviewers who attempt to taint an edition with their arrogant views. This is a great edition and I welcome Czerny's notes. He was Beethoven's student as well as Liszt's teacher. These fellows were closer to Bach than anyone alive today who thinks they know better. I've taken every Bach piece I've ever played and added my own feel to it. As long as you don't

change the notes, it's not a crime. It's expression. I play the piano, not the harpsichord. I am [grateful] a master like Czerny put his thoughts into these timeless pieces.

Classical music and the musicians of today disgust me most of the time with their arrogant, "It HAS to be THIS WAY" outlook. I'm sure if someone [travelled] back in time and actually met Bach, he probably wouldn't be opposed to self-expression. Neither would Czerny...Liszt....et al. They were masters at it. Bach only sounds better in their hands and now we have a chance to learn from a fine interpretation...regardless of how it's [labelled]. If you just can't sleep at night because you don't like the "suggestions" Czerny made... Ignore them... just read the notes... be a robot... it's your right.

A04.02.03.B. – Evaluation of Beethoven IEs by PianoStreet users

A04.02.03.B.01. – "Preferred edition for Beethoven Sonatas"

<http://www.pianostreet.com/smf/index.php?topic=27562.0> accessed August 2nd, 2010. Topic started by "dmc" on Nov. 14th, 2007.

Post by "dmc"

I'm interested in some Beethoven Sonatas. Specifically #3 in C major (Op 2/3) as well as the late sonatas (#28-32). Is there a preferred publisher for his works? Or also, one I should avoid?

Post by "pita bread"

Schnabel's edition is a holy grail of sorts for Beethoven's 32. The scores are shot full of Schnabel's own interpretations, covering dynamics, articulations, tempo changes, phrasings, and so on... the point being: this is a freaking detailed edition done by a revered Beethoven scholar/performer whose recordings weren't always able to convey perfectly his ideas.

The problem with Schnabel's edition is not just that his innovative fingerings can be bizarre or uncomfortable at times but that the pages are so strewn and cluttered with fingerings and details that it becomes annoying to deal with.

Because of that, I read from the ABRSM Tovey edition. This edition has detailed commentary before each sonata that I've found to be extremely useful, but the main reason that I use it is because the scores are just so clean and easy to read. I'll usually learn the sonata using the Tovey edition, and then when I'm polishing the sonata, I'll go through the Schnabel edition measure by measure to see if there's any fingerings that work better or any interesting articulations worth trying out, and so on.

Post by "thalberg"

I adore the Schnabel edition for the same reason Pita outlined above. My recording in the audition room is done according to the Schnabel edition, the best I could. For the second movement in particular I followed all Schnabel's markings and got lots of compliments.

Post by "richard black"

You can't go wrong with Henle but some of the older editions by folks like Schnabel are very interesting too. [...]

Post by “sharon_f”

I also agree with Pita. I use the Tovey to read from and the Schnabel as a reference. Schnabel's editions has lots of interesting phrasing and fingerings. Sometimes they work for me and sometimes they don't.

Post by “invictious”

I like the Henle. Don't like the Tovey much, too cramped up in some pages.

Post by “slobone”

Gosh, I've just been using the Kalmus Urtext -- am I hopelessly out of it? I've been using it all my life, it's falling apart by now. Still with my fingerings from when I was 12...

A04.02.03.B.02. – “Best Hammerklavier edition”

<http://www.pianostreet.com/smf/index.php?topic=32366.0> accessed August 2nd, 2010. Topic started by “firediscovery” on Dec. 13th, 2008.

Post by “firediscovery”

For Beethoven's Sonata No. 29 Op. 106 “Hammerklavier”, what is the overall best edition[?] What I look for in an edition is clear pedal markings and fingerings, dynamics and articulations (accents, staccato, etc.), explanations/commentary (in English, usually found at the bottom), expression markings (expressivo [sic], marcato, etc.), tempo markings, large and clear notation, and overall neatness. Based on the qualities above, what would the best edition? What I do when I study and play a piece is [that] I get one very clear, neat, and accurate edition. Then, I find some cheaper editions with lots of fingerings, commentary, pedal markings, and expressions/articulations. I just write in all the notes onto my first edition. It takes some work, but I find it helps. What would be a best first edition for neatness, accuracy, etc.[?] So, what are some very useful editions that I can get for a cheap price or find on the internet?

Post by “jlh”

If you want an edition that will help with performance issues relating to all the Beethoven sonatas, there is none better than the Schnabel edition. [...]

Post by “cmg” – replying to “ML”

I think just as many pianists use Schnabel as Henle. And the Schnabel Edition has the distinct benefit of including Schnabel's scholarship and performance experience down to the smallest detail. Schnabel was among the very greatest of Beethoven interpreters. It's an extraordinary document that any pianist, at the very least, should consult when studying a Beethoven Sonata.

Post by “pianistimo”

Schnabel has some good editors notes (as does Henle – but they seem to be a different focus). Schnabel kind of talks to you – and Henle at you. Maybe I'm wrong.

A04.02.03.C. – Evaluation of Beethoven IEs by PianoWorld users

Post by “Piano Again” – “Good edition of Beethoven Sonatas?”

What is a good edition -- that is, good fingerings, helpful notes, and so on? I have Dover (which is terrible from a player's POV) and a very old Schirmer. Any suggestions? Thanks¹⁰.

¹⁰ <http://www.pianoworld.com/forum/ubbthreads.php/ubb/printthread/Board/2/main/98171/type/thread.html>, accessed August 3rd, 2010. Topic started by “Piano Again” on Jan. 20th, 2010.

Post by "stores"

Suggestion number one would be to toss that Schirmer in the trash. I'm not crazy about the Schnabel, but it does have its merits.

Post by "wdot"

I love the Tovey. I own the Schnabel, and find it interesting. The von Bülow is so heavily edited that it's hard to tell where Beethoven ends and von Bülow starts up. If I were to buy another edition, it would be the Henle.

Post by "SeilerFan"

Hans von Bülow's edition is somewhat dated. It's not bad at all, but it's a century old. [...] May I recommend the edition by Claudio Arrau/C.F. Peters? Arrau was one of the best Beethoven interpreters in my opinion. This man really knew how to interpret Beethoven. Hence, I love his edition of the sonatas. The fingering is great.

Post by "Piano Again"

I've been frustrated trying to use the versions I have. It's hard enough to play the things without having to worry about whether the score is right! I'm more and more appreciative of good music scholarship.

Post by "BDB"

I can guarantee that no matter what edition you get, there will be places where you will not know whether it is right or not, because Beethoven was not always clear about what he wanted.

Post by "Piano Again" – replying to the preceding

I know, but I'd at least like to be looking at the best guesses, with some explanation as to how they were arrived at.

Post by "currawong"

I have always had the impression, with the Schnabel edition, that it was less an edition of Beethoven's sonatas and more a personal account of how Schnabel liked to play them.

Post by "BDB"

I think it is more an account of how Schnabel thought he liked to play them at the moment.

Post by "John Citron"

The older edited editions have their merit from a historical, or hysterical too for some people, point of view. These give us a glimpse of how some of the great 19th and 20th century pianists interpreted the music of Beethoven and the other great composers. Sadly though, instead of being true to the music, and typical of the 19th century practices, these editions are full of extra notation and "fixes" to bring the music up to the then current standards of the time. How times have changed. We now are looking back at original editions without these extra trappings. Perhaps this in some ways is why modern performances are so dry. The performer lacks the editing additions that these earlier printings had to shed some light on the interpretation of the printed works. John

Post by "Juishi"

What makes Schirmer so terrible? Perhaps because Bülow's editing does not "respect" the composer? Fine, it is your opinion on it but you haven't quite explained why it is so deficient. Bülow does have a lot of suggestions/recommendations that deviates from the original manuscript but they are usually printed in footnotes and the player does not need to follow them. Sometimes singular notes extended to octaves are marked in the score, but in smaller print. Besides, what scores represent is different to each individual. I, for one, want to see

which notes to play and I'm not much interested in musicology/scholarship. For that purpose Schirmer is certainly good enough. And 110\$ isn't "not THAT expensive" for all people, at least when compared to 20\$ that Schirmer was.

Post by "stores"

Any editorial suggestions found in any edition, obviously, are just that... suggestions. Of course the player doesn't have to follow them, but, if one finds that said suggestions aren't stylistically valid and steeped in period practices that have since been determined to not at all reflect the practices and intentions of the composer whose work is being edited, or based on faulty scholarship on a consistent basis, then why would a person purchase such an edition? If through more thorough scholarship, an edition has been shown to include wrong notes or implications that certain indications are that of the composer (when in fact they are not, such as is found in so many Schirmer Bach editions), then why would a person purchase such an edition? Of course, as you say, one might want to save a little cash and simply want something with just the "notes" (even if they're not all correctly represented), but then, to me, that would imply that one's scholarship, is, on its own, worthy enough to realise a competent performance. Bülow was a fine conductor and pianist, but was grounded in the romantic school completely [...]. As a result, many of his editorial suggestions are based in a school of thought much different than that to which Beethoven belonged. There is a case to be made, similarly, for much of Czerny's Beethoven (though he studied with Beethoven, he studied with Hummel, much longer, and, it's in large part to Hummel, we owe generations of pianistic tradition that completely ignored period practices in regard to something so basic as how to begin the trill in baroque music). At any rate, editions like the Bülow (editors from before the 1920s when the Urtext movement began to come to life), are, more or less the attempt of an editor to immortalise his interpretation of a certain piece of music. As a result, if you've no problem performing Bülow rather than Beethoven, then, by all means, fork out the \$20 for his work.

Post by "Entheo"

Numerous suggestions are for editions > \$100, which is all well and good; but to imply (as some have) that less expensive editions will result in something other than Beethoven smacks of, dare I say, elitism. My former teacher was a former concert pianist who owned and ran a very successful music school for 50 years. He was quite comfortable in recommending the Dover edition to me, for whatever his reasons -- comfort with the editing, fingerings, my ability (or lack thereof), bang for the buck, breadth of other work to be covered (and associated costs)... and I see that many piano performance majors are quite happy with that edition (and other less expensive editions I'm sure; ref: amazon). My point is that 'the best' is relative to our goals, abilities and other obligations. What is appropriate might be a whole other matter.

Post by "Piano Again"

Okay, here's the thing about Beethoven: I know that he used specific expression markings, but with these editions that take so many liberties, it's hard to tell which are his and which are theirs. This is versus most composers prior to the 19th century, who were not as specific. If you see a dot or accent in a Bach edition, you know it's not Bach's and can take it with a grain of salt, but with Beethoven, you can't be sure. I'm tired of trying to figure it out from all these older editions. The Dover is especially bad because there are no footnotes or editorial comments, and I find the fingerings to be odd. I'm working without a teacher right now. If you look at the cost of the edition compared with the cost of taking a lesson on each sonata, or even taking a college-level class on Beethoven, it doesn't seem that expensive, does it? (And

you'd still probably have to buy the books anyway.) I'm certainly not rich, but I do work full time and can afford to buy a few books now and then. And Entheo, you have no idea what my playing level and background are. I happen to have a DMA. I think I can appreciate what a more scholarly edition has to offer. (Isn't this whole playing-classical-music thing kind of elitist in its entirety, anyway?).

Appendix to Chapter Six

Appendix to 06.03. – Italian education (musical and non-musical)

| Students' age | 1899 | Riforma Gentile (1923) | Post- World War II Conservatory (1930 programmes) | Conservatory after (Experimentation after 1999) | School (2003) and University (1999) reforms | UK system |
|---------------|-----------------|--------------------------------|---|---|---|--|
| 05-06 | | | | | | |
| 06-07 | | Scuola elementare ¹ | Scuola elementare | | Scuola primaria | Primary School |
| 07-08 | | | | | | |
| 08-09 | | | | | | |
| 09-10 | | | | | | |
| 10-11 | | | | | | |
| 11-12 | | | | | | |
| 12-13 | | Ginnasio | Scuola commerciale / Istituti professionali | | Scuola secondaria | |
| 13-14 | | | | | Esame di stato | Secondary School |
| 14-15 | | | | | | |
| 15-16 | | | | | | |
| 16-17 | | Liceo ³ | Liceo / Istituti professionali | | Liceo | 6 th Form Education |
| 17-18 | | Esame di maturità | Esame di maturità | | Esame di stato | |
| 18-19 | Licenza normale | | | | | |
| 19-20 | Magistero | | | | | |
| 20-21 | | | | | | |
| 21-22 | | | | | Corso di laurea di primo livello | Graduation |
| 22-23 | | Università ⁴ | [Accademia Nazionale di Santa Cecilia] [Diploma dei corsi triennali dell'Accademia di Santa Cecilia] | Triennio Diploma accademico di primo livello Biennio Diploma accademico di secondo livello | Laurea triennale Corso di laurea specialistica Laurea specialistica | Master / PG diploma [Further education] |
| 23-24 | | | | | | |

Pink boxes: compulsory education

Light blue boxes: university or equivalent

Italic: exams / graduations

Coloured text (orange, blue or green): exams' equivalence or evolution

Light green boxes: high school or equivalent

Normal text: schools / studies

Bold Italic: equivalent to another exam

¹ The first three years were compulsory since 1877 ("Legge Coppino"). In 1904 schooling became compulsory until the age of 12 years ("Legge Orlando").

² Education was actually compulsory until the age of 14 since the "Riforma Gentile", but in practice this became effective only in 1962-1963. "Scuola media" was created in 1940 by Giuseppe Bottai, unifying Ginnasio and the lower courses of technical and professional schools; "Avviamento" was suppressed in 1962.

³ High school had different durations depending on the main subjects: for example, "Liceo classico" (Latin and Greek) lasted 3 years, "Liceo scientifico" (maths and sciences) 4 years etc.

⁴ It had different courses lengths depending on the subject: degrees could be obtained in 4 (Italian, Physics...) to 6 years (Medicine).

⁵ This structure is valid only for the 10-years courses (like piano, composition and bowed string instruments); other instruments or subjects (winds, singing etc.) had shorter courses (4, 7, 9 years).

Appendix – Table 22 – Italian music education system

Appendix to 06.05. – Italian editions of the WTK

| Year | Place | Editor | Publisher | Collection | Ed./Plate Number | Works included |
|-------------|----------------------------------|--------------------|--|--|-------------------------|-----------------------------------|
| 1844 | Rome | | Francesco Ricci at Pittarelli & Santinelli | - | | WTK1 |
| 1856 (?) | Naples | Francesco Lanza | Stabilimento Musicale Partenopeo / Eredi Girard / T. Cottrau | | PN 12426/7 (ed. 15534) | WTK1 WTK2 |
| 1863 | Milan | Carl Czerny | Lucca | - | 954353-54 | WTK1 WTK2 |
| 1864 | Milan | Stefano Golinelli | Ricordi | L'arte antica e moderna, vol. II | 35137 | WTK1/1-4 |
| 1874 | Milan | Edoardo Bix | Ricordi | Scelta sistematica e progressiva delle composizioni per pianoforte di G. S. Bach | 43441 43442 | vol. 2, 12 P/F, vol. 3, 12 P/F |
| 1890 | Milan | Bernardo Buckelman | Ricordi | | | 8 Fugues |
| 1892? | Milan | Carl Czerny | Ricordi | | 95452/3 | WTK1, WTK2 |
| 1894 | Milan | Beniamino Cesi | Ricordi | Metodo per il pianoforte | 100517 | WTK1, WTK2 |
| 1908 | Milan | Bruno Mugellini | Carisch | | 22002 | WTK1, WTK2 |
| 1920 | Florence, Milan, Paris | Felice Boghen | Casa Editrice Musicale Italiana; Ricordi; Hamelle | | J7350H | WTK1, WTK2 |
| 1923 | Milan | Alessandro Longo | Ricordi | | E.R. 191 | WTK1, WTK2 |
| 1928 | Milan | Gino Tagliapietra | Ricordi | | E.R. 808 | WTK1, WTK2 |
| 1935 | Rome | Alessandro Bustini | De Santis | | E.D.S. 428a | WTK1, WTK2 |
| 1946 | Milan | Alfredo Casella | Curci | | E. 4035 C. | WTK1, WTK2 |
| 1952 | Milan | Pietro Montani | Ricordi | | ER 2375 | WTK1, WTK2 |

Appendix – Table 23 – Italian editions of the WTK

Appendix to Chapter Seven

Appendix to 07.03.01. – WTK1/8

A07.03.01.A. – Graphic analyses

Colours:

Busoni

Mugellini

Casella/Piccioli

Montani

PRAELUDIUM VIII.

weich, zart
pp *pp* *dolcissimo* *p*
dolcissimo, una corda
espress. *poco espress.* *sentito*
mf *etwas voller* *poco più sonoro* *pp* *voller* *pp* *f* *dim.*
mit breitem Ton *dolente* *mf* *ten.* *dim.* *con larga espressione*
f *3 corde* *marc.* *cresc.* *steigend* *cresc.*
mf cresc. *f non legato* *f largamente* *più deciso ma sempre largamente* *sempre f* *non legato senza pedale*
oder ohne Pedal
B.M. XIV.

Legend:

- a** C, Mu, Mo:
- b** Mu: 8♭; Mo:
- c** C, Mu, Mo:
- d** B:
- e** B:
- f** B:
- g** B:
- h** B:
- i** Mu. C. Mo.
- l** C, Mu, Mo:
- m** B, C

Appendix – Figure 1 – WTK1/8P – Graphic analysis (1)

Handwritten musical score for "Lied der Nacht" by Franz Schubert, Op. 94, No. 4. The score is written on ten staves, showing piano and vocal parts with extensive performance markings. The piano part includes dynamic markings like "molto dim.", "dim. dim.", "p", "piu dim.", "dim. dolce", "cresc. subito", "pp", "mf", "f", "f marcato", "f solenne", "f drammatico", "espress. intenso", "appassionato", "ritenuto", "pp solenne misterioso", "cresc. un poco", "allargando", "mf f 3 corde", "un poco largam.", "f poco crescendo", "pp dolce", "ppp dolcissimo", "ppp una corda", "mf dim.", "ppp", "B.W. XIV.", "Mu.", "Mo.", "C.", "B: rh, cb: e7 d.", and "Mu.". The vocal part includes lyrics like "Mu.", "B.", "C, No.", "C, Mo., Mu.", "B.", "C.", "Mu.", "Mo.", "C.", "B: rh, cb: e7 d.", and "Mu.". The score is annotated with various musical notations such as slurs, ties, and dynamic markings.

Appendix – Figure 2 – WTK1/8P – Graphic analysis (2)

31

PUGA VIII.

p mezza voce
a 3 p senza coloriti, come organo
p legato, senza coloriti
p sotto voce ed incolore

fatto meno p
un poco più di voce

sempre legatissimo
legato

mf dolce
poco espress.

sempre legatissimo
cresc. poco a poco
poco

più distintamente
mf
mf
molto esp.
dolce, dolce
dim.

20
25
30
35
40

B.W. 811

p ma marc.
p gravemente

Appendix – Figure 3 – WTK1/8F – Graphic analysis (1)

② C: ossia

③ B (ossia)

④ B

35

mf espress.

marc.

cresc. cresc.

50

poco sientanto [sic]

65

70

75

80

85

B.W. XIV.

allarg.

allargando

ff

Appendix – Figure 4 – WTK1/8F – Graphic analysis (2)

A07.03.01.B. – Analysis of editorial indications**A07.03.01.B.01. – Prelude**

Table A24 records all editorial indications, and shows whether each appears in a single edition or in more than one. B=Busoni; C=Casella/Piccioli; O=Montani; U=Mugellini.

| b. | Pedal | tempo | expression | slurs | articulation | dynamics | Realization of embellishments | Added arpeggios |
|----|------------------|-------|------------|-----------------|--------------------|--------------|-------------------------------|-----------------|
| 1 | BU B | | BC | BCOU | BCU B B B | COU U | | |
| 2 | BU | | | BCOU | B B B B | | | |
| 3 | BU | | | U | B B B | | | |
| 4 | B B U | | BC U | BOU BCOU | B | C U | | |
| 5 | B U | | | BO U | B | BC U | | |
| 6 | B B U U | | | BOU | | B CU | | |
| 7 | BU | | | U | | B C U | | |
| 8 | B B U U | | | U O BCOU | B B | BC U B | O U | |
| 9 | B B | | | BOU | | OU | | |
| 10 | B B U | | | B OU BCOU | B B | COU | O U BC | |
| 11 | B B U U | | | OU | | U U C | | |
| 12 | BU B U | | B U | O U | B B B | U U C | O U BC | |

| b. | Pedal | tempo | expression | slurs | articulation | dynamics | Realization of embellishments | Added arpeggios |
|----|--------------|-------|------------|-------------|--------------|------------------|-------------------------------|-----------------|
| 13 | BU B U | | | B O U | B B B | BCO | | |
| 14 | B B B | | U | U | BC B | CU B C | C O U | BCU BCU U |
| 15 | B U | | | B B U | B B | B B C U | COU | |

Appendix – Table 24 – WTK1/8P – Added indications

Table A25 presents a quantitative analysis of the above-mentioned data:

| | Pedal | tempo | expression | slurs | articulation | dynamics | Realization of embellishments | Added arpeggios |
|--------------|-----------|----------|------------|-----------|--------------|-----------|-------------------------------|-----------------|
| B | 51 | 2 | 11 | 5 | 48 | 16 | 3 | 0 |
| C | 0 | 3 | 5 | 0 | 1 | 18 | 2 | 0 |
| O | 0 | 0 | 0 | 6 | 0 | 3 | 6 | 0 |
| U | 33 | 2 | 8 | 27 | 1 | 27 | 7 | 1 |
| BC | 0 | 1 | 3 | 4 | 9 | 13 | 3 | 0 |
| BO | 0 | 0 | 0 | 8 | 1 | 1 | 0 | 0 |
| BU | 9 | 0 | 0 | 1 | 0 | 1 | 0 | 0 |
| CO | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 |
| CU | 0 | 0 | 0 | 0 | 0 | 4 | 0 | 0 |
| OU | 0 | 0 | 0 | 4 | 0 | 4 | 0 | 5 |
| BCO | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 0 |
| BCU | 0 | 0 | 0 | 0 | 1 | 2 | 0 | 2 |
| BOU | 0 | 0 | 0 | 6 | 1 | 0 | 0 | 2 |
| COU | 0 | 0 | 0 | 0 | 0 | 4 | 2 | 0 |
| BCOU | 0 | 0 | 0 | 7 | 0 | 1 | 0 | 14 |
| Total | 93 | 8 | 27 | 68 | 62 | 97 | 24 | 24 |

Appendix – Table 25 – WTK1/8P – Quantitative analysis of added indications

Table A26 summarises the number of combinations of identical indications:

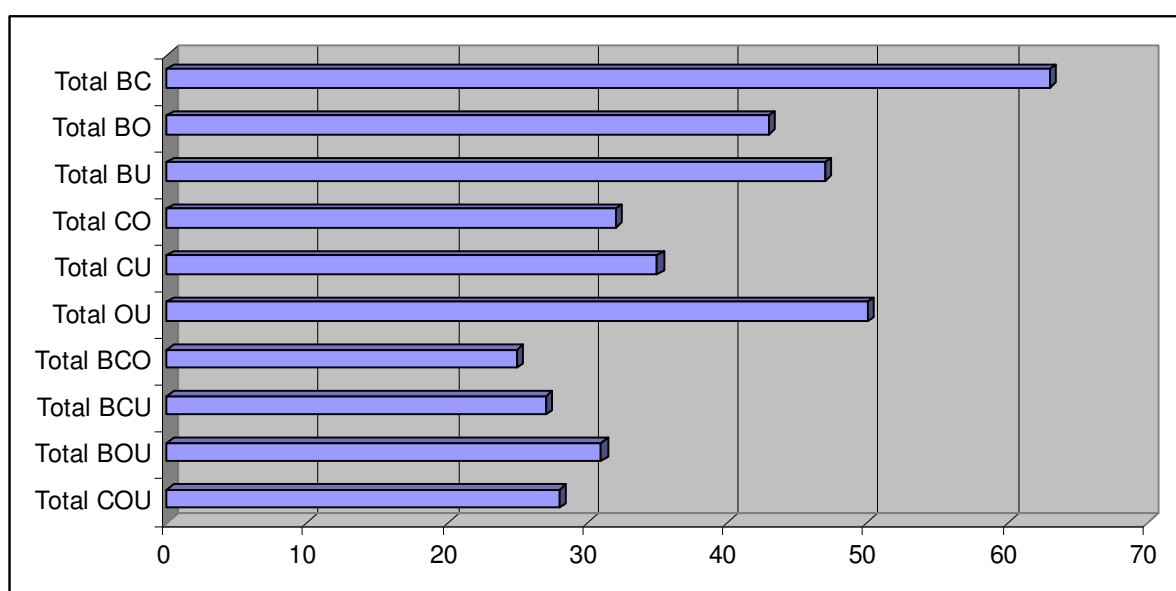
| | Pedal | tempo | expression | slurs | articulation | dynamics | Realization of embellishments | Added arpeggios |
|-----------|-------|-------|------------|-------|--------------|----------|-------------------------------|-----------------|
| single | 84 | 7 | 24 | 38 | 50 | 64 | 18 | 1 |
| double | 9 | 1 | 3 | 17 | 10 | 23 | 4 | 5 |
| triple | 0 | 0 | 0 | 6 | 2 | 9 | 2 | 4 |
| quadruple | 0 | 0 | 0 | 7 | 0 | 1 | 0 | 14 |

Appendix – Table 26 – WTK1/8P – Combinations of identical indications

Table A27 highlights the connections existing between two or more editions. For example, “Total BC” indicates the sum of BC, BCO, BCU and BCOU.

| | Pedal | tempo | expression | slurs | articulation | dynamics | Realization of embellishments | Added arpeggios |
|-----------|-------|-------|------------|-------|--------------|----------|-------------------------------|-----------------|
| Total BC | 0 | 1 | 3 | 11 | 10 | 19 | 3 | 16 |
| Total BO | 0 | 0 | 0 | 21 | 1 | 5 | 0 | 16 |
| Total BU | 9 | 0 | 0 | 14 | 2 | 4 | 0 | 18 |
| Total CO | 0 | 0 | 0 | 7 | 0 | 8 | 3 | 14 |
| Total CU | 0 | 0 | 0 | 7 | 1 | 11 | 0 | 16 |
| Total OU | 0 | 0 | 0 | 17 | 1 | 9 | 2 | 21 |
| Total BCO | 0 | 0 | 0 | 7 | 0 | 4 | 0 | 14 |
| Total BCU | 0 | 0 | 0 | 7 | 1 | 3 | 0 | 16 |
| Total BOU | 0 | 0 | 0 | 13 | 1 | 1 | 0 | 16 |
| Total COU | 0 | 0 | 0 | 7 | 0 | 5 | 2 | 14 |

Appendix – Table 27 – WTK1/8P – Connections between editions



Appendix – Graph 17 – WTK1/8P – Connections between editions

A07.03.01.B.02. – Fugue

Table A28 records all editorial indications, and shows whether each appears in a single edition or in more than one. B=Busoni; C=Casella/Piccioli; O=Montani; U=Mugellini.

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|-----------------------------|----------------------|------------------|
| 1 | | COU B | BC U | B B | BCOU |
| 2 | | | BC | B B | |
| 3 | | | U U BC | B B | |
| 4 | | | BC | | |
| 5 | | | | B B | |
| 6 | | | CU U B | | |
| 7 | | | BC | B B | |
| 8 | | | B C U B BC U | B B | B B C U |
| 9 | | B U | BC | B BC | |
| 10 | | | O C CU U B | U BC | |
| 11 | | B | | BC BC BC BC | |
| 12 | | BC | U U BC | U B B C | U |
| 13 | | C | BC | B BC | U |
| 14 | | | UC | B | |
| 15 | | | BC U | | B B |
| 16 | | | | | |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|------------------------------|-----------------------|----------|
| 17 | | | C BU C | B BC | |
| 18 | | | | | |
| 19 | | B | B C U | B B | BCO U |
| 20 | | | B U | B B | B |
| 21 | | | B B C C | B BC B BC | |
| 22 | | | BC B C U | C BC | |
| 23 | | | | | |
| 24 | | B | BC U B U BC U | B B B B B | U C |
| 25 | | | B C | B BC | |
| 26 | | | B B C | B B B | |
| 27 | | | C U B B | B B B | |
| 28 | | | BC | B B | U C |
| 29 | | | C | B BC | U |
| 30 | | BC C | B C | B B | |
| 31 | | | BC U U | B B BC | U |
| 32 | | | B C | | |
| 33 | | | U U | B | |
| 34 | | | B C | B | |
| 35 | | | | | C |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|--------------------------|----------------------------|--------------|
| 36 | | | BC U U | B B | CO U |
| 37 | | | B C | B BC | |
| 38 | | | C | | |
| 39 | | | BC U | B B | |
| 40 | | | B C | B B | |
| 41 | | | U | | U |
| 42 | | | U | B B B | CO |
| 43 | | | U | | B |
| 44 | | B C | BC U | B B | C BC U |
| 45 | | | BC B U | B B | |
| 46 | | | B B B C | B B BC B | |
| 47 | | B C | BC BC U U | B B | C |
| 48 | | | | B | |
| 49 | B | | B C C | B B B | |
| 50 | B | | U | BC | CO B |
| 51 | | | | | CU |
| 52 | B | C | BC BC U BC U | B B B B B | BCOU |
| 53 | | | | | |
| 54 | | | BCU BCU BC | B B B B B B | |

| n. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|-------------------|--------------------------|----------|
| 55 | | | | | |
| 56 | | | | E B | |
| 57 | | B | BC BC U | E B B | |
| 58 | | | B | | |
| 59 | | | B C U | E BC U | |
| 60 | | | | BU BU BU BU | |
| 61 | | B | B C U U | BU BU BU B B | C |
| 62 | | C | U | OU OU | |
| 63 | | | BC | B B OU OU OU | |
| 64 | | | BC U | OU OU OU B B | |
| 65 | | | BC | OU OU | |
| 66 | | | BC B U U | B BC OU OU | U |
| 67 | | BC | U B BC U | BOU B | |
| 68 | | | BC | U B BC | |
| 69 | | | BC U | U B B | U |
| 70 | | | | | |
| 71 | | | BC | B BC | CO |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|-------------------------|--|--------------------|
| 72 | | | BC | B B | B B C |
| 73 | | BC | | | C |
| 74 | | | BC | B BC | |
| 75 | | | B | B B | |
| 76 | | | | | |
| 77 | | BC | BC U BC U U | B B B B O U | U U B BCO |
| 78 | | | B | O U O U B B | |
| 79 | | | BC | O U O U O U O U B BCO | |
| 80 | | | BC U | O U O U U B B | |
| 81 | | | | O U O U | |
| 82 | | | CO | O U O U BO BCO | C |
| 83 | | | U U | | C |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|-------|--------------|--------------|
| 84 | | | | | |
| 85 | C | | U | | U CO U |
| 86 | BC | | | | |
| 87 | BC | | | | B CO |

Appendix – Table 28 – WTK1/8F – Added indications

Table A29 presents a quantitative analysis of the above-mentioned data:

| | tempo | expression | slurs | articulation | dynamics |
|--------------|----------|------------|------------|--------------|-----------|
| B | 3 | 9 | 32 | 113 | 11 |
| C | 1 | 6 | 23 | 2 | 12 |
| O | 0 | 0 | 1 | 14 | 0 |
| U | 0 | 1 | 52 | 18 | 18 |
| BC | 1 | 6 | 41 | 22 | 1 |
| BO | 0 | 0 | 0 | 1 | 0 |
| BU | 0 | 0 | 1 | 7 | 0 |
| CO | 0 | 0 | 1 | 0 | 6 |
| CU | 0 | 0 | 3 | 0 | 1 |
| OU | 0 | 0 | 0 | 12 | 0 |
| BCO | 0 | 0 | 0 | 2 | 2 |
| BCU | 0 | 0 | 2 | 0 | 0 |
| BOU | 0 | 0 | 0 | 1 | 0 |
| COU | 0 | 1 | 0 | 0 | 0 |
| BCOU | 0 | 0 | 0 | 0 | 2 |
| Total | 5 | 23 | 156 | 192 | 53 |

Appendix – Table 29 – WTK1/8F – Quantitative analysis of added indications

Table A30 summarises the number of combinations of identical indications:

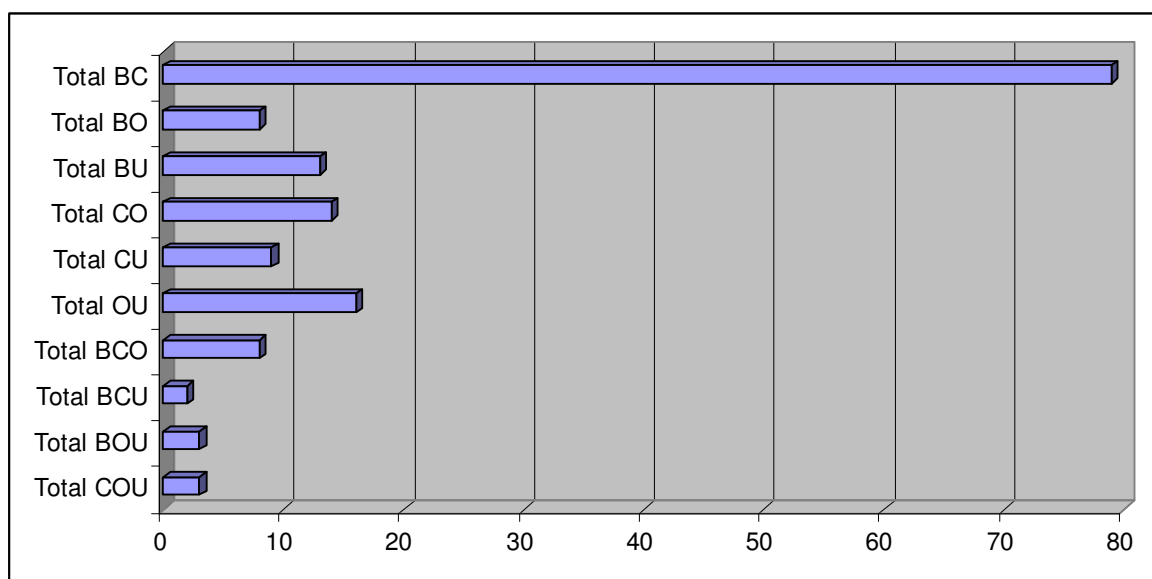
| | tempo | expression | slurs | articulation | dynamics | Total |
|-----------|-------|------------|-------|--------------|----------|-------|
| single | 4 | 16 | 108 | 147 | 41 | 316 |
| double | 1 | 6 | 46 | 42 | 8 | 103 |
| triple | 0 | 1 | 2 | 3 | 2 | 8 |
| quadruple | 0 | 0 | 0 | 0 | 1 | 2 |

Appendix – Table 30 – WTK1/8F – Combinations of identical indications

Table A31 highlights the connections existing between two or more editions. For example, “Total BC” indicates the sum of BC, BCO, BCU and BCOU.

| | tempo | expression | slurs | articulation | dynamics | Total |
|-----------|-------|------------|-------|--------------|----------|-------|
| Total BC | 1 | 6 | 43 | 24 | 5 | 79 |
| Total BO | 0 | 0 | 0 | 4 | 4 | 8 |
| Total BU | 0 | 0 | 3 | 8 | 2 | 13 |
| Total CO | 0 | 1 | 1 | 2 | 10 | 14 |
| Total CU | 0 | 1 | 5 | 0 | 3 | 9 |
| Total OU | 0 | 1 | 0 | 13 | 2 | 16 |
| Total BCO | 0 | 0 | 2 | 2 | 4 | 8 |
| Total BCU | 0 | 0 | 0 | 0 | 2 | 2 |
| Total BOU | 0 | 0 | 0 | 1 | 2 | 3 |
| Total COU | 0 | 1 | 0 | 0 | 2 | 3 |

Appendix – Table 31 – WTK1/8F – Connections between editions




Appendix – Graph 18 – WTK1/8F – Connections between editions

A07.03.01.C. – Remarks on fingering

In this section of Appendix we include all principal observations about the editors' fingerings. The most important of them are quoted in the thesis' main text. When not otherwise indicated, observations refer to the rh (normally there are more fingerings for the rh than for the lh).

A07.03.01.C.01. – WTK1/8P**A07.03.01.C.01.01. – Busoni**

| b. | Notes |
|------------------|---|
| 3 | Lh: his solution is better than Casella's 1 |
| 10 | Here Busoni, similar to Casella, suggests 1-2 on the trill's ending, but it is less awkward, since Busoni adds a non-legato articulation mark:  |
| 17 | Similar to Casella b. 12, but different from Casella b. 17, changes fingering on the repeated note |
| 20 lh / 21 rh | Here Busoni suggests 2 on the black key (rh on B-flat) |
| 26 | Busoni's 3 rd finger is a sensible suggestion, as it is a stronger finger |
| 35 | Busoni does not separate the 16 th -notes (as Casella does), but 5-1 on C-flat/D is a rather awkward solution |
| 37 | Thumb on the E-flat is odd but useful to change sonority |

Appendix – Table 32 – WTK1/8P – Fingering: Busoni

A07.03.01.C.01.02. – Mugellini

| b. | Notes |
|-----------|---|
| 19 | Very awkward solution for the first four 8 th -notes ([5]-4-5-4): would be justified only should the preceding C/E-flat (b. 18) had to be prolonged. |

Appendix – Table 33 – WTK1/8P – Fingering: Mugellini

A07.03.01.C.01.03. – Casella/Piccioli

| b. | Notes |
|-----------|---|
| 10 | Trill with the thumb; uncomfortable passage of the thumb: F (1) – E-flat (2) – B-flat (1) |
| 12 | Similar to b. 10; dogmatism (unnecessary change 2-1 on the repeated note) |
| 17- 18 | Here repeated notes are played with the same finger |
| 19 | Trill with 4-5 (very uncomfortable and weak): why not 3-5? |
| 20 lh | Awkward: 1 on the black key (Why not 4-3-2?) |
| 31 | Why 2 on the E-flat? (Especially considering he splits the sixth-passage between the two hands) |
| 35 | Casella separates the 16 th -note passage (technically unnecessary) |

Appendix – Table 34 – WTK1/8P – Fingering: Casella

A07.03.01.C.01.04. – Montani

| b. | Notes |
|-----------|--|
| 3 | Frequent use of the thumb on black keys |
| 12 | Very odd use of the thumb on D-flat: only for trilling with 1-3-2-3? |
| 14 | A logical explication of his fingerings here is hard to find: why does he repeat the A with the thumb? |
| 15 | 2-4-3 on the mordent with prolonged notes is really absurd |
| 19 | Cf. Mugellini: why 4-5-4 since the other fingers are free and have not to prolong any note? |
| 25 | If he suggests 2 on the last semiquaver, will he separate from the next bar, notwithstanding his own slur? |
| 31 | Similar to Casella, splits the sixths |
| 35 | Similar to Busoni, does not divide the 16 th -notes, but adopts a much more “normal” fingering |

Appendix – Table 35 – WTK1/8P – Fingering: Montani

A07.03.01.C.02. – WTK1/8F

NB: for the reader's ease, we “transposed” all observations to D#-minor, although all editors but Mugellini transposed the Fugue into E-flat minor.

A07.03.01.C.02.01. – Busoni

| b. | Notes |
|-----------|--|
| 11 | Unless the fingering in brackets is used, the soprano's E-sharp/D-sharp cannot be connected |
| 16lh | Use of the 5th finger on C-sharp makes separation compulsory |
| 31 | Consecutive use of the 5 th finger makes portato compulsory |
| 60lh | This unconventional fingering suggests internal “micro-phrasings” |
| 65 | Changing finger on the B provokes a timbre modification highlighting the two different voices |
| 66-67lh | Fingering (5-4) makes separation compulsory (highlights the Fugue's subject) |
| 73lh | Fingering makes separation compulsory (highlights the 16 th -notes) |
| 77-78 | Striking the A-sharp with the 4 th finger requires a very big hand |
| 86 | First and second 8 th -notes must be separated (compulsory through fingering: cf. Casella). |

Appendix – Table 36 – WTK1/8F – Fingering: Busoni

A07.03.01.C.02.02. – Mugellini

| b. | Notes |
|-----------|--|
| 9 | The fourth and fifth 8 th -notes are impossible to connect |
| 11lh | The solution 5-1 for the last two crotchets is awkward; moreover, since the hand shifts position, it will tend to connect the two A-sharps at b. 12, instead of separating them (as suggested also by Mugellini's staccato dot). |
| 13 | Last two 8 th -notes: the connection 4-3 in the soprano is awkward (5 instead of 3 would have been more comfortable) |
| 33 | Alto: although no fingering is indicated for the last 8 th -note (E-sharp) and the first of b. 34, no solution is possible except 1-1 in the alto part and 5-5 in the soprano, so no legato is realizable. |
| 77lh | Use of 5 th finger on E-sharp (2 nd 8 th -note) forces us to respect the separation suggested by the staccato dot on A-sharp (1 st 8 th -note). |

Appendix – Table 37 – WTK1/8F – Fingering: Mugellini

A07.03.01.C.02.03. – Casella/Piccioli

| b. | Notes |
|------------|---|
| 8 | Awkward fingering |
| 19 | The soprano's phrase cannot be concluded in legato |
| 35 | Uncomfortable solution |
| 51 | This fingering seems rather unadvisable for students, as it works only with very big hands |
| 57 | Separates E-sharp and A-sharp from the preceding notes: perhaps to highlight the motivic ascending fourth? |
| 62 | This strange fingering makes the prescribed slur impossible (alto) |
| 62ff | The subject at Bass is indicated as "marcato". Use of 5 th finger on consecutive notes indeed prevents legato/cantabile playing, but it is also a weak finger – unsuitable for legato. |
| 80lh | 2-2 on consecutive notes is an intelligent solution to make the voice-overlapping clear |
| 83ff lh | In third-scales he prefers [24] [13] [24], whereas personally I prefer [24] [15] [24]. |

Appendix – Table 38 – WTK1/8F – Fingering: Casella/Piccioli

A07.03.01.C.02.04. – Montani

| b. | Notes |
|-----------|--|
| 9 | F-sharp, quarter note, cannot be connected with the preceding note, notwithstanding the "sempre legato" |
| 11- 12 | D-sharp, soprano, upbeat of b. 12 cannot be connected |
| 16 | Soprano, the second 8 th -note is separated from the first |
| 36 | Very uncomfortable fingering |
| 51 | In legato, Montani's fingering is inefficacious and uncomfortable: was he intending a portato (e.g. on the last 8 th -notes)? |
| 71 lh | Fingering forces to separate the octave-interval |

Appendix – Table 39 – WTK1/8F – Fingering: Montani

A07.03.01.D. – Synoptic comparisons of editorial tempi for WTK1/8

Italics: IE; Underlined: recording; **Bold**: Prelude; ***Bold Italics***: Fugue; P: pianist; H: harpsichordist.

| Editor / Performer | Year | P/H | Tempo indication | Metronome | Dynamics | Character |
|--------------------|------|-----|------------------------------|---------------------|-------------------------|-------------------------------------|
| Czerny | 1837 | P | Lento moderato | $\frac{1}{4} = 100$ | pp | dolce |
| | | | <i>Andante con moto</i> | $\frac{1}{4} = 76$ | <i>p</i> | <i>dolce, sempre legato</i> |
| Tausig | 1869 | P | Lento | | Sempre pp | |
| | | | <i>Andante con moto</i> | | <i>p</i> | |
| Bischoff | 1883 | P | Sostenuto | $\frac{1}{2} = 50$ | | espressivo |
| | | | <i>Andante</i> | $\frac{1}{4} = 72$ | | <i>tranquillo</i> |
| Reinecke | 1892 | P | Andante | | mf | |
| | | | <i>Andante con moto</i> | | | |
| Busoni | 1894 | P | Lento | | | dolcissimo, una corda |
| | | | <i>Andante pensieroso</i> | | <i>p mezza voce</i> | <i>non troppo accentato</i> |
| Riemann | 1894 | P | <i>Adagio pensieroso</i> | | | |
| D'Albert | 1906 | P | Lento con espressione | | p | |
| | | | <i>Moderato</i> | | <i>p</i> | |
| Röntgen | 1907 | P | Lento espressivo | $\frac{1}{2} = 48$ | p | |
| | | | <i>Andante</i> | $\frac{1}{4} = 72$ | <i>p</i> | |
| Bartók | 1908 | P | Lento | $\frac{1}{4} = 72$ | pp | molto espressivo |
| | | | <i>Andante</i> | $\frac{1}{4} = 72$ | <i>pp</i> | <i>sempre legatissimo, semplice</i> |
| Mugellini | 1908 | P | Lento | $\frac{1}{2} = 42$ | pp | con profondo sentimento |
| | | | <i>Andante sostenuto</i> | $\frac{1}{4} = 72$ | <i>p senza coloriti</i> | <i>come organo</i> |
| Selva | 1915 | P | Lento moderato | | p | très soutenu et expressif |
| | | | <i>Andante con moto</i> | | <i>p</i> | <i>très soutenu</i> |
| Dallier | 1917 | P | Lento moderato | $\frac{1}{4} = 100$ | pp | dolce |
| | | | <i>Andante con moto</i> | $\frac{1}{4} = 76$ | <i>p dolce</i> | <i>sempre legato</i> |
| Tovey | 1924 | P | Andante espressivo | | | (Tempo di Sarabanda) |
| | | | <i>Moderato, con moto</i> | | | |
| Hughes | 1924 | P | Lento | $\frac{1}{2} = 50$ | p | espressivo |
| | | | <i>Andante serio</i> | $\frac{1}{4} = 72$ | <i>p</i> | |
| Risler | 1928 | P | Adagio | | | |
| | | | <i>Andante</i> | | <i>p</i> | |
| Casella | 1946 | P | Lento | $\frac{1}{4} = 76$ | pp | dolcissimo |

| Editor / Performer | Year | P/H | Tempo indication | Metronome | Dynamics | Character |
|--------------------|------|-----|---|---|--------------------------------|------------------------------|
| | | | <i>Andante pensieroso</i> | $\frac{1}{4} = 69$ | <i>p sottovoce ed incolore</i> | |
| <i>Lévêque</i> | 1948 | P | | $\frac{1}{2} = 58$ | p | |
| | | | | $\frac{1}{4} = 72$ | <i>p</i> | <i>legato</i> |
| <i>Montani</i> | 1952 | P | Lento | $\frac{1}{2} = 58$ | pp | |
| | | | <i>Andante</i> | $\frac{1}{4} = 72$ | <i>p</i> | <i>legato senza coloriti</i> |
| <i>Kreutz</i> | 1960 | P | | $\frac{1}{4}$ (sic! Probably $\frac{1}{2}$) = 42 | | |
| | | | <i>Sehr gesangvoll und mit feierlicher Ruhe</i> | $\frac{1}{4} = \text{ca. } 54-56$ | | |
| <i>Bodky</i> | 1960 | P | | $\frac{1}{2} = 50$ | | |
| | | | | $\frac{1}{4} = \text{ca. } 80$ | | |
| <i>Keller</i> | 1965 | P | | $\frac{1}{2} = 44$ | | |
| | | | | $\frac{1}{4} = \text{ca. } 60-66$ | | |
| <i>Iguchi</i> | 1967 | P | Lento | | p | (espress.) |
| | | | <i>Andante</i> | | <i>p</i> | (sempre legato) |
| <i>Palmer</i> | 1981 | P | Lento | $\frac{1}{2} = 40-44$ | p | legato e cantabile |
| | | | <i>Andante molto moderato</i> | $\frac{1}{4} = 60-72$ | <i>mp sostenuto</i> | (quasi legato e cantabile) |
| <i>Newman</i> | 1983 | H | | $\frac{1}{2} = 56$ | | |
| | | | | $\frac{1}{4} = 88$ | | |
| <i>Ichida</i> | 1997 | P | Andante espressivo | | | (Tempo di Sarabande) |
| | | | <i>Andante pensieroso</i> | | | |
| <u>Demus</u> | | P | | $\frac{1}{4} = 72$ | | |
| | | | | $\frac{1}{4} = 69$ | | |
| <u>Fischer</u> | | P | | $\frac{1}{2} = 40$ | | |
| | | | | $\frac{1}{4} = 60$ | | |
| <u>Gould</u> | | P | | $\frac{1}{4} = 72$ | | |
| | | | | $\frac{1}{4} = 72$ | | |
| <u>Gulda</u> | | P | | $\frac{1}{4} = 60$ | | |
| | | | | $\frac{1}{4} = 60$ | | |
| <u>Martins</u> | | P | | $\frac{1}{4} = 52$ | | |
| | | | | $\frac{1}{4} = 69$ | | |
| <u>Richter</u> | | P | | $\frac{1}{4} = 58$ | | |
| | | | | $\frac{1}{4} = 56$ | | |
| <u>Galling</u> | | H | | $\frac{1}{4} = 72$ | | |
| | | | | $\frac{1}{4} = 66$ | | |
| <u>Hamilton</u> | | H | | $\frac{1}{4} = 80$ | | |
| | | | | $\frac{1}{4} = 84$ | | |
| <u>Landowska</u> | | H | | $\frac{1}{2} = 46$ | | |
| | | | | $\frac{1}{4} = 52$ | | |
| <u>Leonhardt</u> | | H | | $\frac{1}{2} = 48$ | | |
| | | | | $\frac{1}{4} = 52$ | | |
| <u>Newman</u> | | H | | $\frac{1}{4} = 69$ | | |
| | | | | $\frac{1}{4} = 54$ | | |

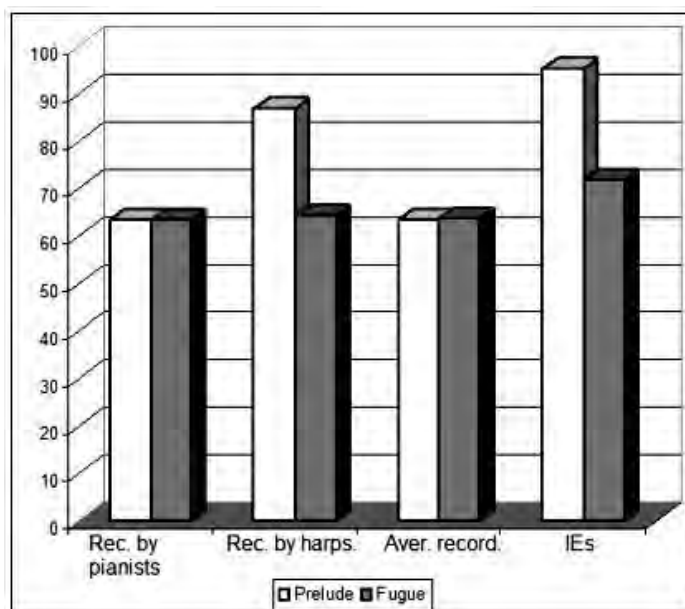
Appendix – Table 40 – WTK1/8 – Synoptic comparisons of editorial tempi

Cf. Dykstra 1969, pp. 174ff.; Palmer 1994, pp. 217 and 219; Scarpellini 2004, pp. 180-181.

| Performer | Label | Number |
|---------------------|------------------------|---------------------|
| Jörg DEMUS | Westminster | W9332/3 |
| Edwin FISCHER | Les Gravures Illustres | 2C 061-01300/I |
| Glenn GOULD | Columbia | D35573 |
| Friedrich GULDA | MOS | 4921551-0 |
| João Carlos MARTINS | Connoisseur Society | CS 2014, 2025, 2043 |
| Svjatoslav RICHTER | Melodiya / Angel | SRC 4119 |
| Rosalyn TURECK | Decca | DL710120/22 |
| Martin GALLING | Vox | SVBX 5436 |
| Malcolm HAMILTON | Everst | 3134/6 |
| Ralph KIRKPATRICK | Deutsche Grammophon | KON 18 844/45 |
| Wanda LANDOWSKA | RCA | VCM-6203 |
| Gustav LEONHARDT | Harmonia Mundi | HM 20309-13 |
| Anthony NEWMAN | Columbia | M2 32500 |

Appendix – Table 41 – Performers and recordings

Slightly different performance tempi are suggested in Dykstra's analysis of the same performances: objective study of performed metronomic tempi is particularly difficult (cf. Dykstra 1969, pp. 173ff). Graph A19 highlights that metronomic tempi played in recordings by pianist are normally slower than by harpsichordists; and that (surprisingly!), IEs tempi are quicker even than those played by harpsichordists. This may be explained in consideration of the prescriptive character of IEs: when a (performing) musician has to establish a metronome indication for a slow and cantabile work, he will normally prescribe a quicker tempo than he will play in concert or recording, where he is likely to take a slower tempo allowing him to "enjoy" his own sound, what he is playing etc.



Appendix – Graph 19 – Tempi in recordings and IEs

A07.03.01.E. – Dynamic levels

Tables A42 and A43 make use of Dykstra's comparisons of dynamic levels and complete them with data from Montani's edition. However, as Dykstra himself remarks, his table only shows the "levels" and not the intermediate degrees or shading (Dykstra 1969, p. 176). An attempt to show *crescendos/decrescendos* has been made by Dykstra at p. 178, although his choice not to include the score prevents an immediate visualisation of the musical result and of the concurrence of different indications (agodic, dynamics) at the same point.

A07.03.01.E.01. – WTK1/8P

| | measures | | | | | | | | | |
|----------------|------------|----------|----|----|------|--------|-------|----|-----|-----|
| Editors | 1 | 5 | 13 | 16 | 20 | 26 | 29 | 35 | 37 | 40 |
| Czerny | pp | f | p | p | p | fz | fp | f | p | pp |
| Tausig | Sempre pp | | | | p | p | mf | pp | ppp | ppp |
| Reinecke | mf | | | | f | f | dolce | f | fp | p |
| Busoni | Dolcissimo | | mf | mf | f | f | f/p | p | pp | pp |
| D'Albert | p | f | pp | pp | p | poco f | fp | mf | p | pp |
| Mugellini | pp | mf | p | p | f | f | f | f | p | pp |
| Hughes | pp | mf | f | p | p | f | p | f | p | pp |
| Bartók | pp | mp | mp | p | mf | f | p | f | pp | pp |
| Röntgen | p | p | p | p | f/mf | f | fp | f | p | p |
| Casella | pp | Poco più | mf | p | f | f | mf/p | mf | pp | pp |
| Montani | pp | pp | mf | mf | f | f | f | mf | p | pp |

Appendix – Table 42 – WTK1/8P – Dynamic levels

A07.03.01.E.02. – WTK1/8F

| | measures | | | | | | | | |
|----------------|----------|------|----------|-------|------|--------|------|----|----|
| Editors | 1 | 19.5 | 24 | 30 | 44.5 | 52 | 61.5 | 77 | 87 |
| Czerny | p | p | f | p | p | f | p | f | p |
| Tausig | p | mp | f | f | f | f | mf | f | f |
| Reinecke | | | | | | | | | |
| Busoni | p | mf | mf dolce | | p | f | f | f | ff |
| D'Albert | p | p | p | p | p | Poco f | f | f | ff |
| Mugellini | p | mp | mf | f | f | f | p | f | p |
| Hughes | p | p | f | p | p | f | mf | f | ff |
| Bartók | pp | p | mp | mp | mp | f | mf | ff | F |
| Röntgen | p | mf | Più f | | p | f | f | f | p |
| Casella | p | mf | Più f | dolce | p | f | f | f | f |
| Montani | p | mf | mf | mf | mp | f | f | f | f |

Appendix – Table 43 – WTK1/8F – Dynamic levels

Dykstra 1969, pp. 176ff. (with integrations)

A07.03.01.F. – Comparison of articulations

Figure A5 illustrates some articulation models for WTK1/8F. Some of them are quoted from Palmer 1994 and Dykstra 1969. As Palmer carefully underlines, however, in the case of transcription from recordings the reader should consider that interpreters often change their articulation scheme during the piece: the quoted patterns are therefore only those referring to the subject's first entry¹.

* = Fischer, Galling, Gulda, Hamilton, Kirkpatrick, Mugellini, Richter, Tureck

| | |
|-----------|--|
| * | |
| Bodky | |
| Busoni | |
| Casella | |
| Czerny | |
| Demus | |
| Gould | |
| Hughes | |
| Martins | |
| Newman | |
| Leonhardt | |
| Riemann | |

Appendix – Figure 5 – WTK1/8F – Articulation models

¹ Cf. Palmer 1994, p. 210. Cf. Dykstra 1969, p. 184.

Appendix to 07.03.02. – WTK2/2

A07.03.02.A. – Graphic analyses

Colours:

Busoni

Mugellini

Casella/Piccioli

Tagliapietra

Appendix – Figure 6 – WTK2/2P – Graphic analysis (1)

The image displays a handwritten musical score for J.S. Bach's WTK2/2P, featuring extensive graphic analysis. The score is organized into five systems of grand staves (treble and bass clef) and a separate system at the bottom labeled 'B.' with a right-hand (rh) part. The notation is heavily annotated with colorful lines (pink, green, blue, purple) and dots, indicating phrasing, dynamics, and articulation. Handwritten annotations in various colors include 'cresc. a poco a poco', 'marc.', 'NB!', 'mf', 'dim', 'più leggero', 'mp', 'dim.', 'cresc. desc.', 'cresc. molto', '(ossia diminuendo crescendo)', 'dolce', 'in tempo', 'f', 'stacc.', 'vivo', and 'B.W. 247'. Measure numbers 15, 20, 25, and 30 are marked. The bottom system 'B.' is marked with 'rh' and 'B.W. 247'.

Appendix – Figure 7 – WTK2/2P – Graphic analysis (2)

a. 4.
 Mu. }
 Mu., C }

FUGA II.

p melodioso dolce, ma con carattere mf espress.
(legatissimo sempre) sempre legato e tenuto
tranquillo, uguale
poco marc.
mf poco più f, sempre espress.
dim.
mf
f sostenuto marcato
poco cresc.
espress.

Appendix – Figure 8 – WTK2/2F – Graphic analysis (1)

(a) quoted by all but C
 (b) B: con 8^{va} basso ad lib. (until 8)
 (c) quoted by T

The score includes the following performance instructions and markings:

- Measure 1:** *p* (piano), *meno dolce e più con carattere* (in green), *più f. il tema ben marcato* (in red), *più energico* (in red).
- Measure 7:** *mf* (mezzo-forte).
- Measure 15:** *mf* (mezzo-forte).
- Measure 16:** *cresc.* (crescendo).
- Measure 17:** *molto marcato* (in red).
- Measure 20:** *dim.* (diminuendo).
- Measure 21:** *p* (piano).
- Measure 22:** *sostenendo* (in green).
- Measure 23:** *crk.* (crescendo).
- Measure 24:** *poco rit.* (poco ritardando).
- Measure 25:** *f* (forte), *mf* (mezzo-forte).
- Measure 26:** *forte* (in green), *f non legato* (in red).
- Measure 27:** *f molto ma senza durezza* (in red).
- Measure 28:** *fz* (forzando).
- Measure 29:** *cresc.* (crescendo).
- Measure 30:** *fz* (forzando).
- Measure 31:** *sf* (sforzando).
- Measure 32:** *rit.* (ritardando).
- Measure 33:** *Largamente* (in blue), *Sostenuto f maestoso* (in red), *Liberamente, sempre f* (in red).
- Measure 34:** *più marcato* (in green), *sostenuto* (in green).

The score is signed "B.W. XIV." at the bottom center.

(d) T: lower octave doubling, Lh, F# and last G
 (e) Mu: Eb

Appendix – Figure 9 – WTK2/2F – Graphic analysis (2)

A07.03.02.B. – Analysis of editorial indications**A07.03.02.B.01. – Prelude**

Table A44 records all editorial indications, and shows whether each appears in a single edition or in more than one. B=Busoni; C=Casella/Piccioli; M=Mugellini; T=Tagliapietra.

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|-------------|--|----------|
| 1 | | | BCMT | CM CM CM CM CM CM CM CM T T T T | E CMT |
| 2 | | | BCMT | BCMT BCMT CM CM CM CM CM CM CM T T T | |
| 3 | | | C C M | C T T T BCM T BCMT CM B T BCMT BCM T BCMT CMT B BCMT | CM |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|---|--|----------|
| 4 | | | C C | T T BCM T BCMT B CM T BCMT BCM T BCMT B CM T BCMT | T |
| 5 | | | BC BC BC BC M B C C T | B C M T B B B B B C M T CT CT CT CMT | MT |
| 6 | | | BC BC C C M T C C B | B CT M B CT M B B B B CT CT CT CT C | C |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|--|--|-----------------------|
| 7 | | | M C C C C C C C B M M CT CT CT CT MT BMT CT | CT CT B B B B B B B M M CT CT CT CT MT BMT CT | C |
| 8 | | | MC C C MT C | B B B B MT BCMT CT CT CMT CM T CMT | M T T B B |
| 9 | | B M | BT BCM | CMT CMT CMT CMT CMT CM CM CM T BM T | T M T C B |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|-------------|-----------------------|--|----------|
| 10 | | M | T BCM T | T T T T T CM CM CM CM BCM T BCM CM | |
| 11 | | B | MT B B C | CM CM CM CM T T T C M CM CM CM CM | M T |
| 12 | | T C B | BC B CM | CM CM CM CM MT MT MT T | M T |
| 13 | | | C C C C M | B B B CM CM CM CM CM CM CM CM CMT CMT CMT | BC M |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|-----------------------------|--|----------|
| 14 | | | C C M BCMT BCMT | B B B B B B CMT CMT T MT CMT CMT MT CMT MT MT MT | |
| 15 | | | C C C C | B B B B B CMT CMT CMT CMT CMT CM CM CM CM CM CM CM | |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|-----------------------------|---|---------------------------------|
| 16 | | | C C M BCMT BCMT | B B B B B B CMT CMT T BMT BCMT BCMT T CT CM CM CM CM | |
| 17 | | | BC BC | B B B B T T T CT BC CMT CM CMT CM CMT CM CMT | M BCT BC BCT B C |
| 18 | | | BC | BC BCM T T T CM CMT CM CMT CM CMT CMT | BCT BCT |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|--------------|---|------------------------------------|
| 19 | | T | BC C | M BCT CT E MT B T BMT E T CM CMT CMT CMT | BC BC |
| 20 | | T | BC C T | B B B M BCT CT MT T T BT CM CMT CMT CMT | BC BC |
| 21 | | | B B C | BCMT BCMT BCMT BCMT BCMT BCMT BCMT C B | BCT C BCT BB BCT BC |
| 22 | | | C | C BCMT CMT CMT CMT CMT CMT CMT | BCM BC |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|--------|------------|-------------------------------|--|------------------|
| 23 | | B | BMT C | M CMT CMT CMT CMCT CMT CMT | B C T |
| 24 | | | BMT C C | BCMT M CMT CMT CMT CMT CMT | C M |
| 25 | | | CT M C C M | BCMT CMT CMT CMT CMT CMT CMT | CT T |
| 26 | | | M M M C C C | MT CM T T T | CT M M |
| 27 | | | MT MT C C | T T T T CM CM CM CM CM CM CM CM | B |
| 28 | M C | B | MT B MT BC C M | T M C C C MT MT MT BMT BMT MT | B C M T |

Appendix – Table 44 – WTK2/2P – Added indications

Table A45 presents a quantitative analysis of the above-mentioned data:

| | tempo | expression | slurs | articulation | dynamics |
|--------------|----------|------------|------------|--------------|-----------|
| B | 0 | 5 | 8 | 59 | 8 |
| C | 1 | 1 | 48 | 10 | 8 |
| M | 1 | 2 | 13 | 12 | 10 |
| T | 0 | 3 | 5 | 54 | 10 |
| BC | 0 | 0 | 13 | 2 | 9 |
| BM | 0 | 0 | 0 | 1 | 0 |
| BT | 0 | 0 | 1 | 1 | 0 |
| CM | 0 | 0 | 2 | 72 | 1 |
| CT | 0 | 0 | 1 | 22 | 2 |
| MT | 0 | 0 | 6 | 17 | 1 |
| BCM | 0 | 0 | 2 | 7 | 1 |
| BCT | 0 | 0 | 0 | 2 | 7 |
| BMT | 0 | 0 | 2 | 4 | 0 |
| CMT | 0 | 0 | 0 | 62 | 1 |
| BCMT | 0 | 0 | 6 | 24 | 0 |
| Total | 2 | 11 | 107 | 349 | 58 |

Appendix – Table 45 – WTK2/2P – Quantitative analysis of added indications

Table A46 summarises the number of combinations of identical indications:

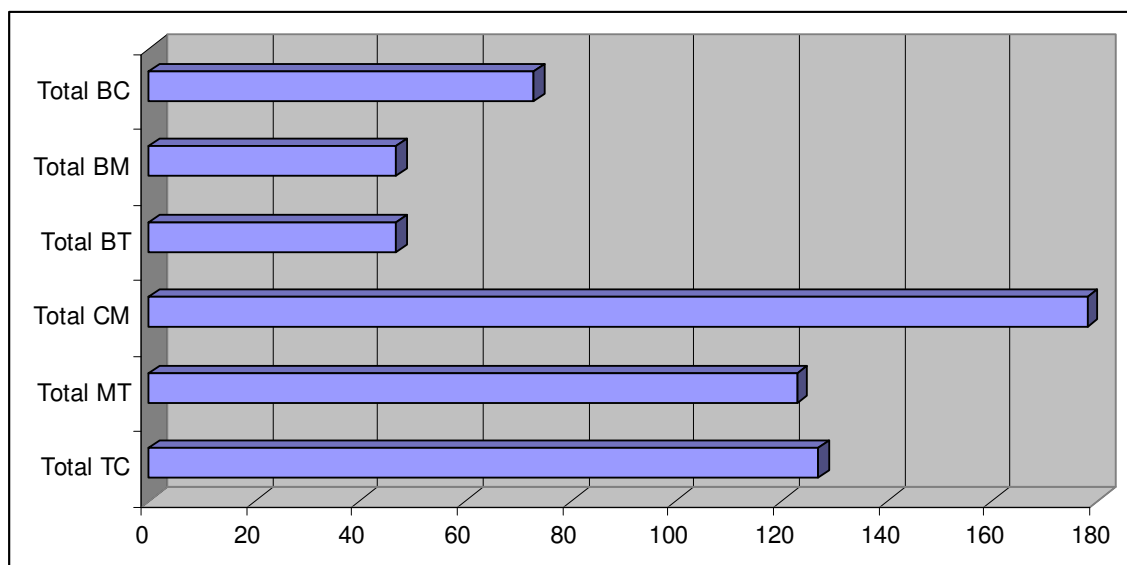
| | tempo | expression | slurs | articulation | dynamics |
|-----------|-------|------------|-------|--------------|----------|
| single | 2 | 11 | 74 | 135 | 36 |
| double | 0 | 0 | 23 | 115 | 13 |
| triple | 0 | 0 | 4 | 75 | 9 |
| quadruple | 0 | 0 | 6 | 24 | 0 |

Appendix – Table 46 – WTK2/2P – Combinations of identical indications

Table A47 highlights the connections existing between two or more editions. For example, “Total BC” indicates the sum of BC, BCM, BCT and BCMT.

| | tempo | expression | slurs | articulation | dynamics | Total |
|----------|-------|------------|-------|--------------|----------|-------|
| Total BC | 0 | 0 | 21 | 35 | 17 | 73 |
| Total BM | 0 | 0 | 10 | 36 | 1 | 47 |
| Total BT | 0 | 0 | 9 | 31 | 7 | 47 |
| Total CM | 0 | 0 | 10 | 165 | 3 | 178 |
| Total MT | 0 | 0 | 14 | 107 | 2 | 123 |
| Total TC | 0 | 0 | 7 | 110 | 10 | 127 |

Appendix – Table 47 – WTK2/2P – Connections between editions



Appendix – Graph 20 – WTK2/2P – Connections between editions

A07.03.02.B.02. – Fugue

Table A48 records all editorial indications, and shows whether each appears in a single edition or in more than one. B=Busoni; C=Casella/Piccioli; M=Mugellini; T=Tagliapietra.

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|-------------|---------------------------|------------------------|-------------|
| 1 | | B C T | BCMT | | MT C |
| 2 | | | BCMT M | | M M |
| 3 | | | M T | M M M | M C C |
| 4 | | | BCMT | | M C |
| 5 | | T | BCT BCT M M | MT MT | M |
| 6 | | M | BCT BCT MT MT | | M |
| 7 | | C | BCMT | | M C |
| 8 | | T | BCMT M | | M |
| 9 | | | M M M BCT BCT | | M |
| 10 | | | BCMT | | M M |
| 11 | B | B C | T BCMT | M | M M |
| 12 | | M | BT M M | | |
| 13 | | | | M M M M | M T |
| 14 | | B C T | BCMT MT | M BCT BCT BCT | T M C |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|-------|------------|-------------------|--|---------------|
| 15 | | | M BT | BCT BCT BCT BCT BCT | |
| 16 | | | BCMT BCMT | BCT M | M M |
| 17 | | | BCMT BCMT | | M |
| 18 | | | BCM T | MT T | |
| 19 | | C | T MT | M M M BCT BCT BCT | C |
| 20 | | | | M M M M M M M BCT BCT BCT BCT BCT | M |
| 21 | | | BCMT | M BCT | M |
| 22 | B | | BCMT | M | M M |
| 23 | | C T | M BCMT BCMT | M M M M | M M BCT |
| 24 | | | BCMT | B M | M |
| 25 | | | M BCMT BCMT | M M M B T | |
| 26 | | B | T BT | | |

| b. | tempo | expression | slurs | articulation | dynamics |
|----|------------------|------------|-------|-----------------------------|----------|
| 27 | B T T M | M | MT | M T M M M BT | MT |
| 28 | | | | | |

Appendix – Table 48 – WTK2/2F – Added indications

Table A49 presents a quantitative analysis of the above-mentioned data:

| | tempo | expression | slurs | articulation | dynamics |
|--------------|----------|------------|-----------|--------------|-----------|
| B | 3 | 4 | 0 | 2 | 0 |
| C | 0 | 6 | 0 | 0 | 7 |
| M | 1 | 3 | 12 | 36 | 26 |
| T | 2 | 5 | 5 | 3 | 2 |
| BC | 0 | 0 | 0 | 0 | 0 |
| BM | 0 | 0 | 0 | 0 | 0 |
| BT | 0 | 0 | 2 | 1 | 0 |
| CM | 0 | 0 | 0 | 0 | 0 |
| CT | 0 | 0 | 0 | 0 | 0 |
| MT | 0 | 0 | 5 | 3 | 2 |
| BCM | 0 | 0 | 0 | 0 | 0 |
| BCT | 0 | 0 | 6 | 18 | 1 |
| BMT | 0 | 0 | 0 | 0 | 0 |
| CMT | 0 | 0 | 0 | 0 | 0 |
| BCMT | 0 | 0 | 19 | 0 | 0 |
| Total | 6 | 18 | 49 | 63 | 38 |

Appendix – Table 49 – WTK2/2F – Quantitative analysis of added indications

Table A50 summarises the number of combinations of identical indications:

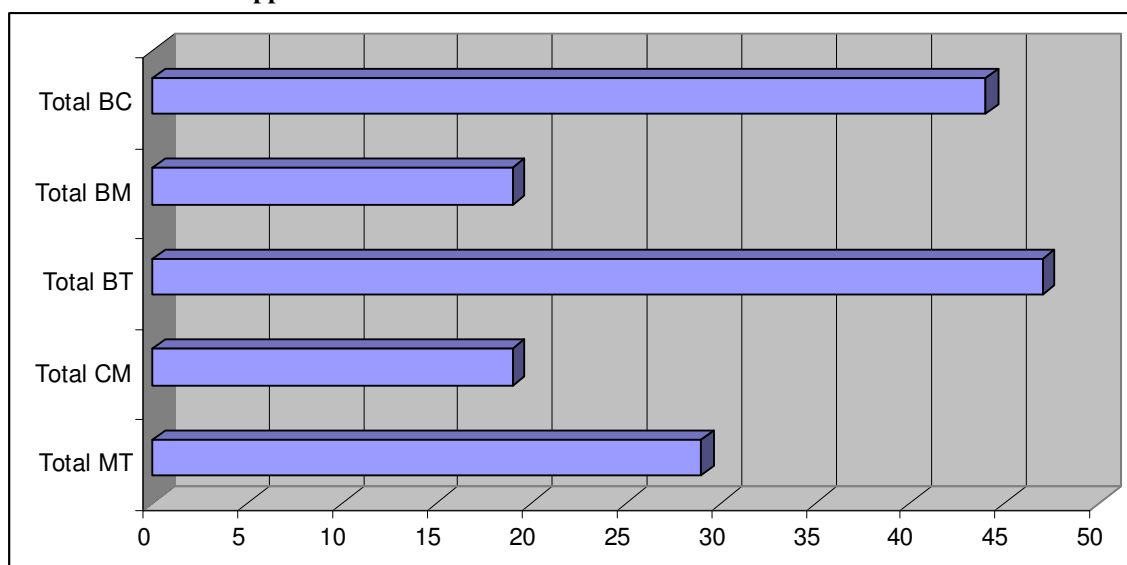
| | tempo | expression | slurs | articulation | dynamics |
|-----------|-------|------------|-------|--------------|----------|
| single | 6 | 18 | 17 | 41 | 35 |
| double | 0 | 0 | 7 | 4 | 2 |
| triple | 0 | 0 | 6 | 18 | 1 |
| quadruple | 0 | 0 | 19 | 0 | 0 |

Appendix – Table 50 – WTK2/2F – Combinations of identical indications

Table A51 highlights the connections existing between two or more editions.

| | tempo | expression | slurs | articulation | dynamics |
|----------|-------|------------|-------|--------------|----------|
| Total BC | 0 | 0 | 25 | 18 | 1 |
| Total BM | 0 | 0 | 19 | 0 | 0 |
| Total BT | 0 | 0 | 27 | 19 | 1 |
| Total CM | 0 | 0 | 19 | 0 | 0 |
| Total MT | 0 | 0 | 24 | 3 | 2 |

Appendix – Table 51 – WTK2/2F – Connections between editions



Appendix – Graph 21 – WTK2/2F – Connections between editions

A07.03.02.C. – Remarks on fingering

A07.03.02.C.01. – WTK2/2P

A07.03.02.C.01.01. – Mugellini

| b. | Notes |
|----|-------------------------|
| 20 | Very awkward fingering! |

Appendix – Table 52 – WTK2/2P – Fingering: Mugellini

A07.03.02.C.01.02. – Busoni

No fingerings.

A07.03.02.C.01.03. – Tagliapietra

| b. | Notes |
|---------------|--|
| 12 | The slur cannot be respected with the proposed fingering |
| 20 | Very awkward fingering! |
| 21rh, 22lh | The passing-over of 3 over 4 (rh) and 4 over 3 (lh) makes the staccato unavoidable |

Appendix – Table 53 – WTK2/2P – Fingering: Tagliapietra

A07.03.02.C.01.04. – Casella/Piccioli

| b. | Notes |
|-----------|--|
| 12 | The slur cannot be respected with the proposed fingering |

Appendix – Table 54 – WTK2/2P – Fingering: Casella/Piccioli

A07.03.02.C.02. – WTK2/2F**A07.03.02.C.02.01. – Mugellini**

| b. | Notes |
|-----------|---|
| 1lh | We would have avoided the thumb on the first note! |
| 9 | The two consecutive 5 th fingers represent a clever solution to prevent prolonging the C |

Appendix – Table 55 – WTK2/2F – Fingering: Mugellini

A07.03.02.C.02.02. – Busoni

No fingerings.

A07.03.02.C.02.03. – Tagliapietra

| b. | Notes |
|-----------|---|
| 1lh | Starting with the thumb |
| 3-4lh | Sliding with the 3 rd finger is absolutely superfluous in a two-part scoring! |
| 4 rh | Two consecutive 3 rd fingers make separation of F and E-flat compulsory |
| 7 | Also here, sliding is completely unnecessary |
| 18lh | Makes staccato marks compulsory |
| 26 | He wishes the rh's inner voice legato and to separate the fourth-interval in the soprano: 2 4 1 2 |

Appendix – Table 56 – WTK2/2F – Fingering: Tagliapietra

A07.03.02.C.02.04. – Casella/Piccioli

| b. | Notes |
|-----------|---|
| 1lh | Starting with thumb |
| 18 | 5 th finger on the D-flat is nonsensical |
| 24 | Other better solutions were possible to achieve a good legato |

Appendix – Table 57 – WTK2/2F – Fingering: Casella/Piccioli

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B.1. Music scores

BA

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