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## Assuming an Editorial Role to Establish Performance Interpretations: Annotated Bibliography

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## **Assuming an Editorial Role to Establish Performance Interpretations: Annotated Bibliography**

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## Assuming an Editorial Role to Establish Performance Interpretations

### Annotated Bibliography

As more and more sources in musical scores become available nowadays, made possible by the discovery and editing of composers' manuscripts and the publication of and multiple critical editions, performers often find the need to consult multiple editions of the same piece and the original sources (if available) to come up with one's own performance edition. This process has become essential in my own music making experience as a performer, because it lays down a foundation for making appropriate interpretive decisions and gaining a more thorough understanding of the music for analytical and performance purposes. I refer to the process as a comparative study, which usually involves a comparison between facsimiles of manuscripts and published editions. Comparative study is helpful in gaining a fuller perspective of how a piece might have been revised by the composer or editor over time, thus being notationally different from manuscript to contemporary editions. It allows performers to differentiate editorial notations from composers' original notations, which are sometimes revised or left out for practical or musical reasons. Comparative study also offers performers a chance to see the editor's critical judgements and interpretive decisions of the piece and often the reasoning behind their critical editing provides additional information and useful background knowledge about the piece. In my own experience, comparative study always brings new revelation on composers' musical intentions, which leads me to discover alternative creative interpretations and performance approaches. Comparative study in a way is performers assuming an editorial role, except that it deals not so much with the practical issues of notation, adding footnotes, or publication, ect., but focuses on arriving at a personal critical edition for performance use. Guidelines and approaches as well as challenges and solutions involved in music editing serve as a model for the process of comparative study. Thus, resorting to the process of music editing becomes relevant and helpful as a starting point for performers to establish their own critical editions.

### Dissertations

1. Lee, Chris. "Establishing Editorial Principles to Create a Performance Edition of Selections from 'Appunti' op. 210 by Mario Castelnuovo-Tedesco." DMA diss., University of North Texas, 2012. ProQuest Dissertations and Theses Global.

Chris Lee in his DMA dissertation examines editorial approaches taken by editors such as Gilardino and Segovia Tedesco's music to arrive at a published edition that is technically playable on the guitar. He then employs a similar approach to produce his own performance edition of *Appunti: Prelude e Studi per Chitarra, op.210*, aiming to find a balance between the composer's original intention and the editorial decisions needed to make the piece playable. The first part of the dissertation where Lee compared the different editorial treatments of the same passage by Gilardino, Segovia, and Behrend is especially interesting and helpful for any performer who intends to edit for themselves. Segovia's version is more likely to be edited with stronger personal taste, whether it is musical or technical; Gilardino and Behrend can be more true to the original, representing as much as possible from the manuscripts.

This dissertation comes from a performer's perspective and intends to arrive at a performance edition that best represents the composer's musical intentions while being technically idiomatic. This approach shares common themes to the approach I plan to utilize and discuss in my own process of comparative study.

2. Whitehead, Corey Ennis. "Antonio José Martínez Palacios' 'Sonata para Guitarra' (1933), an analysis, performer's guide, and new performance edition." DMA diss., The University of Arizona, 2002. ProQuest Dissertations and Theses Global.

This DMA dissertation by Whitehead is a detailed study and analysis on the substantial solo guitar sonata by Spanish composer Antonio José. Whitehead broke down his dissertation into multiple sections discussing the life of the composer, the history of the sonata regarding two published editions based on two slightly different manuscripts, producing a detailed analysis of form, harmony, and motif, and providing some guidelines for interpretations in relation to the technicality of performing this piece. At the end of the dissertation, Whitehead compares the final manuscript with Ricardo Iznaola's edition which is a reliable critical edition based on the revised final manuscript. He also presents his own performance edition of this piece.

Two sections from this dissertation are especially relevant to the topic of comparative study with an editorial approach: the history and timeline of the two published editions based on two manuscripts, and the editorial revisions needed to play certain passages because some of the composer's original notes prove to be unplayable on the guitar. The timeline of manuscripts is important because the composer revised pitches and notations in the later manuscript which formed the basis of Iznaola's edition. The first publication edited by Gilardino, who had no knowledge of a final manuscript existing, was based on the earlier manuscript. With the access of facsimiles of both manuscripts in addition to the two editions, it becomes a fascinating and logical process for the performers to produce their own performance editions and explore different possibilities for interpretations.

This dissertation is the first detailed analysis on José's guitar sonata, compiling information on various aspects that was not easily accessible to readers, therefore it is an important addition to the conversation of guitar music analysis and of performance practice with regard to comparing and selecting reliable music editions. Whitehead's own edition of the piece also gives me the chance to read his creative interpretation which I can compare with other interpretations of the same piece including my own.

#### Encyclopedia Articles: Grove

3. Grier, James. "Editing." *Grove Music Online*. Edited by Deane Root. 20 January 2001. <http://www.oxfordmusiconline.com>.

James Grier is professor in music history whose principal research area include textual criticism and music editing, music and liturgy in medieval Aquitaine, and popular music since WWII. He has written books and articles on the topic of music editing and is one of the most authoritative figures on this topic. In the essay Grier wrote on editing published in the Grove Dictionary, he educates and discusses in great detail the various aspects of music editing including historical attitudes, general principles of critical editing, procedures, and types of editions etc.,

Many of these aspects discussed in Grier's article are issues that the other sources I mention discuss and deal with. For example, Grier brings up Feder's core concept of music editing which involves two layers of editorial approaches: the "lower" referring to the mechanical and bibliographical process, and the "higher" referring to the critical and interpretive process. These two processes are explored in the essays on Beethoven's violin concerto, Brahms' edition of Schumann, to the dissertations on playing the music of Antonio José and Tedesco on guitar. These processes are often carried out in order to search for intentional fallacy, or determining the final compositional intentions as Grier puts it. Another example is the importance of Urtext in its original conception which according to Grier allows performers and students especially to establish their own interpretations based on composers' original text. Grier also brings up another point that new critical editions are constantly needed to reflect the development and addition of knowledge made possible by continuous research. Buch's call for a critical edition on Tarrega's music aligns with the notion of the need for Urtext.

Historical inquiry as well as editors' understanding of the style are particularly important themes in music editing that Grier discusses. They involve source studies and the ability to critically assess the sources when variant readings arise as the center of issue. This idea resonates very truly to Szabo's research on the primary sources of Bach's cello suites. Grier also mentions that the knowledge in style can also serve as a guideline for striking a balance between composers' authorities and editors' authorities for evaluating multiple sources.

Two points that Grier mentions are particularly helpful in my opinion when it comes to carrying out comparative study from the performer's perspective. The first is that reasonable competing readings of the same text within style should not be dismissed. This is particularly true because we see so many performers playing their own editions with many different interpretive editorial decisions, which is relevant to the idea I plan to explore. And the second is the types of editions that performers may find very useful: photographic facsimiles, printed editions replicating original texts, performance editions with extra layers of information such as makings for dynamics, tempos, and fingerings, etc., and critical editions that identify discrepancies between sources. Being able to access as many sources as possible and evaluate them accordingly is in my opinion incredibly rewarding to deepening the overall understanding of a piece of music.

#### Essays in collections

4. Folio, Cynthia and Alexander R. Brinkman. "Rhythm and Timing in the Two Versions of Berio's *Sequenza I* for Flute Solo: Psychological and Musical Differences in Performance." In *Berio's Sequenzas: Essays on Performance, Composition and Analysis*. Edited by Janet K. Halfyard, 11-38. Hampshire, England: Ashgate Publishing Limited, 2007.

This essay discusses the performance issues of rhythm and timings surrounding the two editions of Berio's *Sequenza* for flute, with supporting evidence from an experiment carried out. Folio who is a flutist, composer, and music theorist and Brinkman who is a professor in music theory who also specializes in computer programming, their authority lends itself naturally to the type of research discussed in the essay. The first edition of *Sequenza* for flute of 1958 is written with proportional notation to indicate rhythms but Berio later felt dissatisfied with the overly-free and almost improvisational rhythmic approach many flutists took. This eventually led to the

publication of the second edition of 1992 which uses conventional precise rhythmic notation. The new edition differs in several perspectives in addition to rhythm such as phrasing, groupings, accents, and pulse. An experiment was then conducted, where a computer program was used to establish an “ideal timing” calculated based on both editions and then the authors used this ideal timing as a reference to study the different timings of eleven recordings by flutists, some of whom played from the old edition while others from the new or a combination of both. The intention behind this experiment according to the authors is to study the “performance traditions of the piece and de-mystify the real musical differences between the ‘free’ and the ‘controlled’ notational system of the two editions”.

Generally speaking, the experiment results tell us that the difference in timings of these recordings are not necessarily determined by which edition was used. The more important difference may be a musical one, where most flutists preferred the old edition because according to them it allows for more freedom in musical interpretation as well as freedom in rhythms that cannot be notated traditionally. The freedom from reading proportional rhythm, many flutists noted, does not mean a careless approach but rather an intensive study of the proportions of note rhythm is required to arrive at a convincing interpretation of rhythm which is probably more true to Berio’s original intention, as the composer himself said it was a matter of proportions of timing and speeds rather than tempo. The essay also brings up an interesting point that Berio himself said the second edition can be a possibility of interpretation of the original edition. In other words, the second edition is not a revised edition but rather serves as almost a guideline to players who may encounter problems with proportional notations.

This particular case of musicians having access to two editions of one piece where notations are very much different is another example of comparative study where performers study both sources to make interpretive editorial decisions to acknowledge the new edition and identify composer’s music intentions from the new information. In this case, the original edition turns out to be the more authentic. Nevertheless, the second edition emphasizes the importance of rhythmic integrity to the score which should not be overlooked just because the notation system invites a certain level of freedom. This essay touches on the topic of performance practice and analyzing music editions and also adds a fascinating perspective to the literature of comparing musical sources which is that sometimes the intentions of publishing new editions should be considered to better assess an edition.

5. Roesner, Linda Correll. “Brahms’s Editions of Schumann.” In *Brahms’s Studies: Analytical and Historical Perspectives*. Edited by George S. Bozarth, 251-82. Oxford: Clarendon Press, 1990.

This essay gives insight into Brahms’s role as an editor by examining the editorial process he took with Schumann’s music as well as looking at the editorial relationship he had with Clara Schumann. Piano music is of main concern in the discussion here and with one piece in particular, *Presto passionato*. Brahms had access to two manuscript copies, referred to as the Vienna and Berlin manuscripts. Vienna is the earlier and Berlin later with Schumann’s own revisions to certain passages which were altered or deleted. However, Brahms in his edition retained passages that were deleted by Schumann himself in order to “de-emphasize” the “structural parallels.” Roesner, American musicologist who is known for her critical editorial works of Schumann and Brahms’ music, demonstrates these revisions using structural diagrams and examples from the music scores and points out that this particular editorial approach taken

by Brahms is a compositional one, “making decidedly compositional choices.” The later half of the essay briefly looks at Brahms’ role as he worked on the Schumann Gesamtausgabe with Clara Schumann. From the letter correspondences between Brahms and Clara, we get a sense of Brahms’ editorial works on notations and corrections, and that he most likely assumed a dominant role in this editorial relationship. But it is also not ignored that there are errors in Brahms edition. It says something when the author quotes Brahms himself who wrote Clara that he knows from experience that he is not a good editor even though he attempts to do the work with love and diligence.

This essay is fascinating in that it sheds light to how a great composer assumed an editorial role, making compositional decisions to include the earlier versions of the piece even when Schumann the composer himself revised it later. It is certainly a less approached way of editing; usually the more accepted notion may be that the composer’s final intentions should be the most authoritative source. Nevertheless, Brahms’ approach provides readers a perspective of music editing that we might find useful in our own process of music editing.

6. Stowell, Robin. “The Violin Concerto Op. 61: Texts and Editions.” In *Performing Beethoven*. Edited by Robin Stowell, 150-94. Cambridge, U.K.: Cambridge University Press, 1994.

This essay closely examines Beethoven’s violin concerto and discusses in depth the numerous ways and possibilities of realizing the musical intentions on violin with regard to rhythm, tempo, fingerings, bowings, articulations, portamentos. Stowell briefly introduces the first editions of the concerto and chooses Tyson’s critical edition as a reference, then brings in multiple editions prepared by great violinists of the 19th and 20th century, such as Joachim, Wilhelmj, Kreisler, Szigeti. Stowell spends the bulk of the essay examining and comparing how each of the violinists approached the same materials with different interpretations and performance techniques, resulting in slightly different musical outcomes. He uses plenty of examples from these performance editions to demonstrate the logic behind these interpretations, some of which are technical and others are purely musical. This essay is especially helpful and relevant to performers who play the concerto because it shows the different approaches taken by some of the great violin masters on the same piece, which can be the first step to establishing one’s own performance edition.

Stowell is a music educator and violinist who researches on and specializes in historical performances and stringed instruments, violin in particular and among many publications of journal articles, he co-edited the Cambridge Handbooks to the Historical Performance of Music. The authority is evident in his examination of the details of the music and the technique of violin involved in interpreting the piece. The technical aspect of music interpretation is often a common theme in music editing and also an important aspect of my process with interpreting pieces when the score invites multiple possibilities.

#### Journal Articles

7. Buch, David J. “On the Need for a Scholarly Edition of Tárrega’s Complete Works.” *Soundboard Scholar* 7, no.1 (2021): 1-10. <http://soundboardscholar.org>.

This article calls for attention that we are in need of a critical edition of Tárrega's complete works. Buch, an American musicologist and professor in Music History at UNI who is also a guitarist, listed multiple examples from different pieces where the published editions differ so much from the manuscripts that without question the readers should be aware of original versions of the music in order to have a more accurate understanding of the music. Therefore, the readers deserve an edition done with a diligent and careful process that reflects as best as possible the original musical intentions.

Moreover, the examples Buch provided are proof of the unreliability of editions sometimes, reinforcing the idea that it may be always necessary that readers and performers try to refer back to the most original source available and assume an critical editorial role to create a performance edition that is personally convincing in terms of accuracy in music interpretation.

8. Iznaola, Ricardo. "Correcting Antonio Jose." *Guitar Journal* 7 (1996): 30-39.

Ricardo Iznaola, who is the student of the dedicatee of Antonio Jose's guitar sonata Regino de la Maza and who world premiered the sonata in its entirety, discusses in this article the differences between the earlier manuscript of the piece which the first published edition was based on, edited by Gilardino and Gallego, and the later manuscript Iznaola had access to which turns out to be the final version with composer's own revisions. Gilardino had no knowledge of the existence of a second manuscript at the time publishing his edition. The second edition of the piece based on the revised manuscript was published later, edited by Iznaola.

Iznaola draws attention to the idea of referring to original sources and the need for accurate and comprehensive reproduction of these sources, (an idea discussed by numerous music editors), which has become the accepted standard for serious music editing. Thus, the comparison of two manuscripts is necessary and enlightening to any readers. The main issue with two manuscripts of concern in this article is determining the timeline: one manuscript is less cleanly organized in presentation while the other is cleaner in presentation and also has a title page and dedication to Regino de la Maza. It seems logical that the manuscript with dedication that de la Maza owned is the finished manuscript. The differences mainly involved some minor changes in pitches and notations, but they are of significant importance in changing the harmonies and suggesting alternative interpretations. This article is evidence of the necessity of constant editorial revisions when new sources or knowledge about a piece of music is revealed. The musical differences Iznaola compiled in this article should be acknowledged by anyone who intends to play this piece.

9. Noorduyn, Marten. "Is There Any Scope for Another Edition of Beethoven's Piano Sonatas?" *Nineteenth-Century Music Review* 17, no. 2 (2020): 329-40.  
doi:10.1017/S1479409819000053.

This essay looks at three relatively contemporary critical editions of Beethoven's sonatas-ABRSM edited by Barry Cooper, Henle Barenreiter by Del Mar, and Wiener Urtext by Jochen Reutter-and the author assesses the editions based on their editorial approaches regarding editorial intention, presentations, inclusion of information such as historical context in relation to music style and performance practice, selective inclusion of expressive markings such as tempo, dynamic, and fingerings. Noorduyn uses editorial examples from the two editions to compare and



contrast while often quoting the editors' own words to establish the basis for assessment. This essay is relevant to the topic of music editing in discussing what the author sees as necessary and helpful to the readers that justifies producing a new critical edition. For example, Noorduyn believes that introduction is always necessary and that discussion of performance practice should offer relevant and most current scholarship. He also thinks that there should be an account of the differences or newly added information with previous editions. During the process of assessment, the author evaluates the editions based on various perspectives or sub-topics in music editing, such as the intention of Urtext, the importance of editors' knowledge of historical style and performance practice, consulting sources and most current literature/scholarship.

Noorduyn is a musicologist from Germany who has written extensively on Beethoven's music. He holds a doctoral degree and is faculty at Musikhochschule Lubeck. His assessment of music editions can be useful as a guideline for when we need to assess if a music edition is reliable or not. Noorduyn mentioned some of the most subtle differences in score presentations can lead to different interpretations from the readers perspectives. Therefore, it may very well be a beneficial process if the readers get better at assessing the editions they come across.

10. Stenstadvold, Erik. "Sor's Guitar Music—A Fresh Start." *Soundboard Scholar* 6, no. 1 (2020): 4-10. <http://soundboardscholar.org>.

In this journal article, Stenstadvold discusses the issues surrounding preparing a new critical edition of Sor's complete works, which is the second critical edition in addition to Brain Jeffrey's edition. Stenstadvold discusses the sources he based his edition on, some of which are different to Jeffrey's. And also presented examples where different sources have slightly different notions in regard to slurs and articulations, as well as errors in the sources. He explained the presentation of his edition which reflects the acknowledgement of different sources as well as added critical commentaries of expressive markings in brackets on the scores.

This source is interesting because it provides insight into another critical editorial approach on Sor's music where the majority autograph manuscripts remains unknown and provides an alternative edition for performers to use and compare against the Jeffrey edition.

11. Szabó, Zoltán. "Precarious Presumptions and the 'Minority Report': Revisiting the Primary Sources of the Bach Cello Suites." *Bach* 45, no. 2 (2014): 1–33. <http://www.jstor.org/stable/43489897>.

Szabó, a musicologist and cellist, in his article re-examined the four primary sources/copied manuscripts of Bach's cello suites whose autograph manuscript remains unknown and provided new insights into evaluating these sources based on the hypothesis that source B (copied by Kellner) was based on a revised manuscript by Bach while source A,C,D (Anna Magdalena, Westphal, Traeg copy) were based on a different manuscript which could have been an earlier draft by Bach. At the time of this article, Szabo was also preparing his PhD thesis on Bach's cello suites which compiled every difference among the four sources, nearly 700 discrepancies, and this kind of comprehensive compilation of textual discrepancies did not exist in the literary scholarship previously for these cello suites.

The concept or method applied to arrive at such a hypothesis is called the principles of common error in classical philology which is explained and applied to use in the field of musicology by James Grier. Essentially, shared common errors in more than one sources suggest

the possibility that these sources come from the same model. And in the case of Bach's cello suites, Szabo examines and presents plenty of examples where sources A,C,D share common "errors" in terms of pitches and rhythm whereas source B stands out unique and different from the rest. What allows Szabo to hypothesize that Kellner copied out a revised manuscript is the similarity of pitches or rhythms of concern between his edition of the fifth cello suite and the lute suite BWV 995 which Bach made a transcription of and of which there exists an autograph manuscript dating later than the cello suites. But the complications regarding four sources still remain and there is not enough certain evidence to prove any hypothesis.

What is perhaps more relevant to the topic of comparative study with editorial approaches is related to the reception history of Kellner's copy that Szabó spends the last section of his article discussing: the fact that this source was surprisingly less acknowledged by later editions and sometimes dismissed of its value and authenticity in comparison to Anna Magdalena's copy which was viewed by most editors as closest to the original. It is immensely fascinating and useful for readers to be able to compare all the discrepancies among the four sources thanks to Szabó. There might never be a certain answer to which source represents most truly Bach's final intention for the pieces, in which case personal evaluation and aesthetic interpretation become necessary. Nevertheless, the value of such continuous scholarly research lies in the fact readers are supplied with as much information as possible in their search for a convincing interpretation of the music.

### Secondary Monographs

12. Schumann, Robert. *On Music and Musicians*. Edited by Konrad Wolff. Translated by Paul Rosenfeld. New York: McGraw-Hill Book Company, 1947.

In one article, Schumann draws attention to a few errors in editions of the works of Bach, Mozart, and Beethoven. Schumann says that original manuscripts are not always without errors because no composers can swear error free, but it is still necessary to always consult the manuscripts which have the most authority when editorial problems occur. For example, in an edition of Bach's Toccata with Fugue for the Organ, there appeared to be errors which broke up the canonical progression, or measures missing on one page and reappearing in transposition on the following page. Schumann says the solution can only be found in the original manuscript. Another example is more of an aesthetic one where Schumann brings up a harmonic error in one of Bach's fugues which he overlooked for years until Mendelssohn mentioned it. The errors in Mozart and Beethoven are of similar sort, where Schumann pointed out the obvious errors which went on unnoticed and offered logical and aesthetic solutions to the passages.

It is fascinating to see how the issue of correcting notational errors has been always relevant to musicians' discussions since almost two hundreds years ago, and the solutions to these issues today are still the same as what Schumann resorted to. It also shows that perhaps no matter how authoritative the edition may be, we always need to use our own critical judgments and be sensitive to any potential errors, and it is a non-stop process.