

TEXT AND BEYOND
THE PROCESS OF MUSIC COMPOSITION
FROM THE 19TH TO THE 20TH CENTURY

AD PARNASSUM STUDIES 8

General Editor

LUCA LÉVI SALA

TEXT AND BEYOND
THE PROCESS OF MUSIC COMPOSITION
FROM THE 19TH TO THE 20TH CENTURY

Edited by

JONATHAN GOLDMAN

UTORPHEUS

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INTRODUCTION

FOR THE LAST SEVERAL YEARS, a growing number of music scholars have shifted their attention from musical works (or the creators of these works) to the creative processes that produced them¹. Although this tendency is part of a larger trend in research in art oriented towards studies in creativity², it also comes on the heels of the hermeneutically-inclined musicological approaches of the 1990s that were wary of traditional musicology's emphasis on biography and great works, and the sometimes unpalatable ideologies that motivated them³. The study of the creative process serves as a springboard for interdisciplinary research rather than being narrowly located in the province of musical philology. And yet, far from rejecting the scholarly work that preceded it, these new orientations build on previous scholarship, particularly the branch of traditional musicology most concerned with the study of creative process, viz., sketch studies, the sub-discipline that was established in the 19th century, marked by such milestones as the 1799 auction of Mozart's manuscripts, the first scholarly publication, in 1865, by sketch-studies pioneer Gustav Nottebohm, and, later, the renewed interest in Beethoven's music sparked by the centenary of his death in 1927⁴. Approaches rooted in sketch studies subsequently came

¹. See *The Routledge Companion to Research in the Arts*, edited by Michael Biggs and Henrik Karlsson, London, Routledge, 2010; *Traiter de recherche création en art: entre la quête d'un territoire et la singularité des parcours*, edited by Monik Bruneau and André Villeneuve, Montréal, Presses de l'Université de Québec, 2007.

². See *Musical Creativity. Multidisciplinary Research in Theory and Practice*, edited by Irène Deliège and Geraint A. Wiggins, New York, Psychology Press, 2006; CSIKSZENTMIHALYI, Mihaly. *Creativity. Flow and the Psychology of Discovery and Invention*, New York, Harper, 1996.

³. A tendency first identified — and championed — by Joseph Kerman in his paradigm-shifting *Contemplating Music: Challenges to Musicology* (Cambridge [MA], Harvard University Press, 1985), and subsequently developed by the generation of musicologists who in the 1990s were included in what was then known as 'New Musicology'. See GOLDMAN, Jonathan. 'La New Musicology: Survol de la musicologie américaine des années 1990', in: *Filigrane. Musique, esthétique, sciences, société*, no. 11 (2010), pp. 127-138, <<http://revues.mshparisnord.org/filigrane/index.php?id=284>>.

⁴. I would like to thank Friedemann Sallis for pointing out these historical milestones to me. See NOTTEBOHM, Gustav. *Zweite Beethoveniana*, Reprint of Leipzig edition of 1887, New York, Johnson Reprint Corporation, 1970; see also COOPER, Barry. *Beethoven and the Creative Process*, Oxford-New York, Oxford University Press, 1990; LOCKWOOD, Lewis. *Beethoven:*

to the fore with respect to modernist music of the 20th century, for which an examination of the sketch is an often-indispensable prelude to music analysis. Since the foundation of the Swiss Paul Sacher Foundation, which houses the collections of many of the major composers of the 20th century (including Andriessen, Bartók, Boulez, Carter, Feldman, Grisey, Ligeti, Reich, Stravinsky and Varèse), a visit to the archive in Basel has become a nearly obligatory part of any research project concerned with the elucidation of the compositional processes of any of these major composers⁵.

Finally, some recent scholarship construes sketch studies as a particular case of research into creativity, in which psychological, anthropological, sociological, historical and analytical approaches have the potential to illuminate each other. These scholars of creative process seek to adapt the methodologies of sketch studies to artistic situations in which sketches and scores are not available as loci of investigation, and tend to place a greater emphasis on performance rather than on composition. The tools of creativity studies also hold the potential to be adapted for use not only in the study of composers, but also of performers, improvisers, and even artistic directors, radio producers or any other actor in the artistic field⁶. Moreover, recent studies of creativity have begun to explore the collective aspects of creative activity, after having long focused on individuals. Creativity is no longer understood as a property of individuals, but as a distributed quality shared between actors emerging from situations. Georgina Born, in her work on distributed creativity, has shown that creativity need not be located in individuals, but may reasonably be thought of as a property of groups, thereby paving the way for studies of creative processes among a group of improvisers, a musical sub-genre, or the musical practices of a cultural group⁷.

Studies in the Creative Process, Cambridge (MA)-London, Harvard University Press, 1992; SOLOMON, Maynard. *Beethoven Essays*, Cambridge (MA)-London, Harvard University Press, 1988.

⁵. The research produced at the Paul Sacher Stiftung can be perused in the pages of their annual house bulletin *Mitteilungen der Paul Sacher Stiftung*.

⁶. A classic early example of this approach being MION, Philippe – NATTIEZ, Jean-Jacques – THOMAS, Jean-Christophe. *L'envers d'une œuvre – «De natura sonorum» de Bernard Parmegiani*, Paris, Buchet/Chastel, 1982; on creative processes in performance, the research undertaken at the AHRC Research Centre for Musical Performance as Creative Practice (John Rink, dir.) falls into this category, see *Musical Performance: A Guide to Understanding*, edited by John Rink, Cambridge-New York, Cambridge University Press, 2002. And the forthcoming *Musicians in the Making: Pathways to Creative Performance*, edited John Rink, Helena Gaunt and Aaron Williamson, Oxford-New York, Oxford University Press, forthcoming 2016.

⁷. See BORN, Georgina. 'On Musical Mediation: Ontology, Technology and Creativity,' in *Twentieth-Century Music*, II/1 (2005), pp. 7-36; SAWYER, R. Keith – DEZUTTER, Stacey.

The diversity of approaches and the dynamic quality of recent research into creative process inspired Nicolas Donin, a musicologist at IRCAM (Paris), to organise the first edition of the *Tracking the Creative Process in Music (TCPM)* conference in Lille (France) in October 2011, along with Vincent Tiffon. The goal was simply to assemble an international array of scholars studying musical creativity in innovative ways. Donin himself had previously laid the foundations for a generalisable method for the study of creative process through a technique that he dubbed «interview within situation simulation through material traces» («remise en situation par les traces matérielles»⁸). Donin developed this methodology along with his co-researcher, the engineer and specialist in the ergonomics of the workplace, Jacques Theureau, in their decade-long study of French composer Philippe Leroux⁹, and then applied it to the study of other musical actors, including a conductor (Pierre Valade¹⁰), and the musicians of a string quartet (performing a quartet with electronics by Florence Baschet¹¹) among others. The results were tantalizing: a study of the ‘craft’ of composition, full of a very human messiness, that conceived of compositional techniques as heuristic tools, and took as its starting point a partly material, partly conceptual notion of the composer’s workshop

‘Distributed Creativity: How Collective Creations Emerge from Collaboration’, in: *Psychology of Aesthetics, Creativity, and the Arts*, III/2 (2009), pp. 81-92.

⁸. See DONIN, Nicolas – THEUREAU, Jacques. ‘La coproduction des œuvres et de l’atelier par le compositeur (À partir d’une étude de l’activité créatrice de Philippe Leroux entre 2001 et 2006)’, in: *Circuit, Musiques contemporaines*, XVIII/1 (2008), *La fabrique de l’œuvre*, edited by Nicolas Donin and Jacques Theureau, pp. 59-71; ID. – ID. ‘Voi(rex) de Philippe Leroux, éléments d’une genèse. Reconstitution analytique du processus créateur d’une œuvre récemment créée’, in: *Dissonanz / Dissonance*, n° 90 (juin 2005), pp. 4-13.

⁹. DONIN, Nicolas. ‘Quand l’étude génétique est contemporaine du processus de création: nouveaux objets, nouveaux problèmes’, in: *Genesis*, no. 31 (2010), pp. 13-36, <<http://genesis.revues.org/327>>; ID. ‘Genetic Criticism and Cognitive Anthropology: A Reconstruction of Philippe Leroux’s Compositional Process for *Voi(rex)*’, in: *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater*, edited by William Kinderman and Joseph E. Jones, Rochester, University of Rochester Press, 2009, pp. 192-215. Complete publications: <<http://apm.ircam.fr/membre/nd/>>.

¹⁰. DONIN, Nicolas – THEUREAU, Jacques. ‘L’interprétation comme lecture? L’exemple des annotations et commentaires d’une partition par Pierre-André Valade’, in: *Musimédiane, Revue audiovisuelle et multimédia d’analyse musicale*, n° 2 (octobre 2006), <<http://www.musimediane.com/numero2/Donin/introduction.html>>.

¹¹. DONIN, Nicolas. ‘Domesticating Gesture: The Collaborative Creative Process of Florence Baschet’s *StreicherKreis* for ‘Augmented’ String Quartet (2006-2008)’, in: *Creativity, Improvisation and Collaboration: Perspectives on the Performance of Contemporary Music*, edited by Eric Clarke and Mark Doffman, Oxford-New York, Oxford University Press, forthcoming 2016.

(«atelier»¹²). In these kinds of studies, music analysis, far from being evacuated, occupies a new position in the conceptual framework of the research: scores become ‘mental prostheses’ that allow a composer to extend the human limits of memory and concentration in order to bring to fruition an artistic project that requires several months or years to complete. Donin and Theureau’s studies also hold the promise of producing varying kinds of rich descriptions of this creative process that go beyond journal articles, as demonstrated by the CD-Rom produced by Donin’s team at IRCAM about Leroux’s work *Voi(r)ex* that mixed score excerpts, animations, interviews with the composer and the electronic music producers who collaborated on the project, as well as other documentation. The TCPM conference offered opportunities for innovative international researchers of the creative process like Donin and Theureau to enter into a scholarly dialogue with each other.

The other conceptual strand that motivated the establishment of the TCPM conference was a desire to link music studies with the kinds of research into literary sketches that had gained momentum in France starting in the early 1970s: the ITEM research team under the CNRS umbrella, including prominent literary theorists Jean-Louis La Brave, Louis Hay, Pierre-Marc de Biasi and Almuth Grésillon, had developed the field of ‘*critique génétique*’, aiming at «the analysis of writing as process and the interpretation of the work in light of its sketches of preliminary documents»¹³. This French school of ‘genetic criticism’ was seen by its founders as providing a theoretical context in which to reframe sketch studies. According to de Biasi, the genetic approach revealed the extent of the vast continent of unpublished documents (compiled as «genetic dossiers»), a procedure for investigation and critical verification (in order to evaluate the interpretive hypotheses formulated on the basis of the manuscripts from the text, as well as to discover new hypotheses) and most of all, the theoretical density of a new object structured by time: writing as process, the work as genesis¹⁴.

¹². See *Circuit, Musiques contemporaines*, XVIII/1 (2008), *op. cit.* (see note 8).

¹³. «L’analyse de l’écriture comme processus et l’interprétation de l’oeuvre à la lumière de ses brouillons ou de ses documents préparatoires portent depuis une trentaine d’années le nom de ‘génétique de textes’ ou ‘critique génétique’»; BIASI, Pierre-Marc de. *Génétique des textes*, Paris, CNRS 2011 (Biblis, 10), p. 5. See also *Genetic Criticism: Texts and Avant-textes*, edited by Jed Deppman, Daniel Ferrer, and Michael Groden, Philadelphia, University of Pennsylvania Press, 2004; particularly HAY, Louis. ‘Genetic Criticism: Origins and Perspectives’, pp. 17–27.

¹⁴. «L’approche génétique des textes apportait à la fois l’étendue inexplorée d’un vaste continent de documents inédits (sous la forme de milliers de dossiers de genèse), une procédure d’investigation et de validation critique (pour évaluer par les manuscrits les hypothèses interprétatives formulées à partir du texte, en découvrir de nouvelles) et surtout, la densité

In such work as Biasi's imposing study of the sketchbooks of Gustave Flaubert, genetic scholarship studies the *avant-texte* and the *texte* as a conceptual whole, through which successive corrections provide substantial information about a creator's intentions. In the pages of the journal that disseminated research in *critique génétique* (*Genesis*), such a methodology is used in the study of varied objects. The founders of the TCPM conference wished to see to what extent the methodology of *critique génétique* could be transposed to the musical realm, and members of the ITEM team were consequently invited to participate in the Lille conference in 2011 as a way to foster dialogue between the purveyors of literary and musical sketch studies¹⁵. *Critique génétique* thus offered the possibility of embedding studies of the creative process in music within a larger field that includes literature, cinema, theatre, and the visual arts.

The 2011 TCPM conference was a forum for new orientations in the study of the creative process in music that borrowed from traditional musical sketch studies, experimental studies in the psychology of creativity, literary *critique génétique* and an heuristic approach to musical craft in the composer's workshop. The conference was greeted with enthusiasm from the scholarly community, having receiving more than a hundred conference talk proposals. The conference favoured cross-cultural dialogue by welcoming talks in both English and French. The keynote addresses by Pascal Decroupet (Université de Nice-Sophia Antopolis) and William Kinderman (University of Illinois, Urbana-Champaign) underscored the links between traditional sketch studies and other interdisciplinary approaches.

Two years later, in October 2013, a second edition of the TCPM conference took place in Montreal, out of which the current volume emerges. Certain themes surfaced from the conference talks delivered at TCPM2013, and these are carried over into the content of this volume¹⁶, including an interest in unfinished works and in the ethics of their completion, and a focus not only on composers, but also on a wide variety of participants in the

théorique d'un nouvel objet structuré par le temps: l'écriture littéraire comme processus, l'œuvre comme genèse»; BIASI, Pierre-Marc de. *Op. cit.* (see note 13), pp. 6-7 (my translation).

¹⁵. This has already led to very promising work in music inspired by *Critique génétique*: see the special issue of *Genesis. Revue internationale de critique génétique*, n° 31 (2010), *Composer*, issue edited by Nicolas Donin; also, *Circuit, Musiques contemporaines*, XVIII/1, *op. cit.* (see note 8); *Genetic Criticism and the Creative Process [...]*, *op. cit.* (see note 9); KINDERMAN, William. *The Creative Process in Music: From Mozart to Kurtág*, Urbana-Chicago, University of Illinois Press, 2012.

¹⁶. A third conference will be taking place in October 2015 in Paris. <<http://tcpm2015.ircam.fr/>>

realisation of music, including performers, recording engineers, improvisers, and even commissioners; the conference also featured a number of papers, grouped into two sessions titled ‘Musique plus’, that examined music coupled with other arts, such as film, dance or theatre. The conference talks of the 2013 conference featured a notable extension of the notion of musical creative processes not only on the level of epistemology, but also with regard to the variety of objects that now deserved our attention — including collective free improvisation, opera stagings, computer music, and music of oral tradition. The conference also featured a cluster of talks on such varied aspects of creative process as computer-assisted analysis, distributed creativity, perceptual strategies in composition, problems of historicity and temporality, and the transformative potential of studio technology in the creative process. TCPM2013 also fittingly featured a workshop-conference on the music of Philippe Leroux, presented by Nicolas Donin and the Montreal-based French composer, in collaboration with the Nouvel Ensemble Moderne conducted by Lorraine Vaillancourt.

Rather than the traditional proceedings, we chose to produce three major publications from selected contributions emerging from the conference, grouped here according to broad themes: in addition to the current volume, a special issue of *Musica Scientiae* (Nicolas Donin and Caroline Traube, eds.) is in the works, as well as a forthcoming issue of the online *Revue de l’OICRM*. I will leave the job of describing the chapters to the noted sketch-study scholar Friedemann Sallis in the afterword to this volume, but I will draw attention here to two sections of the book, that reflect the philosophy of TCPM: at once to give a central place to sketch studies that acknowledges the critical role classical sketch studies has played in music studies in the last 50 years, while opening outward towards approaches to music that encompass the study of creative process even in contexts that go beyond score study. Thus Part I (‘Texts’) proposes studies of works by Bruckner (Benjamin M. Korstvedt), Mahler (Anna Stoll Knecht), Scelsi (Nicola Bernardini and Alessandra Carlotta Pellegrini), Schubert/Berio (Mylène Gioffredo), Brant (Joel V. Hunt) and Hétu (Michael Dias), while Part II (‘Beyond’) outsteps the boundaries of musical scores in order to explore Charles Kœchlin’s film music (Rémy Campos), the video art of Bill Viola (Giacomo Albert), opera staging (Camille Rondeau), dance staging (Federico Lazzaro), extra-European borrowings in Western art music (Jonathan Goldman), and Brian Ferneyhough’s complex compositional algorithms (Robert Hasegawa). The goal of this publication is to showcase the diversity of contemporary research into the creative process of music through this small but significant sampling of recent work.

INTRODUCTION

The TCPM conference, and this publication, could not have come into being without the help of the Observatoire interdisciplinaire de création et de recherche en musique (OICRM) and its director, Michel Duchesneau, as well as its two conference coordinators, Liouba Bouscant and Caroline Marcoux-Gendron. Funding for the conference was supplied by the generous support of the Social Sciences and Humanities Research Council of Canada (SSHRC). The organising committee was composed of Nicolas Donin (IRCAM), Michel Duchesneau, Caroline Traube and myself at the Université de Montréal, as well as Catherine Guastavino and Fabrice Marandola at McGill University's Schulich School of Music and CIRMMT Research Centre, as well as Nicolas Donin, who was involved in the planning stages of this volume, and who has spearheaded the TCPM conferences. I also wish to thank Luca Lévi Sala, series editor of this *Ad Parnassum Studies* collection as well as the Centro Studi Opera Omnia Luigi Boccherini for the typesetting. I'd also like to thank our colleagues at McGill who graciously joined the project at an early stage and made possible this incredible first day of the conference at the Schulich School of Music: thank you to Catherine Guastavino, Fabrice Marandola and their colleagues, as well as all the students and volunteers involved in the organisation of the event. Finally, I wish to express my warm gratitude to graduate students Julie Delisle and Naomi Woo for their skilful and efficient work on this volume as editorial assistants.

Jonathan Goldman

December 2015

TEXTS

MUSICAL COMPOSITION, PERFORMANCE AND THE «TEXTUAL CONDITION»: THE CASE OF BRUCKNER'S FOURTH SYMPHONY

Benjamin M. Korstvedt
(WORCESTER, MA)

AN ESSENTIALLY ROMANTIC NOTION of musical creation holds iconic value in the culture of classical music. This view was voiced in remarkably pure form, for example, by Paul Hindemith, who proposed that the essence of the creative process occurs at the moment that the nascent work appears suddenly illuminated as if by «a very heavy flash of lightning» in the composer's mind, producing «a view, immensely comprehensive and at the same time immensely detailed, that we never could have under normal daylight conditions». Failing this inspirational experience, he believed, «we are not genuine creators», for «compositions must be conceived» in this way¹. The conception of a musical work is thus construed as an inspired, almost mystical event that occurs in the composer's imaginative fantasy and precedes the actual inscription of the music. Accounts of similar moments of creative inspiration appear elsewhere, especially in the nineteenth-century, often retailed by composers themselves, as in Wagner's romantic story of his conception of *Der fliegende Holländer* at the end of a stormy voyage across the North Sea off the Norwegian coast or Mahler's claim, using terms remarkably similar to Hindemith's, that the Finale of the Second Symphony was directly inspired by the experience of hearing Klopstock's «Auferstehn» chorale sung at Hans von Bülow's funeral: «It was as if I had been struck by lightning; everything suddenly rose before me clearly! Such is the flash for which the creator waits, such is sacred inspiration!»².

¹. HINDEMITH, Paul. *A Composer's World: Horizons and Limitations*, Cambridge (MA), Harvard University Press, 1952 (The Charles Eliot Norton lectures), pp. 60–61.

². See WAGNER, Richard. *My Life*, translated by Andrew Gray, edited by Mary Whittall, Cambridge–New York, Cambridge University Press, 1983, pp. 161–162 and LA GRANGE, Henry-Louis de. *Mahler*, vol. I, Garden City (NY), Doubleday, 1973, p. 294.

These and similar notions about the nature of musical creation lead directly to the presumption that the best text of a work must be that closest to its originary moment, ideally the original written out directly by the composer's own hand. The Viennese writer Stephan Zweig, who was a great collector of autograph manuscripts, both literary and musical, was fascinated by these sources because of the promise they seem to offer of recovering what he called the «mysterious moment of transition in which a verse, a melody, emerges out of the invisible, out of the vision and intuition of a genius, and enters the earthly realm»³.

This network of ideas continues to have considerable force in academic musical circles. Consider these comments from the opening pages of a fairly recent, well-regarded study of Schubert's song cycles by Richard Kramer, which express a common mistrust of published texts and a reverence for a composer's original manuscript⁴. Kramer contends that «to understand the phenomenon of Schubert song, we are obliged to return to the moment at which song is conceived». Therefore, «we are driven back to the autographs. They tell us a great deal — of the minutiae that register decision making, certainly, but also, and more significantly, of those plain facts that have been muted in the subsequent process, the steps toward publication by which the song was made presentable for public consumption». For something is «unquestionably» lost in this process; moreover, «what is lost is of the essence and has to do with this ineffable moment at which poem and music are fused in the composer's mind. The process toward publication does further damage to the bold yet fragile configurations through which sets of poems are put into music»⁵. Note Kramer's assumption that the process of publication naturally involves damage and degradation. From here, it is not far to the conclusion that the essential task of textual criticism is to recover, preserve and disseminate the purest, and thus the most «authentic» text of the work as it stood before the damage attendant on its initial publication.

The belief that sources closest to an author's or composer's original manuscript are the best and most authoritative was a basic conceptual mainstay of critical editing, whether of music or literature, in the twentieth century. Thomas Tanselle, a leader in that field, exemplified this position: «What appears in prepublication forms of a text is normally a better representation

³. ZWEIG, Stefan. *The World of Yesterday: An Autobiography*, New York, Viking Press, 1943, pp. 161-162, translation modified.

⁴. KRAMER, Richard. *Distant Cycles: Schubert and the Conceiving of Song*, Chicago, The University of Chicago Press, 1994. In 1995, this book was awarded the Otto Kinkeldey Award of the American Musicological Society as the most distinguished book in musicology published during the previous year.

⁵. *Ibidem*, p. 3.

of the author's habits than what appears in a first printing, and the text of a fair-copy manuscript or typescript reflects the author's intention, whether or not it turns out to be his final intention in every respect»⁶. Although, Tanselle continued, this may not be the author's final intention, «at least it reflects his, rather than someone else's, intentions»⁷. In Tanselle's view, the commitment to achieving a «pure» authorial text is the highest goal, outweighing even the commitment to securing the author's final intended text. This assumption operated in musical editing as well; as the German scholar Rudolf Stephan put it, «although the autograph manuscript is not actually the 'work itself,' and perhaps does not even transmit the very last final version, it does at any rate preserve an unadulterated (undistorted) text of the work» — in other words, its *Urtext*, to use the term common among musicians⁸.

The programmatic preference for texts derived as directly as possible from a handwritten original emerged with growing strength at the start of the twentieth century encouraged by intellectual currents that predisposed editors to valorize autograph manuscript sources. The philosopher and scholar Wilhelm Dilthey, for example, argued in an 1899 lecture for the special importance of manuscripts to literary interpretation⁹. In Dilthey's view, a work is significant insofar as it embodies the life-experience that gave rise to the work and this forms the essential content of the work. A manuscript is a better witness to the expressive kernel of an artwork because, as Dilthey put it, «human breath» («Atem der Menschen») emanated from manuscript sources but was largely absent from «coldly presented printed works» («kuhl dastehenden Druckwerke») ¹⁰. Therefore, «the life that streams from manuscripts must be the conceptual basis from which the causal connection» between an art work and the «intellectual activity» that gave rise to it «can reasonably be drawn» ¹¹.

⁶. TANSELLE, G. Thomas. 'Greg's Theory of Copy-Text and the Editing of American Literature', in: *Studies in Bibliography*, no. 28 (1975), pp. 167-229; reprinted in: ID. *Selected Studies in Bibliography*, Charlottesville (VA), University of Virginia Press, 1979, pp. 245-308. The quotation appears on pp. 283-284 in this latter source.

⁷. *Ibidem*, p. 284.

⁸. «Das Autograph ist zwar nicht das Werk selbst, es überliefert den vielleicht noch nicht endgültigen, jedenfalls einen unverfälschten (unentstellten) Text des Werkes»: STEPHAN, Rudolf. 'Einiges über Musiker-Autographe', in: *Österreichische Musikzeitschrift*, no. 44 (1989), pp. 136-141: 136.

⁹. DILTHEY, Wilhelm. 'Archive für Literatur,' in: ID. *Gesammelte Schriften*, edited by Ulrich Hermann, vol. xv, Göttingen, Vandenhoeck & Ruprecht, 1970, pp. 1-16.

¹⁰. *Ibidem*, p. 5.

¹¹. «Dies Leben, das von Handschriften ausströmt, muß uns auch zu Grundvorstellungen führen, durch welche wir den Kausalzusammenhang geistiger Bewegungen angemessener zergliedern»: *ibidem*, p. 6.

This sensibility found an important musical advocate in Heinrich Schenker. Schenker postulated that a composer's handwritten notation offered a direct link to a work's essence that was ordinarily lost in printed editions. He himself prepared editions of Beethoven's piano sonatas that attempted to convey these fine points of notation in printed form, which he regarded as clues to the inner nature of the music. In the preface to one of these editions, Schenker wrote:

In Beethoven's powerful and direct thinking tones are conceived, so to speak, as physical entities; this thinking produces for him a notation that is also perceptually convincing to the eye of the reader. The rising and falling of the lines [...] the deep significance of the beams [...] the mysterious eloquence of the slurs [...]¹².

In the postwar era, the idea that the best source of a musical work must be the composer's own autograph score remained a widely held assumption, and with it a belief that the essential goal of editing should be to eliminate extraneous textual elements, which are traditionally labeled as «contamination». Urtext editions, which sought to reproduce the text of a work as the composer ideally intended without any such additions, became widely favored¹³. As the pioneering music bibliographer D. W. Krummel implied, with a flash of sarcasm, romantic attitudes about the special value of art in an increasingly commercial culture lingered not far below the surface:

The pursuit of the Urtext grew quite naturally, and at first quite beneficially, out of a hagiographic period of musical manuscripts. In the Romantic age of music genius, the holographic document was pure and sacred, in contrast to the published edition, which after all was obviously in some way or other contaminated by those base merchants who had exploited the masters... With the twentieth-century revolt against Romantic excess came a greater concern for the Urtext. Performances became more literal, while editing proliferated, most of it based on the composer's manuscripts, as the necessarily definitive final sources¹⁴.

¹². SCHENKER, Heinrich. 'Preface', in: BEETHOVEN, Ludwig van. *Klaviersonaten, nach den Autographen rekonstruiert von Heinrich Schenker*, anonymous translation, Vienna, Universal Edition, 1928; rpt. New York, Dover Books, 1975, n.p.

¹³. Recent discussions by two particularly scholarly conductors offer unusually astute perspectives on the practical shortcoming of Urtext editions, and more broadly the idealized view of authorship and music's textuality that lies behind them: HOGWOOD, Christopher. 'Urtext, que me veux-tu?', in: *Early Music*, xli/1 (2013), pp. 123-127 and WOODS, Kenneth. 'Urtext Myths 4: Whose Score is it Anyway?', <<http://kennethwoods.net/blog1/2012/02/05/urtext-myths-4-whose-score-is-it-anyway/>> (accessed 19 September 2014).

¹⁴. KRUMMEL, D. W. 'Musical Functions and Bibliographical Forms', in: *The Library*, ser. v, xxxi/4 (1976), pp. 327-350: 340-341. Also in the late 1970s, Carl Dahlhaus linked Urtext