

Comparative Literature: Editions of Chopin and Brahms

Welcome!

This seminar and lecture-recital will inform you about what is at the core of the most important editions of Chopin and Brahms. Take-aways from this seminar will include:

- The sources behind editions we use today;
- The composers's tendencies when notating their music;
- The ability to compare sources and understand how they evolved.

A bibliography will be provided after the seminar: notating specific authors/quoted texts will not be necessary during the seminar.

Practical Information

Please prepare for the seminar by listening to the following pieces twice or thrice:

- Chopin: *Fantasia in F Minor*, Op. 49
- Chopin: *Polonaise-Fantasia*, Op. 61
- Brahms: *Three Intermezzi*, Op. 117
- Brahms: *Clavierstücke Op. 118*, Nr. 2 and Nr. 6
- Brahms: *Clavierstücke Op. 119*, Nr. 1

Click these links for the scores if you do not have them:

- Chopin: [Fantasia in F Minor, Op. 49](#) (Mikuli Edition B&H)
 - Chopin: [Polonaise-Fantasia, Op. 61](#) (Paderewski PWM)
 - Brahms: [Three Intermezzi, Op. 117](#) (Mandyczewski/Gal Edition)
 - Brahms: [Clavierstücke, Op. 118](#), Nr. 2 and Nr. 6 (Simrock First Edition)
 - Brahms: [Clavierstücke, Op. 119](#), Nr. 1 (Kupfer Copy - Stichvorlage)
-

Seminar Schedule

Time	Saturday	Sunday
12:00	Basic Questions/Context	Lecture-Recital: Brahms and Chopin
12:15	Sources and Media	Brahms: <i>Three Intermezzi, Op. 11</i> <i>Clavierstücke Op. 118, Nr. 2 and Nr. 6</i> <i>Clavierstücke Op. 119, Nr. 1</i>
12:30	Chopin: Writing and Filiation	
13:10	Break	Chopin:
13:20	Brahms: Late Works	<i>Fantasia in F Minor, Op. 49</i> <i>Polonaise-Fantasia, Op. 61</i>

NOTES

Part 1 Basic Questions and Context

—Why study an edition's history?

—Why are there different versions of the same texts?

Filiation Diagram: Relationship between Sources

Composer A (Autograph)

Copyist C (Copy)

Engraver EC (Engraver Copy)

Publisher 1st Edition

Part 2 **Sources and Media**

Timeline of Publication: CHOPIN

Timeline of Publication: BRAHMS

Online Media:

Part 3 Chopin: Writing and Filiation

Five Traits in Chopin's Handwriting:

- 1.
- 2.
- 3.
- 4.
- 5.

Op. 49: Three Typical Errors and Solutions

Fill in as you see the slides.

Bar Number/Issue	Same in all?		Status
A) Bar 2: Pedal Sign	YES	NO	
B) Bar 3: Pedal Release	YES	NO	
C) Bar 9: Haripin	YES	NO	
D) Bar 112: Bass	YES	NO	

Op. 61: Sketches and Student Copies

Fill in according to slides.

—Student Copy (Dubois) includes _____ and _____.

Bar Number/Issue	Sketch	Final
A) Bar 1: Key Signature		
B) Bar 2: Small Notes		
C) Bar 7: G Solo	<i>First bar where Sketch/Final are the same.</i>	
D) Bar 23: First Theme		
E) Bar 148: Slow Theme	<i>Final version is the opposite order of draft.</i>	
F) Bar 252: Apotheosis Coda		

Part 4 Brahms: Late Works

Five Traits in Brahms's Handwriting:

- 1.
- 2.
- 3.
- 4.
- 5.

Typical Comparisons/Filiation in Opp. 117, 118, 119

Issue/Piece	Same in all?		Status
A) Layers/Voices (Op. 117/1)	YES	NO	
B) Main Tempo (Op. 117/2)	YES	NO	
C) Transitions (Op. 117/2)	YES	NO	
D) Tempo Changes (Op. 117/2)	YES	NO	
E) Dynamics (Op. 118/6)	YES	NO	
F) Slurs (Op. 119/1)	YES	NO	

Composer Control:

Editor Control:

Double Reading: