

## Editorial Conception of the Scores of Fryderyk Chopin's *Concertos*

The orchestral scores of Chopin's *Concertos* are one of the most difficult editorial challenges to publishers of his works. There are two main reasons for these difficulties:

- the lack of sources that one could regard in their entirety and without reservation as transmitting Chopin's text,
- the unquestionable participation of foreign hands at various stages in the forming of the instrumentation of the *Concertos*.

Judging by the extant sources for earlier concert works by Chopin (Opp. 2, 13 and 14), we might have expected some sketches and original, working versions of the scores to exist. Yet no autograph of this type – discounting a bar-and-a-half sketch of a fragment from mvt. I of the *Concerto in F minor* – has survived. The fact that the *Concertos* were performed with orchestra indicates the existence of fair copies of the scores and orchestral parts from which Chopin played both these works in Warsaw, and subsequently on his first appearances abroad; this is confirmed by mentions in his correspondence ('the scores bound'<sup>1</sup>). These manuscripts have also disappeared, a loss which is felt most acutely by editors, since the extant later sources based (not always directly) on these manuscripts – the orchestra part of the 'semiautograph' of the *F minor Concerto* and the printed parts of the first French edition of the *E minor Concerto* – were produced essentially without Chopin's participation; one can only presume that they contain some occasional, minor alterations by the composer. The lack of these sources is compensated for, albeit to a certain degree only, by the extant piano reductions of the accompaniments to mvts. II and III of both *Concertos*, allowing for some approximate reconstructions to be made. These are a photograph of a reduction prepared by Fontana, doubtless from the above-mentioned fair copy of the score of the *Concerto in F minor*, and two reductions (of the whole orchestra and the wind section) written out by Francomme, most probably from manuscript orchestral materials (parts) of the *Concerto in E minor*.

The orchestration of the *Concertos* in the form transmitted to us by the scores compiled from the parts of the first editions betrays certain features alien to Chopin's musical thinking. These features become manifest primarily on comparing the orchestra part with piano reductions of the *tutti* undoubtedly prepared by Chopin or with the solo part. These are the following:

- the shifting of the centre of gravity of the sound of the orchestra towards the middle register, to the detriment of the melody line;
- the lowering and doubling of the bass line, deforming Chopin's conception of the 'sound field';
- the overlapping of the group of instruments ending a phrase with the group beginning a new phrase, which is a device characteristic of fully fledged romantic instrumentation; such 'splices' are particularly suspicious when the Chopin reduction shows in a new phrase the names of the instruments or a change in dynamics and character (e.g. *Violini, dolce*); Chopin preferred the juxtaposition of groups, cf. e.g. the openings of mvt. II of the *F minor Concerto* and mvt. III of the *E minor Concerto*;
- the excessive use of tremolando in the strings;
- the tying notes of the same pitch on every occasion;
- the long-held notes of the string accompaniment (in the semiautograph of the *F minor Concerto* one finds several corrections, in the composer's hand, involving their shortening or separation with rests, mvt. I bars 104, 137, 247-248, 294, mvt. II bars 79-80);
- contradictions of harmony, dynamics and articulation compared with the authentic part of the solo piano;
- the inconsistent marking of articulation.

This enables one to draw the conclusion that some foreign hands probably helped to impart to the score the form which we know today. Investigation into the historical circumstances of the period during which these works were written indicates that the influence of his collaborators may be manifest from the very first Warsaw scores.

One deduces from Chopin's letters that the composing of the two *Concertos* and the preparation of the accompanying orchestral materials necessary for public performance took him about one year. We also know that during this time he carried on a normal social life, attended operatic productions and concerts in artistic salons, and held rehearsals of chamber works by himself and by others, prior to their performance

in the same salons. He travelled beyond Warsaw (to Strzyżewo, Antonin, Poturzyn). If we add to this the dozen or so smaller scale works that he wrote during this period, it seems reasonable to ask how he could have found time to do everything. After all, the very composition of large forms, in which he was not yet greatly experienced, and their correction must have consumed a lot of this time ('I do not want anyone's verdict on the *Rondo* [of the *Concerto in F minor*] since I am still not quite pleased with it'<sup>2</sup>). How to fit in here the instrumentation for the whole orchestra, including dense *tutti*, transpositions, etc., in which he was also less than well-versed? A simple conclusion presents itself: someone must have helped him. He could have sought this assistance among colleagues from Elsner's class more skilled in instrumentation. A few such names crop up in his correspondence. 'Linowski is copying hurriedly, but he has already started the *Rondo* [of the *Concerto in E minor*]'.<sup>3</sup> Comparing the dates, however, one concludes that this probably referred to the parts. One interesting item, albeit rather vague, was recorded by F. Hoesick: '[Chopin] allowed Ignacy Dobrzyński to "transinstrument" both *Concertos*. Both scores have been lost. I am grateful for this detail to Director Adam Münchheimer'.<sup>4</sup> He further quotes Münchheimer: 'From the lips of the late Ignacy Feliks Dobrzyński I heard that he instrumented both the maestro's *Concertos* while the composer was still alive'.<sup>5</sup> However, no additional information on this matter has come to light.

References to progress on the *Concertos* are accompanied in the letters by the motif of haste. Following a sojourn at the Radziwiłłs' residence in Antonin, he wrote: 'my *Concerto* [in *F minor*] is not yet finished, and, impatiently awaiting the completion of its finale, has impelled me to leave this paradise',<sup>6</sup> and three months later, now on the *Concerto in E minor* '[...] the task is urgent, I have to write in a hurry'.<sup>7</sup>

Taken together, all these arguments point to the likely participation of foreign hands in the very first scores, although the lack of sources makes it difficult to point to places where this interference may have occurred and to establish its scale. Whatever the case may be, the expression of doubt as to whether Chopin wrote out the entirety of the first scores of the *Concertos* in his own hand can be regarded as justified.

Certain changes were most probably also made to the instrumentation of the *Concertos* during the periods preceding their publication (amendments to and expansion of the parts of the double basses and the violas, numerous supplements to the wind instrument parts). Such is indicated by a comparison of the extant orchestral material with the Fontana and Francomme reductions. It is almost certain that Chopin's participation in these alterations was insignificant and occasional in character.

Thus, the incompleteness of the sources and the resultant impossibility of specifying the exact relationships between them create a situation in which we are sometimes certain that foreign hands have been involved in a given place, yet unsure as to the moment when this occurred, and utterly unable to indicate who may have been responsible.

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The full scores of both *Concertos* were issued in print by the publishers of their piano scores and orchestral parts: the *Concerto in F minor* by Breitkopf & Härtel in Leipzig (two editions, 1865-1866 and 1879), and the *Concerto in E minor* by the firm of F. Kistner in Leipzig (two editions, c. 1866 and 1875), and subsequently by Breitkopf & Härtel (1880). The first printed scores were compiled from the parts printed by the firm in question, with some errors corrected and alterations made – not infrequently crucial – in the performance markings. Subsequent editions of each *Concerto* were essentially based on their predecessors, with some errors corrected, others repeated, and further changes effected. The final editions, by Breitkopf & Härtel, function to the present day on concert platforms around the world, regarded as the 'original' scores.

For over 150 years, this group of nineteenth-century scores has shaped the attitudes of musicians towards the accompaniments of Chopin's *Concertos*, as well as performance traditions and the tastes of audiences.

As early as the first orchestral performance in Paris of mvt. I of the *E minor Concerto* (20 May 1832; Chopin had already played the *Concerto* in February of that year, with great success, yet this was a solo rendition or with quintet accompaniment) a disproportion was noticed between the sound of the solo part and that of the accompaniment. The reviewer of the daily *Le Temps* wrote: 'The first movement of the *Concerto* made a greater impression in the private concerts. This must be ascribed [...] to a certain heaviness of the accompaniment [...]'.<sup>8</sup>

A few days later, F.-J. Fétis expressed a very similar view: 'This time the performance was not received so well, which should undoubtedly be attributed to the thick instrumentation [...]'.<sup>9</sup>

Considerable influence on the opinions of professional circles with regard to the accompaniments to Chopin's *Concertos* may have been exerted by two figures: H. Berlioz, the great symphonist of the Romantic era and author of the *Traité d'instrumentation et d'orchestration modernes*, and F. Niecks, the author of a valuable biography – one of the first – of Chopin (1888). Berlioz, contrary to his earlier enthusiastic review of a performance by Chopin with orchestra of the *Romance* from the *E minor Concerto*<sup>10</sup>, made the famous remark: 'The whole charm of Chopin's works is focussed on the piano part; the orchestra of his *Concertos* is nothing more than a cold and virtually useless accompaniment'.<sup>11</sup> Niecks's opinion, meanwhile, read thus: '[...] Chopin's originality is gone as soon as he writes for another instrument than the pianoforte'.<sup>12</sup>

Reservations with regard to the orchestration of the accompaniments were also not lacking among Polish musicians. Here is the opinion of W. Żeleński: 'In the *Concertos* we are not satisfied with the orchestral part. For whilst the solo part is supremely beautiful and colourful in its detail, the orchestra fails to provide adequate support, thus not only does it not enhance our interest, it rather diminishes and frustrates it'.<sup>13</sup> Few observers rated the orchestral parts highly.

All this has contributed to the creation of a certain stereotype of Chopin as an artist marked by the genius of 'pianoforte thinking' but devoid of the skill of 'orchestral thinking'.

Regardless of the fact that no-one has taken the trouble to establish whether Chopin himself was responsible for all the shortcomings in the score, the authors of negative evaluations of the accompaniments have committed the notorious error of anachronism, presuming the norm to be solely their own orchestral thinking, i.e. thinking in terms of the greatest development of symphonic music of the Romantic era.

The accusation that Chopin was bereft of orchestral thinking is sufficiently weighty to warrant a number of digressions. One may generally doubt the existence of an objective notion of 'orchestral thinking'. It was once said in respect to the orchestrations of J. S. Bach that 'he did not instrument, he registered', in other words his thinking was organ-orchestra orientated. Even if this opinion is too far-reaching a generalisation, one can certainly find this phenomenon in some of his compositions. Haydn and Mozart, as well as Beethoven in his early works, applied quartet-orchestra thinking. Perhaps Chopin represented piano-orchestra thinking. If so, let us enquire in which sources this is best expressed.

This question may be answered by an event from the Paris period of Chopin's life. In 1842, he organised in his own drawing-room a recital by his brilliant 12-year-old pupil Carl Filtsch, preparing with him the first movement of the *Concerto in E minor*. As another Chopin pupil, W. von Lenz, relates, 'When he finally allowed Filtsch to play the whole work [...], the Master declared: "You have prepared this movement so splendidly that we can perform it: I shall be your orchestra". [...] Chopin recreated the whole well-devised, ephemeral instrumentation of this composition in his incomparable accompaniment. He played by heart. Never before have I heard anything to equal the first *tutti* [...]'.<sup>14</sup> This is borne out by a description of a Chopin accompaniment recorded by his pupil C. O'Méara-Dubois: 'Chopin had always a cottage piano by the side of the grand piano on which he gave his lessons. It was marvellous to hear him accompany, no matter what compositions, from the concertos of Hummel to those of Beethoven'.<sup>15</sup>

The accounts of firsthand witnesses with Chopin's own words quoted therein seem most illustrative of his piano-orchestra thinking, giving the lie to Berlioz's opinion of 'cold and virtually useless accompaniments'. Meanwhile, to the question as to where this thinking is best documented, there exists only one reply: in the piano reductions prepared by the composer.

Chopin's alleged lack of skill in writing for the orchestra also led to a certain phenomenon probably hitherto not encountered on such a scale in the history of music. Between the late nineteenth century and the mid twentieth century numerous adaptations were produced with the aim of 'refining' the accompaniments to Chopin's *Concertos*. Among those responsible were Klindworth, Münchheimer, Balakirev, Tausig, Burmeister (whose arrangement was used by I. J. Paderewski in performing the *F minor Concerto*), Cortot, Reichwein, and Fitelberg.

All those undertaking such adaptations endeavoured to reduce the chasm separating the brilliant piano parts and the orchestra parts through the enhancement of the sound and the forces of the orchestra (sometimes by the use of as many as three trombones), which occasionally even necessitated the virtuosic expansion of the piano texture (!). It was always the same anachronism, the changes being made in the direction of the orchestral sonorities achieved during the times of the authors of the adaptations, who lived many years after Chopin, in the period of the great development of symphonic music. It is not surprising, then, that these efforts did not find acceptance, and this direction in the search for a solution to the problem was deemed, it would seem, to lead to nowhere.

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Since the mid twentieth century, a certain interest has been shown in the problem of the accompaniments to Chopin's *Concertos*, giving rise to objective attempts to revise widely held views regarding this area of his output. The authors of works on this subject – the Kraków musicologist A. Frączkiewicz and the English musicologist G. Abraham – endeavour to set Chopin's instrumentation within its historical context. They draw attention above all to the fact that during the period preceding the writing of the *Concertos* Chopin was familiar with the *Concertos* of neither Mozart nor Beethoven, and that his models were solely concertos written in the virtuosic style *brillant* by Hummel, Moscheles, Ries and Field (Chopin himself played *Concertos* by Gyrovetz and Kalkbrenner). They concur that he could not have taken a more thoroughgoing knowledge of the art of instrumentation from his teacher, Józef Elsner.<sup>16</sup> '[Chopin's orchestration] is much more individual than is commonly assumed; it is markedly superior to that of his Polish predecessor or that of his Western models Field and Hummel. It is limited in scope, yet so far as it goes it is always adequate, except in the thick *tuttis*, and sometimes much more than adequate – bold or delicate and poetically imaginative [...]'.<sup>17</sup>

Let us add a few more facts. Firstly, the *Concertos* were rarely performed by the full forces in Warsaw while Chopin was residing there. They were more frequently played in private drawing-rooms with quartet accompaniment. Secondly, Chopin held the majority of rehearsals of the *Concertos* with incomplete forces. He wrote the following to a friend: 'I rehearsed my *Concerto [in E minor]* with a quartet [...] I shall write you next week how it will sound with an orchestra [...] Tomorrow I want to do it once more with the quartet';<sup>18</sup> four days later: 'Today I am rehearsing the second *Concerto [in E minor]* with the whole orchestra, with the exception of trumpets and kettle-drums'.<sup>19</sup> There was little time left for rehearsals with the really full orchestra. Thirdly, Chopin never heard his *Concertos* from outside the orchestra, from the perspective of the concert hall, and therefore he could not have checked the sound proportions between particular instruments and sections.

Niecks's idea that Chopin's imagination was limited to the sound of a single instrument – the pianoforte – also fails to withstand scrutiny. It is contradicted by facts from Chopin's biography, by his output and comments. He was interested in other instruments from his schoolboy years. At Szafarnia (1824) he played a 'basetla' [a folk instrument similar to a cello], and this was most probably also where he wrote an earlier version of the *Mazurka in A minor* (Op. 7 No. 2), in which he imitates traditional folk bagpipes, or 'dudy'. He played the organ. He tried out a newly constructed instrument (the aeolopantalon), for which he even wrote two minor pieces (both unfortunately lost). He admired the playing of Paganini, and also of the Czech violinist Josef Slavik, with whom he wanted to compose variations on a theme by Beethoven. On Joseph Merck he wrote: 'He is the first cellist whom I adore close up'.<sup>20</sup> He admired the technical and expressive possibilities of bügelhorns. His correspondence is also not lacking in statements of a more general nature: '*Le Comte Ory* [an opera by Rossini, 1828] is pleasant, particularly the instrumentation and choruses'.<sup>21</sup>

Yet the range of his interests is most eloquently expressed by his orchestral and chamber works from this period. The way in which he deploys solo wind instruments in compositions with orchestra testifies to his excellent feel for their tonal and expressive capacities. When referring to the Trio, Op. 8<sup>22</sup>, in his correspondence he considers the idea of replacing the violin with viola. In another letter he describes the construction and action of mutes<sup>23</sup>, which indicates that this was a new orchestral device; Chopin's stressing of the imperative of their use in

the *Concerto in E minor* shows how important a musical role they played for him ('[...] without them the *Adagio* would fail' – he wrote to a friend<sup>24</sup>). Finally, the bold use of effects and instruments rarely employed at that time (*col legno* and *cor de signal* in the *F minor Concerto*) show that Chopin kept abreast of innovations in instrumentation. It would also be no exaggeration to state that the recitative from the *Larghetto* of the *F minor Concerto* is one of the most beautiful orchestral pages in the history of the piano concerto, whilst of symbolic significance in this respect is the fact that the last work destined by the composer for print was the *Sonata* for piano and cello.

Thus we note a contradiction between the common stereotype of Chopin as incapable of thinking orchestrally, or in terms of the sound of instruments other than the pianoforte, and his actual leanings and achievements.

In considering Chopin's attitude towards his orchestra, E. Zimmermann, editor of Chopin's works at Henle-Verlag, addresses, albeit in quite general terms, the problem of the interference of foreign hands in Chopin's scores. He draws a 'provocative' – as he terms it – conclusion from the disappearance of the earliest written sources: 'I consider it a curious fact that 150 years after these works were composed we are not in a position to state with the utmost certainty whether even one single note in the orchestral parts of both *Concertos*, in the version in which we hear them today, actually comes from Chopin himself<sup>25</sup>. (This is, however, contradicted by the indications for the entries of instruments written by Chopin into the piano reductions.) He leaves unanswered the question: 'Could it be that Chopin wrote the whole piano part – therefore with the reduced orchestral places – and then, making use of this basic material, someone else (who?) instrumented the work? Or were there perhaps some sketches, plans or even a prepared instrumentation by Chopin himself [...]?'<sup>26</sup>. Later, when characterising the printed scores, he writes: 'In the middle of the last [nineteenth] century changes appear to have begun in the conditions under which musical works were published. Composers of classical-romantic repertoire, who previously often participated themselves in the preparation of the first editions of their works, slowly departed the scene, and the editorial work passed into other hands. Now contradictions were discovered, alleged or genuine errors. [...] At this time texts began to be polished up, retouched, adjusted and unified'<sup>27</sup>.

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It is not the intention of the National Edition editorial team to evaluate Chopin's skills as the composer of orchestral parts. It is sufficient for us to express our conviction of his excellent predispositions for employing the orchestra in works for piano and orchestra. The full development of these skills was hampered by factors for which he was not culpable: gaps in his musical education, a lack of models of a higher calibre and the editorial customs of the day.

It is the task of the editors, meanwhile, to present the most authentic forms possible of the scores of both *Concertos* in such a way as to provide the opportunity of hearing them – as far as is possible – just as Chopin himself wished them to be heard, and by the same stroke help to shape true judgments concerning their significance for the history of this genre of music.

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So we have at our disposal on the one hand the orchestral material appended to the solo part prepared for print by Chopin – the complete material, albeit contaminated by the participation of foreign hands, not supervised by Chopin – and on the other hand sources closer to the composer's intentions or even authentic, although only indirectly concerning the orchestra part. As far back as the 1970s, when the NE editorial committee was commencing its work, this situation led me to put forward the idea of two types of score for each of the *Concertos*, which would take account of all the editorial problems connected with the accompaniments. This distinction was initially rather vague. The 'concert' score was to be as close as possible to Chopin's orchestral thinking and serve concert performance, whilst the 'historical' score, prepared from materials intended by Chopin for print, was to constitute a record of the extant source orchestral material, with all its baggage of foreign accretions. Essential conditions with both types of score were that they be rooted in sources and that the editing methods be appropriately selected.

Since the 'concert' scores are an editorial form specific to NE and preferred by our editorial team as the basis for performance (hence the name), this type will be discussed at greater length and in the first instance. We will attempt to make our initial, broad editorial assumptions more specific, employing the experience acquired in the process of editing the previously published volumes, particularly the *Concertos* in their versions for piano.

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A discussion of the principles behind the editing of the 'concert' scores must begin with the signalling of yet another issue, at once both historical and practical in nature, namely the difference in sonority between the orchestras of Chopin's times and modern-day orchestras.

The particular sections of the orchestra possessed different forces and tonal proportions, and the instruments different technical capacities. E.g. in the line-up of orchestras from those times the flutes possessed a more distinctive sound, whereas in our orchestras in the passages above the strings or between *ff tutti* chords they are often inaudible (e.g. *Concerto in E minor*, mvt. I, bars 99-103 and analogous bars, mvt. III, bar 111). The trombone, whose principal task was to reinforce the bass line, rather sparse in those days, in present-day orchestras sometimes sounds too distinct. In earlier scores we encounter bars filled with rests which at first glance are incomprehensible to us today, in places where Chopin wrote notes in the reduction, i.e. notes which he expressly intended. These notes were unplayable on the natural French horns of those times (e.g. *Concerto in F minor*, mvt. I, bar 262), yet present no difficulties for modern chromatic French horns. The contrary is sometimes also the case, e.g. the highest notes played by trumpets in E used by Chopin are impossible to perform on the trumpets in B $\flat$  employed today (e.g. *Concerto in E minor*, mvt. III, bar 107).

The primary sources for the 'concert' scores are the piano reductions written in Chopin's hand and corrected by him in the first editions. In these, of particular value are the indications as to the entries of particular instruments. Next are the piano reductions of Fontana and Francomme, which allow us to reconstruct the state of the scores prior to the final phase of changes, doubtless introduced under the influence of the publishers.

However, these sources are not wholly adequate (e.g. the lack of the first movement of the *Concertos* in Fontana and Francomme, the lack of a detailed layout of the instruments in the full *tutti*). Hence our further recourse to an examination of the internal musical traits of the accompaniments, perceived from a number of perspectives.

Let us pose three questions:

- If Chopin turned to his collaborators with the instrumentation of the accompaniments, then which parts would he have entrusted to them above all?
- Which parts have aroused the most reservations?
- Which parts require modification due to the different sonority of the orchestras of Chopin's times?

The answer to the first question is as follows: Chopin would have delegated above all the instrumentation of the full *tutti*, as these are the most time-consuming fragments (the number of instruments, the transpositions, the need for a skilled hand in the vertical layout of the instruments). Next he would have entrusted his assistants with the 'routine' harmonic backgrounds in the quintet, requiring no great invention.

The answer to the second question is surprisingly convergent with the answer to the first. The most heavily and commonly criticized parts are the *tutti*. ' [...] In the *tuttis*, [...] Chopin's orchestration is most dull and conventional [...]. It is the thick, unimaginative scoring of the opening *tuttis* of the two *Concertos* that has done more harm than anything else to Chopin's reputation as an orchestrator'.<sup>28</sup> One also reads: 'Chopin's orchestration is less felicitous, as it is frequently scarce, without the exploitation of instrumental effects and without symphonic import. Chopin usually gives a quartet ground in drawn-out notes. It is wearisome'.<sup>29</sup> These opinions were not and are not isolated, and – with hindsight – can be deemed objective.

There is no question, however, that the thematic and contrapuntal parts entrusted by Chopin to the wind instruments are employed by him with a great sensitivity to colour, register and character, and are generally precisely indicated in the reduction. Let us quote once more the opinion of G. Abraham: 'As we shall see, it is precisely in his treatment of

the wind that Chopin is at his most poetic as an orchestrator.<sup>30</sup> One must also not forget that Chopin entrusts a long thematic phrase in the ending of mvt. II of the *E minor Concerto* to the violins, which the piano accompanies with a delicate figuration.

These observations allow us to establish with great likelihood the scale of the authenticity of Chopin's hand in the orchestral parts:

- the places where the instrumentation can be ascribed to Chopin with the greatest degree of certitude: the indications of instruments in the piano reduction undoubtedly prepared by Chopin and the solo parts of the instruments (thematic and contrapuntal),
- the places of less certain authenticity: the harmonic accompaniments,
- the least certain places: dense *tutti* with the instruments not specified in the reduction.

The above stratification of the texture of the accompaniments cannot, of course, be effected with absolute accuracy, yet it does allow us to be bolder in correcting awkwardness in the *tutti* or in rarefying or shortening notes held for too long in the strings, since we can be confident that in interfering in these parts we are not disturbing the authentic conception of the composer. At the same time, it makes us wary with solo instrument parts. Here we allow ourselves – particularly in the developments of the first movements – to double those thematic passages which are often barely audible through the dense figuration of the more powerfully sounding modern-day piano (a procedure in keeping with the concert practice).

So as not to disturb in the least the above-mentioned piano-orchestra thinking of Chopin, in making alterations in doubtful places we take as our model similar undoubted places in the *Concertos* and in earlier concert works. Thus we wish to avoid the accusation of adding yet another 'foreign hand', in such a way that these corrections might be regarded rather as a 'return to the hand of Chopin'.

The effects in terms of the sound of the 'concert' scores involve above all greater clarity in the dense *tutti*, at times somewhat lighter, with the point of gravity shifted to the melody line, and a greater transparency in the chamber accompaniments. One example here is the atmosphere of the sound of *Larghetto* from the *E minor Concerto*, in keeping with Chopin's description of the mood of this movement<sup>31</sup> and with Berlioz's review. On the other hand, we note an improved audibility of the thematic motifs played simultaneously to virtuosic figuration in the piano.

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The sources for the 'historical' scores are the oldest homogenous written or printed orchestra parts, i.e. the 'semi-autograph' in the case of the *F minor Concerto*, and for the *E minor Concerto*, due to the lack of a score, the orchestral parts of the first French edition.

The editorial method consists in giving the text of the source as faithfully as possible, with the correction of its evident, mechanical errors. However, this simple solution does have the drawback that the presented text, although approved for print by Chopin, corresponds only in part to his intentions.

The sound of the 'historical' scores is close to that which so far has been regarded as fully authentic and which due to the nineteenth-century editions, above all those issued by Breitkopf & Härtel, also became fixed in the twentieth-century performance tradition. Thus we find here all those deficiencies criticised for 150 years.

## Summary

Both types of score derive from sources, yet the basic group of sources is different for each type.

The 'concert' scores are a most particular form of reconstruction. The fact that they are based on various types of source allows for slightly greater latitude in their interpretation. Yet thanks to the use authentic sources, or others directly linked to such, they are closer to the creative intentions of the composer.

It must be pointed out here that the changes that are manifest in the 'concert' scores in comparison with the 'historical' scores tend – contrary to all previous editions and adaptations – towards making the orchestral parts more chamber-like, more in keeping with a piano part filled with subtle nuances.

The 'historical' scores are clearer with regard to editorial interference, yet contaminated by the involvement in the sources of foreign hands.

Chopin's presumed attitude towards the two types of score:

- the 'concert' scores convey that which Chopin wished to be heard,
- the 'historical' scores show that which, for various reasons, Chopin agreed to have published.

Jan Ekier

<sup>1</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 5 Oct 1830; all quotations from letters by Chopin in *Korespondencja Fryderyka Chopina* [The Correspondence of Fryderyk Chopin] ed. B. E. Sydow (Warsaw, 1955).

<sup>2</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 20 Oct. 1829.

<sup>3</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 31 Aug. 1830.

<sup>4</sup> F. Hoesick, *Chopin. Życie i twórczość* [Chopin. His Life and Work] (Warsaw, 1967), i, 360.

<sup>5</sup> *ibidem*, 360n.

<sup>6</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 14 Jan. 1830.

<sup>7</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 17 Apr. 1830.

<sup>8</sup> *Le Temps*, 22 May 1832.

<sup>9</sup> *Revue Musicale*, 26 May 1832.

<sup>10</sup> Hector Berlioz, *Le Rénovateur*, 3 (IV), 5 Jan. 1835: [...] this enchanting work, in which irresistible charm is combined with most profound religious thought, submerged the listeners in a specific joy – serene and ecstatic [...] there is so much simplicity used with such freshness of imagination, that when the last note was heard, in the manner of a pearl cast into a golden vase, the audience, immersed in contemplation, continued to listen, and for a few moments restrained itself from applauding. In the same way, while observing the harmonious descent of crepuscular dimness at eventide, we remain motionless in the darkness, with our eyes still focused on that point of the horizon where the light has just faded."

<sup>11</sup> H. Berlioz, *Mémoires* (Paris, 1969), ii, 275.

<sup>12</sup> F. Niecks, *Chopin as a Man and Musician* (London, 1888), i, 206.

<sup>13</sup> F. Hoesick, *op. cit.*, 361.

<sup>14</sup> W. von Lenz, 'Uebersichtliche Beurtheilung der Pianoforte-Kompositionen von Chopin [...]', *Neue Berliner Musikzeitung*, 4 Sept. 1872.

<sup>15</sup> F. Niecks, *op. cit.*, ii, 188.

<sup>16</sup> A. Frąckiewicz, 'Instrumentacja koncertów Chopina' [Instrumentation of Chopin's Concertos], in *Muzyka*, 3-4 (Warsaw, 1952).

<sup>17</sup> G. Abraham, 'Chopin and the Orchestra', in *The Book of the First International Musicological Congress Devoted to the Work of Frederick Chopin* (Warsaw, 1963), 87.

<sup>18</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 18 Sept. 1830.

<sup>19</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 22 Sept. 1830.

<sup>20</sup> Letter to his family in Warsaw, Vienna, 28 May 1831.

<sup>21</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 10 Apr. 1830.

<sup>22</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 31 Aug. 1830.

<sup>23</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 15 May 1830; see the last footnote.

<sup>24</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 22 Sept. 1830.

<sup>25</sup> E. Zimmermann, 'Chopin und sein Orchester', in *Chopin Studies*, 3 (Warsaw, 1990), 175.

<sup>26</sup> *ibidem*, 177.

<sup>27</sup> *ibidem*, 182.

<sup>28</sup> G. Abraham, *op. cit.*, 86.

<sup>29</sup> A. Münchheimer, in F. Hoesick, *op. cit.*, 360n.

<sup>30</sup> G. Abraham, *op. cit.*, 85.

<sup>31</sup> Letter to Tytus Woyciechowski in Poturzyn, Warsaw, 15 May 1830: "The Adagio to the new *Concerto* is in E major. It is not supposed to be emphatic, but more in a sentimental vein, tranquil and melancholic, and should produce the impression of gazing at a spot which brings to mind a thousand pleasant memories. – It resembles beautiful springtime reflections, albeit by moonlight. This is the reason why I accompany it by means of *sordini*, in other words, violins muffled with a kind of comb, which, by bestriding the strings, produces a nasal, silvery tone.

# SOURCE COMMENTARY (ABRIDGED)

## Initial remarks

The present commentary concerns the orchestra part alone (the solo part is discussed in the commentaries to the versions for one piano and with a second piano). It sets out the principles behind the editing of the musical text and discusses major discrepancies between sources; in addition, it signals the most crucial alterations made to the printed scores of the *Concerto* (none was published during Chopin's lifetime).

A precise characterisation of all the sources, their relations to one another, a detailed presentation of the differences appearing between them, and also reproductions of characteristic fragments of the different sources are all contained in a separately published *Source Commentary*.

More far-reaching editorial alterations (above all the reconstruction of certain fragments and the rationalization of performance markings) were applied in the concert version of the score and are discussed in the commentary to this version.

The sign → indicates a relationship between sources and should be read as 'and the source(s) based thereon'.

## Concerto in F minor, Op. 21

### Sources

**As** Autograph sketch of a bar and a half from mvt. I of the *Concerto* (notated together with other, mutually unrelated, sketches on the last page of the autograph of the *Trio*, Op. 8; Chopin Society, Warsaw). It comprises the whole of bar 225 in notation for two pianos and an outline of its continuation.

**[SI]** Lost manuscript of the score of the *Concerto*, at least in considerable part an autograph (some or all of the *tutti* and string accompaniments may have been written by a foreign hand), completed in Warsaw, probably early in 1830. Together with the parts which it generated, it served for public performances (Warsaw, 17 & 22 March 1830). **[SI]** constituted a point of departure for the preparation of the extant semi-autograph of the score. It also most probably served Julian Fontana for the editing of the piano reduction of the orchestra part of mvts. II & III.

**[AI]** Lost autograph of the solo part of the *Concerto*, from which Chopin performed the work in Warsaw with orchestra (the performance of concert works from music was normal usage at that time, as Chopin himself confirmed in describing his Vienna performance of the *Variations*, Op. 2, in a letter to T. Woyciechowski of 12 Sept. 1829: 'pale, with a rouged companion for turning the pages (who boasted of having turned the pages for Moscheles, Hummel, Herz [...]), I sat down at [...] the instrument').

**[PI]** Lost orchestral parts, from which the orchestra played in Chopin's Warsaw concerts.

$\frac{1}{2}\mathbf{A}$  Semi-autograph of the score of the *Concerto* (Biblioteka Narodowa, Warsaw), prepared by Chopin in collaboration with an unidentified copyist as the basis for the first German edition of the solo part and orchestral parts, probably around the turn of 1835-1836. In later years (c. 1860 and later)  $\frac{1}{2}\mathbf{A}$  was also used by the same publisher (Breitkopf & Härtel) in the editing of the second German edition of the piano part and two editions of the score; some additions (e.g. accidentals, even in the solo part) may date from this period.

$\frac{1}{2}\mathbf{A} = \mathbf{A} + \mathbf{M}^{\text{orch}}$ :

**A** Piano part from  $\frac{1}{2}\mathbf{A}$  – a Chopin autograph presumably prepared on the basis of **[AI]**. It contains the solo part and supplementary piano reduction, written in a smaller script, of purely orchestral sections and some instrumental passages. These sections include many names provided by Chopin of instruments playing particular phrases, which is of fundamental significance for the reconstruction of the orchestra part.

Also written in Chopin's hand are the title page of mvt. I and the metronomic tempi. In some fragments of the piano reduction in

mvts. II & III the music written in small notes by Chopin was most probably emboldened subsequently by the copyist\*.

**M<sup>orch</sup>** Orchestra part from  $\frac{1}{2}\mathbf{A}$ , written out by an unidentified copyist, probably on the basis of **[SI]**. Chopin made here quite numerous changes and additions, yet not all the amendments are in his hand (identification is hindered by the fact that the character of the copyist's musical script is similar to Chopin's). One notes that the on the basis of **A**, above all the *tutti*, differ in many respects from the version in **M<sup>orch</sup>**, which points to the participation of foreign hands in producing the parts of the orchestral instruments as one finds them there (see *Editorial Conception...*, p. 2).

**ReF** Manuscript of piano reduction of the orchestra part of mvts. II & III of the *Concerto* (lost, photocopy in Archiwum Akt Nowych, Warsaw), prepared by Julian Fontana, most probably on the basis of **[SI]** (cf. *Source Commentary* to the concert score). In sections of mvt. III marked as *Tutti*, played by the orchestra alone, Fontana probably copied out the original draft of Chopin's piano reduction, contained in **[SI]**. **ReF** makes possible to a certain extent the reconstruction of this lost source and of the directions of the changes made to the instrumentation of the *Concerto* during the period between the first performance of the work, in 1830, and its printing, in 1836. Some pencil additions show that **ReF** was used – doubtless by Fontana himself – for practical purposes.

**GE** First German edition of version for one piano, Breitkopf & Härtel (5654), Leipzig, Apr. 1836, based on **A** (cf. *Source Commentaries* to piano versions of the *Concerto*). There exist impressions of **GE** differing with regard to the cover price and several minor details of a purely graphical nature. The following was appended to this edition:

**PGE** Orchestral parts (same firm and number), most probably based on parts copied out and edited on the basis of **M<sup>orch</sup>**. In both the handwritten basis and the printed orchestral parts, accidentals and performance markings were revised and some other errors from **M<sup>orch</sup>** were corrected. A considerable number of mistakes were also made. Nothing indicates Chopin's participation in the preparation of **PGE**.

The NE editorial team is not aware of the existence of differentiated impressions of **PGE**.

**FE** First French edition of version for one piano, M. Schlesinger (M.S. 1940), Paris, July 1836. Two different impressions have survived:

**FE1** First impression, based on **GE** and revised by Chopin. It contains a substantial number of errors in pitch, chromatics and others (some of the errors were reproduced from **GE**).

**FE2** Second impression of **FE** (same firm and number), prepared shortly after the first. In the final phase of proofreading three changes, most probably from Chopin, were made in the reduction of orchestral fragments of mvt. III. These changes should be regarded as applying intentionally to the orchestra part as well. There exist copies of **FE2** differing solely with regard to details on the cover, including the price, deriving from impressions produced by Schlesinger's successor, Brandus.

**PFE** Orchestral parts appended to **FE** (same firm and number), in which – with a number of mistakes and minor corrections – the text of **PGE** was reproduced. Chopin had no hand in producing **PFE**.

The NE editorial team is not aware of the existence of differentiated impressions of **PFE**.

**EE** First English edition of the *Concerto* in the version for one piano, Wessel & C<sup>o</sup> (W & C<sup>o</sup> N<sup>o</sup> 1642), London, May 1836, based on a copy of **FE2** lacking several of the latest corrections to be made. Appended to this edition was **PFE**, bearing the Wessel stamp, which makes it most unlikely that the orchestral material was printed by the English publisher.

**S65** First edition of the score of the *Concerto*, Breitkopf & Härtel (10721), Leipzig, 1865-1866, based on  $\frac{1}{2}\mathbf{A}$  compared with **PGE**.

\* For a hypothesis elucidating the purpose of this procedure, see J. Ekier, 'Working on the National Edition – four communiqués', in *Chopin In Performance: History, Theory, Practice. IV International Conference* (Warsaw, 2005).

The text was subjected to a thorough revision, particularly with regard to performance markings, although many errors remained uncorrected. A salient error of considerable gravity occurs in the part of the timpani in **S65**: all the notes *G* (corresponding to sounds *c*) were changed to *F*, which renders the part entirely false (this notation seems to be non transposing; however, *F* consistently appears where *c* should be, and *c* where *F* (*f*) should be).

**S79** Brahms's edition of the score of the *Concerto*, part of a series of the complete works of F. Chopin (*Erste kritisch durchgesehene Gesamtausgabe*), Breitkopf & Härtel (C XII 5), Leipzig, 1879. This edition is based on **S65** compared with  $\frac{1}{2}$ **A**. Most of the errors in the base text are corrected, although new errors have occurred.

**SS** = **S65** & **S79**.  
**SSi** K. Sikorski's edition of the score of the *Concerto*, part of a series of the Complete Works of Chopin, Instytut Fryderyka Chopina and PWM Edition (PWM-3821), Warsaw-Kraków, 1960. This edition is based on **S79**, with many revisions and alterations in the instrumentation, harmony, dynamics and articulation. As these were described in detail in the commentary to that edition, they are not noted here.

The editorial principles for the orchestra part  
 As the basic text we adopt **M<sup>orch</sup>**, being the only source produced – at least in part – under Chopin's supervision. We correct only clear, mechanical errors in pitch or rhythm.

We retain the original, probably authentic, arrangement of instruments. Indications as to the assignation of parts to pairs of wind instruments (I, II, a 2), not always accurately marked in **M<sup>orch</sup>**, are supplemented in accordance with the musical sense.

We unify the notation of tremolo in the strings.

We supplement without comment several dozen omitted accidentals in places where the harmonic sense, in spite of their lack, is beyond the slightest doubt, and the errors were already corrected in the first editions.

We add no performance markings, with the exception of the most obvious oversights, confirmed through comparison both with the parts of other instruments and with analogical places. We correct unquestionable inaccuracies in the placing of signs (chiefly of dynamics). More specifically, markings relating to both staves which were written between them are placed – in line with contemporary usage – by each.

As a rule, short *diminuendo* hairpins are given as long accents, so characteristic of Chopin in his piano music.

The piano part comes from the volume 14 **A XIIIb** (version for one piano). We omit fingering and elements of notation deriving from editors which have no effect on the tonal relations between the solo and orchestra parts (brackets, minor variants).

## I. Maestoso

p. 11 *Beginning* **PGE** ( $\rightarrow$ **PFE**) erroneously has **c** as the time signature in all parts. Inaccuracies of this sort occurred many times in Chopin's works, e.g. in five of the six Op. 25 *Études* in **c** time.

*bar 6* Vc. **M<sup>orch</sup>** erroneously has *g* as the semiquaver on the third beat. In **PGE** ( $\rightarrow$ **PFE**) the error was corrected.

p. 13 *bar 11* Vni. II. **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) has the following:



That the note *c*<sup>1</sup> in the second half of the bar is not broken up into quavers is certainly an error, as is testified by the quavers written out in Chopin's hand in **A**.

*bar 19* Ob. II, Cl. II in sib & Fg. II. On the first quaver **M<sup>orch</sup>** has neither note nor rest for these instruments. We supplement this in the most natural way given the voice leading in this place. Additions were already made in **PGE** ( $\rightarrow$ **PFE**), although there the second clarinet doubles the *c*<sup>2</sup> from the part of the first.

Vni I. On the first quaver in **S65**, added arbitrarily to the *db*<sup>3</sup> appearing in **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) is the lower octave *db*<sup>2</sup>.

Vni & Vle. The accents erroneously do not appear until the third quaver. Cf. **A** and all other parts.

*bar 20* Fl. II. **M<sup>orch</sup>** erroneously has *e*<sup>2</sup> as the last quaver. This obvious error was already corrected in **PGE** ( $\rightarrow$ **PFE**).

p. 14 *bar 22* Fl. I. Missing before the seventh quaver of the bar in **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) is  $\flat$ . The error was not corrected until **S79**.  
 Ob. II. **M<sup>orch</sup>** ( $\rightarrow$ **S65**) erroneously has *g*<sup>1</sup> as the last quaver. This obvious error was already corrected in **PGE** ( $\rightarrow$ **PFE**).

*bars 27-30* Fg. In **M<sup>orch</sup>** the a 2 of the bassoons is not marked from the new page (bar 27).

*bar 28* Fg. I & II.  $\flat$  is missing before the minim in **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**). **SS** have the correct version.

p. 15 *bar 33* Vle. **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) erroneously has *bb* as the last crotchet. The error is shown by comparison with the analogous bar 34 (in **A** the last chords of the left hand in bars 33-34 are identical, *db-g-bb*).

*bar 41* Fg. In **M<sup>orch</sup>** the second crotchet (*f*) is written – doubtless by mistake – with two stems. In **PGE** ( $\rightarrow$ **PFE**) this was taken as an indication that from this note up to the end of bar 43 the bassoons play a 2.

p. 16 *bars 45-48* Fg. Contrary to the notation of **M<sup>orch</sup>** this fragment was erroneously added in **PGE** ( $\rightarrow$ **PFE**) to both bassoon parts.

p. 17 *bar 60* Vle. In the second half of the bar **M<sup>orch</sup>** erroneously has the fourth *ab-db*<sup>1</sup>, probably instead of the fifth *ab-eb*<sup>1</sup>. In **PGE** ( $\rightarrow$ **PFE**) the false note was removed, leaving only *ab*.  
 Cl. II in sib. On the fourth beat, an extra descending stem was mistakenly added to the *a*<sup>1</sup> of the first clarinet part in **S79**, with the effect that in the second clarinet part this bar has five crotchets.

p. 18 *bars 81-82* Vle. In **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) the part of the violas was erroneously notated a third too high, as *fb-bb-ab*. In **S79** the second and third notes were corrected to *g-f*.

*bars 117-118* Vni II. Comparison with the piano part suggests an error in rhythm (most probably, the rhythm of the first violins was mistakenly copied here). See *Performance Commentary*.

p. 24 *bars 167-169* In **M<sup>orch</sup>** the slurring in these bars is exceptionally careless and unclear. We give one of the possible readings.

*bar 172* Vni I. In **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) the  $\flat$  raising *db*<sup>2</sup> to *d*<sup>2</sup> is erroneously placed tardily before the minim on the second beat. The error was corrected in **S79**.

Vc. In **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) the  $\flat$  raising *Bb* to *B* is erroneously placed tardily before the minim on the second beat; this was corrected only in **SSi**.

p. 25 *bar 183* Cl. II in sib. Missing in **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) is the  $\flat$  raising *eb*<sup>1</sup> to *e*<sup>1</sup>. The error was corrected in **S79**.

*bar 184* Vc. In **M<sup>orch</sup>** the quaver *tremolo* sign was omitted on the fourth beat. It was already supplemented in **PGE** ( $\rightarrow$ **PFE**).

p. 27 *bar 196* Vle. Missing in **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) at the end of the first half of the bar is the  $\flat$  raising *ab*<sup>1</sup> to *a*<sup>1</sup>. The error was corrected in **S79**.

*bar 199* Fl., Ob. Missing at the beginning of the bar in **M<sup>orch</sup>** ( $\rightarrow$ **PGE** $\rightarrow$ **PFE**) is the grace note in the first oboe part. Comparison with the second oboe part and with the parts of the flutes, which from the last quaver of bar 198 to the end of bar 200 play in unison with the first oboe, shows the omission to be the grace note *g*<sup>1</sup>. In **S79** the grace note was omitted in all four parts.

p. 28 *bar 212* Fg. I. The two quavers beginning the second half of the bar are erroneously notated in **S65** as a dotted quaver and semi-quaver, and in **S79** as a dotted quaver and quaver.

p. 34 *bar 254* Vc. As the third crotchet **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) has *A*. Thus the pencil deletion of  $\flat$  visible in **M<sup>orch</sup>** must have been made at a later time (after 1865), presumably during work on **S79**, in which this error is absent.

*bars 255-256* Vni I. We give  $db^1$ , which appears in **M<sup>orch</sup>**. In the other sources, naturals were added before these notes. Although one cannot entirely exclude the possibility that  $\flat$  was mistakenly omitted in **M<sup>orch</sup>**, the version with  $db^1$  is considerably more likely, taking account both of the sources and of style (see e.g. the identical chord in bars 325-326).

p. 35 *bar 257* Vle. In **M<sup>orch</sup>** the first two semiquavers erroneously sound *db*. In **PGE** (→**PFE**) and **SS** this was changed to *eb*, which is certainly wrong, since the C major chord constitutes the axis around which the harmony proceeds in this bar and succeeding bars (the  $e^1$  of the violins on the second and third quavers of the bar). Given the lack of a  $\flat$  before the notes in question, one may regard a correction to *c* as more viable than to *e*.

*bar 259* Ob. I. Missing at the beginning of the bar in **M<sup>orch</sup>** (→**PGE**→**PFE**) is  $\flat$ . The error was corrected in **S79**.

*bar 261* Fg. Missing before the octave at the end of the bar in **M<sup>orch</sup>** is the  $\flat$  restoring *eb*. In **PGE** (→**PFE**) this error was corrected in the second bassoon part, yet with the simultaneous addition of an erroneous  $\flat$  raising  $eb^1$  to  $e^1$  in the first bassoon part. **SS** have the correct version.

p. 36 *bar 263* Ob. II. At the beginning of the bar all the sources have  $bb^1$  instead of  $g^1$ . The mistake is revealed by comparison with Chopin's reduction in **A**, where the note  $bb^1$  is absent, and by the distance between this note and the  $g^2$  of the first oboe, which in **M<sup>orch</sup>** gives the illusion of an octave interval.

*bars 265-266* Vc., Cb. **M<sup>orch</sup>** has unclear dynamic markings: *f* twice at the entry of the motif, and besides this *sempre fff*. The doubling of the indications here is probably due to a misreading of the change in the markings.

*bar 266* Vni II, Vle. Missing from the first half of the bar in **M<sup>orch</sup>** (→**PGE**→**PFE**) are  $\flat$  raising  $eb^1$  to  $e^1$ . The error was corrected only in **SSi**.

p. 38 *bar 292* Vni I. We give the grace note  $eb^1$  in the form of a small crotchet, as in **M<sup>orch</sup>**. In **PGE** (→**PFE**) and **S65** it was given the form of a crossed quaver, and in **S79** it was omitted.

*bars 295-296* Vni I. In both bars **M<sup>orch</sup>** has only the minim *b*. This rhythmic error was already corrected in **PGE** (→**PFE**). However, the harmonic incompatibility with the piano part compels one to suspect that a more serious error has been made here – see *Performance Commentary*.

p. 39 *bar 307* Vle. **M<sup>orch</sup>** (→**PGE**→**PFE**) is lacking  $\flat$  raising  $db^1$  to  $d^1$ . The error was corrected in **S79**.

p. 40 *bars 313-314* Cor. I. **M<sup>orch</sup>** (→**PGE**→**PFE**) is lacking the tie. This unquestionable oversight is testified by the lack of  $\flat$  in bar 314. **SS** have the correct version.

*bar 318* Vni II. As the second minim **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) erroneously has  $db^1$  instead of  $c^1$ .

p. 41 *bar 323* Vc. **M<sup>orch</sup>** (→**PGE**→**PFE**) erroneously has the last note as *A* instead of *Bb*. **SS** have the correct version.

p. 43 *bar 342* Vle. On the third beat **M<sup>orch</sup>** (→**PGE**→**PFE**) erroneously has  $g-c^1$ . The error was corrected only in **SSi**.

*bar 343* Cb. As the fourth crotchet **M<sup>orch</sup>** has  $bb$  instead of  $c^1$ . The error was already corrected in **PGE** (→**PFE**).

*bar 346* Tr. II in sib. As the fourth crotchet **M<sup>orch</sup>** has  $g^1$  instead of  $d^2$ . The error was already corrected in **PGE** (→**PFE**).

*bar 347* Cl. On the third beat **M<sup>orch</sup>** has in the clarinet part three notes,  $g^1-bb^1-d^2$ . Taking into account the sound of this chord in the Chopin reduction in **A**, one may regard the fifth  $g^1-d^2$  as corresponding to Chopin's intentions. This is how it was interpreted in **PGE** (→**PFE**) and **S65**. In **S79**  $g^1$  was changed to  $bb^1$ .

## II. Larghetto

p. 48 *bars 44-45* Fg. Missing in **M<sup>orch</sup>** are rests for the second bassoon; consequently, in **PGE** (→**PFE**) this fragment was placed in the parts of both bassoons. However, given the use of single flute and oboe here it is more likely that only the first bassoon should play (the notation of **M<sup>orch</sup>** is not precise in this respect: e.g. rests for the second bassoon are also lacking in bars 89-95).

p. 50 *bar 65* Vle. At the beginning of the bar **M<sup>orch</sup>** (→**PGE**→**PFE**) erroneously has  $db^1$ . In **SS** it was changed to  $cb^1$ .

*bar 66* Vc. In **SS** a tremolo sign was also added on the first crotchet *Eb*. This note, which closes the phrase, may have been left without tremolo, as in **M<sup>orch</sup>** (→**PGE**→**PFE**), purposely by Chopin.

p. 52 *bars 78-81* Vni I. **M<sup>orch</sup>** (→**PGE**→**PFE**) has a single slur from  $ab^1$  in bar 78 to  $c^1$  in bar 81. This matches the original version of this fragment, in which the notes  $g^1$ ,  $f^1$  and  $eb^1$  in bars 79-80 were minims (as in bars 11-12). In **M<sup>orch</sup>** Chopin subsequently altered the rhythm, yet overlooked the fact that the original slurring did not correspond with the new version.

## III. Allegro vivace

p. 54 *bar 14* Vc. At the beginning of the bar **M<sup>orch</sup>** (→**PGE**→**PFE**) erroneously has *e*. The error was corrected only in **SSi**.

*bars 15-16* Vc. In **M<sup>orch</sup>** *f* appears tardily on the third beat of bar 16. This is doubtless a remnant from the original version, in which the double basses did not enter (*f*) until this point (cf. bar 340). The earlier entry in bar 15 is written into **M<sup>orch</sup>** – together with the change in dynamics – in Chopin's hand.

p. 55 *bars 19 & 343* Vle. In **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) the  $\flat$  raising  $db^1$  to  $d^1$  is placed tardily before the third crotchet. The same sources erroneously have  $ab-eb^1$  as the second crotchet of bar 19. Vni II. On the third beat **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) is lacking the  $\flat$  raising  $db^1$  to  $d^1$ .

*bars 20 & 344* Vni I, Vle. At the beginning of the bar **M<sup>orch</sup>** is lacking  $\flat$  raising  $db^1$  to  $d^1$ . In **PGE** (→**PFE**) and **S65** most of these errors were reproduced; the sign was only added in the viola part in bar 344.

Vni I. Missing in **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) before the second crotchet of bar 20 is  $\flat$  raising  $eb^1$  to  $e^1$ .

*bars 21 & 345* Vle. As the first crotchet **M<sup>orch</sup>** erroneously has  $ab-g^1$ . The error was already corrected in **PGE** (→**PFE**).

p. 56 *bar 56* Vni II. As the bottom note of the chord on the third beat **M<sup>orch</sup>** has  $ab$  instead of  $g$ . The error was already corrected in **PGE** (→**PFE**).

p. 57 *bar 61* Fl. At the beginning of the bar **M<sup>orch</sup>** has the three notes  $c^2-eb^2-f^2$ . The note  $eb^2$  was certainly written here by mistake.

*bars 63-64* Timp. in fa, do. **M<sup>orch</sup>** (→**PGE**→**PFE**) erroneously has *G* here. The error was corrected in **S79**.

p. 60 *bar 120* Vc. Missing in **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) is  $\flat$  raising *E $\flat$*  to *E*.

p. 61 *bar 129* Fg. II. As the third crotchet **M<sup>orch</sup>** erroneously has *bb*. The error was already corrected in **PGE** (→**PFE**).

*bars 131-133* Cor. The note *bb*<sup>1</sup> appearing in these bars is written in **M<sup>orch</sup>** with an ascending stem and is furnished in bar 131 with the indication *Solo*. It therefore seems almost certain – despite the lack of rests for the second horn – that it was intended for performance by just a single French horn. However, in **PGE** and all the other sources it was written into both horn parts.

p. 62 *bar 145* In all the parts **M<sup>orch</sup>** has after *pp* also the phrase *e sempre*. As the lack of continuation renders this indication meaningless, we omit it.

p. 64 *bar 213* Cb. At the beginning of the bar **M<sup>orch</sup>** has, doubtless erroneously, *c*<sup>1</sup>. This note was already changed to *ab* in **PGE** (→**PFE**).

p. 65 *bar 217* Pfte. Sources for the solo part – **A** (→**GE**→**FE**→**EE**) – have *F* in the bass. At the same time, in the orchestra part – in **ReF** & **M<sup>orch</sup>** (→**PGE**→**PFE**) – the bass note is the unquestionable *G*. This gives the second *F-G* at the beginning of the bar as the harmonic ground, which – especially given the lack of resolution in the following bar (**ReF** has there *c-eb*; **M<sup>orch</sup>** has *C-eb*) – could not have been intended by Chopin in this type of accompaniment. In bars 213-218 the lower tones of the piano together with the cellos and double basses create (in the version of **ReF**) the following progression (written on the upper staff is the harmonic scheme of the upper voices):



There are no grounds to surmise that Chopin wished to alter the bass note from *G* to *F* in this version. Due to the necessary resolution of the seventh, this would involve a change in the bass in the next bar as well (to *E $\flat$* ), which appears in none of the sources (such a change was made in some later collected editions).

Such a shaping of the bass line from the tones of the piano and double basses in alternation is exceptional in Chopin's works with orchestra. This may explain how, in writing **A** probably on the basis of **[AI]**, containing only the solo part, he could have forgotten about the double bass entries supplementing the bass line and end the progression – 'automatically' – *Ab-Gb-F*.

p. 66 *bar 241* Vni II. Missing in **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) is  $\flat$  lowering *g*<sup>1</sup> to *gb*<sup>1</sup>.

p. 71 *bar 367* Vni I. Missing in **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) is  $\flat$  raising *eb*<sup>1</sup> to *e*<sup>1</sup>. The error was corrected in **S79**.

*bars 373-374* Vni II. The sources have the two *cb*<sup>1</sup> tied, which is certainly a mistake (see Vni I & Vle). In **SS** the tie is arbitrarily added in these two parts as well.

p. 72 *bars 394-395* Vni I. In **M<sup>orch</sup>** (→**PGE**→**PFE**, →**S65**) the third crotchet of bar 394 and the first of bar 395 are written an octave lower, undoubtedly due to the omission of the *all'ottava* sign (in **M<sup>orch</sup>** this marking was used here in the flute part). See analogous bars 50-51.

p. 73 *bars 405-514* Cl. in *si $\flat$* . As the new key signature **M<sup>orch</sup>** repeats the two flats hitherto employed. This illogical signature, leading to errors (in bars 405, 449, 492 & 511-513 the naturals necessary in this situation are absent) was already changed in **PGE** (→**PFE**).

*Bars 406-409* Cor. The indication *Cor de signal* appears in **M<sup>orch</sup>** (→**PGE**→**PFE**), doubtless copied here from **[S1]**. Although **A** has only *Cor*, written in Chopin's hand, the second part of the term (*de signal*) was added in **GE** (→**FE**→**EE**), in the proofreading of which the composer participated. Thus there are no grounds for questioning its authenticity. Unfortunately, there are no sources confirming the introduction of this 'signal horn', as is the case, for example, in relation to the use of mutes in the *Romance* from the *E minor Concerto* (referred to twice in Chopin's correspondence). Moreover, the possibility cannot be excluded that Chopin – either due to some practical difficulties or at someone's suggestion – rejected the idea at some stage. Nonetheless, several arguments of both historical and musical nature convince us that the use in these bars of a different instrument was intended by Chopin from the beginning:

— The effect of a post horn was fashionable in the Warsaw of Chopin's youth in popular pieces for piano and other instruments. 'A great many dances appeared before 1830 and they also constituted the bulk of the output of [the publishing house of] Kluwowski [...]. Matching mazurkas for popularity were waltzes [...], in which a post horn can [sometimes] be heard.'

— Chopin must have been familiar with the signals of the postilions who accompanied travellers in those days. It is possible that just such a signal heard on the journey to Vienna in late July 1829 gave rise to this fragment and to the virtuoso coda into which it expands. Such may be indicated by the similarity of one of the authentic post signals used in nineteenth-century Austria (given here as it sounds on an instrument pitched at *F*).<sup>\*\*</sup>



— The change of instrument here represents a colouristic effect with implications for the expressive character of the music; after the darker colouring of the key of *F minor*, the brighter, breezier colour of the post horn leads splendidly into the cheerful mood that dominates the coda (*F major*).

The precise identification of the instrument that Chopin may have had in mind is problematic. The years in which Chopin wrote this concerto constituted a lively period in the construction of wind instruments, with new instruments invented and familiar ones perfected. Yet the most likely candidate here is simply one of the post horns in general use at that time (pitched at *F*).

See *Performance Commentary* at bars 349 & 406-409.

*bars 494-502* Cl. in *si $\flat$*  & Fg. Notated in each bar on the neighbouring staves of these instruments are three notes. The middle note can be read as the *f*<sup>1</sup> of the first bassoon (it has two ledger lines below; these are absent in bar 502) or the *d*<sup>1</sup> of the second clarinet (it has an ascending stem, linking it to the *g*<sup>1</sup> above). As it seems much more likely that the stem was inaccurately or mistakenly written here than that unnecessary ledger lines were added, we interpret this note as the *f*<sup>1</sup> of the first bassoon (in line with the remaining sources).

Cor. II in *fa*. In **M<sup>orch</sup>** (→**PGE**→**PFE**) the note *c* is written in the bass clef, thus sounding *f*. However, the note concerned is certain to be *F*, since *f* could have been notated simply in the treble clef as *c*<sup>1</sup>. See note to bar 514. **SS** have the correct version.

*bar 514* Fl., Ob., Cl. In **M<sup>orch</sup>** the grace notes are notated with single (ascending) flags. This is certainly a simplified orthography, and **PGE** (→**PFE**) already assigns them to both instruments of each pair. Cor. in *fa*. In **M<sup>orch</sup>** (→**PGE**→**PFE**) the octave *c-c*<sup>1</sup> is notated in the bass clef (sounding *f-f*<sup>1</sup>). However, the intended tones are certainly *F-f* (see note to bars 494-502). The error was corrected only in **SSI**.

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Paweł Kamiński

\* T. Fraczyk, *Warszawa młodości Chopina* [The Warsaw of Chopin's Youth] (Kraków, 1961), 271-272.

\*\* A. Hiller, *Das große Buch vom Posthorn* (Wilhelmshaven, 2000), 92.



# PERFORMANCE COMMENTARY

## Initial remarks

The present 'historical' score is intended by the editors for study purposes, and should not be used in normal concert practice; for the purposes of public performance a 'concert' score has been prepared – see *Editorial Conception of the Scores of Fryderyk Chopin's Concertos*. Therefore the present commentary concerns rather exceptional situations, in which the 'historical' score might be used – for whatever reason – as the basis for performance.

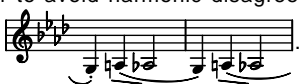
## Notes on the musical text

Long accents signify an accent of a primarily expressive character, in which the accentuated part generally lasts slightly longer than in an ordinary accent (with shorter rhythmic values, sometimes covering two or three notes), and the drop in the intensity of the tone is smoother. Editorial additions are given in square brackets; the indications given in round brackets of the assigning of parts to pairs of instruments (I, II, a 2) were also added by the editors for clarity. General issues relating to the interpretation of Chopin's works will be discussed in a separate volume entitled *Introduction to the National Edition*, in the section headed 'Problems of Performance'.

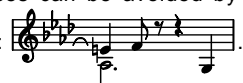
## Concerto in F minor, Op. 21

### I. Maestoso

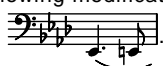
p. 20 bars 117-118 Vni II. The following modification to the rhythm is recommended in order to avoid harmonic disagreement with the part of the solo piano:



p. 27 bar 200 Vni II. Harmonic disagreement with the parts of the bassoons, cellos and double basses can be avoided by modifying the rhythm in the following way:



p. 38 bar 290 Vc. In order to avoid harmonic awkwardness in juxtaposition with the part of the solo piano, the following modification to the second half of the bar is recommended:



bar 296 Vni I, Vle. The following conjecture is recommended in order to avoid harmonic disagreement with the solo piano part:



## II. Larghetto

p. 51 bar 72 It is not clear from the orthography of the sources how long the minim of the orchestra part filling the first half of the bar should sound:  
— as long as the trill of the piano part, notated identically in terms of rhythm (minim with fermata),  
— longer, up to the conclusion of the scale which ends the trill (counting the rhythmic values of this bar 'from the end', we see that the beginning of the second half of the bar falls in the piano part on the octave  $bb^2$ - $bb^3$ , i.e. after the scale).  
In practice, both versions seem acceptable, although the preferred version should be consulted with the soloist.

## III. Allegro vivace

p. 67 bar 260 Vni II. In order to avoid an awkward combination with the notes  $db^2$ ,  $db^3$  and later  $db^1$  appearing in the solo part, it is advisable to change the  $ebb^1$  to  $fb^1$ . The note  $fb^1$  was most probably intended here by Chopin from the beginning (see corresponding note to the concert version of the score, vol. 34 B VIIIb).

p. 70 bars 349 & 406-409 Cor. I in fa. In bars 406-409 Chopin doubtless intended a different instrument to be used, most probably a post horn pitched at F (see *Source Commentary*). Given the possible difficulties in finding an original period instrument of this type suitable for concert performances, the editors recommend that performers wishing to take account of Chopin's intentions use a contemporary replica of this instrument\*. Another option is to replace the post horn with one of its descendants, i.e. the cornet or flügelhorn (ideally, pitched at F), which may be more readily available. The most practical variant for the use of an instrument corresponding to Chopin's intentions will doubtless become established only after a lengthy period of experimentation on concert platforms\*\*.

Given the lack of time immediately prior to bar 406, the change of instrument should be made earlier, in bars 349-387. If a natural instrument is used, the part of the first horn in the *Tutti* in bars 388-405 cannot be executed there in its entirety. In such instances, the editors recommend the following arrangement of the parts of the 'cor de signal' and the second horn, enabling the execution of this *Tutti*:



The score shows three systems of music for Cor de signal and Cor. II in fa. The first system (bars 388-405) includes dynamics  $f$ , *cresc.*,  $ff$ ,  $p$ ,  $f$ , and *cresc.*. The second system (bars 396-405) includes dynamics  $ff$  and  $f$ . The third system (bars 403-405) includes dynamics  $fff$  and  $p$ , and is marked 'Solo' and 'SOLO'.

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\* Such a replica can be ordered, for example, from the Rudolf Meinl works in Diespeck (Germany).

\*\* The WN editors wish to express their sincere gratitude to Dr Edward H. Tarr (Bad Säckingen) for valuable hints regarding the history and performance capacities of instruments of this type.