
CARL NIELSEN AND INTENTIONALITY

Concerning the Editing of Nielsen's Works

By Peter Hauge

The present article deals with editing the works of Carl Nielsen using as a point of departure the debates on textual criticism that took place especially among Anglo-American philologists during the 1980s.¹ Apart from Germany, where there is a long tradition of critical music editing and publishing, few studies on editing early music have been published. More detailed investigations and debates on editing nineteenth and twentieth-century music have only appeared sporadically.² The most substantial English study is by James Grier, who seeks to encompass more or less the entire history of music and favours an editorial approach that takes into consideration social influences as proposed in Jerome McGann's provocative essay from 1983.³ Transferring methods and principles from textual criticism to music is not an easy task, since these two areas differ in one very important respect: the definition and understanding of the concept of a 'work'. It is therefore of paramount importance to decide whether to accept that a musical work's construction includes its performance, as argued by Walton (1988), or whether it is contained and defined purely within its nota-

1 For an extensive overview of the debates and the various approaches, see G. Thomas Tanselle, 'Historicism and Critical Editing', *Studies in Bibliography*, 39 (1986), 1-46; and Tanselle, 'Textual Instability and Editorial Idealism', *Studies in Bibliography*, 49 (1996), 2-61.

2 Among the most influential German writings on music editing are Peter Gülke, 'Philologie und musikalische Praxis', *Österreichische Musikzeitschrift*, 46 (1991), 535-39; Georg Feder, *Musikphilologie: Eine Einführung in die musikalische Textkritik, Hermeneutik und Editionstechnik*, Darmstadt 1987; and Georg von Dadelsen (ed.), *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben*, Musikwissenschaftliche Arbeiten Herausgeben von der Gesellschaft für Musikforschung, Kassel 1967, vol. 22; for further references, see the bibliography in Ludwig Finscher (ed.), *Die Musik in Geschichte und Gegenwart*, Kassel 1995, 'Sachteil', vol. 2, cols. 1678-80. German music philologists seldom refer to the discussions and writings of recent American and English philologists.

3 James Grier, *The Critical Editing of Music*, Cambridge 1996; Jerome McGann, *A Critique of Modern Textual Criticism*, Chicago 1983.

tion.⁴ The following discussion will be illustrated with three case studies: Nielsen's *Symphony No. 1* (1894), *Masquerade* (1906), and *Andante tranquillo e Scherzo* (1887).

Textual Criticism

In the 1980s traditional methods of editing texts began to be questioned. It was obvious that producing a critical edition of a nineteenth-century text was much more complex and very different from that of editing the work of an early seventeenth-century author. Concerning works from the modern period, the problems arise mainly because of the overwhelming amount of available material extending from sketches, drafts, fair copies, first editions to later title imprint editions. It appeared increasingly relevant to study and take into account the sociological aspects of the text; that is, the unavoidable influence audiences and publishers, for example, exerted on the author's work. A publication would often be a collaboration between author and publisher, perhaps even taking into account the audiences' preferences and expectations. One essential question asked repeatedly in these 1980s-studies is how far, and to what extent, social influences on an author's work should be the object of editorial attention. These problems do not arise when discussing the works of early authors, since the situation is then often that the printed text is the only complete source. Walter W. Greg's famous and frequently used method (1950) – based on the idea that a modern critical editor's ultimate goal is to establish the author's final intentions – was developed in order to deal with Shakespearean texts.⁵ Greg therefore proposes that the text closest to the author is chosen as copy-text, as texts further removed from the writer most likely contain fewer characteristics of authorial intention. Variants from later sources can be incorporated if they can be shown to have originated from the author. Greg distinguishes between a text's substantives (the words) and accidentals (punctuation and spelling, for example) which are retained in editing the chosen copy-text. Substantive variants can be adopted from other sources without including all the other variants. Indifferent variants, that is variants which are equally good, cannot therefore be of direct relevance since in those instances the copy-text readings will be retained. Though this method was developed in order to deal with Elizabethan texts efficiently, Fredson Bowers and G. Thomas Tanselle have strongly advocated that the method is also the most appropriate for texts from the modern period. In instances in which an ink fair-copy manuscript has survived, this source will be

4 Kendall L. Walton, 'The Presentation and Portrayal of Sound Patterns', ed. Jonathan Dancy et al., *Human Agency: Language, Duty, and Value*, Stanford 1988; cf. Leo Treitler, 'History and the Ontology of the Musical Work', *Journal of Aesthetics and Art Criticism*, 51 (1993), 484.

5 Walter W. Greg, 'The Rationale of Copy-Text', *Studies in Bibliography*, 3 (1950-51), 19-36; the method is briefly dealt with in Grier, *op.cit.*, 104-6, and only mentioned *en passant* in Feder, *op.cit.*, 59.

chosen as the copy-text because it is textually the closest to and latest from the author. For Bowers and Tanselle the aim is to produce a critical edition reflecting final authorial intention. Thus Tanselle refuses to use a first edition if an author's fair-copy is available for, he argues, substantive variants found in first and later editions do not necessarily reflect the author's intentions but might be errors or quietly accepted changes initiated by proof-reader or publisher.⁶

The understanding of 'final authorial intention' is therefore of major significance. The term might seem to imply that the editor must uncover by any means the intention of the author, that is, what appeared in his mind; however, the only physical evidence of authorial intention is the text, or in other words, the meanings the editor finds in the text. The implication of using 'intention' (purpose, aim or design) also implies that what appears in the document (the written symbols on the paper) may not necessarily embody the author's actual meaning. Hence it is also the editor's task to uncover the sense of the symbols and evaluate them as to whether they in fact reflect the author's originally intended meaning. The concept of 'final authorial intention' is two-fold: to establish the intended *wording* and to determine the intended *meaning* of the words.⁷ Since it is inevitable that the editor must interpret the author's intended meaning, subjectivity is unavoidable in the critical editorial process.⁸

The borderline between what an author intended and the emendation of substantives, which the critical editor may carry out, is fluid; that is, to what degree can a critical editor rely on a subjective interpretation of an author's intentions, and when is a change in fact an emendation of significant variants? It is tempting to argue that an emendation seeks to reflect not what the author scribbled in the document but rather what was in his mind.

Authors accepting revisions made by their publishers could therefore also be seen as changing their intentions, thus creating a text which does not reflect the originally intended work. In order to avoid contamination of authorial intention (that is, avoiding external influences), a modern critical editor would thus choose the ink fair-copy holograph rather than the first printed edition as copy-text. One important issue emerging from this discussion is that the editorial process is highly influenced by the editor's interpretation and consequently subjectivity. Tanselle argues

6 Cf. Tanselle (1996), *op.cit.*; Tanselle has, however, modified his views during the past decade.

7 Cf. Tanselle, 'The Editorial Problem of Final Authorial Intention', *Studies in Bibliography*, 29 (1976), 174-95; see also Jack Stillinger, *Multiple Authorship and the Myth of Solitary Genius*, Oxford 1991, 8-9.

8 Tanselle (1976), *op.cit.*, 172-3: 'If the aim of the editor is to establish the text as the author wishes to have it presented to the public ... , he cannot divorce himself from the "meaning" of the text, for, however much documentary evidence he may have, he can never have enough to relieve himself of the necessity of reading critically'.

strongly that an editorial process always has – and always will – involve an element of editorial interpretation; however, ‘what controls the editor’s freedom of interpretation is his self-imposed limitation: he is concerned only with that intention which his knowledge of the author and the period allows him to attribute to the author’.⁹ Tanselle ends the discussion by concluding:

Authorial intention in literature cannot simply be equated with an explicit statement by the author explaining his motives, purposes, aims, wishes, or meaning, for intention must surely exist even if no such statements were made or are extant, and any available statements may be inadequate or misleading. The only direct evidence one has for what was in the author’s mind is not what he says was there but what one finds in his work ... Recognizing “finality” of intention ... depends on [the critical editor’s] ability to distinguish revisions which develop an intention in the same direction from those which push it in another direction: the former represent final intentions, the latter new intentions.¹⁰

Critics of this approach could argue that trying to uncover final authorial intention is a psychological undertaking and therefore a pointless goal, since it will always be impossible to determine what went on in the author’s mind at the time of the creation of the text – not even the author himself would be able to formulate it.¹¹ Thus Shelley in his *Defence of Poetry* remarks that,

when composition begins, inspiration is already on the decline, and the most glorious poetry that has ever been communicated to the world is probably a feeble shadow of the original conceptions of the poet.¹²

9 Tanselle (1976), *op.cit.*, 183.

10 *Ibid.*, 210.

11 Grier, *op.cit.*, 17, clearly argues in favour of this viewpoint; but see Tanselle’s objections (1996), *op.cit.*, 13: ‘An authorially intended text is a text that once existed, though it may not have existed in physical form. Such a situation can occur because language is intangible, and a verbal text can therefore exist apart from being made physical. Although literary works may frequently fail to live up to their author’s ideas for the works, this point is irrelevant to what intentionalist editors do [i.e., editors who favour final authorial intention], for they are concerned with the works, whether or not those works are pale shadows of grand conceptions. The only sense in which intentionalist editors construct “ideal” texts is that those texts may not have existed in physical form before the editors produced them; but such editors do not think of their texts as “perfect” in any sense, nor do these editors believe that they are uncovering the “idea of a text” underlying any particular executed text’.

12 H. F. B. Brett-Smith (ed.), *Peacock’s Four Ages of Poetry; Shelley’s Defence of Poetry; Browning’s Essay on Shelly*, Oxford 1921, 54; see also McGann, *op.cit.*, 102-03.

So the process an author goes through in the act of putting thoughts created in the mind down on paper is already an editorial process removed from the original intention – that is, a revised version of the original design.¹³

Hershel Parker expressed a controversial view on authorial intention in 1984.¹⁴ Contrary to both Bowers and Tanselle for instance, Parker does not believe in the use of Greg's copy-text method. He argues that seeking to unveil final authorial intention assumes that an author's later revisions are significant and supersede earlier readings.¹⁵ Later revisions might introduce inconsistencies and contradictions, hence destroying the original coherence of the text. In addition, it is unlikely that an author would revise a text to lessen the coherence of it deliberately. The point of departure, therefore, ought to be the author's earlier intentions as every detail in the text was an integral part of the entire creative process of the work and hence more likely to be thought out coherently. An author will seldom read through the whole text and consider revisions as an integral part of the complete text; usually corrections are only carried out in sections and not considered in the context of the complete work. Though Parker dismisses later revisions, he states at the same time that some revisions, which were not part of the original creative process, may still be considered. To solve this obvious problem – namely, that later revisions might ruin the original coherence – it is the critical editor's task to judge whether authorial revisions are acceptable or rather whether they confuse and obstruct the harmony of the work.¹⁶

Though for an entirely different reason, Gaskell (1972) also argues against choosing the latest manuscript from the author's hand when dealing with texts which were printed and thus sanctioned by the author, 'since for many authors the actual writing of the manuscript, with its drafts, re-drafts, erasures, and additions, is a means of composition, not an end'.¹⁷ As for Tanselle, Gaskell's ultimate goal is the determination of final authorial intention. Gaskell voices a more widely felt growing concern about the socialisation of a work; yet he seeks to retain the principle of au-

13 Tanselle (1996), *op.cit.*, 13, believes that 'the goal' of the editors 'who have concentrated on authorial intention ... is not to reconstruct the "idea" that lies behind a work but to recover an actual text – a specific set of words – that is not adequately represented in any known physical document'.

14 Hershel Parker, *Flawed Texts and Verbal Icons: Literary Authority in American Fiction*, Evanston 1984.

15 *Ibid.*, 17-51; cf. Tanselle (1986), *op.cit.*, 28, and McGann, *The Textual Condition*, Princeton 1991, 69-73.

16 The definition of 'author' can also be somewhat problematic depending on the point of departure; that is whether an author's collaborator may reflect – or may be part of – an authorial intention. Cf. Stillingner, *op.cit.*, 9-24; but see also Tanselle (1996), *op.cit.*, 5-11.

17 Philip Gaskell, *A New Introduction to Bibliography*, Oxford 1972 (reprint 1985), 340.

thorial intention though it inevitably becomes blurred when considering external influences on the product. Eleven years later, McGann published his provocative essay, *A Critique of Modern Textual Criticism* (1983), which had enormous ramifications, creating further heated debates on the subject of editorial method.¹⁸ McGann insists that it is meaningless to isolate authors' intentions from their social context; that is, the meaning of works of art depends on their social setting, including the interaction between the art work and its audience. He argues, furthermore, that it is impossible – in particular with authors of later modern periods – to distinguish between intention and social influence, and that it is essential that editors assess a work in its historical context. It is problematic to edit and publish prepublication material as it would be 'liable to the danger of producing a text which the author would never have wanted the public to see'.¹⁹ Also, authorial intentions as they appear in a manuscript might differ from those ideas the author intended in the published text. It is therefore important to define an understanding of the term 'versions'. One might argue that a manuscript and a first edition each represent distinct versions of the text, each having particular virtues as evidence of their author's meaning. For McGann, the consequence of the new approach to editing – including literary sociology, historicism and his statement that final authorial intention is only one of many factors – is that editors must finally accept that the process depends very much on their (the editors') subjective interpretation of the information they have gained by a critical study of the sources.

Tanselle remonstrates, first of all arguing that subjectivity is not new at all but has always been part of the editorial process; and, second, observing that McGann is unable to provide a workable method for an approach based on possible external influences on the text. Furthermore, he points out, McGann does not succeed in offering an alternative centre to final authorial intention. Tanselle draws attention to the fact that there is a distinct problem in the case of an author appearing to have disagreed with his publisher. The decisive factor in that case must certainly be to reflect the author's intention and not the publisher's.²⁰

From these disagreements it emerges that it is impossible to establish a single critical edition which includes both 'final authorial intention' as well as external influences. It could also be argued that an edition based on the principles of socio-historicism is time-bound, that is, it merely recreates a particular moment in the history

18 The book received a critical review by Tanselle (1986), *op.cit.*, 19-27, but see also David J. Nordloh, 'Socialization, Authority and Evidence: Reflections on McGann's *A Critique of Modern Textual Criticism*', *Analytical & Enumerative Bibliography*, 1 (1987), 3-12. McGann (1991), *op.cit.*, 48-87, has developed some of his ideas further.

19 McGann (1983), *op.cit.*, 3.

20 Cf. Tanselle (1986), *op.cit.*, 24.

of a text.²¹ During the debates on final authorial intention and socialisation of texts, new directions evolved including the understanding of ‘versions’, closely related to the theory of textual instability. Different versions of a text are ‘ever-shifting products of converging social forces’ and ‘continuously being shaped by society’.²² From this point of view, the strategy of producing a critical text seeking to reflect final authorial intention is called ‘eclectic editing’, because it attempts to bring many versions of a text into a single form which it never had.²³ Drama illustrates these problems neatly. During the collaborative process of staging a play, the author’s original intention may very often be changed to such a degree that it becomes a different version – or perhaps even a different work. Depending on the goal, the editor will choose to produce a version, either reflecting the playwright’s final authorial intention or a version based on the collaborative, public (published) result. The drama the author originally intended never saw the light-of-day, and he may even have preferred the public version to the original intended version.²⁴

However, it should be emphasised that the concept of ‘version’ is problematic. A version is, according to Shillingsburg (1991), ‘a means of classifying copies of a Work according to one or more concepts that help account for the variant texts’.²⁵ But an authorially endorsed version is also a text containing authorially intended variants. If the variants were not placed there deliberately the text may not be a valid version of the work but a copy of the work containing errors, which an editor should emend. However, a version contains not only differences but also similarities. If versions do not have any similarities – anything in common – they cannot belong to the same work; yet, if there are no differences between two copies of the work, they embody the same single version – that is, they represent the work. This inevitably leads to the question on how to define the borderlines between versions and faithful copies of a work.

The tendency to see each document, whether drafts, fair-copy or first edition, as independent entities has inspired some scholars (notably French and German phi-

21 Cf. Tanselle, ‘Textual Criticism and Literary Sociology’, *Studies in Bibliography*, 44 (1991), 143.

22 *Ibid.*, 84, 86.

23 Cf. McGann (1991), *op.cit.*, 48-87, and Stillinger, *op.cit.*, 194-202; but see also Tanselle (1996), *op.cit.*, 16, who remarks: ‘Eclectic editing, however, when it focuses on authorial intention, is pledged to be concerned with whatever the author was concerned with’.

24 Cf. Trevor H. Howard-Hill, ‘Modern Textual Theories and the Editing of Plays’, *The Library*, 6th ser. 11/2 (1989), 89-115.

25 Peter L. Shillingsburg, ‘Text as Matter, Concept, and Action’, *Studies in Bibliography*, 44 (1991), 50; on ‘version’ see also James McLaverty, ‘Issues of Identity and Utterance: An Intentionalist Response to “Textual Instability”’, ed. Philip Cohen, *Devils and Angels: Textual Editing and Literary Theory*, Charlottesville 1991, 134-51.

lologists) to argue for a genetic method.²⁶ The work does not exist as a fixed entity, and the author's intention only becomes manifest when the work has been published (or performed). Consequently, adherents of this new approach argue that producing a critical text reflecting final authorial intention is an eclecticism and hence that the document's socio-history is denied: the new critical edition is a work which never existed. The fundamental discussion of final authorial intention, socio-historicism and genesis finally forces Tanselle to state that if editors' 'primary interest is in authorial intention', they should 'prepare critical texts' and 'produce facsimiles or transcriptions if their primary interest is in surviving documents, either as records of the genetic history of texts or as the collaborative products of the publication process'.²⁷

Conclusion

From the intense debates in modern English philology two fundamental issues seem to emerge: first, the method employed for a critical edition depends ultimately on the editors' aim in revising a text; that is, if they wish to reflect final authorial intention or produce a text reflecting only the socio-historic aspects of the work. It seems doubtful whether it is at all possible to combine both approaches. However, it is apparent that in order to uncover authorial intention, a thorough investigation and understanding of all internal as well as external evidence of the text is of paramount importance. The second fundamental issue to emphasise is that a critical editorial process *per se* will involve interpretation of facts, whether of authorial intention or contextual elements. In spite of numerous discussions, a satisfactory method including influences brought by society has still not been developed which could eventually replace Greg's copy-text method with its emphasis on final authorial intention. Instead, a construct of 'versions' leading to the theory of geneticism has evolved, emphasising the importance of textual instability and readers' reception and changes in aesthetics.²⁸

The concept of final authorial intention does, nevertheless, contain problematic elements. The idea seems to imply that later revisions always reflect final intention, and that consequently later title impressions of the first edition, which might

26 See in particular Almuth Grésillon, *Éléments de critique génétique: Lire les manuscrits modernes*, Paris 1994; Daniel Ferrer & Jean-Louis Lebrave (eds.), *L'Écriture et ses doubles; genèse et variation textuelle*, Paris 1991; and David. G. Bevan & Peter M. Wetherill (eds.), *Sur la génétique textuelle*, Amsterdam 1990; Siegfried Scheibe & Christel Laufer (eds.), *Zur Werk und Text: Beiträge zur Textologie*, Berlin 1991. For a brief overview, see Tanselle (1991), *op.cit.*, 115, and Stillingner, *op.cit.*, 197-201.

27 Tanselle (1991), *op.cit.*, 144.

28 Cf. Ann R. Meyer, 'Shakespeare's Art and the Text of King Lear', *Studies in Bibliography*, 47 (1994), 128-46; McLaverty, *op.cit.*, 134-35, and Tanselle (1996), *op.cit.*, 35-37.

contain corrections and emendations made by the author (endorsed, acquiesced or refused) or publisher, ought to be chosen as the copy-text; however, this would place editors in an awkward position as they have to find a method to distinguish between authorial revisions and those made by the publisher, proof-reader or collaborator.²⁹ There is also a problem with textual instability: authors return to earlier works would presumably always stumble upon details which they find need polishing or even redoing. In an extreme case the author might have carried out so many revisions that the original intention has weakened and the text has changed into a different version. As Parker (1984) observes, final authorial intention is not necessarily an improvement of the work. The point of primary importance is ultimately the editors' goal – that is, what kind of text they wish to produce. As long as the editors have set out and defined their aim at the very outset, they may choose their method accordingly. Each work poses a different set of problems which have to be solved in different ways. An editor cannot impose a method on a text if the text does not respond to the applied method.

The Work-Concept³⁰

It seems obvious that in literature the text defines the work.³¹ When considering one of the other arts such as sculpture or painting, it also seems easy to define and understand the work-concept. The frame of a painting, for instance, could be interpreted as defining the border of the picture – that is, it limits the picture, setting the line past which the imagination has to do the work. The description of a picture can be made in a language commonly understood. An interpretation of the same image is also readily agreed, since the arguments will often refer to what actually can be seen, described and studied in the picture. A picture is static and only the iconology is subject to change according to historical time. With a painting it seems rather easier to distinguish between the actual work and an interpretation. The frame of a play or drama is the proscenium arch which separates the stage from the audience in a traditional theatre. It is the rise and the fall of the curtain that determines the beginning and end of the play. However, as previously noted, plays pose notoriously complex problems: does a play exist only in its intended medium – that is, does it exist without a performance? Similarly, one could argue that music's frame of demarcation is

²⁹ Cf. Meyer, *op.cit.*, 130.

³⁰ For more general studies on the work-concept, see e.g. Lydia Goehr, *The Imaginary Museum of Musical Works*, Oxford 1992; Wilhelm Seidel, *Werk und Werkbegriff in der Musikgeschichte*, Darmstadt 1987; Roman Ingarden, *The Work of Music and the Problem of its Identity*, trans. Adam Czerniawski, Los Angeles 1986; Walter Wiora, *Das musikalische Kunstwerk*, Tutzing 1983; and Carl Dahlhaus, *Esthetics of Music*, trans. William W. Austin, Cambridge 1982; but see also Feder (1987), *op.cit.*, 13-18.

³¹ But see Shillingsburg, *op.cit.*, 31-82.

silence, with no obvious indication of past and future – that is, the music does not imply sounds beyond the silence. Yet defining the boundary of music as silence raises a problem: in order to experience silence one has to hear a sound, and this paradoxical relationship between sound and its absence draws the attention to the essential status of performance as a primary means of communication. Thus performance is an integral part – or even a prerequisite – of the work-concept. How does the interpretation of music fit into this context? Is sound an integral element of the performance, or is it possible to interpret the music without the performance by only reading the written score?

If the work-concept is necessarily embodied in the performance then every performance should highlight the same details – that is, the performance is always static with no variable elements. The performance should on all occasions be correct and sound exactly the same in each instance.³² Thus sound is an identifying factor and an integral part of the work-concept. This definition does not seem in any way to relate to reality: as with theatrical pieces, musical works are performed in numerous ways – even with the endorsement by playwright or composer, when they actively rehearse or lead performances of their own works. Another significant problem is that if the work-concept includes both written score and its performance, it is *per se* the audience who interpret rather than the performer, just as a viewer of a painting is also its interpreter.

That Beethoven, especially late in his life, apparently wrote music ‘principally for publication’ seems to infer that for a work to exist it only has to be written and not necessarily performed.³³ The same seems to be true for Schoenberg who, in a letter to Zemlinsky in 1918, declared that a musical work does not necessarily have to be performed,³⁴ again inferring that a work exists independently of its performance or that a work does not have to be performed in order to have legitimacy. It should be added that Schoenberg might be an exception since in 1918 he founded the *Verein für musikalische Privataufführungen* (Society for the Private Performance of Music) for the purpose of protecting composers’ works from being misused and misrepresented by performers and editors. In 1926, he argued:

Anyone who has learned at his own expense what a conductor of genius is capable of, once he has his own idea of a work, will no longer favour giving him the slightest scrap more freedom.³⁵

32 Cf. Walton (1988), in Treitler, *op.cit.*, 484.

33 Grier, *op.cit.*, 39.

34 Erwin Stein (ed.), *Arnold Schoenberg: Briefe*, Mainz 1958, 50.

35 Schoenberg, *Style and Idea*, ed. Leonard Stein, London 1975 (reprint 1984), 342; cf. Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950*, Cambridge 1992, 12.

Claude Debussy and also Maurice Ravel attempted to eliminate the different interpretations of their music.³⁶ Thus, at least for some composers, the work-concept was defined as the written score: the performance of it – that is, the interpretation – was of minor importance and it was the composer’s privilege to demand how the work should be performed. Nevertheless, there were also composers for whom the variety in interpretation and performance of their works was not a pressing issue; for them the score only exemplified the work.³⁷ They often accepted extensive changes in the musical text though they did not necessarily include them in a revised edition. Chopin, for instance, apparently did not believe in the finality of the score and accepted – indeed endorsed – different versions of the same work being performed. The written score was a framework, which could be changed according to the circumstances, depending to a great extent on the performer and his interpretation of the musical text.³⁸ Nielsen seems to have had a similar view on the understanding and function of the written score; for him the performance was clearly an interpretation and in order to realise an interpretation of a work, it could be necessary to add or change details. Not only did musicians and conductors ask for advice on this – as a performer Nielsen even did so himself.

It is tempting to suggest that the more exact the notation of the written score (that is, the less that is left to the performer to decide), the more integral to the work the performance – and hence also the interpretation – becomes: the performance is an integral part of the work-concept. In that case, different interpretations of the same work are disapproved of or discouraged. However, in performing an ‘incomplete’ written score interpreters are compelled to make additions that may vary from performer to performer. If a performance is defined as an interpretation of a work, variable elements such as dynamics and articulation become part of that interpretation, since they are often changed according to performer, time and place. Consequently, a separation of ‘work’ from ‘performance’ is essential.³⁹ The score, therefore, contains non-variable elements (pitch and rhythm, for instance) and variable elements (dynamics and articulation, for example). In addition, a musical work is not only a document with an explicit notation of symbols, but also carries an implicit notation based on performance practice and tradition – an ‘unwritten’ set of rules and regulations intended as an integral part of the work. Though these implicit elements are not directly written in the score, they will appear in a performance but depend on the performer’s knowledge of the performance practice of the time as well as the composer’s practice.

36 Cf. Philip, *op.cit.*, 11-3.

37 Cf. Treitler, *op.cit.*, 493.

38 Cf. Jeffrey Kallberg, ‘Are Variants a Problem? “Composer’s Intentions” in Editing Chopin’, *Chopin Studies*, 3 (1990), 257-67.

39 Cf. Ingarden, *op.cit.*, 9-15.

It is evident that there are intricate problems involved in understanding and defining the work-concept – difficulties which are partly due to the fact that a musical entity consists of the written score and its performance, and partly due to the composer's particular understanding of that concept. The issues concerning the work-concept in music have been dealt with by numerous philosophers and musicologists, most recently by Lydia Goehr in her thought-provoking book, *The Imaginary Museum of Musical Works* (1992). Goehr argues that the work-concept is 'an *open* concept with *original* and *derivative* employment; that it is correlated to the *ideals* of musical practice; that it is a *regulative* concept; that it is *projective*; and, finally, that it is an *emergent* concept'.⁴⁰ Contrary to a closed concept, an open one can be redefined and expanded according to time and circumstances because of its mutability and continuity. Furthermore, taking into account the ideals of musical practice means that a performance may seek perfection but in reality can never attain that ideal. A perfect performance of a work, therefore, is not a prerequisite for that work's identification and not part of the work-concept.⁴¹ The definition depends on the actual creator, the work, the genre and even the historical context in which the work was created.

The work-concept, in its present-day meaning, emerged in the early nineteenth century when, according to Goehr, the 'need for a new kind of notational precision largely resulted from a novel desire to preserve the identity of music exactly as determined by the composer'.⁴² A composer who accepted numerous versions in performance of his work implicitly acknowledged that the imprecision was not a problem; but should a composer only recognise one version of performance, the imprecision in notation was a problem and needed to be rectified. Though Goehr does specifically mention this she does, nevertheless, argue that generally there was a simple remedy for dissatisfied composers. If composers wanted performers to regard certain aspects as indispensable to the performance of their compositions, they should specify these aspects more precisely and performers should learn how to follow the specifications.⁴³

Thus one might conclude that if articulation and dynamics, for instance, are not notated in a written score, they cannot have been considered essential by the composer in defining the work, and therefore were not an integral part of the work-concept.⁴⁴ Unfortunately Goehr's argument disregards one of the most important and fundamental aspects of music notation: performance practice conventions. The writ-

40 Goehr, *op.cit.*, 7, but see also note 89.

41 Cf. *ibid.*, 100.

42 *Ibid.*, 29.

43 *Ibid.*, 29.

44 However, Treitler, *op.cit.*, 484, argues that if the score is not in a final form, it is by definition not a work. Treitler does not define his understanding of 'final form'.

ten notation might have implied a specific set of rules and regulations of interpretative and technical character which musicians had knowledge of and on which the composer actually founded his work. Thus the written score is merely the framework that contained a more or less precise notation of rhythm and pitch, but the addition and execution of the dynamics, articulation and ornamentation, for example, relied on the musicians' *bon goût*, most clearly emphasised by eighteenth-century composers and philosophers such as Geminiani, Quantz, Grandval and Rousseau.⁴⁵

Another notion of the work-concept seems to have emerged: its unique identity as 'art-work' or 'artefact'. During the early nineteenth century the idea of a work-concept transformed; its status as 'art' changed radically from the eighteenth-century utilitarian notion composers had of their works to the elevated perception held by nineteenth-century composers.⁴⁶ Composers paid full attention to the score as the work of art, polishing the details and developing a more exact form of notation. The perfect realisation of the score became of greater importance. This understanding of the work-concept meant, eventually, that composers began to express views on how their works ought to be played. The composers' task was to produce a musical text that embodied their intentions so closely that there would be no doubt in the performer's mind about how the work should sound. The performer should comply as accurately as possible with the score: 'Werktreue' – to be true to the work, to be true to the score. The interpretation had to be so transparent that the work could stand as a statement of the composers' intentions as pure as possible.⁴⁷

This may be true for some composers and untrue for others; certainly, when it comes to opera the situation is quite different. Though Carl Maria von Weber was a proponent of 'Werktreue', he was also very much aware of the necessity of making alterations in operas in order to suit the taste of the audience or accommodate the music in accordance with the singers' abilities. Rossini found it necessary even to write out some of the ornamentation in full, rather than have singers making their own, often inept or inappropriate, coloraturas. That the 'Werktreue' principle was commonly held by most composers of the nineteenth century is challenged by Kallberg's findings concerning Chopin. Different versions of the same work, which were ap-

45 Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick*, London 1739; Johann Joachim Quantz, *Versuch einer Anweisung die flute traversière zu spielen*, Breslau 1789, third edn, 100-10; Nicolas Ragot de Grandval, *Essai sur le bon gout en musique*, Paris 1732; Jean-Jacques Rousseau, *Dictionnaire de musique*, Paris 1768, ed. Jean-Jacques Eigeldinger, *Jean-Jacques Rousseau, Oeuvres complètes*, Paris 1995, vol. v, 841-43, 'gout'.

46 See also Goehr, 'Being True to the Work', *Journal of Aesthetics and Art Criticism*, 47 (1989), 56-67.

47 Cf. Goehr (1992), *op.cit.*, 272-84; for a musician's objection to this conception, see Alfred Brendel, *Musical Thoughts and Afterthoughts*, London 1976, 26-37.

proved by the composer on the same day, leads Kallberg to the conclusion that composers' scores 'did not necessarily represent unique, invariable forms of their music'. Rather,

composers, no less than poets, novelists, and painters in the nineteenth century, embraced a fluid conception of the work of art ... If Chopin allowed multiple versions of a piece to appear before the public, then this reflects something essential to the constitution of a work of art in the 1830s and 40s.⁴⁸

Although it seems that the work-concept should be defined as the written score, it soon becomes obvious that the work also might include elements not specifically written but based on notational practice (tradition) and performance conventions. The instability of a musical text, which is expressed through the number of different surviving versions, does not affect the work-concept but (besides a composer's revisions) may reflect developments in notational and performance practice. If two scores of a work survive of which one (most likely the latest) contains more detailed and exact notation according to modern conventions, this version does not necessarily indicate that the composer changed his intentions or sought to correct errors and emend the shortcomings. Rather, the composer might have experienced changes in notational conventions as well as performance practice that meant that rules, which had previously been taken for granted and on which the composer had based his notation, had changed. In order to retain their original intentions composers would therefore have to bring the score up-to-date.

Another difficulty lies in the distinction between those elements notated in the score – and thus apparently part of the work – which are changeable according to interpretation and those elements which certainly must be considered part of the work. When considering Nielsen from this viewpoint, it is clear that he did not regard the performance of one of his works as anything except an interpretation. As a conductor of his own works he repeatedly altered details in the score depending on both internal and external circumstances. For Nielsen the understanding of the work was a fluid and a non-static one; it was a living and changeable framework, influenced by his own notational practice and the performance practice of his time.⁴⁹

⁴⁸ Kallberg, *op.cit.*, 266.

⁴⁹ Nielsen implies this in a letter to his friend Bror Beckman in Sweden: 'In reality it is very interesting to conduct the same work with different first-rate orchestras, and I have both learnt from and enjoyed the different advantages which these three orchestras (Copenhagen, Amsterdam, Stuttgart) have shown' [*Det er i Virkeligheden meget interessant at dirigere det samme Værk med forskellige første Rangs Orkestre og jeg har baade lært deraf og nydt de forskellige Fortrin som disse tre Orkestre (Kjøbenhavn, Amsterdam, Stuttgart) har fremvist*], The

Music Editing

Studies dealing with music editing were scarce until the middle of the 1980s when intense debates were at their highest among American and English philologists specialising in modern text criticism. Though the editing of early music (mainly medieval and Renaissance music) had been going on for a very long time, editing of music from the modern period had not received much attention. In musical circles, too, critical voices began to raise questions about approaches to editing, complaining that all too often editors tended merely to reproduce a musical source rather than evaluate its information and take an engaged standpoint. Music editors have striven to be as 'objective' as possible in producing modern critical editions.⁵⁰ Most textual philologists – in spite of their disagreements on method – have emphasised repeatedly that editing is an act of criticism, necessarily involving subjectivity.

Which method to employ also became an important issue; that is, whether editors should seek to determine final authorial intention or whether they should be more concerned with the work's social context. Feder (1987), for example, is a strong adherent of a conservative approach, dividing the editorial process into 'Höhere Kritik' and 'Niedere Kritik', emphasising the importance of authorial intention as did Greg. In recent years, however, the emphasis and indeed attention has been drawn increasingly towards understanding the work's social context as promoted by McGann (1983). Grier (1996) in particular has sought to introduce this into critical music editing. Kallberg (1990) has similarly tried to incorporate 'the social status of the work of art' into the editing process in his edition of some of Chopin's works, dismissing the final authorial intention as an 'application of ideological rather than historical standards to the music'.⁵¹ Instead of having to choose between three different versions of a work (all of which Chopin endorsed, presumably on the same day), Kallberg publishes all three. However, Tanselle has argued that in modern textual criticism

Royal Library, Copenhagen (=DK-Kk), CNA I.A.d., letter from Nielsen til Beckman dated 14 February 1913. Also the tempos, which Nielsen chose when conducting his own works, seem to have varied considerably according to circumstances. Thus the orchestral material to *Saga Dream* reveals that at the premiere in 1908 the work played 9 1/2 min., whereas the performance in Gothenburg in 1919 took 11 min., and in 1920 Nielsen wrote to Röntgen that the duration is 8 min.; cf. DK-Kk, CNS 61c and 61d (orchestral material) and DK-Kk, CNA I.A.c., letter from Nielsen to Röntgen dated 23 February 1920.

50 Cf. Margaret Bent, 'Fact and Value in Contemporary Scholarship', *Musical Times*, 127 (1986), 85-89; Joseph Kerman, *Musicology*, London 1985, 42-44, 48-49; Philip Brett, 'Text, Context, and the Early Music Editor', ed. Nicholas Kenyon, *Authenticity and Early Music: A Symposium*, Oxford 1988, 88-114; summaries in Grier, *op.cit.*, 3-4.

51 Kallberg, *op.cit.*, 259. He seems to hold a different view in his edition of Verdi's *Luisa Miller*, cf. Philip Gossett (ed.), *The Works of Giuseppe Verdi*, Chicago 1991, ser. I, vol. 15, xxv-xxix.

this method does not contain any new elements and should not be considered a new approach. Kallberg has avoided choosing a principal source among the different versions: he carries out the editing on the same traditional lines as before. He makes emendations in the musical text according to his understanding of the composer's intentions, without taking possible alterations by publishers or performers into consideration. In reality, Kallberg has tried to determine the composer's intentions in each of the three versions instead of publishing one text by mixing all three versions. It is then left to the performer to choose which of them to play. Kallberg's reason for publishing all three versions is admirable; however, his arguments, founded on his refusal of final authorial intention, are unconvincing. The approach is even more remarkable in light of the fact that an editorial method, which takes its point of departure from the socialisation of the work, has not yet been proposed. There are similar problems in the critical editing of Nielsen's work: final authorial intention is often very difficult to determine as the composer might, for instance, have copied the orchestral material himself (adding new and often very different details or simply not notating earlier ones) after finishing the score. Are the parts therefore to be chosen as the editorial source?⁵² Nielsen's final authorial intention – that is, his latest corrections – often contradict the original coherence of the score, thereby creating a complex set of problems: his changes establish new intentions rather than emending final authorial intention.

The problems of selecting a possible copy-text are considerable in Nielsen's case. According to Greg, Bowers and Tanselle the latest holograph will usually reflect an author's final intention. It must be kept in mind, however, that Nielsen often copied the ink manuscript from the pencil draft, sometimes – consciously or unconsciously – omitting details such as articulation and dynamics which, according to common sense, ought to be present, and at other times adding details without realising the consequences for the work's coherence.⁵³ Usually substantial emendations affecting pitch and rhythm were not made when the draft was copied. Nielsen indicated that he found the copying process somewhat boring and dreamt that a special copying-machine would be invented. It should also be emphasised that Nielsen at times asked friends to do the tedious copying, leaving the modern critical editor with the draft as the source closest to the composer himself. It is reasonable to assume that the ink autograph score made by Nielsen or under his supervision represents final authorial intention.

52 This is of the greatest importance for the editing of the clarinet concerto for which Nielsen fair-copied the orchestral parts himself.

53 There are, of course, also instances where Nielsen made emendations from draft to ink fair-copy which are coherent and a development of the ideas notated in the draft. For further discussion on the subject, see below.

In Nielsen's case it seems that the most appropriate choice of text for a critical edition is the first edition. Unlike book publishers, the Danish music publisher, Wilhelm Hansen, with whom Nielsen collaborated, did not provide professional proof-reading – that was more or less left to the composer who often would pass the responsibility to friends and colleagues.⁵⁴ The composers followed the ink manuscript as closely as possible, even reproducing obvious errors such as incomplete slurs and ties at page turns. If Nielsen proof-read, he did so from memory rather than referring to the printing manuscript, and therefore the editor will often find that the composer made new additions and corrections on the basis of the musical text as it was in proof.⁵⁵ On the other hand, whether these changes were proposed, endorsed or merely accepted by the composer is difficult, if not impossible, to determine.

Nielsen, Work and Performance

As mentioned earlier, one of the most taxing problems in determining Nielsen's intentions is the understanding and the definition of the work-concept. According to Nielsen's practice the work is *included* in the written score; that is, in addition to the 'work', the score contains instructions for its realisation – or, in other words, the score contains information other than that of merely defining the work. Furthermore, the score was not considered by Nielsen himself to be incomplete or insufficient in regard to its notational detail. It is only external viewers – who did not see or do not see, the importance of the composer's notational practice and performance practice – to whom the work appeared (or appears) less coherent than it might otherwise have done. It is apparent therefore that the definition of the 'work' must be made on the basis of the work as notated, and it is imperative to clarify and distinguish the meaning of the terms score, performance and interpretation. The score includes not only written symbols but also implicitly the performance practice on which the composer based his work. A performance is an interpreter's realisation of the work, and a subjective reading of the score's explicit *and* implicit notation.

A possible approach towards a better clarification of the work-concept in music is to differentiate between three diverse but interrelated, parameters. The first parameter, which is essential for the identification of the 'work', includes static and

54 When proof-reading in the early years of his professional career, Nielsen would also consult his teacher, Orla Rosenhoff; cf. correspondence between Nielsen and Rosenhoff in *DK-Kk*, CNA I.A.b.

55 Though the first edition appears to be the musical text which comes nearest to reflecting the composer's intentions, it must also be emphasised that the latest title imprint, published during the composer's lifetime, might include additions; consequently, the difficult task of determining the latest imprint becomes of paramount importance; for an example, see Niels Krabbe (ed.), *Selected Sources for Carl Nielsen's Works*, Copenhagen 2000, vol. 1, 'Suite for String Orchestra', introduction by Peter Hauge, viii.

non-variable elements such as pitch, rhythm, orchestration and tempo markings.⁵⁶ They are in most circumstances inalterable. The elements of the second parameter, which are notated explicitly or implicitly depending on the nature of notational and performance practice conventions, include for example dynamics, articulation and slurring and are an ornamental (yet essential) part of the ‘work’. The third parameter includes elements which are added to the work by the interpreter and belong to a specific performance, not to the work. They may vary according to performance, time and place, and can also be termed tools of interpretation. The elements of the third parameter also include dynamics, articulation and slurring. Thus there is a clear overlap between the second and third parameters. The fundamental difference between them is that the second one is defined by explicit or implicit notational marks clearly belonging to the ‘work’ whereas the third is indicated by marks in performance materials, that is additional information most often of interpretative character that might vary according to time, place and performer. The third parameter could also be named tools of interpretation.

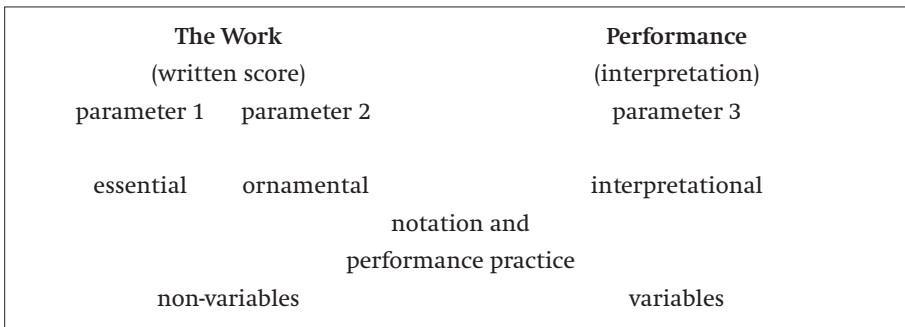


FIG. 1: *the three parameters.*

Elements of the second parameter which are not notated in the score could imply three things: (1) they should not be there; (2) they are missing due to an error or that the composer’s notation was slack; or (3) it was part of the composer’s notational

⁵⁶ However, defining which elements belong to the first parameter and are essential for the identity of the work must vary according to the composer’s work-concept. The elements might even change from work to work. Usually one would not consider performance indications or technical remarks, for instance, as an important part of the work. Nevertheless, in his notebook from around 1897 Nielsen emphasises that the fingerings and bowing instructions in one of his quartets must not be omitted during the copying or printing process (*Fingersætning og Strøg maa ikke udelades, DK-Kk, CNA I.C.2 (1900-10)*). Changing these details might consequently also change the tone-colour and patterns of accentuation of the music – aspects which in this instance were of paramount importance for the composer.

practice – that is, they were not notated because of a standard performance practice convention of the time. Elements of the third parameter might seem to be of no immediate relevance for the critical editor – not even when added in the performance material by the composer – as the elements most often vary according to the external conditions not as part of the final authorial intention. The parameter may give, however, the editor a detailed insight into changes in historical performance practice. Since implicit notation and performance practice play an important role in defining the frame of the work, they can indicate possible solutions to editorial problems.

An open ended definition of the work-concept and the distinction between the three different parameters, facilitates the selection of appropriate copy-text and editorial method. But from thereafter the choices must to a very large extent depend on the history and nature of the available sources. Each work presents its own characteristic set of problems which the critical editor has to solve on the work's premises, taking into consideration the composer's notational practice, the performance practice which he would have taken for granted, and the external social influences on the work.

First Case Study: *Symphony No. 1*

Nielsen's symphony in G minor had its first performance in March 1894. The composer did not conduct the work himself at the premiere, but played in the Royal Theatre's orchestra. Unfortunately the orchestral material (autograph copies) used on that occasion has not survived and therefore it seems impossible to determine exactly what additions or changes in the material might have been made. However, printed parts were usually reproduced from the autograph copies, which had themselves been copied from the holograph score. Since there are a few differences between the score (both holograph and first edition) and the printed parts, it is possible that the extra information found in the printed parts was probably added to the autograph copies by the musicians during the rehearsals. It is interesting to note that the additions made for the first performance concerned the third parameter (tools of interpretation) whereas those of the first parameter (incorrect notes and faulty rhythms, for example) were very seldom emended. It is possible to draw two distinct conclusions: (1) that the work was performed according to the so-called 'Werktreue' principle, thus implying that the performance may have sounded somewhat unrefined and imprecise; (2) that, though the notation is imperfect from a modern point of view, the automatic application of contemporary performance practice conventions must have resolved the most immediate ambiguous cases. For Nielsen's colleagues only a few details needed clarification. This is hardly surprising as, for example, a great number of the violinists at the Royal Theatre had studied with the same teacher and hence had been brought up in the same playing tradition and with the

same technique.⁵⁷ As a musician, Nielsen was aware of the level of information necessary for a satisfactory performance of a work and therefore provides just what is necessary, no more no less.

Understanding the relationship between performance practice and notation is of paramount importance. A less detailed notational practice infers a higher degree of implicit understanding of the notation (performance practice); one notated staccato might have indicated that the next ten notes should also be played staccato (see below *Fig. 2*).⁵⁸ Thus missing articulation can be a deliberate omission, not because it should not be played, but because it is part of a notational practice. Many of Nielsen's inconsistencies in the second parameter can be explained in that way; that is, his notational practice contains quite substantial implicit elements. In reference to the first symphony, then, it is clear that the inconsistencies, in terms of the second parameter, are most likely due to performance practice conventions. What musicians and editors today might term 'inconsistencies' may not have been recognised as such by Nielsen and his contemporaries.

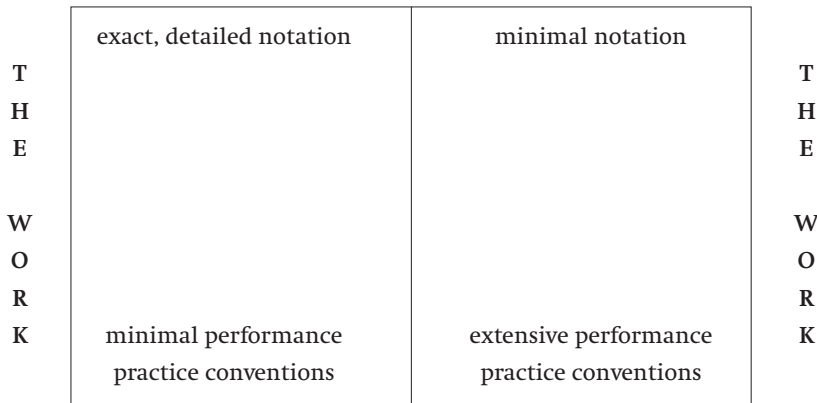


FIG. 2: *the work – notational practice and performance practice.*

When studying the performance history of the first symphony between its premiere in 1894 and Nielsen's death in 1931, it is evident how important it is to understand the instability of a musical text as well as the work's social context. If the hypothesis

57 This area has not unfortunately received any substantial attention; however, it is briefly mentioned in Niels Friis, *Det Kongelige Kapel. Fem Aarhundreder ved Hoffet, paa Teatret og i Koncertsalen*, Copenhagen 1948; *Dansk biografisk leksikon*, ed. Sv. Cedergreen Bech, Copenhagen 1983, vol. 14, 'Tofte, Valdemar', 626-7; and Gustav Hetsch, *Det kongelige danske Musikonservatorium 1867-1917*, Copenhagen 1917.

58 A detail which also seems to be applicable to other composers, especially from the nineteenth century; see e.g. Kallberg (1991), *op.cit.*, xxvii-xxix.

concerning the importance of implicit notational practice is correct, it is also evident that the practice had changed considerably around 30 years later – at least in relation to this first symphony. Part materials and scores used by various conductors in 1925 and 1928 reveal that a staggering number of articulation and dynamic markings were added or changed, and that the original shorter phrases were often emended to longer lines.⁵⁹ Nielsen must have been aware of this since conductors consulted him about the proposed alterations. The most significant fact, though, is that Nielsen used the heavily revised material himself on one occasion, implying that he accepted the changes even if he may not have endorsed them.

A collation of all the available material reveals that the conductors agreed to a large extent on which details needed emendation. There are three possible explanations for this agreement. First, Nielsen indicated the same alterations to all conductors. Second, the playing style (and performance conventions) had changed and the technical abilities of the musicians had changed, too; consequently a higher level of detailed notation was necessary in order to remove any ambiguities of interpretation. A minimal notation requires an extensive set of rules which are the basis of the implicit notation's functionality. The more detailed the notation is, the less important understanding the conventions governing the implicit notation becomes (see Fig. 2). The increasing differences in playing style and technique caused by a more diversified group of teachers might also have played a role.⁶⁰ Knowledge of the conventions of implicit notation as understood by the previous generation could not be taken for granted anymore. The third possible reason for the agreement between the various conductors might have been their desire to perform the music with greater nuances than earlier: even if the first two notes of a passage with quavers are staccato, one could not assume anymore that the entire phrase should be played staccato (compare Fig. 3 and Fig. 4, especially staves 6-8).⁶¹

How does the critical editor proceed with all this information? Evidently, Nielsen was aware that the original material – even the original work – was not as detailed as performers wished. The fact that the composer endorsed additions and changes in the late 1920s and also used the material in one of his own performances

59 In 1925, Emil Telmányi revised the orchestral material in connection with a concert he conducted in Gothenburg – this might have been done in collaboration with the composer; in 1928, Ebbe Hamerik (presumably together with the composer) revised the material in connection with a concert in Copenhagen; Nielsen used Hamerik's material two weeks later; and in the Autumn that year, Launy Grøndahl conducted a radio concert.

60 See note 57; for a more extensive study on performance practice at the beginning of the twentieth century, see Robert Philip, *op.cit.*; and Howard Mayer Brown & Stanley Sadie (eds.), *Performance Practice. Music After 1600*, New York 1989, 323-45, 461-82.

61 It should be noted that Telmányi apparently was more conservative in his use of performance practice conventions than Hamerik, though both agreed that a substantial amount of articulation needed to be added.

may lead the modern editor to conclude that the new details represent final authorial intention and hence ought to be included in a new, revised critical edition. However, nearly all the alterations found in the orchestral material belong to the third parameter: they are tools of interpretation, depending on performer, time and place. Though the information is interesting from the viewpoint of performance practice history, the variants cannot be added to the work merely because they appear in the performance material approved by the composer: they were not seen as being part of the work-concept. If the alterations are added in a modern edition, the argument must be that they are included in accordance with the work itself – on its own terms. That is, if the score has first and second violins playing a unison passage but only the first violin has notated staccato, the articulation is added in the second violin by analogy with the first violin. Another example: if a ten-bar long phrase consisting of quavers only has the first two bars notated with staccato, then it is possible to add staccato in the remaining passage by analogy with the first two bars. Nielsen's notational practice is in this instance a shorthand notation, and his intention was that the entire phrase should be played with the same articulation. The argument could be emphasised with the indication that the emendation is made since it is a straightforward writing-out of Nielsen's customary shorthand-notational practice.

There is, however, a much more problematic issue concerning the First Symphony and final authorial intention. When consulting Nielsen in 1928, the conductor Ebbe Hamerik had presumably already indicated additions and changes in pencil in a new set of orchestral parts as well as in his private score; when these had been accepted by the composer, Hamerik emphasised them in ink. Nevertheless, during the consultation a section of the fourth movement was thought inadequate and was revised by the composer. Nielsen apparently wrote the new passage in piano score and sent it to Hamerik, who then worked out the orchestration. Before copying the passage to the parts and his private score, Hamerik had the orchestration approved by Nielsen.⁶² The new section belongs to the first parameter (including pitch and rhythm) and the dynamics and articulation to the second. Shortly afterwards Nielsen conducted the symphony using the material without altering the new passage.⁶³

The fourth movement now exists in an alternative version which has a claim to represent final authorial intention. The alteration was, furthermore, clearly carried out in collaboration between conductor and composer thus reflecting the social

62 On the incident, see Niels Krabbe 'Carl Nielsen, Ebbe Hamerik and the First Symphony', *Carl Nielsen Studies*, 1 (2003), 102 ff.; see also *Carl Nielsen: Symfoni nr. 1, opus 7*, Peter Hauge (ed.), *Carl Nielsen Works*, Copenhagen 2001, II/1, xxi-xxii, xxiv-xxv.

63 Only one small detail in the reworked passage was changed: a rest was inserted in the double-bass in a hand which is very much like Nielsen's; cf. Hauge, *op.cit.*, 162.

2 VIOLINO II.

The musical score for Violino II, page 242, is written in G major and 4/4 time. It begins with a dynamic of *p* and includes several *cresc.* markings. The score features various articulations such as accents and slurs. Performance instructions include *poco rit.*, *a tempo*, *Solo*, and *molto*. Handwritten annotations include *D. sost. e risolto* and *viva viva*. The score concludes with dynamics of *pp*, *p*, *mf*, and *mf*.

FIG. 3: Telmányi's revision of the orchestral material (here vl. 2) in connection with a performance in Gothenburg 1925; Göteborgs Konsert AB, sig. 242.

2 VIOLINO II.

The musical score for Violino II is written in G major and 2/4 time. It begins with a *p* dynamic and a *cresc.* marking. The first staff includes a handwritten circled '5' and a 'V' above the first measure. The score is divided into sections marked with rehearsal letters C, D, E, and F. Section C starts with a *mercato* tempo marking. Section D includes a *più lento* marking. Section E includes a *sfz* marking. Section F includes a *pp* marking. The score concludes with a *poco a poco cresc.* marking. The number '1146' is printed at the bottom of the page.

FIG. 4: Hamerik's revision of the orchestral material (here vl. 2) in connection with a performance in Copenhagen 1928; DK-Kk, MF 1517.

context of the work. If the collaboration can be interpreted as final authorial intention, the copy-text to be used for a modern edition should be the 1928 revision. Taking a conservative view on authorial intention means that the holograph score or perhaps the first printed edition must be the copy-text for a new edition. However, the revision of the passage in the fourth movement could also be seen as presenting a new *version* of that movement and so the choice is between versions not necessarily related to authorial intention. The case for selection of the 1928 revision (or version) as reflecting final authorial intention seems to be weakened, however, by the fact that Nielsen's original piano score of the section has not survived; also, the orchestration of the passage was made by Hamerik, though accepted by the composer.⁶⁴ There is no direct evidence in form of letters or statements that Nielsen *preferred* the revised version. Nevertheless, he acknowledged and approved of the young conductor's conscientious revision and Nielsen indicated that he thought highly of Hamerik's abilities.⁶⁵ Furthermore, Nielsen wrote a dedication in Hamerik's private copy of the First Symphony, dated the day before the composer himself conducted the work using the revised material.⁶⁶ It is also interesting that Telmányi, with whom Nielsen worked very closely, was not aware that the composer had provided Hamerik with the draft as the basis for the orchestrated passage; he was convinced that Hamerik had made the revision himself and that Nielsen did not approve it.⁶⁷

Including Hamerik's and Nielsen's revision would entail a more serious problem. The new passage is much more detailed and consistent in terms of the second parameter, that is, articulation, dynamics, phrasing and performance instructions.⁶⁸ So recognising the section as expressing final authorial intention and including it in the critical edition using the first edition as copy-text, would result in very obvious differences in the transition between the original section and the new one, creating incoherence in the fourth movement. It was the nature of these complex problems that led the text critic, Hershel Parker (1984), to propose using an author's first intention rather than final intention.⁶⁹ A very different approach would be to consider the

64 An argument against this view is that if the orchestration is not defined as authorial then there are severe problems with other works such as 'Springtime on Funen' and even parts of the Sixth Symphony.

65 Nielsen wrote a letter to Vera Michaelsen praising Hamerik; cf. Hauge (2001), *op.cit.*, xxii.

66 Cf. Hauge (2001), *op.cit.*, xxiv. The dedication reads: 'To my young highly gifted friend Ebbe Hamerik with thanks for his excellent and perfectly conceived execution of this work from his devoted Carl Nielsen'.

67 Cf. Krabbe (2003), *op.cit.* and Telmányi, *Af en musikers billedbog*, Copenhagen 1978, 106-7.

68 E.g. the articulation and dynamics in Hamerik's score of the revised section is identical to that of the orchestral material; thus, in this instance, the second and third parameters are identical.

69 See discussion above, p. 46.

work's social context, using the performance material from 1928 together with the revised section of the fourth movement as copy-text – that is how the work sounded and was performed by the composer as well as his fellow conductors in 1928. But why choose the 1928 version rather than a version performed in 1894 or in 1931?

It is well known that Nielsen was notorious for changing the second and third parameters in his works, depending on the circumstances in which a work was performed.⁷⁰ Since Nielsen regarded these elements as changeable in varying circumstances it does not make sense to produce a critical edition of his works based on a set of 'performance instructions', which merely belong to a particular performance in February 1928. From a historical point of view the information is interesting and deserves a place in the list of variants so that those interested might be able to recreate the version from 1928. Though Nielsen expressed slight dissatisfaction with the First Symphony at various points in his life, calling it a youthful work, his discontent never enticed him to carry out a complete and thorough revision of it.⁷¹ Such a revision might very well have included elements belonging to the first parameter: changing them would mean turning the work – not into another version – but into a completely different work altogether. The problem comes very much into focus when authors (and composers) choose to revise their earlier works late in their professional careers bringing them up-to-date. These revised works do express final authorial intention, but the opportunity of following an author's or composer's development from his early years has at the same time vanished.

The revision of the First Symphony in 1928 leads to some interesting thoughts on the understanding and definition of the 'work'. That later revisions of the different sets of orchestral parts appear more or less identical may be due to Nielsen's work-concept.⁷² In reality, the details that differ from performance to performance do not give the scholar a clear insight into the composer as a composer; rather, they give an impression of the composer as a performer of his own works. How does the editor handle the different performances? Which are relevant for a critical edition and which are not? Is it possible to use the performance material or should the editor completely disregard the information that the material contains? It seems important to distinguish the composer Nielsen from the interpreter Nielsen. In view of the many additions and changes to the third parameter made by Nielsen and his contemporaries, the editor could use the same strategy. The revised material would seem to indicate the level of an acceptable revision an editor might employ. However, the

70 Cf. lists of variants in *Carl Nielsen, Works*, Copenhagen 1998-2001, II/1-7.

71 Cf. letter to the Swedish composer and conductor, Wilhelm Stenhammar, dated 13 November 1910, and the typescript of Nielsen's autobiography from around 1905, both quoted in Hauge (2001), *op.cit.*, xx, xxv.

72 That is, Telmányi's revision in 1925, Hamerik's in early 1928 and Grøndahl's in late 1928.

changes – made by Nielsen the interpreter – should be seen as part of the tools of interpretation, influenced by the situation and circumstances under which the work was performed. It would therefore be somewhat problematic to use the composer's own changes made in the performance material since these changes often vary according to external circumstances such as performers or the acoustics of the concert hall. On that basis it becomes possible to understand why Nielsen often contradicts himself in various sources: the work is illuminated in different ways, depending on the situation, which might be compared with 'performing' a painting or a sculpture, looking at it from various angles, and noticing and describing different details. Taking into account the contradictions makes the editing process very complicated as the editor has to decide which of the readings to accept. The revised material gives the editor a clear indication of the level of revision necessary in the late 1920s – something that may only be relevant for the First Symphony. It is, nevertheless, an important reminder that performance practice conventions and notational practice shifted rapidly during Nielsen's lifetime. Development in these areas has not slowed down, and it is of paramount importance to recognise just how different modern playing and notation have become.⁷³ As mentioned earlier Nielsen clearly distinguished between the 'work' and the 'performance'. When studying the existing performance material it is apparent that he was seldom true to his score in terms of the second and third parameters. Instead of seeing Nielsen as a composer who often contradicts himself in the performance material by creating variants, it is more satisfactory to approach the problem by distinguishing between parameters which are part of an interpretation, and parameters which are an integral part of the form and structure of the work.

Second Case Study: *Masquerade*

Nielsen's *Masquerade* (Masquerade) (1906), of which a complete score was never published during his life, poses an extraordinary number of problems that influence the editorial process considerably.⁷⁴ Most problems arise from the fact that it is a 'sung' theatrical piece in which scenography and staging play an essential role; consequently the number of relevant sources is much larger than usual. It includes, for example, the prompt-book, director's score, piano scores used during rehearsals in addition to the composer's (and conductor's) scores, private piano score and performance material. There are approximately 40 sources for *Masquerade* which need to be evaluated and for

⁷³ Concerning the changes in playing style, see Philip, *op.cit.*

⁷⁴ See also Hauge, 'Pigen med den skæve ryg: Carl Nielsen's forkortelser af operaen *Masquerade*' [The Girl with the Crooked Back: Carl Nielsen's Cuts in the Opera *Masquerade*], *Fund & Forskning*, 38 (1999), 291-312; and Michael Fjeldsøe et al. (eds.), *Carl Nielsen, Works*, Copenhagen 1999, I/1-3, 'Critical Commentary', 98-104.

which a stemmatic filiation needs to be drawn. Throughout his lifetime, Nielsen felt it necessary to revise the *Masquerade* material, adding or cancelling cuts for instance. External influences (the social context) also played an important role in the revisions; so, for example, Nielsen was compelled to accept cuts in the opera due to limits on expenditure forced upon him by the Royal Theatre almost every time the piece was revived. Furthermore, during the rehearsals for the premiere in November 1906 the composer had felt it imperative to rearrange sections of the third act and add a new aria in the second act. In addition, he made four distinct cuts in the final act, two of which were kept throughout Nielsen's lifetime; the remaining two were later dropped.⁷⁵ The only way to ensure performance of the opera in the season 1918/19 was to accept extensive cuts in the second and third acts. His final intention, it could be argued, was manifest in the Gothenburg production of 1930 which was conducted by Olav Kielland. This was mounted in the midst of an economic crisis which demanded the lowest possible expenditure on the production.⁷⁶ It is clear that Nielsen endorsed the many different cuts and conducted the different versions. The composer's original intention, as found in his pencil drafts and ink holograph, was actually never performed.

As with the previous case study, the First Symphony, the critical editor must ask whether this particular Gothenburg production of *Masquerade* has any greater significance for being the last, than any other performance. Earlier productions may reflect the composer's original (or real) intentions to a greater extent, whereas the later ones may not, due to external pressures forcing a variety of changes in which the composer's acquiescence may have been reluctant. Though Nielsen was not satisfied at the rehearsals for the premiere and found act three particularly confusing,⁷⁷ it could still be argued that the initial version, without the cuts and the rearrangement of some scenes, is the best and should therefore be the version presented as the primary source. A critical editor could maintain that during the work involved in rearranging sections, adding some and removing others, Nielsen lost overview inevitably leading to inconsistencies in the structure of the opera. The decision to move one scene in act three, for instance, leads to a very audible modulatory jump which the original, pre-premiere version did not have; furthermore, one of the characters, Leonard, says 'thank you for the dance' *before* the dance, rather than *after* the dance has taken place – a situation which did not occur in the original sequence of the opera.⁷⁸ However, an important objection to using the original sequence again is that Nielsen never

75 Cf. Nielsen's letter to Julius Röntgen, dated 19 November 1906; letter to Bror Beckman, dated 9 November 1906; and the Royal Theatre's journal-book, all quoted in Hauge (1999), *op.cit.*, 292, 294.

76 Unfortunately, the manuscript, containing the alterations sent to the conductor in Sweden, has apparently not survived; cf. Hauge (1999), *op.cit.*, 308-9.

77 See note 74.

78 Cf. Hauge (1999), *op.cit.*, 293.

thought it reasonable to return to the original order of the scenes as found in his draft and ink fair-copy, though he could have done so on numerous occasions when revising the cuts. In a modern critical edition, a solution could be to present the complete opera without cuts and with the changed order of scenes – but introducing the cuts and the original order in an appendix. Contrary to the situation in the First Symphony, the editor could also decide that the non-static concept of the opera – or in other words, the instability of the musical text – should not be made static by only reflecting one of the many versions which the composer acknowledged and employed: it should be left to the modern performer to choose which version to play.⁷⁹

A similar complex problem concerns the revision of the musical text itself. One objection against using the ink autograph as the copy-text is that Nielsen only fair-copied act one, whereas both acts two and three were fair-copied by his friend, Henrik Knudsen. The draft is the only source entirely in Nielsen's hand. At first sight this may seem unproblematic since the definition of authorial intention in this instance could include the ink fair-copying of both Nielsen and Knudsen. There is, however, one complex problem when employing that description of authorial intention. In the process of fair-copying Nielsen might have felt free to rethink the musical setting, improve and make additions: it is the composer's privilege to change his own intentions. Variants between the draft and the ink copy are most likely intentional, but require the editor's acceptance as valid changes even if they were unconsciously made by the composer in the process of copying. The conscientious Knudsen, on the other hand, copying acts two and three from the draft, followed the draft as closely as possible, even copying its inconsistencies and shortcomings. He did not rework, add or remove details in the musical text of the draft. Discrepancies between draft and fair-copy of acts two and three are therefore most likely due to transcription errors. Consequently, variants between ink and draft manuscripts in acts two and three can be emended by the editor in accordance with the draft. The opera as a whole will, of course, reflect this fact – that is, the ink fair-copy of the opera shows two different authorial intentions, one reflecting the process only from the composer's conception to draft stage (Knudsen's copy), the other also reflecting the subsequent process from draft to fair-copy in the holograph manuscript: two distinct stages in the process of the creation of *Masquerade*.

One very good example of this fundamental difference is that a great many sections of the draft are notated in 'shorthand' which refer the copyist to copy an earlier section (see *Fig. 5*). When fair-copying the shorthand notated sections, Nielsen often added or changed minor details usually of the second parameter. When Knudsen wrote out the abbreviated sections in full, he followed the musical text – including

⁷⁹ This would be similar to Kallberg's solution concerning some of Chopin's works; cf. Kallberg (1990), *op.cit.*

the second parameter – in minutest detail as Nielsen had indicated. Thus differences can be observed in the work's notational texture – differences which cannot be emended without substantial arguments by the critical editor. It is tempting to argue that in this case the critical editor will have to employ a greater leniency when editing acts two and three; otherwise it will be impossible to eliminate the inconsistencies which the composer might have detected and removed if he had made the fair-copy himself. Nevertheless, the more subtle details belonging to the first parameter which the composer might have changed, but for which the critical editor would have no evidence to emend, would have to be retained.

In 1922, with the prospect of having *Masquerade* performed in Antwerp, Nielsen began revising the opera with the help of Telmányi. They started with the orchestral material, removing, adding and emending details – not only those which could be considered belonging to the third parameter but even those of the first, changing phrases in both pitch and rhythm. Usually the part material is placed so low in the hierarchy of sources that changes in the material are of no immediate consequence – not even if alterations are made by the composer himself (or his associate, in this case Telmányi). But how does the critical editor handle emendations concerning pitch and rhythm? Are they to be taken into consideration, though they are not made in the holograph score? The editorial problem becomes much more complex. Nielsen and Telmányi had to return the orchestral parts to the theatre before they had even finished their revisions as a series of performances had been planned and the material was needed for the rehearsals. Because Nielsen had no access to either ink fair-copy or orchestral material, he was compelled to use his draft instead.

Once again they began working on the revision, now bringing the draft up-to-date so that it could be ink fair-copied by a German copyist. The revision encompassed the reordering of scenes in act three as performed since the premiere and the addition of the new aria in act two; the cuts were also revised, old ones were cancelled, new ones added and some retained. In addition to all this the musical text also was revised, especially removing the inconsistencies in dynamics, articulation and slurring, but in some instances also altering the notes and rhythm. On the other hand, tempo and metronome markings were retained more often than not. This is probably because Nielsen and Telmányi also consulted the printed piano-vocal score, in which the markings concur with the draft, rather than the ink manuscript. At first sight it seems curious that the printed piano-vocal score is closer to the draft than the ink manuscript as regards tempo markings and vocal phrase-endings. But when the piano-vocal score was produced it was based on the draft and not on the ink manuscript which had not been finished at that time.⁸⁰ Thus in their revision of

80 It should be noted that the differences between draft and ink fair-copy are greatest in act one – the act which Nielsen fair-copied himself.

the opera, Nielsen and Telmányi chose by necessity to rely on the authorial intention of the draft, and when it came to tempo markings, metronome markings and the vocal parts, they consulted the piano-vocal score.⁸¹

Alas, only act one received really thorough revision; it seems that they lacked time, so act three was only dealt with sporadically, mainly in order to make the draft readable for the German copyist. Nielsen's revision of act one is thorough and consistent, but the outcome is at times very different from that of the ink manuscript. It must be emphasised that the revised version of the opera was never performed, nor was a new ink fair-copy based on the revised draft ever made. After 1922 the ink manuscript which had been produced in 1906 was still in use at the theatre and also by Nielsen when he conducted performances of *Masquerade*. Later additions and changes in the ink fair-copy were made by the composer during rehearsals and do not agree with the revised draft. That a new ink fair-copy based on the revised draft never saw the light-of-day was due to practical problems concerning the fees and in particular the German copyist. It does not indicate that Nielsen withdrew the recognition of the revised pencil draft or the authorial intention that this source reflects.

From the very beginning, Nielsen was aware of the opera's structural problems and also of those concerning the level of detail and the inconsistencies in the notation. In 1922 he certainly thought that the performance material did not reflect his 'authorial intention', since musicians had added and changed so many details that he found it unacceptable.⁸² Being the person he was, Nielsen could not be bothered to bring the material into complete accord with his own wishes: it was not revised thoroughly. If editors select the ink manuscript as the copy-text, even though it is only partly holograph, they must at the same time be aware of the draft containing important authorial revisions; in addition, the printed piano-vocal score, which includes the vocal parts and was proof-read and endorsed by the composer, must also be considered. Often the information contained in these sources is simply contradictory, and the editor will have to establish a code of practice to be used in distinguishing between essential and inessential readings. It is imperative to bear in mind that the piano-vocal score and draft are closely related and especially that the draft was revised. Again, additions and changes made in the orchestral parts cannot be taken into consideration – first of all because Nielsen did not finish the revision he set out to accomplish, but also because they contain information which clearly relates to spe-

81 The fair-copy of the piano-vocal score is only partly holograph; Nielsen made part of act three, the rest was done by Knudsen. Thus problems concerning variants in the vocal soloist parts and chorus' sections in the piano score arise, similar to those of the ink fair-copy.

82 Cf. Hauge (1999), *op.cit.*, 302.

Handwritten musical score for 'Masquerade' (draft of act three) by Carl Nielsen. The score is written on ten staves, with measures numbered 14, 26, 27, 28, 29, and 30. The notation consists of rhythmic symbols and stems on a five-line staff, with some notes resembling traditional musical notation. The score is crossed out with a large 'X'.

FIG. 5A: Nielsen's 'shorthand', Masquerade (draft of act three); DK-Kk, CNS 329b, p. 14.

15

3
Andante

Tutti in G

Dopp. Tromma

Fag. or Clarin.

Viol. I

Viol. II

Viola

Vcllo

Cello e Contrabasso

mp

mf

ff

Alle.

Ave-lin

theat-ers for-ly

Kun-der by

Stand

see to you

FIG. 5B: Nielsen's 'shorthand', Masquerade (draft of act three); DK-Kk, CNS 329b, p. 15.

This image shows a page of handwritten musical notation for Carl Nielsen's 'Masquerade' (draft of act three). The page is numbered '24' in the top left corner. It features several staves for different instruments, including Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tbn.), Percussion (Perc.), and Violin (Vln.). The notation is written in a shorthand style, with many notes and rests represented by simple symbols and lines. A large, dark scribble covers the left side of the page, obscuring some of the notation. The page is divided into measures by vertical lines. At the bottom, there are handwritten notes and markings, including '29', '30', and '31' which likely indicate measure numbers. There are also some handwritten annotations in the right margin, such as 'Start!' and 'Perc.'.

FIG. 5c: Nielsen's 'shorthand', Masquerade (draft of act three); DK-Kk, CNS 329b, p. 24.

This image shows a page of handwritten musical notation, likely a fair-copy of a score. The page is filled with multiple staves of music. At the top, there are several staves for woodwinds and strings, with some markings like 'pizzicato' and 'arco'. In the middle, there are staves for brass instruments, including a section labeled 'Tromp' (Trumpets) with a large handwritten 'Tromp' and a 'ff' dynamic marking. Below that, there are staves for a choir, with the word 'Chor.' written on the left. The choir part includes the lyrics 'Lad os på Guds Ti År' and 'År - Guds Ti År'. There are also staves for other instruments, possibly percussion or additional woodwinds, at the bottom. The page is numbered '589' in the bottom right corner.

FIG. 6: Knudsen's fair-copy of the passage in Fig. 5 (i.e., pp. 14-15); DK-Kk, CNS 329a, p. 31.

cific performances, reflecting a specific interpretation. If the composer had completed the revision of the orchestral material, the situation might have been quite different – but certainly not less problematic.

Nielsen's final intention is a difficult concept to define and employ when it comes to *Masquerade*. The distinction between the ink manuscript as a fair-copy of the draft revealing final intention, and the draft as only a draft becomes blurred when realising that the draft was revised later, establishing a distinctly different final intention. It is evident, however, that authorial intention as it appears in the draft is firmly tied to the year 1922 and only reflects the composer's intentions at that particular time. It is tempting to conclude that the draft shows two distinct final intentions: one before the premiere in 1906 and another in 1922; whereas the ink fair-copy establishes authorial intention for the periods 1906-1922 and 1922-1931. It seems somehow questionable whether it is an advantage to use the concept of final authorial intention when dealing with works that were revised later – that is, at least, when the revision is inconsistent and has created incoherence in the overall conception of the work. The issue is further complicated by the fact that the composer himself found that the opera needed revision, but never found time or opportunity to carry out the task. One way of approaching this problem would perhaps be to distinguish between versions rather than considering the various revisions as being part of the same work. The editor, therefore, would have to decide which version to produce rather than how to solve the complex problems surrounding the instability of the work's musical text. It is worth noticing that a text's instability only exists when linked with its evolution in time. Variants are only recognised when two or more texts, which are distinct statements in time, are collated.

Third Case Study: *Andante tranquillo e Scherzo*

A completely different set of problems appears in the editing of the two movements *Andante tranquillo e Scherzo* for strings, an early work from 1887 which was performed only once in Nielsen's lifetime.⁸³ The work was never published and using the ink holograph score as copy-text for the first movement does not pose any immediate problems. Unfortunately the holograph score for the second movement has not survived, and the only evidence there is at all for a work entitled *Andante tranquillo e Scherzo* is to be found in newspaper reviews of the concert and the orchestral material, which, to make matters worse, is incomplete. The viola part is missing for both movements, and for the Scherzo the cello lacks one folio (the trio section is missing). Thus there are no complete sources of the work as a whole and no source at all for the Scherzo for orchestra. It is arguable whether it makes any sense to publish an edi-

83 Cf. 'Carl Nielsen: *Andante tranquillo e Scherzo*', ed. Peter Hauge, *Carl Nielsen, Works*, Copenhagen 1999, II/7, xi-xiii.

tion of this early work, most importantly because of the absent holograph score, but also because Nielsen himself never thought it appropriate to publish the music. It is likely that the two movements were put together in haste especially for the occasion in 1887, and that they were not originally conceived as being one single work. It seems that he even had forgotten to take this minor work into account when celebrating his anniversary as composer in 1913. Nielsen must have seen the work as being of only minor importance in his production.

Yet it is also possible that a holograph score of the second movement may never have existed. It appears that both *Andante tranquillo* and the *Scherzo* were originally quartet movements arranged for string orchestra. From a collation of the quartet version of the *Scherzo* with the available orchestral parts, it appears that they are identical (though the verification of this as regards the viola part is impossible since it is missing); Nielsen merely added the double-bass part playing in unison with the cello. There would be no obvious reason for the composer to rewrite the quartet version in a neat orchestral score when the only difference was adding a double-bass. Furthermore, if the composer only intended the work to be performed on that special occasion, not even thinking of having it published, it would not be in accordance with Nielsen's nature and his aversion to copying to make a neat fair-copy.

Nielsen did not find it worth printing and hence presenting for public scrutiny. Apparently his intentions were that the work was only to be performed at a particular event in 1887. If an edition is to reflect the composer's final intention, the *Andante tranquillo e Scherzo* ought not be published. One could argue that the situation is somewhat similar to that of the First Symphony and *Masquerade*, both of which were revised later. Had he returned to the *Andante tranquillo e Scherzo*, Nielsen might have revised this early work; however, it is also possible that he did not think it worthwhile revising the youthful work. The purpose of presenting a critical edition of the two movements would not be so much to reflect the composer's final intention as to acquaint the modern reader and performer with Nielsen's early work, enabling the audience to study and understand his development as a composer. Because the sources are incomplete and the movements were originally composed for a string quartet, a modern critical edition will reflect an intention which need not necessarily be Nielsen's final – nor even his first – intention, but rather be a tentative proposition of how the work was performed on the one occasion. It should also be emphasised that it is impossible to distinguish between second and third parameters in the performance material for the *Scherzo* (that is, the changes might belong to a specific performance, but it is also possible that they merely reflect elements added in accordance with the missing ink fair-copy score – if one ever existed). Hence additions and emendations made in the orchestral parts will have to be given serious attention

and will often be treated as revisions rather than variants in the editorial process. A new edition, therefore, will most probably reflect Nielsen as a performer of his own work rather than his original compositional intentions.

Conclusion

Many of the intricate problems in editing musical texts of the modern period are caused by the fact that the number of sources available for study is far greater than ever before. Ink fair-copies, drafts and even sketches in addition to the printed edition (as well as title imprints) are all sources to be reckoned with when it comes to nineteenth century music and literature. It is a variety of sources which is seldom found earlier than the nineteenth century, when either the printed edition or an ink manuscript are usually the only surviving sources. Editing music of modern times – as editing theatrical pieces – is complicated by the fact that often the performance material has survived and must therefore also be taken into consideration. Also the instability of the musical text must be taken into account. The instability might only be eliminated through the employment of the construct, ‘version’; that is, version reflects that a revised work is insolubly connected with – and is a statement of – the time (or moment) when the revision took place. Instead of only seeking to determine final authorial intention, which indeed might result in an eclectic edition reflecting neither original nor final intention but a mixture somewhere between, it might in some cases be more productive – and in the creator’s spirit – to edit a *version* which either reflects original intention, the social context of the work, or a specific performance.

One may conclude that as with playwrights, composers wrote music mainly for performance, unlike authors who wrote for publication. It is therefore reasonable to assume that the composer’s written score is only a ‘stage in the realisation of his final intentions’⁸⁴ which are not necessarily tied to a specific interpretation of that score. On the contrary, it is possible that a composer would like to recognise a greater variety of interpretations as an integral part of his conception of the work. Thus final intention is focussed on the performance, not on the written score. Surely, leaving some elements unspecified (that is, performance instructions such as articulation, dynamics or phrasing) implies that the composer wished to retain the possibility of various solutions for performance and interpretation and not necessarily that the composer’s notation was lacking in accuracy. If Nielsen had not believed in this, it is likely that his notational practice would have had to be more detailed and that he would have been stricter with performers who wished to change or add to the musical text.

84 Howard-Hill, *op.cit.*, 105.

It is therefore important to distinguish between the written work (the score) and the performance which is an interpretation of the work. Even if the performer is also the composer, it is of paramount importance to differentiate between the written work and the performance. This leads to the consideration of the composer's notational practice – explicit as well as implicit – and the performance practice conventions which the composer took for granted that musicians employed. Hence written details concerning these areas (parameters two and three) belong to the tools of interpretation and may vary according to performer, time and place. This explains how a composer might alter details in the musical text without the modern critical editor having to be forced to accept them.

From the musical examples dealt with earlier, it is obvious – as Tanselle (in opposition to Grier and Kallberg) points out in numerous articles – that the traditional method favouring the employment of 'final authorial intention' does not automatically exclude taking into account the history and the social context of a work. It is also evident that the possibility of reflecting final authorial intention in a modern edition depends entirely on the creator of the work, the specific piece, the available documents (source material) and the external influences, such as audience and publishers, brought upon the text. Nielsen's role as both composer and performer, accepting and perhaps endorsing other people's interpretations of his works – in addition to his evident dislike of the boring process of writing ink fair-copies and his obvious lack of interest in the work once the draft was finished – mean that 'final authorial intention' cannot be a prerequisite rule applied to the editing of his works, but only an aim.

A B S T R A C T

Compared with the ongoing debates in modern text criticism, problems concerning music editing – in particular with regard to nineteenth and early twentieth-century music – has only received scant attention. The present article seeks to explore the theories of editing modern texts with the editing of Nielsen's musical works. There are three main sections: the first presents modern Anglo-American discussions on understanding the complexities of authorial intention and its function in an editing process. Though Gregg's copy-text method (1950) is still very much in use, modern text critics, notably McGann, have often argued in favour of a different approach towards the concept of 'authorial intention', seeking to include the social context or setting; according to Tanselle, however, no satisfactory method has been proposed which could take these aspects into consideration. The second section deals with the understanding of

the work-concept of music. This leads to the proposal of distinguishing between score, notation and performance when dealing with musical works. The distinction is made between those elements which are part of the work and those elements which rely on performance and performance practice conventions. The article concludes with three case studies of Nielsen's works illustrating the complex problems concerning the determination of authorial intention – final as well as original – and the employment of versions. The works dealt with are *Symphony no. 1* (1894), *Masquerade* (1906) and *Andante tranquillo e Scherzo* for string orchestra (1887).