

IAML Australia Conference 2015 “Portals and Pathways”

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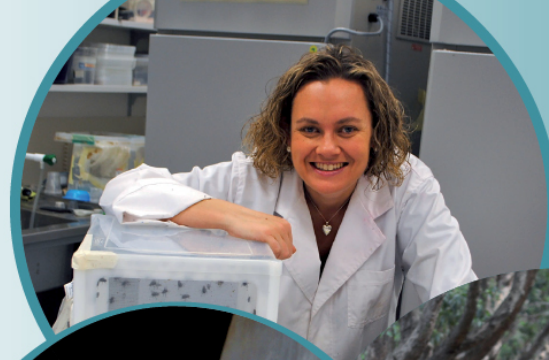
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Discovering the unknown:

in search of unpublished piano works in European archives

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2014 Churchill Fellowship

The Mr and Mrs Gerald Frank New Churchill Fellowship to find previously unpublished piano works by master composers, edit and make them available for teaching and performance in the form of modern critical editions.

- Seven major archival collections in Germany and Russia
- Over 300 individual works, totaling some 2000 manuscript pages examined
- Over 400 manuscript pages—most of them previously unpublished—scanned and are currently being edited for publication



Aspects of research

- ▶ Rationale
- ▶ Preliminary research
- ▶ Archival research
- ▶ Challenges and limitations of working with manuscript collections in various archives
- ▶ Problems of attribution
- ▶ Editorial process



Rationale

- “Positivist” research in the age of “New musicology”
- Importance of so-called “positivist” skills in archival research
- Unknown works and standard repertoire
- Practical applications (performance, study and teaching material, historical importance)



Contributions of this research project:

- Identifying previously unpublished and uncatalogued works
- Editorial work, typesetting and first publication of these works
- Identification of composers and works for further research
- Increasing the awareness of the quantity and quality of lesser known piano works and their applicability for musicians of all levels
- Increasing the available repertoire for teaching, performance, analysis and historical research
- Dissemination of these works through teaching, lectures, workshops, conference presentations and scholarly publications



Introduction to the preliminary research

- ▶ Thematic catalogues have not been compiled for many composers
- ▶ Lists of works in the New Grove Dictionary of Music and Musicians; The MGG: *Die Musik in Geschichte und Gegenwart*, and in biographies are often incomplete
- ▶ Inconsistencies between sources (works may be mentioned in biographies that do not appear in the Grove Dictionary)
- ▶ Unpublished/uncatalogued works often date from the earliest periods of a composer's creative activity
- ▶ Early compositions may be deemed insignificant when compared to the later *chefs-d'oeuvres*, although among sketches and exercises there are self-contained pieces well-suited as performance, study and teaching material
- ▶ Historical significance



Preliminary research

- Select composers whose works have received little scholarly attention
- Compare works mentioned in composers' biographies, historical correspondence to the work lists and known publications.
- Compile list of composers and possible unpublished works
- Limit research scope



Composers

- ▶ Johann Christoph Friedrich Bach (1732–1795)
- ▶ Alexander Glazunov (1865–1936)
- ▶ Peter Schenk (1870–1915)
- ▶ Nikolai Medtner (1880–1951)
- ▶ Nikolai Myaskovsky (1881–1950)
- ▶ Sergei Prokofiev (1891–1953)



Preliminary research

- Locations of composers' estates:
 - some estates are spread across a number of institutions internationally (J. C. F. Bach, Glazunov and Medtner)
 - some estates may have relocated - part of Glazunov's estate recently transferred from Munich to St. Petersburg
- Select libraries for research on the basis of their predominant holdings
- Contact libraries for permission to access the collections



Archival research

- Meet librarians/director of the library to discuss estates in question, focus and goals of research, and possible constraints with subsequent publication
- Browse the documentation system relating to the estates
- Order manuscripts from storage
- Examine manuscripts, comparing them to published works
- Order scanning of selected manuscripts



Challenges and limitations of working with manuscript collections in various archives

- ▶ Timing constraints (including opening times/ hours)
- ▶ Limits to access of materials
- ▶ Limit of archival units that can be retrieved daily
- ▶ Embargoes



Problems of attribution

- ▶ Questions of authenticity
- ▶ Proof of authenticity
- ▶ Individual works or sketches?



Editorial Process

- ▶ Works are researched (history of composition, influences, forms, reception). Findings form the introductory essay of the publication.
- ▶ Typesetting of works
- ▶ Editorial intervention:
 - ▶ Illegible handwriting
 - ▶ Slips or omissions
 - ▶ Damaged manuscript
 - ▶ Layout issues (e.g. distribution of text between the staves, clefs)
- ▶ Compilation of works into volumes (by composer or genre)
- ▶ Proofreading
- ▶ Peer-review



Archives and Works

MOSCOW:

- ▶ **Glinka Museum**
- ▶ **Moscow Conservatorium (Taneyev Research Music Library)**
- ▶ **Russian State Library**
- ▶ **RGALI (Russian State Archive of Literature and Arts)**

ST PETERSBURG:

- ▶ **The National Library of Russia**
- ▶ **St. Petersburg Conservatorium Library**

BERLIN:

- ▶ **Staatsbibliothek zu Berlin**



MOSCOW:

RGALI (Russian State Archive of Literature and Arts)

- ▶ One of the most important libraries for the arts in Russia
- ▶ Significant manuscript collection of works by Russian composers, including:
 - ▶ The Prokofiev Estate: contains 2426 archival units, with items dating from 1872 to 1976.
 - ▶ The Myaskovsky Estate: contains 728 archival units, with items dating from 1843 to 1975.



Prokofiev in RGALI

- ▶ Unpublished works by Prokofiev obtained from this archive include:
- ▶ 24 piano pieces composed in 1902–1903 (when Prokofiev was just 11–12 years old).
- ▶ A fair copy of the pieces was made by Prokofiev’s governess—Mademoiselle Louise Roblin—into a notebook that was given to the young composer by his first proper piano teacher (Reinhold Glière, incidentally also a composer of some renown who may have offered some guidance with these works).
- ▶ The notebook contains Glière’s autograph on the first page.



Album: No. 11, Allegro

RUS-Mcl, Estate 1929 (S. Prokofiev). Inventory 1, No. 205 Pages
21 verso and 22 recto of manuscript





Myaskovsky in RGALI

- ▶ Unpublished works by Myaskovsky obtained from RGALI consist of a number of short piano pieces from eight albums that he titled *Flofion*, a word he invented, that is roughly equivalent to Bagatelles.
- ▶ These pieces date from 1907–1919.
- ▶ Although he revised some of the pieces and reworked them into published works (e.g., the *Andante non troppo* from the Piano Sonata no. 4, the Orchestral Suite Op. 65, and other collections of piano works Opp. 25, 29, 31, 78), a number of these short pieces are ideally suited for individual study and performance in their original state.



Flojon: Title page to fourth book, No. 1 Préludiette, and No. 2 Danse Burlesque

RUS-McI, Estate 2040 (N. Myaskovsky). Inventory 2, No. 30 Pages 43–44 of manuscript





ST PETERSBURG: The National Library of Russia

- One of the most extensive and collections of manuscripts in Russia
- Manuscripts of leading European composers and complete estates of many Russian composers
- Scans of unpublished early piano works by Alexander Glazunov and piano and chamber music by Peter Schenk were obtained from the collections of the NLR.
- These chamber works include two sonatas: one for Violin and Piano, Op. 34, composed in 1897; a sonata for Cello and Piano, Op. 54, composed in 1909, as well as a *Fantasia for Violin and Piano* Op. 71.



Sonata for Violin and Piano, I – *Allegro con brio*

RUS-SPsc, Estate 853 (P. Schenk), No. 33. Part of first page of manuscript.

Sonata
due capricci di popmeniano

Allegro con brio

Violino

Piano

A. N. Wlozhenko Op. 34 (1871)

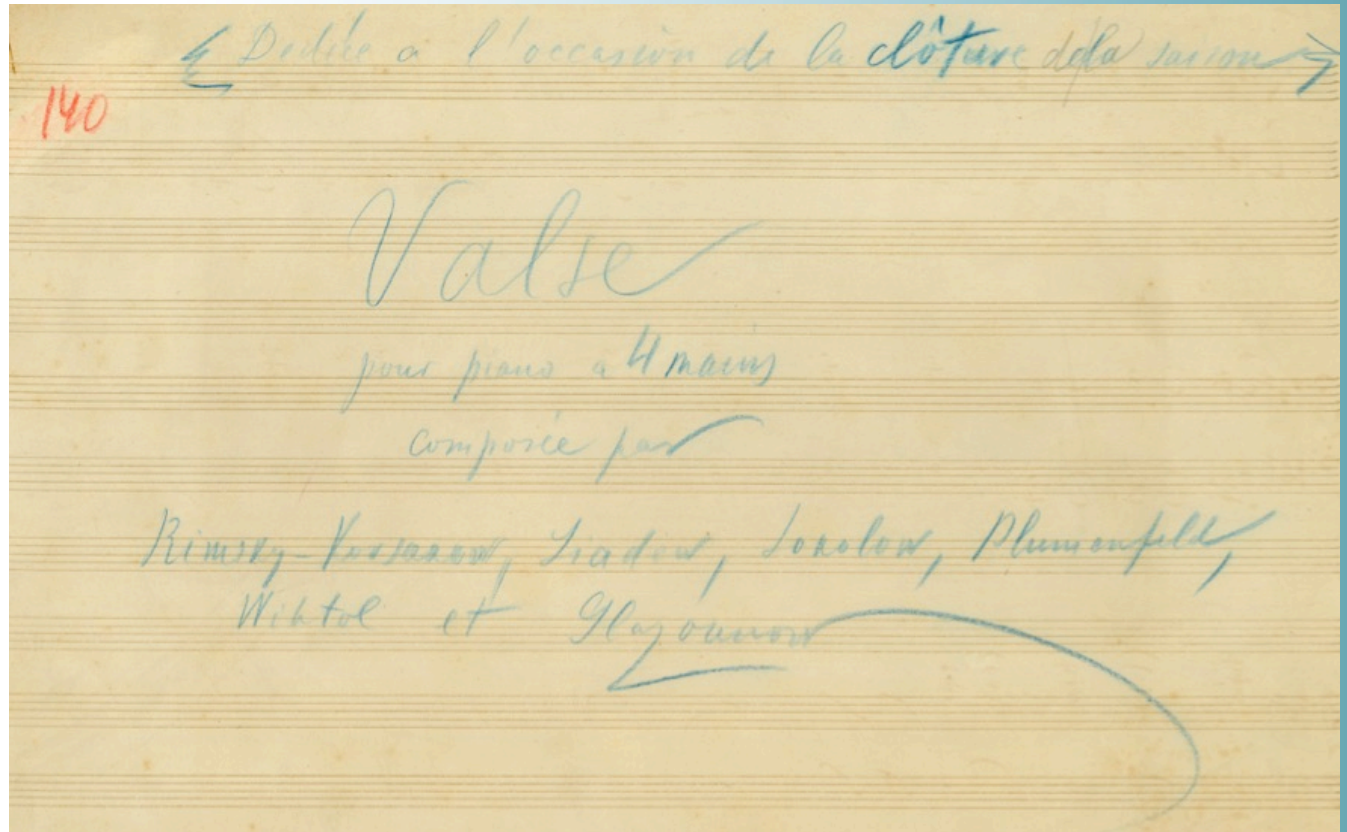


ST PETERSBURG: St. Petersburg Conservatorium Library

- ▶ Scans of unpublished works by Alexander Glazunov were obtained from the collections of the St. Petersburg Conservatorium
- ▶ These are early works for solo piano and some four-hand and two-piano pieces.
- ▶ Among the most interesting works are: a collaborative waltz composed together with Rimsky-Korsakoff, Lyadov, Sokolov, Blumenfeld and Wihtol; and a set of seven variations in D minor composed when Glazunov was 15.
- ▶ The early variation set is significant as Glazunov reused the theme and variation 5 in the introduction, and variation 7 in the finale of the *Orchestral Suite* Op. 9 (which he also arranged for piano 4-hands).



**Valse for piano four-hands, composed by Rimsky-Korsakoff,
Lyadov, Sokolov, Blumenfeld, Wihtol and Glazunov**
RUS-SPk, Manuscript 1278. Title page of manuscript.





Theme and Variations in D minor, Variation 6 – Andante moderato.
RUS-SPk, Manuscript 1484 (A. Glazunov). Page 10 of manuscript and page 12
of typeset score.

Handwritten manuscript page for Variation VI, showing musical notation for piano and bass staves. The page is numbered 10 and includes the title "Variation VI" and the tempo marking "Andante moderato". The notation is in D minor and 2/4 time, featuring complex chordal textures and rhythmic patterns.

Typeset score page for Variation VI, showing musical notation for piano and bass staves. The page is numbered 12 and includes the title "Variation VI" and the tempo marking "Andante moderato". The notation is in D minor and 2/4 time, featuring complex chordal textures and rhythmic patterns. The page is numbered 12 and includes the title "Variation VI" and the tempo marking "Andante moderato".



BERLIN:

From the *Staatsbibliothek zu Berlin* to the British Library

- ▶ *Thematisch-systematisches Verzeichnis der musikalischen Werke (BR-JCFB) / bearb. von Ulrich Leisinger* [Thematic-Systematic Catalogue of Musical Works of J. C. F. Bach, edited by Ulrich Leisinger]
- ▶ *Six Concertos for the Piano Forte or Harpsichord, with Accompaniments for two Violins and a Violoncello* are held in the British Library and have not been published since the first publication in London in 1780.
- ▶ Not available in any format other than the facsimile of the first edition that can only be obtained from the British Library. The first edition is a set of parts (no full score or two-piano reduction was made), and it contains numerous typographical errors.



J. C. F. Bach, Six Concertos. Title page
GB-Lbl, g.397.b. (Copyright holder: British Library)

