

SOURCE COMMENTARY /ABRIDGED/

Initial remarks

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

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

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

Chopin's scores

Editing the scores of Chopin's works with orchestra (and also the *Trio*, Op. 8), one encounters certain specific problems. In keeping with the frequent practice of that period, only the separate parts of particular instruments were published. Aware of this situation, Chopin probably contented himself with scores of a partly working character, only writing any final touches (including more exact performance markings) into the separate parts. It is almost certain that he entrusted both the preparing of the parts and at least some of the routine supplementing of such things as performance markings to friends with some experience in such work ('Nidecki [...] has looked through and corrected the orchestral parts'*) or to professional copyists – a practice which can easily lead to numerous inaccuracies and inconsistencies, as well as serious errors, not always easy to identify.

Fantasia on Polish Airs in A major, Op. 13

The themes of the *Fantasia*

'Już miesiąc zeszedł' are the first words of the idyll *Laura & Filon*, widely known and loved in Chopin's days** (it was the favourite song of Chopin's mother). Although the composer of the melody remains unknown, this is not a 'folk product. Its musical structure, particularly its metre and rhythm (6/8 time), is wholly contrary to the properties of Polish melody'.***

Thème de Charles Kurpiński is a 'fragment of Karol Kurpiński's *Elegy on the death of Tadeusz Kościuszko*; it is not known whether this is a harmonisation of a folk melody or an eminently successful stylisation'.****

In Chopin's times, the name 'Kujawiak' could denote simply a dance from the region of Kujawy;***** it should not be identified with the later

* From a letter sent by Chopin to his family, Vienna, 12 August 1829; he was referring to the *Variations in Bb*, Op. 2 or the *Krakowiak*, Op. 14.

** In his foreword to *Dzieła Franciszka Karpińskiego* [The works of Franciszek Karpiński] (Warsaw, 1830), written in 1827, Kazimierz Brodziński writes: 'who does not know by heart [...] the most beautiful of his idylls, *Laura & Filon*, which in spite of its length was at one time sung in almost every home'.

*** Jadwiga Sobieska, 'Problem cytatu u Chopina' [Quotation in Chopin], *Muzyka*, 1959, no. 4.

**** Mieczysław Tomaszewski, *Chopin. Człowiek, dzieło, rezonans* [Chopin. The man, his work and its resonance] (Poznań, 1998).

***** Oskar Kolberg wrote of the final theme of the *Fantasia*: 'Chopin [...] gave the inscription Kujawiak because he heard it (in a folk version) in Kujawy at the Wodzińskich' (*Korespondencja*, vol. III (Wrocław and Poznań, 1969); comments on the work of Karasowski).

name of the most sedate of the family of 3 triple-time dances that also included the mazur and oberek (see *Performance Commentaries* to both volumes of *Mazurkas*, 4 **A IV** and 25 **B I**). Chopin himself, in one of his letters, defined this finale – in keeping with its character – as a mazur (see quotations *about the Fantasia*... before the musical text).

Sources

As Autograph sketch (Bibliotheca Bodmeriana, Geneva), containing the opening segment of the score (bars 1-20), a fragment of the piano part with a sketch of the harmonic accompaniment (bars 34-35) and a sketch of the harmonic pattern of bars 39-44.

[S], **[P]**, **[A]** – no complete manuscript of the *Fantasia* has come down to us. If we assume that Chopin wrote this work and prepared it for print in a way not departing significantly from that applied in the case of other works with orchestra, then we may posit the existence of at least three manuscripts:

[S] – autograph of the score, probably of a more or less working character, although sufficiently complete for the separate instrumental parts to be prepared from it;

[P] – parts prepared from **[S]** and probably corrected and supplemented before being submitted to print; too few sources have survived to make it possible to establish the extent of the authenticity of these changes; in the *Fantasia* – in contrast to the *Krakowiak*, Op. 14, published almost simultaneously – the postulate of Aristide Farrenc, who ultimately failed to become the first Parisian publisher of these works, was essentially applied: '[the composer] has [...] only to mark the solos of wind instruments in small notes in the orchestral parts of the quartet for his work to be playable with double quartet and double bass'.*

[A] – fair autograph of the piano part (version for one piano).

FE First French edition of the version for one piano, M. Schlesinger (M.S.1574), Paris, April 1834, based on **[A]**. There are two different extant impressions of **FE**; Chopin contributed to the proof-reading of both.

FEP Orchestral parts appended to **FE**, presumably based on **[P]**. The NE editors had at their disposal only the parts of the woodwind instruments.

GE First German edition of the version for one piano, F. Kistner (1033.1034), Leipzig, July 1834, based on a proof of **FE** corrected by Chopin. It is also likely that Chopin made some minor corrections during print.

GEP Orchestral parts appended to **GE** (same firm, number 1034), most probably based on a proof of **FEP** and revised. There is nothing to suggest Chopin's direct participation in the preparation of **GEP**.

EE First English edition of the version for one piano, Wessel & C^o (W & C^o N^o 1083), London, April, 1834, probably based on a proof of **GE1**. During the printing process **EE** underwent editorial revision, but there is no evidence that Chopin helped to prepare it.

The NE editors were unable to find orchestral parts prepared by Wessel & C^o, and so it may be assumed that – as with other Chopin works with orchestra – the orchestral material was not printed by the English publisher.

SBH First edition of the score as part of an edition of the complete works of Chopin (*Erste kritisch durchgesehene Gesamtausgabe*), Breitkopf & Härtel (C XII 3), Leipzig, 1880. Numerous revisions setting dynamic and articulation markings in order were made here, and some errors were corrected.

SSI Edition of the score of the *Fantasia* prepared by K. Sikorski as part of an edition of the complete works of Chopin, Instytut Fryderyka Chopina & Polskie Wydawnictwo Muzyczne (PWM-3732), Warsaw-Kraków 1961. This was based on **SBH**, with a number of arbitrary changes made.

* From a letter sent by Aristide Farrenc to Friedrich Kistner in Leipzig, Paris, 4 May 1832.

Editorial principles for the orchestra part

The NE text is based on **GEP**, the only complete source of the orchestral material, compared with **FEP** and the authentic version for one piano. We set in order the dynamic and articulation markings:

— taking account of the legibility of particular parts and the musical sense of the work as a whole, we unify markings within groups of instruments and in analogous bars;

— due to the very small distances between the notes in **GEP** the scope of the signs — and — must be established separately each time, based on comparison with **AI** and on the musical context; *diminuendo* hairpins can also be read as accents (short or long).

We transpose the parts of the A clarinets and D trumpets that appear in the original score to the pitch of B \flat , most commonly used today; similarly, the parts of the A horns are transposed to F.

The piano part comes from volume 32 **B VII** (version with second piano). Omitted here are the fingering and elements of notation provided by the editors which have no effect on the acoustic relations between the solo and orchestra parts (brackets, minor variants).

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Air 'Już miesiąc zeszedł'

p. 18 *Bars 84-87 & 91-92* Cor. I. The version given in the main text comes from **GEP**. It does not give rise to any reservations of a musical nature, although it may be difficult to play on French horns tuned to F in a *p* or *pp* dynamic (Chopin used horns in A). For this reason – following the solution adopted in **SSi** – we propose the simplification given as a variant.

p. 19 *Bar 90* Vc. In **SBH** the rhythmic values of both notes in the 1st half of the bar were altered, presumably to bring them into line with the rhythm of the lowest notes of the piano part. It cannot be excluded that the quaver flag was mistakenly placed in **GEP** by *c#¹* instead of by *b*, which would make the version of **SBH** correct. However, the version of **GEP** is also possible, and so we leave it unaltered.

Bar 91 Vni I & Vle. In the 2nd half of the bar **GEP** have the two-note chords *b-g#¹* in the violins and *b-e¹* in the violas. The presence of the extra notes, doubling the same notes in the parts of

the Vle & Vni II, has no musical justification here and is probably the result of a misreading of [**S**] or [**P**], which may have contained some corrections.

Bars 93-94 Vni II. **GEP** erroneously have *e¹* on the last quavers of 93 and *d¹* on the 1st quaver of bar 94.

Thème de Charles Kurpiński

p. 25 *Bar 149* Fl. I., Ob. & Cl. I. **FEP** erroneously have *c*.

p. 28 *Bar 188* Vc. & Cb. In **GEP** the motif of 4 repeated notes is played by the double basses, and the minim by the cellos. This is almost certainly a mistake – cf. analogous bar 182. Chopin employed a similar procedure several times in other works, as well, e.g. in the *Krakowiak*, Op. 14, bars 60-63 and 398-401 (in the last place the two parts were erroneously switched in the editions).

p. 29 *Bar 199* Fg. I. As the 4th quaver **GEP** erroneously have *a*. In **FEP** the text is correct.

Bar 200 Vc. & Cb. In **GEP** the slur – most probably by mistake – covers not the quaver motif in the 2nd half of the bar, but the two notes *e*. In **SBH** this sign was deemed a tie, and the notes *e* were replaced by one note with the value of a dotted crotchet.

p. 32 *Bar 238* Vni II. In the 2nd half of the bar **GEP** erroneously have the rhythm .

Kujawiak

p. 33 *Bar 248* Fg. I. In **FEP** the length of the rest from this bar to the entry of the flutes in bar 309 was given as 16 instead of 61 bars. In **GEP** the error was corrected.

p. 43 *Bar 403* Cor. **GEP** have the minim *b-b¹* (sounding *e-e¹*). This is most probably a mistake, since both the piano and all the other instruments of the orchestra play here just the notes *a*. It is most likely that at the stage of copying the parts from the score the part of the horns was confused with that of the trumpets, which has an identical notation in the preceding bars.

Jan Ekier
Paweł Kamiński

PERFORMANCE COMMENTARY

The orchestral parts may be borrowed from the Biblioteka Materiałów Orkiestrowych PWM, ul. Fredry 8, 00-097 Warszawa, tel. 022-635-3550, fax 022-826-9780, www.pwm.com.pl, e-mail: bmo@pwm.com.pl

Remarks on the musical text

Editorial additions are given in square brackets []. Long accent signs signify accents of a primarily expressive character, in which the accented part generally lasts slightly longer than with a normal accent (with shorter rhythmic values, it sometimes covers two or three notes) and the fall in the intensity of the sound is smoother. General problems of the interpretation of Chopin's works will be discussed in a separate volume entitled *Wstęp do Wydania Narodowego* [Introduction to the National Edition], in the section entitled 'Zagadnienia wykonawcze' [Issues relating to performance].

Fantasia on Polish Airs in A major, Op. 13

- p. 16 *Bars 56-81* The rhythm of harmonic changes and the contour of the accompaniment of the piano part, emphasised by authentic slurring and pedalling, determine a different arrangement to the bars than that which is notated – one in which the bar lines fall in the middle of the printed bars (cf. comment on the themes of the *Fantasia* in the *Source Commentary*):



The editors recommend that performers hear the theme in this way.

- p. 18 *Bars 84-92 Cor. I.* The version given in the footnote is a simplification proposed by the editors in the event of difficulty with obtaining a soft *p* on such a high note.

Jan Ekier
Paweł Kamiński