

Music 9535a
Composers' Autographs and Their Cultural Context, A.D. 1000-2000
Fall Semester 2025

Instructor: James Grier

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This course will examine a variety of autographs produced by composers over the past millennium. Topics covered will include the status of the document as a cultural artifact, the composer's working methods, and the role of the document in the public dissemination of the work, whether in written/printed form or in performance.

BACKGROUND READING:

Georg Feder, *Music Philology: An Introduction to Musical Textual Criticism, Hermeneutics, and Editorial Technique*, trans. Bruce C. MacIntyre (Hillsdale, NY: Pendragon, 2011).

James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: Cambridge University Press, 1996).

Emanuel Winternitz, *Musical Autographs from Monteverdi to Hindemith*, 2 vols. (Princeton: Princeton University Press, 1955).

EVALUATION:

Seminar and Essay	100%
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Students will choose their essay topic in consultation with the instructor. The seminar presentations will be based on the essay topics. Due date, 16 Dec.

Enrollment Restrictions. Enrollment in this course is restricted to graduate students in Music.

Academic Offences. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at the following website:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf.

Gender-Based and Sexual Violence. Western is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website:

https://www.uwo.ca/health/student_support/survivor_support/get-help.html.

To connect with a case manager or set up an appointment, please contact support@uwo.ca

Health and Wellness. Students who are in emotional/mental distress should refer to Mental Health Support at:

<https://www.uwo.ca/health/psych/index.html>

for a complete list of options about how to obtain help.

Accessible Education Western. Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program. Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

Gender-Based and Sexual Violence. Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html.

To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519-661-3568.

Statement on the Use of Generative Artificial Intelligence (AI): The use of generative AI on any assignments or projects in this course will be treated as a scholastic offense (see previous note on Academic Offences).

SYLLABUS:

9 September Introduction.

16 September Adémar de Chabannes, liturgy for Saint Martial and companions, Paris Bibliothèque nationale de France, MS latin 909

Online:

<https://gallica.bnf.fr/ark:/12148/btv1b84323046/f272.item.r=%22latin%20909%22>

Reading: James Grier, “*Scriptio interrupta*: Adémar de Chabannes and the Production of Paris, Bibliothèque Nationale de France, MS latin 909,” *Scriptorium* 51 (1997): 234-50. **Brightspace**

———, “The Musical Autographs of Adémar de Chabannes (989-1034),” *Early Music History* 24 (2005): 125-68, at pp. 156-59. **Online**

———, *The Musical World of a Medieval Monk: Adémar de Chabannes in Eleventh-Century Aquitaine* (Cambridge: Cambridge University Press, 2006), pp. 264-69. **Online**

Adémar de Chabannes, *Ademari Cabannensis Opera Omnia Pars II. Opera liturgica et poetica: Musica cum textibus*, 2 vols., ed. James Grier, *Corpus Christianorum Continuatio Mediaevalis*, 245, 245A (Turnhout: Brepols, 2012), II.9.B-C, App. B. **Brightspace**

23 September J. S. Bach, *Messe in H-moll, BWV 232: Faksimile-Lichtdruck des Autographs mit einem Nachwort*, ed. Alfred Dürr (Kassel: Bärenreiter, 1965).

Online:

https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN837945372&PHYSID=PHYS_0005&DMDID=

Reading: Alfred Dürr, "Commentary," in *Messe in H-moll*, ed. Dürr, pp. 5-12.

Robert L. Marshall, "The Mass in B Minor: The Autograph Scores and the Compositional Process," in *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (New York: Schirmer Books, 1989), pp. 175-89.

George B. Stauffer, *Bach, the Mass in B Minor: The Great Catholic Mass*, Yale Music Masterworks (New Haven and London: Yale University Press, 2003), pp. 41-50.

Uwe Wolf, "Many Problems, Various Solutions: Bach's B-Minor Mass," in *Exploring Bach's B-Minor Mass*, ed. Yo Tomita, Robin A. Leaver and Jan Smaczny (Cambridge: Cambridge University Press, 2013), pp. 165-85. **Online**

Passages for discussion: pp. 111-12, addition of *Et incarnatus est*; pp. 151-52, revision of previous duet to allow for separate movement of *Et incarnatus est*.

p. 110, 4-bar instrumental introduction to the *Crucifixus*.

pp. 183-88, *Dona nobis pacem*.

30 September CANCELLED

7 October W. A. Mozart, *Le nozze di Figaro: K. 492, facsimile of the autograph score*, Staatsbibliothek zu Berlin - Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (*Mus. ms. autogr. W.A. Mozart 492*), Stanford University Library, The Juilliard School Library, ed. Norbert Miller and Dexter Edge (Los Altos, CA: Packard Humanities Institute, 2007).

Online: [https://digital.staatsbibliothek-](https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN655637907&PHYSID=PHYS_0167&DMDID=DMDLOG_0023)

[berlin.de/werkansicht?PPN=PPN655637907&PHYSID=PHYS_0167&DMDID=DMDLOG_0023](https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN655637907&PHYSID=PHYS_0167&DMDID=DMDLOG_0023)

https://juilliardmanuscriptcollection.org/ajaxzoom/single.php?zoomDir=/pic/juilliard/MOZA_FIGA&zoomFile=

Reading: Alan Tyson, *Mozart: Studies of the Autograph Scores* (Cambridge, MA: Harvard University Press, 1987), pp. 114-24 (= *Musical Times* 122 [1981]: 456-61), and 290-327 (= *Journal of the Royal Musical Association* 112 [1987]: 99-131). **Online**

Passages for discussion: Act 2, vol. 1:159-227

14 October Ludwig van Beethoven, *Sinfonie no. 9, op. 125: Autograph*, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque nationale de France, ed. Lewis Lockwood, Jonathan Del Mar and Martina Rebmann (Kassel: Bärenreiter, 2010).

Online: [https://digital.staatsbibliothek-](https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN756658373&PHYSID=PHYS_0017&DMDID=DMDLOG_0001)

[berlin.de/werkansicht?PPN=PPN756658373&PHYSID=PHYS_0017&DMDID=DMDLOG_0001](https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN756658373&PHYSID=PHYS_0017&DMDID=DMDLOG_0001)

[https://www.beethoven.de/en/media/view/5593271610900480/Ludwig+va](https://www.beethoven.de/en/media/view/5593271610900480/Ludwig+van+Beethoven%2C+Sinfonie+Nr.+9+%28d-)
[n+Beethoven%2C+Sinfonie+Nr.+9+%28d-](https://www.beethoven.de/en/media/view/5593271610900480/Ludwig+van+Beethoven%2C+Sinfonie+Nr.+9+%28d-)

[Moll%29+op.+125%2C+Coda+des+2.+Satzes%2C+Partitur%2C+Autograph?fromArchive=6192829114089472&fromWork=5556714292117504](https://moll%29+op.+125%2C+Coda+des+2.+Satzes%2C+Partitur%2C+Autograph?fromArchive=6192829114089472&fromWork=5556714292117504)

<https://gallica.bnf.fr/ark:/12148/btv1b525003923.r=beethoven%2C%20Ludwig%20van%20autographe%20de%20Beethoven%20op.%20125?rk=21459;2>

Reading: Jenny Kallick, “A Study of the Advanced Sketches and Full Score Autograph for the First Movement of Beethoven’s Ninth Symphony, Opus 125” (PhD dissertation, Yale University, 1987), pp. 148-61. **Online**

Passages for discussion: First movement, fol. 3r = bars 23-24

First movement, fol. 4r = bars 34-35

First movement, fol. 11r-v = bars 108-13

First movement, fols. 12v-15v = bars 120-36

First movement, fol. 18r-v = bars 180-88

First movement, fols. 20r-21v = bars 199-208

First movement, fols. 23v-24r = bars 240-53

First movement, Artaria 204 (6), p. 3 = bars 255-58

First movement, fols. 28r-31r = bars 301-38

21 October Gustav Mahler, Symphony no. 1, Mahler-Rosé Room.

Online:

<https://archive.org/details/Symphony1Part1LangsamSchleppend/page/n77/mode/2up>

Reading: Stephen McClatchie, “The 1889 Version of Mahler’s First Symphony: A New Manuscript Source,” *19th Century Music* 20 (1996): 99-124. **Online**

Passages for discussion: Part 1, Second movement, pp. 77-80 = bars 1-17

Part 1, Second movement, p. 85 = 6 bars before rehearsal 5

Part 1, Second movement, p. 123 = rehearsal 20

Part 2, Fourth movement, pp. 85-120 = rehearsal 38 to 2 bars before rehearsal 42

28 October R. Murray Schafer, *Requiems for the Party Girl*. **Brightspace**

Reading: R. Murray Schafer, *Patria and the Theatre of Confluence* (Indian River, ON: Arcana Editions, 1991), pp. 71-85.

4 November FALL READING WEEK

11 November Seminar presentations.

18 November Seminar presentations.

25 November Seminar presentations.

2 December Seminar presentations.

9 December Seminar presentations.