

CONCEPT OF WORK AND PERFORMANCE PRACTICE IN NINETEENTH-CENTURY MUSIC: AN APPROACH THROUGH THE CRITICAL EDITION OF PAULINE VIARDOT-GARCÍA'S SPANISH SONGS

CONCEPTO DE OBRA Y PRÁCTICA INTERPRETATIVA EN LA MÚSICA DEL SIGLO XIX: UNA APROXIMACIÓN A TRAVÉS DE LA EDICIÓN CRÍTICA DE LAS CANCIONES ESPAÑOLAS DE PAULINE VIARDOT-GARCÍA

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Abstract:

The problems posed by the editing of the set of songs with Spanish text composed by Pauline Viardot-García (1821-1910) led me to question myself about the ontological condition of these works and about the culture of the musical practice of their author. This study, which aims to answer these questions, employs a methodology in service to a historical ontology of musical works and to philology in a broad sense. The musical texts of the Spanish songs by Viardot are considered not only as objects of textual criticism but also as valuable testimonies of systems of thought and cultural frameworks. The results of the study will show that conceptions of the musical work and artistic practice in general of Pauline Viardot do not correspond completely to those that were predominant in the hegemonic musical culture of the West from the beginning of the nineteenth century. These conclusions have implications for today's performers and editors, since fidelity to Viardot's thought—if this is the criterion on which they base their approach to this author—does not translate into an exact reading of her musical texts, but rather into respect for her notion of a partially open work. From a historiographical point of view, this paper puts forward a revised understanding of the significance of the closed work paradigm in the so-called common practice period and examines the mechanisms of cultural assimilation that may have partly shaped the heritage of printed scores and, with it, the Western musical canon.

Keywords:

Ontology of music, critical musical editing, performance practice, nineteenth-century music, Pauline Viardot-García, Spanish song, vocal music.

Resumen:

Los problemas que planteó la edición del conjunto de canciones con texto en español compuesto por Pauline Viardot-García (1821-1910) llevaron a interrogarme acerca de la condición ontológica de esas obras y de la cultura de la práctica musical de su autora. Este estudio, que persigue responder a estas cuestiones, emplea una metodología al servicio de una ontología histórica de las obras musicales y de una filología en sentido amplio. Los textos musicales de las canciones españolas de Viardot no solo se contemplan como objetos de crítica textual sino también como valiosos testimonios de sistemas de pensamiento y marcos culturales. Los resultados de la investigación pondrán de manifiesto que las concepciones sobre la obra musical y la práctica artística en general de Pauline Viardot no corresponden completamente con las predominantes en la cultura musical hegemónica desde principios del siglo XIX en Occidente. Estas conclusiones tienen importantes implicaciones para intérpretes y editores actuales, pues la fidelidad al pensamiento de Viardot—si es este el criterio en el que basan su acercamiento a esta autora—no se traduce en la lectura exacta de sus textos musicales sino en el respeto a su noción de obra parcialmente abierta. Desde el punto de vista historiográfico, este estudio sugiere una nueva revisión del peso del paradigma de obra cerrada en el llamado periodo de la práctica común y profundiza en los mecanismos de asimilación cultural que pudieron configurar en parte el patrimonio de partituras impresas y, con ello, el canon musical occidental.

Palabras clave:

Ontología de la música, edición crítica musical, práctica interpretativa, música del siglo XIX, Pauline Viardot-García, canción española, música vocal.

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1. INTRODUCTION

The present research arose from the need to understand the origin of the problems posed by the editing of the set of songs with Spanish text composed by the French-Andalusian singer and composer Pauline Viardot-García (1821-1910).¹ This editing was carried out in accordance with the critical editorial principles that are generally adopted by musical philology and musicological science. Broadly speaking, the critical editorial method seeks to settle on a *text* that in some way represents the *work*—whatever this term refers to—in a written medium. It is based on primary musical sources, that is, on other texts in musical notation that are seen as testimonies that have guaranteed the historical survival of the work or, at least, have served as vehicles for its documentary transmission through time and space. Musical sources can provide information on the structure of the work, its elements, and the way in which they are articulated. Subsequently, the text set by the editor serves as a basis for specialists and performers to study and accurately (re-) create the composition as a musical event.

This notion of music editing, which has long been hegemonic in the academic and professional worlds, constitutes both a frame of reference and a starting point for this study. On the one hand, it acts as a frame of reference insofar as it participates in and is an expression of an ideology that has been developing at least since the end of the eighteenth century, and in which the concepts of the musical work and musical text are prominent. Taking the work and text as axioms, artistic-social structures and an aesthetic were consolidated, and these have largely characterized Western musical culture in the modern period. The study of the concept of the musical work, of the function of the musical text, and of Pauline Viardot's performance practice through the process followed in the editing of her Spanish songs, cannot be isolated from this context. On the contrary, one must compare Viardot's ideas with this framework as an explanatory procedure.

On the other hand, musical editing as described is a starting point because the reflections on the critical editorial method and the consequences of its application in the case of Viardot's Spanish songs have led to the approach and the methodological basis on which this study is based. During the editorial process, the musical texts contained in the primary musical sources are subjected to an exhaustive examination at different levels: ecdotic, exegetic, and stylistic.² Since the sources are seen as documentary copies of the work, the study of these sources in practice involves continually questioning not only the work itself represented in the source but also the concept of the work of the creator of that source (composer, arranger, copyist, printer, *et cetera*). Thus, traditional philology, understood as textual criticism, opens the way to a kind of ontology of the musical work in a given cultural and historical framework. If we accept, moreover, that ideas about the existence of the musical work in given circumstances are products of certain codes of thought, cultural principles and social systems, this ontological-historical approach to the work paves, in turn, the way for philology in a broader sense—that is, a discipline that deals with the study of culture through texts. In short, the editorial process is conceived as a research tool with which to draw conclusions of an ontological and cultural nature, and is akin to a philology that seeks humanistic knowledge in and from the text. In the case of the present study, these conclusions derive from the analysis of the problems presented by the autographs, manuscript copies, and first printed editions of Viardot's Spanish songs as sources for establishing a musical text according to the conventional editing practices mentioned above.

¹ Pauline Viardot-García, *Sämtliche spanische Lieder und Duette für eine oder zwei Singstimmen und Klavier / Complete Spanish Songs and Duets for One or Two Voices and Piano*, ed. Miguel López-Fernández (Wiesbaden: Breitkopf und Härtel, 2024).

² These are the three procedures of textual examination mentioned by Maria Caraci Vela in her already classic *Maria Caraci Vela, La filologia musicale. Istituzioni, storia, strumenti critici*, vol. 1, *Fondamenti storici e metodologici della Filologia musicale* (Lucca: Libreria Musicale Italiana, 2015), 21. For James Grier, author of other reference publications on the subject, the stylistic criterion must prevail over the others, see James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge: Cambridge University Press, 1996). Eva Badura-Skoda distinguished between «source criticism» («what did the composer write?»), «textual criticism» («what did the composer mean to write?») and «elucidation of the text» («how ought the composer to have written, in order to be generally understood today?»). Eva Badura-Skoda, «Textual Problems in Masterpieces of the 18th and 19th Centuries», *The Musical Quarterly* 51 no. 2 (1965): 306.

Starting from a questioning of the idea of the work-concept as the central paradigm of the musical phenomenon in the West, and favouring the perspective of music as a process and activity, Performance Practice Studies has developed a useful conceptual repertoire and set of methodological tools with which to study the meanings that performance practice possesses and represents, as well as the interrelationships between the different actors who participate in the musical event in their social and cultural contexts.³ An approach to the issues raised by Viardot's set of Spanish songs from the perspective of Performance Practice Studies could prove useful. In fact, some points of this study adopt this perspective or, at least, are influenced by it. However, the philological approach proposed does not in any way exclude questioning the more «orthodox» or traditional concept of the musical work. Precisely, as we shall see, the results of the critical analysis of musical sources (musical texts) will lead to the need for this questioning in Viardot. In this case, replacing the «work-concept» paradigm in the strict sense with that of «process» and even the reductionist opposition «product» vs. «process» could be equally imprecise or inadequate. Instead, as I will attempt to show, Viardot's concept of «work» —again, whatever this term refers to— belongs to a complex and dynamic space of practices in which both extremes («product», «process») interact and negotiate, with the implications that this idea would have in historiographical terms and for current performance practice. It is significant that Nicholas Cook uses these terms in the title of his paper («Between Process and Product»), not as opposites but as juxtaposed, suggesting, moreover, a space of intersection between them, of «relationship [...] that defines the “performance” in the Western “art” tradition». The use of the term «product» instead of «work» is also significant, as it frees the latter from its more reductionist conception as the composer's “product” and opens it up to a much broader, richer and more complex idea. In this paper, Cook not only overturns the «idol» of the «work» as a product, but also draws attention to the problem of «fetishizing» the performance.⁴ In line with Cook's understanding of Performance Practice Studies, this study —which starts from the score— leads us to go «beyond the score», to borrow part of the title of another publication by this author.⁵ Therefore, in that same space, the textual and oral-improvisatorial dimensions would settle their relations, as well as all the phenomena that the combination of both would give rise to. After all, Performance Practices Studies, which analyse and interpret music within sociocultural structures, and philology, which studies culture as text to be «read» (interpreted) —and in which musical texts are just one of many textual manifestations— converge in the same interests and objectives.⁶ In any case, although the philological perspective is the most appropriate according to the starting point and approach of this study, what is significant from an epistemological point of view is probably that the phenomenon represented by the Viardot case leads us to invoke as useful (and complementary) these different approaches.

³ For an initial introduction to Performance Practice Studies, a broad and complex field of research, the following publications may be useful: John Rink, *Music in Profile: Twelve Performance Studies* (New York: Oxford University Press, 2024); Ian Pace, «The New State of Play in Performance Studies», *Music and Letters* 98, no. 2 (2017): 281-292; Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2013); Nicholas Cook, «Between Process and Product: Music and/as Performance», *Music Theory Online* 7 no. 2 (2001); Stan Godlovitch, *Musical Performance: A Philosophical Study* (London: Routledge, 1998); John Rink, ed., *The Practice of Performance: Studies in Musical Interpretation* (Cambridge: Cambridge University Press, 1995). In relation to the subject of this study, it is particularly interesting Hillary Poriss, *Changing the Score: Arias, Prima Donnas, and the Authority of Performance* (Oxford: Oxford University Press, 2009). This book examines the practice of «aria insertion» as a means of empowering singers in relation to the composer and the «work», as well as the meanings it has in the world of Italian opera, understood not only in aesthetic terms but also as an artistic industry. Also of interest is the volume co-edited by this same author and by Rachel Cowgill, *The Arts of the Prima Donna in the Long Nineteenth Century* (Oxford: Oxford University Press, 2012).

⁴ Finally, Cook asserts: «To call music a performing art, then, is not just to say that we perform it; it is to say that music performs meaning». Cook, «Between Process and Product».

⁵ See the full reference to this book in note no. 3.

⁶ It should be remembered that Performance Studies emerged in the context of new cultural studies and the so-called New Musicology at the end of the last century. On the other hand, the proximity of this idea of philology to cultural anthropology, especially of Geertzian inspiration, is obvious (as it is clear that the development of dense descriptions is not the objective of this study). See the well-known work Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, 1973).

Essentialist or abstract philosophical disquisitions on the being of music or of the musical work are not particularly interesting or practical in relation to the objectives set out in this study. What is important, however, is how the work and its existence are conceived in a specific historical framework such as the modern period. The consideration of this temporal boundary, which extends far beyond Viardot's lifetime, is based on the premise that the hegemonic conceptions of the work and musical culture that were consolidated around the beginning of the nineteenth century were projected far beyond Viardot's death and remained, and remain to a large extent, in force throughout the twentieth century, conditioning the understanding of music, performance practices and music editing in the West to this day. Therefore, the notion of ontology that I adopt in this study and is useful for our purposes is that of historical ontology.⁷

On this theoretical basis, therefore, the main aim of this study is to explore the concept of the musical work and the function of the musical text in Pauline Viardot-García's thought, as well as her performance practices as a crystallization of this thought.⁸ I shall also attempt to evaluate to what extent categories canonized in written musical culture since the nineteenth century, such as authorship, authority, authenticity, closed work, definitive text, and so on, fit into Viardot's artistic vision and practice. And finally, I shall briefly set out, as a possible future research line, the idea that Hispanic popular and theatre culture, an intimate part of her domestic environment, had a decisive influence on her ideas about musical work and praxis.

To begin my argument, I will outline the main themes of the predominant tradition of thought in Europe from the beginning of the nineteenth century on the concept of the musical work and the function of the musical text, looking at some of the most relevant contributions of the musicological literature. I will then present a sample of the analysis of the musical texts of Viardot's Spanish songs carried out with the aim of shedding light on her concept of work and performance practice. Third, I will link Viardot's ideas and practices to the cultural framework centred on and governed by the concept of the work-object and attempt to place them in that context. In this attempt to situate Viardot within this framework, the contributions of Lydia Goehr and Leo Treitler have proved invaluable. Lastly, I shall propose some hypotheses about the possible peripheral origins of this line of thought shared by other composers of Viardot's time.

2. CONCEPT OF THE MUSICAL WORK AND THE FUNCTION OF MUSICAL TEXT SINCE CA. 1800

The concept of an autonomous musical work, that is, an entity with a recognizable identity, clearly defined boundaries, and intrinsic value independent of any other element, circumstance or activity external to it, originally concerns music's aspiration to acquire the same aesthetic and artistic status achieved by the fine arts in Western culture. In 1835, Franz Liszt went so far as to call for «the foundation of a new [musical] museum», to come into effect through the «solemn» month-long performance of the best religious, dramatic, and symphonic works in the Louvre and their subsequent acquisition and publication by the government.⁹ The idea of the «musical museum» or «museum of musical works» as

⁷ Michel Foucault is probably the first modern author to make use of the idea of «historical ontology». See Michel Foucault, «What Is Enlightenment?», in *The Foucault Reader*, ed. Paul Rabinow (New York: Pantheon, 1984), 32-50. Ian Hacking subsequently modelled and refined the concept for application in his analyses and even used the expression to title his latest publication: Ian Hacking, *Historical Ontology* (Cambridge: Cambridge University Press, 2002). One of the starting points of Hacking's approach is: «The comings, in comings into being, are historical. The beings that become —things, classifications, ideas, kinds of people, people, institutions— can they not be lumped under the generic heading of ontology?» Hacking, *Historical Ontology*, 4-5.

⁸ In Viardot's case, it would be equally accurate to posit, interchangeably, that her thinking on these aspects is also a product of her experiences as a performer.

⁹ Liszt included this proposal in a set of demands made «Au nom de tous les musiciens, au nom de l'art et du progrès social» as the culmination of a long article published in the *Revue et Gazette musicale de Paris* and after calling on «Tous les musiciens» to establish «un lien commun, fraternal, religieux» with the aim of constituting a universal society to promote the development of music and to ennoble and dignify the status of artists. «Premièrement, la fondation d'un concours quinquenal de musique religieuse, dramatique et symphonique. Les meilleures compositions dans ces trois genres devront être solennellement exécutées pendant un mois au Louvre, et ensuite acquises et publiées aux frais du gouvernement. En d'autres termes, —la fondation d'un nouveau Musée».

a metaphor for the European repertoire and musical heritage made up of artistic «pieces» has subsequently enjoyed significant success in theoretical reflections on musical works.¹⁰ Like fine art museums, the «museum of musical works» is a space —«imaginary», according to André Malraux— to which works incorporated into the canon belong and which are performed —exhibited— in abstraction from their original contexts and conditions of creation and performance in order to create an aesthetic experience as beautiful art.

The conceptual shift in understanding music as a «work» rather than as an activity or process required reducing it to an object. It is precisely on this idea that one of Patricia Carpenter's central theses in «The Musical Object» is based. According to Carpenter, the musical object is a structure in which the parts are related to each other and to the whole, and, at the same time, an organic unity whose manipulation, or the subtraction of any of its members, would entail its deformation. In this sense, Lydia Goehr later emphasized the untouchable nature of the work, to which any alteration would cause irreparable damage.¹¹ Individualized, separate and isolated from surrounding activity, the musical work is independent of its own creator to the point of being able to exist apart from them and to perpetuate itself beyond their death. The contemplation of the work as a differentiated entity also requires that it be distant from the subject, so that the subject may perceive it objectively and with perspective. The difficulty of reconciling the temporal —dynamic— nature of music and the static condition of the object in the concept of the musical work is resolved by Carpenter by resorting to Husserl's phenomenology and Gestalt theory. The musical work is a totality made up of moments that follow one another and that form an objective temporal unity. The perception of this totality in time involves the perception of the non-simultaneous as simultaneous and, ultimately, the contemplation of the work as a segment of time framed as a single movement or gesture.

For Carpenter, the idea of a musical work is the result of cultural evolution in the way the musical phenomenon is conceived, in which two major stages can be distinguished: «from process to product» and «from product to poem».¹² This transformation goes hand in hand with the transformation of *ars* into Art —with capital letter. Thus, music undergoes the same process of historical «maturation» as the rest of the arts until it reaches the status of artistic object, which implies its standardization to the latter.¹³ The generic term «music» acquires the meaning of «imaginary museum of musical works».¹⁴

Franz Liszt, «De la situation des artistes et de leur condition dans la société», *Revue et Gazette Musicale de Paris* 35 (1835) : 332-333. The complete article was published in six instalments (nos. 18-20, 30, 35, 41). The same document was translated into German and published in Lina Ramann, *Gesammelte Schriften von Franz Liszt. Zweiter Band* (Leipzig: Breitkopf und Härtel, 1881). In 1912 it appeared again in French in Jean Chantavoine, *Fr. Liszt. Pages romantiques* (Paris - Leipzig: Félix Alcan - Breitkopf und Härtel). It should be noted that the expression «new musical museum» («eines neuen, eines musikalischen Museums») appears in the German version, but not in the French («nouveau musée»). Alan Walker's English translation («On the Position of Artist and Their Place in Society»), which reads «musical museum», is the one most frequently cited by scholars; see Alan Walker, *Franz Liszt, vol. 1, The Virtuoso Years 1811-1847* (New York: Cornell University Press, 1983), 159-160. Another significant difference can be seen in the German text compared to the French text: «la fondation d'un concours» as opposed to «die Gründung einer [...] Versammlung». Again, Walker's translation, which refers to the existence of a manuscript copy of this text in the British Library signed by Liszt himself, is closer to the German version: «The foundation of an assembly».

¹⁰ Authors such as Carl Dahlhaus, Patricia Carpenter, and Lydia Goehr, whom I quote below, incorporate this idea in their respective discourses. These authors probably borrowed it from André Malraux and applied it to the specific case of music. Malraux developed the concept of the imaginary museum of artistic works in the first volume, precisely entitled *Le musée imaginaire* (1947), of his trilogy André Malraux, *La Psychologie de l'Art* (Paris - Genève: Skira, 1947-1950).

¹¹ Lydia Goehr, *The Imaginary Museum of Musical Works. An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992), 222.

¹² Carpenter uses the term «poem» in the sense of «created thing». Patricia Carpenter, «The Musical Object», *Current Musicology* 5 (1967): 60.

¹³ The association of the concepts of music as an activity with primitive cultures and of music as an object with an achievement of civilization, on the one hand, and the analogy between the cultural process of objectification of music and that of a growing child's acquisition of awareness of an objective world, on the other, show the weight of anthropological premises (cultural inferiorization, historical evolutionism, ethnocentrism) in Carpenter's approach, which are nowadays debatable.

¹⁴ Carpenter, «The Musical Object», 68.

Leo Treitler and Rudolf Arnheim have both published critical commentaries on Carpenter's theory.¹⁵ Treitler's objections focus mainly on the drastic separation and dissociation of the work as object from the experience of the subject, as well as on the dichotomous view of the piece of music as form and substance—the former containing the latter. Nor did he share Carpenter's view of the origin of the idea of the piece of music in the Renaissance, since he argued that it had already existed in the Middle Ages.¹⁶ Arnheim's reflections do not fundamentally contradict Carpenter's approach, although they seem to show a certain resistance to conceptually assume the static character linked to the idea of object and persist in the notion of music as activity, as action. Only the idea of a «self-contained package of action» resulting from the structuring of temporal events partially resolves this tension.¹⁷ The perception of simultaneity is dependent on the relationship of the elements in a structure, and within that structure, the flow of musical events is mentally interpreted as movement in space and not in time.¹⁸

Roman Ingarden proposes an alternative to previous conceptions of the musical work as an imaginary, ideal, material or psychic entity by making its existence dependent on the intentionality that arises from the consciousness of a subject. Despite the originality of this contribution, along with phenomenological inspiration, his theorization about the nature of the work continues to revolve around the idea of object.¹⁹ Although there is great interest in Ingarden's philosophy of the work of art, there is no room here to examine it in depth. Moreover, what is particularly useful in his method, in line with the approach adopted in this study, is his analysis of the aesthetic conventions and beliefs commonly accepted in Western culture about the musical work prior to or outside of any attempt at theoretical systematization or philosophical speculation.²⁰ These convictions can be briefly summarized as follows: the work is the product of the composer's creative effort, but once it exists, it is no longer part of his «mental existence» or his «conscious experiences»; neither is it a part of those of the audience when being listened to. The work perpetuates beyond the death of the composer and their eventual materializations in sound (performances). Furthermore, even if the different performances resemble the work and reveal its characteristics and structure, they should not be identified with it. Nor should they be identified with the score, which, unlike the work, which by nature is fundamentally one of sound, is «a defined arrangement» of graphic signs.²¹

For Carl Dahlhaus, the editing practice itself, the ideological principles of which he analyses from the perspective of cultural history and the history of ideas, is a «correlate»²² of the imaginary museum of musical works, whose central aesthetic category, prevalent between the late eighteenth and mid-twentieth centuries, is the «emphatic concept of the work».²³ This concept is also linked to another fundamental category in this ideological system: *authenticity*. That the work be *authentic*, that is, a formal materialization of the composer's true intention, is a necessary condition for its incorporation into the canon—into that museum. Editing acquires its meaning as a discipline the role of which consists precisely of providing the authentic version among all those possible or possibly existing versions.

¹⁵ Both texts appeared, as did Carpenter's article, in *Current Musicology* 5 (1967): Leo Treitler, «On Patricia Carpenter's "The Musical Object"», *Current Musicology* 5 (1967): 87-93; Rudolf Arnheim, «Rudolf Arnheim», *Current Musicology* 5 (1967): 94-95.

¹⁶ Treitler attributes Carpenter's gamble to the widespread historiographical prejudice of regarding the Renaissance as an awakening and luminous age as opposed to medieval languor and darkness. Treitler, «On Patricia Carpenter's», 90.

¹⁷ Arnheim, «Rudolf Arnheim», 95.

¹⁸ To illustrate this idea, Arnheim resorts to the figure of a dancer who jumps from one place to another in space and not from one moment to another (future, past) in time. This is how our mind would interpret the growth process of a sonata. Arnheim, «Rudolf Arnheim», 94-95.

¹⁹ Roman Ingarden, *The Work of Music and the Problem of Its Identity* (Berkeley - Los Angeles: University of California Press, 1986) [*Utwór muzyczny i sprawa jego tożsamości* (Warsaw: PWN, 1966)].

²⁰ The introduction to his book *The Work of Music and the Problem of Its Identity* begins precisely: «The starting point for our reflections upon the musical work will be the unsystematized convictions that we encounter in daily life in our communion with musical works before we succumb to one particular theory or another. [...] These convictions, although naively acquired and perhaps burdened with various mistakes, do after all stem from an immediate aesthetic communion with musical works». Ingarden, *The Work of Music*, 1.

²¹ Ingarden, *The Work of Music*, 2.

²² «Korrelat». Carl Dahlhaus, «Zur Ideengeschichte musikalischer Editionsprinzipien», *Fontes Artis Musicae* 25 no. 1 (1978): 25.

²³ «Emphatische Werkbegriff». Dahlhaus, «Zur Ideengeschichte», 25.

Lydia Goehr's essay, *The Imaginary Museum of Musical Works* —again the idea of a «museum of musical works»— in which she combines philosophical reflection and historical criticism, is probably the most thorough and complete attempt to explain the work-concept, as the author herself calls it, and to describe the musical culture which, with this idea at its epicentre, developed from around 1800 onwards. Goehr's postulates regarding the concept of the musical work as an artistic «unit» —that is, as the result of a creative act— do not contribute anything significantly new with respect to those argued by the aforementioned authors: those units that are the musical works are characterized by being «complete and discrete, original and fixed».²⁴ In fact, it is not the concept of the work that interests us most from among Goehr's contributions, but the idea that this concept attained the status of a canon that governed not only musical theory and aesthetics, but above all musical practice at all levels. Thanks to this position of «institutionalized centrality»²⁵ in culture and the regulative force of the work-concept, the emancipation of the musical world as an autonomous space exclusively oriented towards the creation of fine art became possible around 1800. Therefore, what differentiates functional and subaltern —«early»— musical practices, that is to say, at the service of or dependent on other activities and institutions, from those that have no other purpose than music itself —«modern»— is not the appearance of the work-concept, existing more or less clearly before 1800, but the regulatory capacity of the practices that this concept acquired around that date.²⁶

A new socio-economic context arose around the ideal of the work, in which new agents such as musical and concert societies, publishing houses, and the public underlay a new demand for music —for musical works— in the form of commissions of pieces from composers, concert performances from performers dedicated to the performance of those pieces, or scores supplied by new entities, the publishing houses, and a new practice, musical editing —of musical works. Once composers were freed from their condition as servants of extra-musical institutions —churches, courts— and had acquired their new role of providing an outlet to the individual expression of the transcendent through the work, they had to reconcile their newfound creative freedom with the need to adapt to the new conditions of this musical market —of musical works. As creators of personal and original products —generated by them out of nothing— and untouchable, since their form and content were definitively fixed as an expression of individual creative genius, composers began to be recognized as *authors* and to have ownership rights over these products. Performers were increasingly subjected to this centrality of the work and its creators, the composers. This change resulted to a certain extent in a reduction in the performance freedom that they had previously enjoyed, and led to the demand for fidelity to the work, the «*Werktreue* ideal». An alternative style of performance, linked to virtuosity and improvisation, was clearly at odds with this, highlighting the enormous influence of the former in the musical world which now came to the fore. In fact, according to Goehr, once entrenched in nineteenth century culture, the work-concept and *Werktreue* showed their full regulative force precisely as new currents emerged to challenge them.²⁷

The *Werktreue* ideal had its correlate in *Texttreue*, of fidelity to the score as a complete representation of the work: «to be true to a work is to be true to its score».²⁸ In my opinion, this comparison is the reason for the unprecedented importance that the musical text (the score), and notation as a system of signs for the graphic representation of musical events and parameters, acquired in this ideological musical system.²⁹ It is logical, therefore, that over time the musical text and the functions it has in this context have become another major focus of scholars' reflections.

²⁴ Goehr, *The Imaginary Museum*, 206.

²⁵ Goehr, *The Imaginary Museum*, 96.

²⁶ Goehr argues that it is a condition for the work-concept to have the capacity to regulate musical practices that it be «delimited, articulated and specified from every conceivable point of interest», something that was not the case in the musical world prior to 1800. Goehr, *The Imaginary Museum*, 176.

²⁷ Goehr, *The Imaginary Museum*, 231 and following.

²⁸ Goehr, *The Imaginary Museum*, 231.

²⁹ Goehr herself explains in a very graphic way the change that the score underwent because of the new status of the musical work: «from being a more or less detailed map to being a full and complete representation of a work», Goehr, *The Imaginary Museum*, 227.

In 1958, Charles Seeger distinguished between the prescriptive and descriptive functions of musical writing.³⁰ In the former, the musical text acts as a set of instructions on how to proceed in converting it into sound; in the latter, it acts as a collection of data («report») on how a particular performance sounded.³¹ Leo Treitler, for his part, initially considers the instructive—similar to Seeger’s prescriptive—and identifying functions of the score.³² Treitler’s inclusion of a third function, that of «exemplification», stems from his questioning of the work as a complete and finished unity, recognizable as a structure and fully identifiable in the score—the identifying function. The exemplifying function, which identifies «not so much a characteristic structure as a certain character»,³³ is associated with a notion of the musical work that goes beyond the hegemonic model of artistic object from 1800 onwards. For this reason, I will not dwell on it now, although I will return to Treitler’s postulates later.

Finally, it is useful to mention the different functions of musical writing described by Cristina Urchueguía in 2006:³⁴ «reservoir», «method of transmission», «instrument that enables composers to reach a certain level of structural complexity», «visualization of structure», «basis of performance», and «way of actualizing a defined musical object either by performing it or by playing it in one’s head».³⁵ The identification of these functions is the result of the author’s reflections on musical texts as objects of interpretation, both in the sense related to performance and in the scholarly analytical sense (historical, aesthetic, musical analysis, etc.). Her critical review of the history of musical edition leads her to propose a critical edition that is somehow freed from this traditional and conflictive duality, as well as a textual criticism aimed at a new profile of critical musicians, «new “enlightened” musician», whose task is «to offer him an instrument to objectify his aesthetic understanding by means of an historical and critical framework».³⁶

3. VIARDOT’S IDEAS ABOUT THE MUSICAL WORK AND PERFORMANCE PRACTICE THROUGH THE ANALYSIS OF THE MUSICAL TEXTS OF HER SPANISH SONGS

Having sketched in general terms the ideological and cultural frame of reference, in which the regulative concepts of work and text and their relations to performance practice take a central role, I shall now examine the documentary musical sources of Viardot’s Spanish songs (autographs, manuscript copies, first printed editions) and contrast their characteristics with those paradigms as an explanatory strategy.

3.1. Description of sources

Even though, as we shall see, the concept of authorship in the strict sense is problematic in Viardot’s case, a set of twenty songs with original text in Spanish can be attributed to her inventiveness.³⁷ This set includes her original

³⁰ Charles Seeger, «Prescriptive and Descriptive Music-Writing», *The Musical Quarterly* 44, no. 2 (1958): 184-195.

³¹ «The third lies in our having failed to distinguish between prescriptive and descriptive uses of music-writing, which is to say, between a blue-print of how a specific piece of music shall be made to sound and a report of how a specific performance of it actually did sound». Seeger, «Prescriptive and Descriptive», 184.

³² Leo Treitler, «History and the Ontology of the Musical Work», *The Journal of Aesthetic and Art Criticism* 51, no. 3 (1993): 483-497.

³³ Treitler, «History and the Ontology», 490. Despite the important change in understanding the score as a document that reflects the «character» of the work rather than its structure, Treitler does not stop to specify what he means by «character», an idea that, a priori, may seem vague.

³⁴ Cristina Urchueguía, «Critical Editing of Music and Interpretation: Critical Editions for Critical Musicians?», *Text* 16 (2006): 113-129.

³⁵ Urchueguía, «Critical Editing», 129.

³⁶ Urchueguía, «Critical Editing», 129.

³⁷ In addition to these twenty songs, there are fragments and drafts of other pieces in Spanish that are impossible to recover from the materials currently available. Possibly new materials from private collections and currently inaccessible could facilitate this task of recovery.

songs,³⁸ those based on popular music and her vocal arrangements of instrumental works such as several Chopin mazurkas and Hungarian dances by Brahms.³⁹ The conversion of these instrumental works to vocal format and the addition of Spanish text represents a substantial change in the concept of these pieces as originally devised by Chopin and Brahms.

The main sources for almost all of these songs are handwritten autographs,⁴⁰ most of them contained in a personal notebook of Viardot's kept in the Houghton Library of Harvard University.⁴¹ In this notebook, Viardot wrote down in careful calligraphy nearly one hundred vocal pieces in different languages. In contrast to the neatness with which this set of pieces was written, other manuscript sources appear to be drafts, with numerous crossings out, scratches, corrections, and blank passages (compare Figures 1 and 2).

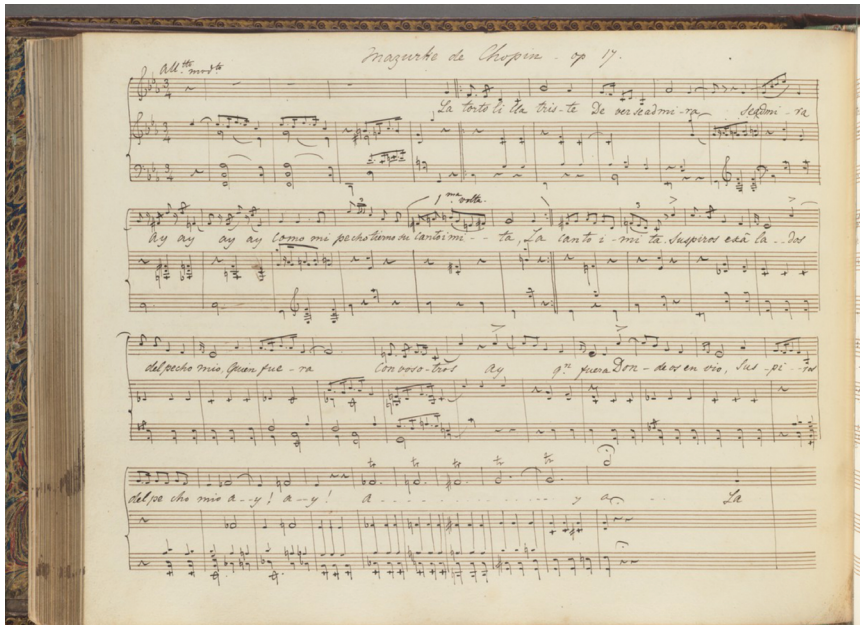


Figure 1. Autograph of *La tortolilla triste*. US-CAh MS Mus 264 (97), f. 80v.

³⁸ Songs related in some way to Spain with French texts such as *Madrid*, *Les filles de Cadix*, *Le toréador*, etc. and those in which, although Viardot may have participated to some extent, their authorship could be attributable mainly to another composer (Manuel García, Sebastián Yradier or Francisco A. Barbieri) were not included in the edition Viardot-García, *Sämtliche spanische Lieder und Duette*, ed. López-Fernández.

³⁹ Here are the opus numbers of Chopin's original mazurkas preceded by the titles of their corresponding arrangements by Viardot. These titles are editorial since the autographs are missing or very unspecific («Mazourke de Chopin», for example) and correspond to the incipits of the texts under the music: *De qué sirve* (VWV 4024): op. 6, no. 1; *El amor de mi mozueta* (VWV 4025): op. 7, no. 1; *La tortolilla triste* (VWV 4045): op. 17, no. 2; *Me mandas que te me olvide* (VWV 4020): op. 33, no. 2; *Ay, que me robó* (VWV 4022): op. 24, no. 1. The Hungarian dances by Brahms adapted by the Franco-Andalusian composer are those catalogued as WoO 1.

⁴⁰ The purpose of these comments on the sources of Viardot's Spanish songs is to provide the reader with the basic information necessary in relation to the contents and objectives of this work. For a detailed description of these sources, see Viardot-García, *Sämtliche spanische Lieder und Duette*, ed. López-Fernández, 126-127, 130-131.

⁴¹ US-CAh MS Mus 264 (97). The autographs of *Duo à la hongroise*, *Ay*, *Soledad*, *La gallina* and *Mi numen parlero* do not belong to this notebook but are preserved in other folders or loose sheets. Of the autograph of *Rondeña* only the facsimile published in Emil Naumann, *Illustrierte Musikgeschichte. Die Entwicklung der Tonkunst aus frühesten Anfängen bis auf die Gegenwart*, vol. 2 (Berlin - Stuttgart: Spemann, 1885). The remaining preserved manuscript copies of *El corazón triste* and *Me mandas que te me olvide* not noted in that notebook are included with other songs by Viardot in a folder belonging to her daughter Marianne Duvernoy. This document belongs to the Viardot-Duvernoy collection at the Conservatoire nationale supérieur de musique et danse de Paris (F-Pmh, Fonds Viardot-Duvernoy, Msc 178).

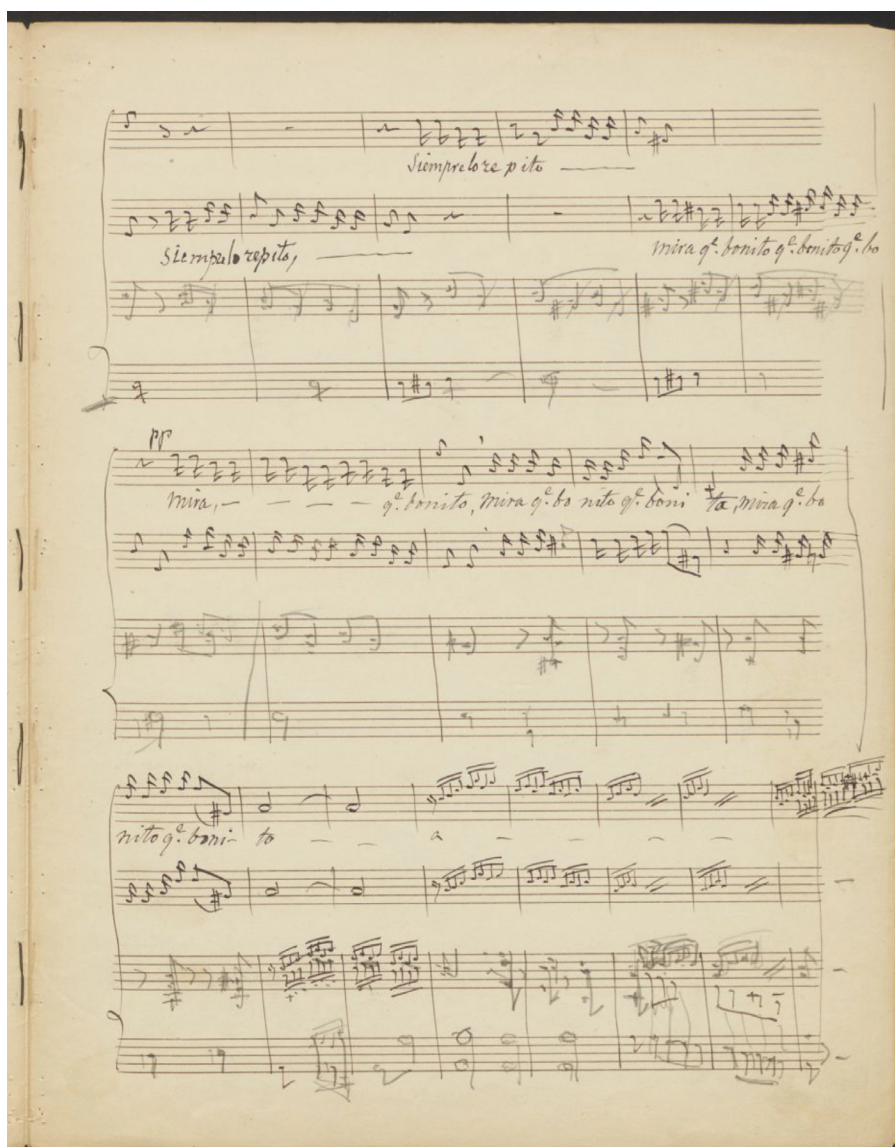


Figure 2. Autograph of *Mi numen parlero*. US-CAh MS Mus 264 (155), [7].

In addition to the autographs, we have manuscript copies and first printed editions, published during Viardot's lifetime, of many of these pieces (see Table 1). In the first printed editions, the original Spanish texts were replaced by French texts composed mainly by the writer and friend of Pauline Viardot, Louis Pomey. These editions were reprinted several times, and in the case of some of them, Pomey's French text was translated into other languages such as German, English, Polish and Russian.⁴² Viardot took much of the original Spanish texts from the compilations published by

⁴² Arrangements of Chopin's mazurkas *De qué sirve*, *El amor de mi mozueta*, *Ay, que me robó* and *Me mandas que te olvide*, published under the titles *Plainte d'amour*, *Coquette*, *Separation* and *Aime-moi*, respectively, were later reprinted with Polish and Russian translations of Pomey's texts. The latter two also included a German text by Leopold Flamberg. The French text of *Les Bo-*

Juan Antonio de Iza Zamácola in the early nineteenth century.⁴³ José Iglesias de la Casa, Francisco Rodríguez Marín, Antonio de Trueba y La Quintana and Fray Ambrosio Montesinos complete the list of authors or compilers of Spanish texts set to music by Viardot.⁴⁴

Songs	Year of composition or <i>first publication</i> ⁴⁵	Sources
<i>Aserrín</i>	1843	1Ms
<i>Caña</i>	1844	1Ms, 1Imp
<i>El corazón triste</i>	1846	2Mss
<i>Canción española</i>	1859	1Ms
<i>Rondeña</i>	1885 ⁴⁶	1Ms (facsimile)
<i>Canción de la infanta</i>	1886	1Imp
<i>Seguidilla de los oficialitos</i>	1846	1Ms
<i>El fandango del diablo</i>	1846	1Ms
<i>Jota de los estudiantes</i>	1846	1Ms, 1Imp
<i>Duo à la hongroise</i>	¿?	3Mss
<i>Ay, Soledad</i>	1879	1Ms
<i>La gallina</i>	1879	2Mss
<i>Havanaise variée</i>	1880	3Imp ⁴⁷
<i>Mi numen parlero</i>	¿?	1Ms
[<i>De qué sirve</i>]	1846	1Ms, 1Imp
[<i>El amor de mi mozuela</i>]	1846	1Ms, 1Imp
[<i>La tortolilla triste</i>]	1857	1Ms
[<i>Me mandas que te olvide</i>]	1857	3Mss, 1Imp
[<i>Ay, que me robó</i>]	ca. 1847	1Ms, 1Imp
<i>Les bohémiennes</i>	1879	1Imp

Table 1. Sources of works with text in Spanish by Pauline Viardot-García. Ms = manuscript; Imp = first printed edition published during Viardot's lifetime⁴⁸

hemiénnes, under which a second Spanish text was added, was by Victor Wilder, and was also translated into English, German and Russian in later reprints. The first edition of *Havanaise variée* included a second Spanish text in italics below the main French text, and that of *Caña*, two stanzas in Spanish at the end of the score. The French text published under the music of *Canción de la infanta* can be considered an adapted translation of the original Spanish text rather than a new text.

⁴³ Juan Antonio de Iza Zamácola was also known as Don Preciso, a nom de plume he himself used in many of his writings.

⁴⁴ I have not been able to identify the authors of the texts of seven of these pieces.

⁴⁵ The date of first publication is given in italics when the year of composition of the piece is unknown.

⁴⁶ In the personal notebook mentioned above, Viardot sketched only the first four mm. of the piano part of *Rondeña*, possibly towards the end of the 1850s.

⁴⁷ The three prints correspond to three different versions of the work: for duet, for soprano solo and for alto solo.

⁴⁸ First printings of these Viardot pieces appeared in the following publications: 1. *Caña* («L'Absence. Caña española»): *10 mélodies par Pauline Viardot. Album de Chant* (Paris: Brandus et Cie, 1850); 2. *Canción de la infanta: Six chansons du XVI^e siècle avec le texte original et une adaptation moderne de Louis Pomey* (Paris: Henri Heugel, [1886]); 3. *La jota de los estudiantes: La jota*.

These sources, kept in different American and European archives and libraries, comprise the material that I have subjected to analysis, and whose particularities and problems have led me, as I have already pointed out, to ponder over the conceptions of the musical work and, consequently, over the function of the musical text and Viardot's performance practice.⁴⁹

3.2. Analysis of musical texts

One of the most striking problems in the handling of Viardot's manuscript sources is that many lack dynamic indications and articulations. The autograph of *La jota de los estudiantes*, for example, hardly provides the performer with any such guidance throughout its 114 mm. The adaptation of Chopin's Piano Mazurka op. 7 no. 1, *El amor de mi mozuella*, has only a single pianissimo (ppp) indication at m. 49, and no legato slur or other articulation cues.

In contrast, the first printed edition of these same pieces, published during Viardot's lifetime, are prolific in these details. It should not be inferred from this that the two types of sources represent different stages in the writing process of the musical texts: preliminary and incomplete in the case of the manuscripts, and final and complete in the case of the printed ones. The manuscripts are carefully annotated in a notebook for Viardot's personal use, in which she wrote down the works she composed and performed. These textual differences point rather to the different functions that manuscript and printed musical texts performed, as well as the different communicative needs they had to respond to. The use of manuscripts by Viardot and her entourage took place in a personal and private sphere, in which composer and performer were integrated into one and the same person — Viardot.⁵⁰ In contrast, the printed works were released into a public space and were addressed to indeterminate and anonymous recipients, unrelated to Viardot. In this case, therefore, the score had to fulfil prescriptive and identifying functions. However, in the private context, Viardot's manuscripts acted as a repository of basic information about the work (pitches, tempo and rhythmic values) that ensured the durability of this information over time and to which the performer, also the composer, turned as a reference and support in her performances. This basic information does not include information on dynamics and articulations, aspects that Viardot, as a creator-performer, handled freely.

A more complex problem arises when instead of expressive annotations what is missing in the score are structural elements, or when the structure, as it appears in the source, is not consistent. I am not referring to the case of an incomplete or disordered source, in which, despite its omissions or gaps, the representation of the work is guaranteed by the elements fixed in the musical text, and confusing or absent ones are recoverable thanks to the methods and techniques of textual criticism. Rather, I am referring to the case of a score that is completed and ordered but which represents the work incompletely or inconsistently.

This is the case with the autographs of the arrangements of Chopin's piano mazurkas op. 7 no. 1 and op. 24 no. 1, *El amor de mi mozuella* and *Ay, que me robó*, which, unlike Viardot's other arrangements of Chopin's mazurkas, do not include piano introductions before the voice enters. It is highly unlikely that Viardot performed these two mazurkas without their respective introductions, which were eventually added in the published printed versions.⁵¹ However, the notation in the score of these introductions, of a markedly improvised and artistically unambitious nature, was not

Sérénade des étudiants. Duo espagnol (Paris: E. Gérard & Cie, 1867); 4. *Havanaise variée: Six mélodies et une havanaise variée à 2 voix. Poésies de MM Théophile Gautier, Xavier de Maistre, Louis Pomey, Henri Charles Read, Armand Silvestre, & Victor Wilder* (Paris: Heugel et Fils, [1880]); 5. The arrangements of the four mazurkas (except the unpublished *La tortolilla triste*): *Six Mazourkes de Fic. Chopin. Arrangées pour la voix par Mme. Pauline Viardot* (Paris: E. Gérard & Cie, [1864]).

⁴⁹ Provenance of music sources: Bayerische Staatsbibliothek, Musikabteilung (D-Mbs); Médiathèque Hector Berlioz (F-Pmhb); Bibliothèque nationale de France, Département de la Musique (F-Pn); University of Michigan, Music Library (US-AAu); Harvard University, Houghton Library (US-CAh).

⁵⁰ Musical communication between composer and performers (family, friends and pupils) could also take place in Viardot's intimate environment. In this case, the artistic contact and interaction was very close and the keys to the musical performance of the works were shared, without the need to be set down in writing in a score.

⁵¹ The established text of these omitted parts of the manuscripts in other sources such as printed matter allows the editor to supplement the edited text from the autographs with the passages provided by the printed matter.

The manuscript of *Aserrin*, on the other hand, lacks an ending. As can be seen in Figure 3, the score concludes with an indication of a return to the fourth m. of the work (\$), the strict interpretation of which would mean the—obviously dispensable— infinite repetition of the piece. The resolution of the problem represented by the lack of correspondence between score—complete— and work—incomplete—is beyond the scope of textual criticism, as it is not possible to find evidence in the preserved material for the reconstruction of an «original» final cadenza. However, conventional academic editing practices, founded on the culture of the work and the musical text described above, are aimed at offering a fixed text in its entirety—including the cadenza—as a representation of the complete work. But *Aserrin* does not correspond to the model of a work of high artistic pretensions according to Western musical culture. It is, instead, a traditional ditty associated with a children's game that Viardot dedicated to her first-born Louise when she was barely a year old.⁵³ The score of this song seems to be no more than a personal notation for the performance of this piece in a playful, familiar and intimate environment, where spaces of indeterminacy and the experience of improvisation were natural. This editorial need to «close» the work obviates, therefore, this ontological reality of the piece. That is to say, it ignores its nature as an open work, as is shown by the absence of an essential element of the structure such as the final cadence in the manuscript, which is written in its entirety.

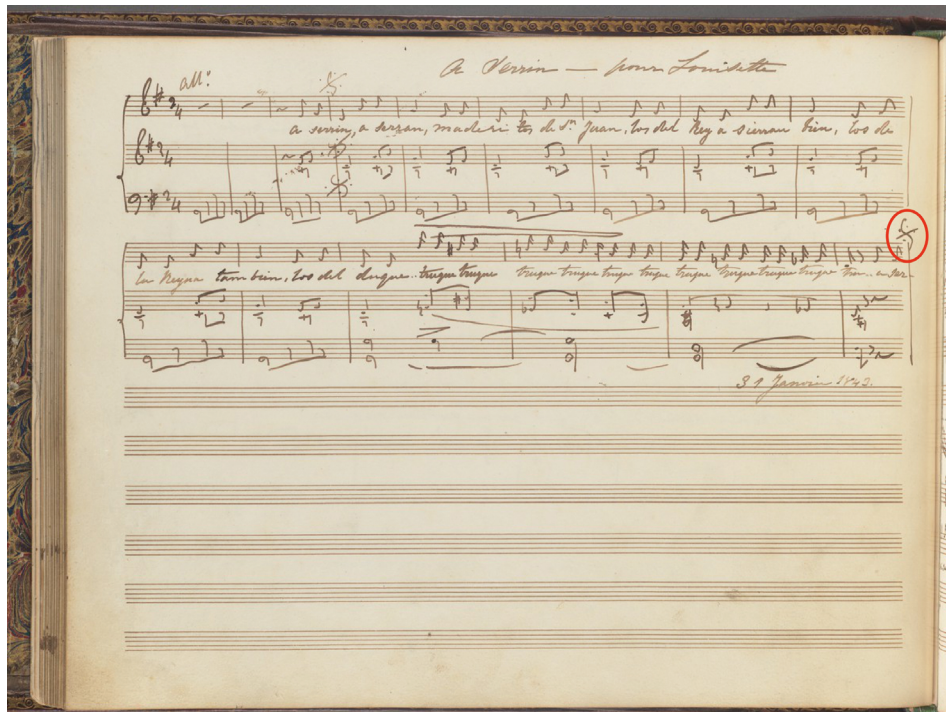


Figure 3. Autograph manuscript of *Aserrín*. US-CAh MS Mus 264 (97), f. 33v [34v].

⁵³ During the game, the adult placed the child on his lap and, holding his hands, rocked him backwards and forwards to the sound of the song. The acute accents of the text and the strong part of each measure coincided with the rock backwards. To end, he tickled the child when singing the descending chromatic scale, before starting over again in an endless sequence. Raquel Calvo Cantero and Raquel Pérez Fariñas, *Pinto, pinto gorgorito (Retahilas, juegos y cuentos infantiles antiguos)* (Madrid: Ediciones Sammer, 2003); Xabier Ballester Gómez, «Aserrín, aserrán, las ¿maderas? de San Juan», *Moenia: revista lucense de lingüística y literatura* 11 (2005): 459-462.

In the autograph of *Rondeña*, not only is the ending missing, but also the lyrics of the stanzas that follow the first and only stanza with text beneath the music. Furthermore, the repetition of the introduction after each verse causes an inexplicable disproportion between the different sections. Viardot gave her friend Emil Naumann the only surviving source of this piece, probably as a sample of Andalusian folk music.⁵⁴ However, she must also have intended it as a score for practical use, for, despite the inconsistent articulation of the parts and the incoherent and unfinished overall structure, it contains the musical materials necessary to be sung on the piano. It would be a mistake to approach this score as a prescriptive text, for in this case it fulfils more of an exemplificatory function⁵⁵ by providing performers with a basis for multiple possibilities of realization within the margins of a given performance tradition. The critical editing of these types of texts, linked to music originally transmitted orally, is also an important challenge. The complexity and difficulties it presents are those derived from the application of an editorial method designed for the work-object model to musical expressions of a different nature. Essentially, the editorial process ends up consisting of trying to mould musical expressions generated in other cultural frameworks to this model.⁵⁶

Continuing this analysis with an aspect that is intrinsic to the nature of the musical work as per the cultural framework described, namely its absolute pitch and tonality, it is striking that each of the three surviving manuscript sources of *Me mandas que te olvide*, an arrangement of Chopin's mazurka op. 33 no. 2, is in a different tonality: A flat major, A major, and B flat major.⁵⁷ The reason for scoring these last two versions, later than the first one mentioned above, was probably to facilitate tonal transposition for the pianist and is evidence of the practice in Viardot's milieu of singing the same piece in different keys depending on the characteristics of the singer's voice.⁵⁸

It seems clear that Viardot prioritized the needs of the performer by adjusting the pitch of the work to her vocal characteristics and the possible state of her voice. From this it can be deduced that, for Viardot, the colour, brightness and tension associated with the pitch and even the expressive symbolism of certain tonalities were not absolute values of the work but were conditioned by a higher value, such as the performance conditions.

Looking at the *Havanaise variée*, which was published in 1880 in three different versions along with six other songs, we can see that the versions for soprano and for vocal duet with their respective piano accompaniments are in D major, and the version for contralto is in C major.⁵⁹ In fact, according to the guidelines that appeared on the title page of the publication, the set of songs could be sung by any vocal register, modifying the pitch of the work and hence its tonality. Therefore, the published printed works were not intended for any specific vocal register. In addition to the title and the incipit of the vocal part of each song, the list of contents on the cover of the publication («Table thématique») includes the keys in which it should be performed according to the singer's voice type (see Figure 4).

⁵⁴ Naumann, *Illustrierte Musikgeschichte*.

⁵⁵ To a certain extent, the score could also play a descriptive role as a transcription of a *rondeña*.

⁵⁶ In these cases, many of the editorial interventions and the editor's comments reflect the process of moulding to which we refer.

⁵⁷ Version in A flat major: US-CAh MS Mus 264 (97), ff. 81v-82v; version in A major: F-Pmh, *Fonds Viardot-Duvernoy*, Msc 129; version in B flat major: F-Pmh, *Fonds Viardot-Duvernoy*, Msc 130.

⁵⁸ The greater number of dynamic indications written in the piano part in the cases of the transposed A major and B flat major versions of this piece reinforce the idea of these scores as being especially intended for the pianist.

⁵⁹ The vocal parts of the duet were written in treble clef, but the unspecified indication «for two equal voices» («Pour deux voix égales») suggests that their performance by two female voices (soprano, alto) or by two male voices (tenor, baritone/bass) was equally acceptable.



Figure 4. Cover of the first publication of *Six Mélodies et une havanaise variée à 2 voix* (1880) with the indications of tonality for its performance by sopranos or tenors, baritones or basses.

This variability in terms of interrelated aspects such as pitch, tonality, and vocal ranges or types is frequent in Viardot's repertoire of songs. In the case of published works—those offered to the general public and introduced into the vagaries of the publishing market—this is explained more by the need to expand the pool of potential consumers and thus obtain a greater profit, rather than by aesthetic choices.

The arrangement of Brahms' Hungarian Dances WoO 1, which was published under the title *Les bohémiennes*, is another proof of this plasticity characteristic of Viardot's idea of the musical work, this time in regard to the adaptation of the same piece to different destinations or musical ensembles. The title page of the 1879 Paris edition mentions all the versions available (and their price): for voice and piano, for two voices or choir without piano, for two voices and piano, for male a cappella choir, for male choir with piano accompaniment, and for four mixed voices and piano.⁶⁰ For

⁶⁰ *Les bohémiennes. Duo pour deux voix d'après les Danses Hongroises de Joh. Brahms par Mme. Pauline Viardot (Paroles françaises de Victor Wilder). Prix net 2f 50. Le même en duo (ou chœur à 2 voix) édit. de salon (sans vocalises) Pr.n. 2f 50. Chant seul (en accolade) 0f 50. À 4 voix mixtes avec piano 2f 50. Parties de chant 0f 40. À 4 voix d'hommes sans accompagnement, partition 2f. À 1 voix avec accompagnement 2f 50. Les Cavaliers, Duo d'après les mêmes Danses hongroises par Viardot Pr. 6 fr. (Paris: J. Hamelle, [1879]).*

La gallina, which dates from the same year, we know of two versions, one for two voices and piano in F major, and another for three voices without piano accompaniment in G major. Neither in the autographs of *La gallina* nor in any of the sources for the rest of her songs, whether manuscript or print, did Viardot specify the type of voice, except in the aforementioned *Havanaise variée* and *Les bohémiennes*.

The literary text is another of the essential components of the work, which she handled with a certain degree of freedom. As noted above, a good number of the Spanish songs have come down to us in at least two versions, each with different texts and in different languages. In almost all the pieces, the original Spanish text was replaced by a French text by Louis Pomey when they were published. In the case of the adaptations of Chopin's mazurkas, Pomey's text was also translated into Polish and Russian. Two of these adaptations, *Ay, que me robó* and *Me mandas que te olvide*, also appeared with a third, new German text by Leopold Flamberg, in addition to the French text and its Polish and Russian translations. The various editions of *Les bohémiennes* included two different texts (French and Spanish) and three translations of the French text (Polish, Russian and English).

Here again, the rules of the publishing market serve to explain this diversity of texts and languages. Viardot and her publishers could not have guaranteed the prospects of this repertoire and the profitability of the edition on the European markets without replacing Spanish, an exotic and peripheral language, with French, the vehicular language of the period in Europe. The subsequent addition of a German text and translations into Polish, Russian, and English would facilitate the introduction of Viardot's work into cultural and linguistic spaces that were near to the composer and were potentially receptive to her song production.

However, we also find evidence of this textual and linguistic variability in her unpublished compositions. The manuscripts of *Duo à la hongroise* have three different texts, two in French and one in Spanish. The autograph of *Caña*, interestingly, includes a stanza in Italian at the end of the score, in addition to the texts in Spanish and French.⁶¹ Likewise, the manuscripts of the arrangements of the mazurkas, with the exception of *La tortolilla triste*, also have a second French text written after the Spanish original.⁶²

Equally significant is the use of the same text in different pieces and in different expressive contexts. This is the case with the verse «La tortolilla triste / De ver se admira / Cómo mi pecho tierno / Su canto imita», whose lyrical-romantic nature may be in keeping with the equally lyrical-romantic music of two of the pieces for which it was used (*Canción española* and the arrangement of the mazurka op. 17, no. 2) but whose fit with the character of *Duo à la hongroise* is more debatable. This practice, as well as suggesting a certain predilection on Viardot's part for this text and the image represented by the sad little turtledove, offers further evidence of Viardot's consideration of the textual element as a material at the composer's disposal and capable of being manipulated freely and independently of the musical aspect of the work.

In some passages of pieces such as the three duets composed in Berlin in 1846 on popular archetypes (*Seguidilla de los oficialitos*, *El fandango del diablo*, and *La jota de los estudiantes*), the text takes on a secondary and ancillary role to the music. In them, Viardot subjects the voice to an eminently instrumental treatment and explores their technical possibilities to the point of extreme virtuosity. In this context, the textual element seems to be reduced on occasions to acting as an essential phonetic support for the vocal display in works designed to serve the technical exhibition of the performer and to be a repertoire for pedagogical use. Performing and teaching singing were precisely the two activities to which Viardot devoted her life, and it is largely on the basis of these that her facet as a composer should be understood.

The changeable or interchangeable nature of texts and languages in her songs indicates that the literary component was not essential to the work, nor did it form an integral and inseparable artistic unit with the musical component in Viardot's thinking. The importance of the relations between music and text, the semantic, expressive and prosodic aspects, the

⁶¹ The French text, which would eventually be the one published under the music of *Caña*, was undoubtedly written after the original Spanish text had been applied.

⁶² It is not possible to determine whether Viardot annotated the French texts of *Caña* and the four mazurkas in her autographs before or after the publication of the printed works, or perhaps during the process of editing them.

textual accents and their correspondence with the musical rhythmic supports or the sonorous and phonetic qualities of the different languages as well as their specific linguistic structures, do not predominate over other criteria such as the need to adapt the work to the performance and didactic purposes or to the conditions of the publishing market.

In this exercise of differentiating between the essential and accessory aspects of Viardot's musical work, it is useful to compare different sources of the same piece. The two surviving manuscripts of *El corazón triste*, for example, show a considerable number of musical textual variants: melodic and rhythmic differences, extension of some passages, introduction of ornaments, portamento, and so on. These variants indicate performance variations of the same passages and lead us to think of these sources not as two different scores with an exclusively prescriptive function but as a single basic text that can undergo modifications to reflect a performance practice open to a certain margin of improvisation. In other words, the text is not only a product of the intention to establish a certain —definitive and authentic— performance of these passages; it also has a descriptive function as a testimony of the performance variability inherent to Viardot's circle. This comparative study of sources highlights, among other things, the custom of embellishing phrase or section endings with cadences or other melodic ornaments despite the absence of such written ornaments in the original autographs.⁶³

Obviously, the decision to put melodic ornaments in writing at a given moment implies the will to grant them a certain permanence, but precisely this very process, which goes from improvisation to writing, confirms the author's need to accept the demands of editing practice in the case of published printed works. Moreover, given this unclosed condition of Viardot's musical work, there is no reason to suppose that these written ornaments were faithfully reproduced in subsequent performances. Yet it cannot be ruled out that they constituted models from which to improvise new performance variations.

This notion of the musical work comes into tension with another of the fundamental ideas of written musical culture, namely the authenticity of the work, as formulated by Carl Dahlhaus: «the [definitive] form that the musical work takes as part of the concert repertoire».⁶⁴ To pose the always complex question of what the «authentic» version of a piece might be —whether a or b or, accepting the possibility that it could acquire several authentic forms, a and b— is to remain within a critical framework whose foundations and categories —including closed work, prescriptive text, artistic object, and definitive version(s)— are not really appropriate in the case of these songs by Viardot. For her musical work, the condition of authenticity has little association with the definitive concretion in a musical object of a singular work created by the composer's talent, representable in a fixed text and recognizable as an immutable part of the musical canon (museum of musical works). It can be found, however, in Viardot's own idea of a work which implies, of course, a basic structure of a certain solidity but whose existence is, at the same time, at the mercy of the process of reinvention that each performance entails.

Recognizing authenticity in the general concept of the work rather than in its form has important consequences for editors and performers. Conventional critical editing, born within the critical and ideological framework referred to above and indebted to traditional philological methods, lacks the appropriate tools for the transmission of this other type of non-closed musical work. At most, it has critical study at its disposal as an instrument for conveying the aesthetic positions, ontological keys and cultural conditioning factors of a given composer in relation to their work. Thus,

⁶³ See, for example, mm. 77-78 of *El corazón triste* and m. 75 of *Me mandas que te olvide* in Viardot-García, *Sämtliche spanische Lieder und Duette*, ed. López-Fernández, 9-10, 96. The edition of the main musical text of these mm. is based on US-CAh MS Mus 264 (97) and that of the alternative passages with the ornaments in F-Pmh, *Fonds Viardot-Duvernoy*. In the case of *Me mandas que te olvide*, the first edition of the work published in 1864 included the F-Pmh, *Fonds Viardot-Duvernoy* ornamented version of that passage. The autograph of *La tortolilla triste*, manuscript in US-CAh MS Mus 264 (97), has a sketch of a cadenza in the fermata of m. 51 and spaces in the fermata of mm. 39 and 53 that suggest the improvised performance of cadenzas by the singer. The numerous cadenzas written by Viardot can be valuable sources for the study of the relationship between these initially improvised and written practices in Viardot.

⁶⁴ «Und die authentische Fassung [...] ist die Gestalt, die ein musikalisches Werk in seinem Dasein als Teil des Konzert- und Opernrepertoires annimmt». Dahlhaus, «Zur Ideengeschichte musikalischer Editionsprinzipien», 25.

the scientific editor could fulfil their mission of offering critical elements to musicologists and performers instead of «digesting» the difficulties presented by the sources for them.⁶⁵ As for performers whose performance criteria are based on a desire for fidelity to Viardot's thought, scrupulous adherence to the score would, paradoxically, mean a departure from the authentic sense—the authenticity—of the composer's work, which, as I have said, is not by nature strictly closed. Fidelity to Viardot would in fact mean assuming the responsibility of performing—understanding the term as «re-creating»—those musical margins of improvisation and indeterminacy conceived as such by the author. This entails, moreover, that authority over the work, another axiom of Western musical thought, belongs to the performer to a much greater extent than in the case of closed works. During Viardot's lifetime, this shared authority between composer and performer was not problematic, since both facets were integrated into herself. Today, performers and editors have to face the difficulty of occupying the space of Viardot the performer (if it is possible to separate her from the composer): that is, of taking responsibility for the portion of authority they are obliged to assume.

These ideas of authenticity and authority are often also linked to the idea of authorship. Authorship makes it possible to clearly recognize the product or production attributable to a creator. However, many of Viardot's pieces belong to a porous space, where it is difficult to clearly demarcate the limits between the created, the appropriated, the mixed, the hybridized, and the transformed. Her songs with Spanish texts are a representative sample of the diverse forms of Viardot's musical creation, treatment and intervention in the work. Pieces such as *Caña*, *El corazón triste*, *Canción española* or *Canción de la infanta* are completely original in the conventional sense of the term; that is to say, the structure, the materials and their articulation are the exclusive product of Viardot's invention. By contrast, *Mi numen parlero* is composed of sections of a song attributable to her father, Manuel García, reworked by Viardot, and a habanera of her own creation.⁶⁶ In the case of the songs with a popular tone, it is more difficult to pinpoint the degree of Viardot's authorship. In *Seguidilla de los oficialitos*, *Fandango del diablo* and *Jota de los estudiantes*, she uses archetypes of popular genres to compose largely original pieces of a technical vocal difficulty far removed from the simplicity of folkloric expressions. The sophistication of the Petenera, *Ay, Soledad*, «sobre un aire mexicano» also points to a reworking of popular models, while the treatment given to other pieces such as *La gallina* and *Rondeña* seems closer to mere arrangement and harmonization. These cases probably also reflect the artificiality of the boundaries between the «high» and popular culture in Viardot's mentality. The adaptations and revisions of vocal works by other composers such as Barbieri, Yradier, or Manuel García himself, in which Viardot made modifications to a greater or lesser degree, also belong to this border space of complex authorship that her compositional practice occupied.⁶⁷ Finally, the transformation that Chopin's mazurkas underwent after being converted by Viardot into vocal works was the result of a personal re-reading of these originally instrumental works. The application of Spanish texts, whose strophic structures

⁶⁵ Urchueguía, «Critical Editing», 119.

⁶⁶ The song attributable to Manuel García, also entitled *Mi numen parlero*, is preserved in F-Pmh, *Fonds Viardot-Duvernoy*, Msc 221, a collection of around forty manuscript songs with Spanish text and guitar accompaniment copied by several hands and which must have belonged to Pauline Viardot. The second leaf of the document lists the songs it contains. Near the top edge of this same sheet, we read: «Musica española de García», and in the upper and lower right-hand corners: «P. García» and «Paulina García», respectively. Five of the six pieces that appeared in *Chansons espagnoles par Manuel Garcia Père. Paroles françaises de M. Louis Pomey. Arrangées avec accompagnement de piano par M^{me} Pauline Viardot* (Paris: E-Gérard & Cie, [1875]) are marked with a cross in the list, suggesting that the pieces published in that volume were selected by Viardot from the set of songs contained in this manuscript. The theme of the sixth song published, *Le courrier*, is quite similar to that of the *Sueltas avecillas*, also published in *Chansons espagnoles par Manuel Garcia père* under the title *La fleur du Vaillon*. The original Spanish versions were also published alongside the French versions by Louis Pomey.

⁶⁷ In this group of works we can include, among others, those published in volumes such as *Album de las Señoras Viardot-García, Castellan, Nantier-Didiée, Alboni y Clara Novello. Arias y canciones nacionales a una y a dos voces con pianoforte* (London: Schott & Co, 1858) or the aforementioned *Chansons espagnoles par Manuel Garcia Père*. It is not easy to determine the degree of Viardot's participation in the final result of these and other pieces arranged by her. In many cases, her intervention was aimed at adapting them to her characteristics and qualities as a singer and appropriating them as a performer. In other cases, it is quite likely that Viardot made much more substantial modifications.

are modelled on seguidillas, reveal a new conception of these mazurkas, whose original lyricism and expressiveness are enhanced in the hands of the French-Andalusian composer. In this way, Viardot achieved a hybrid product resulting from the original integration of Polish folk airs, Hispanic literary forms and European artistic refinement.

Therefore, from the creative point of view, music, both her own and that of others, was for Viardot a set of materials to be handled and combined in a musical practice freed from paradigms such as authorship and authenticity, and even from categories such as popular and highbrow. Composition, understood as a transcendent creative act whose aim is the production of masterpieces, does not constitute the centre of musical activity. Instead, it is at the service of performance practice, which includes the re-creation of previously planned musical ideas as a means of personal expression in a unique and ephemeral artistic experience. In this context, works of an open nature —*i.e.* with indeterminate spaces and subject to more or less improvised re-elaborations— and musical texts whose function is not only prescriptive but also exemplifying, emerge by inertia. Nonetheless, the first printed edition of her pieces represents Viardot's shift from this personal space of artistic independence to another in which her work becomes part of the public domain. In the latter, the lack of a direct relationship between composer and performer and the communication mediated by a text are decisive. This implies the obligation to abide by the dominant musical and editorial culture (closed and authentic work, unequivocal authorship, fixed and definitive musical text, *et cetera*). This cultural assimilation is the cost of enjoying the benefits of joining the hegemonic system and its rules: prospects and prestige, dissemination and introduction of her production into commercial circuits and recognition as a musical author, a milestone in that context given her condition as a woman.

4. VIARDOT'S IDEA OF THE MUSICAL WORK IN THE CULTURAL FRAMEWORK GOVERNED BY THE WORK-CONCEPT

This analysis of Viardot's collection of songs with Spanish text shows that the notion of the musical work as well as the author's practices of musical creation and performance do not exactly conform to the paradigm that dominated the Western musical world from 1800 onwards, which was based on the institutionalized ideal of the work-concept. Instead, as I shall endeavour to explain below, they coincide with the musical ideas and practices of a culture of musical production and practice «without the work-concept» as a regulative force.⁶⁸

In this other framework, as described by Lydia Goehr herself, music is conceived primarily as an activity and, to a lesser extent, as a work-object. The dimension of performance, therefore, has greater prominence and preponderance and is often not separable from that of composition. In fact, composition could not only take place before the performance but also during it. The idea of performance as a creative or re-creative act of previously composed music meant the blurring of the rigid line of separation between the condition of composer—who produces works—and performer—who gives performances. Both composer and performer were integrated within one and the same person, or at least closely linked. Since the performances were occasional, ephemeral—unlike the works, which were definitive and permanent—the musical texts were fixed in an incomplete form, and it was the performers themselves who completed the music according to conventions and tastes. Music creators, moreover, did not own the copyright of the music they produced. Consequently, the reuse and exchange of their own and other people's musical materials was assumed to be a natural and carefree standard practice. This music could be freely adapted to different circumstances, performance conditions or different musical resources.⁶⁹

Beatrix Borchard's description of Viardot's compositional culture in her magnificent biography of her also corresponds to a large extent with the cultural framework outlined by Goehr. In Viardot's case, composition is conceived as «cultural action», with a fundamentally social dimension and a certain playful component; a «jeux d'esprit» that took

⁶⁸ Goehr entitles the chapter devoted to this other musical culture «Musical Production without Work-Concept». Goehr, *The Imaginary Museum*, 176.

⁶⁹ Goehr, *The Imaginary Museum*, 176-204.

place in an environment of social exchange and creative spontaneity. Her salon operettas, in which improvisation was part of the social-artistic game and the musical texts were therefore incomplete, are paradigmatic artistic products of this environment.⁷⁰

For Goehr, however, these conditions of musical creation and performance do not characterize a scene that was contemporary and alternative to the hegemonic culture centred on the work-concept, but precede it. Indeed, she associates them only with a period in which musical activity was determined by extra-musical concerns and was functional and dependent on the needs of the two main institutions that demanded music: the court and the Church. The role of musicians, servants of these institutions and without any creative autonomy whatsoever, did not stray beyond satisfying these musical needs. Thus, practices governed by the idea of music as an activity and those centred on music as an object represent «early» and «modern musical practice», respectively.⁷¹ The provisional coexistence of both after the paradigm shift around 1800 is explained as inherent to historical processes of change in which the expressions of an earlier stage survive for some time before disappearing definitively.⁷²

This perspective, limited to the music of the great German, French, and British composers canonized by historiography, on the one hand relegates other peripheral cultural spheres that do not belong to the centrality formed by the German-Anglo-French triangle; and on the other hand, it offers a probably simplified image of a much more complex and plural historical panorama that was evolving in different directions.

Viardot's case is evidence of a type of musical practice in the nineteenth century that was also understood as an activity. From my perspective, this practice should not be considered a residual ideal of a bygone era on the verge of extinction, but as another form of expression, equally «modern» —to use Goehr's own expression— and different from other kinds of musical practice governed by the work-concept. This view of the coexistence of both practices as equally «modern» is not incompatible with accepting the probable historical reality of an unequal relationship between the two. Viardot's necessary adaptation to the editorial principles outlined above when publishing her works, for example, highlights the predominance in this period of a musical world based on the work-concept over other compositional conceptions and practices, such as her own. At the same time, this need to adapt to the rules of the dominant culture is evidence of the latter's tendency to assimilate alternative kinds of practice, whose original nature is consequently distorted and ultimately forgotten. It would therefore be misguided to take the first printed edition of Viardot's pieces, products of this process of assimilation, as models of her textual practices and reflections of her genuine concept of the musical work, for it would lead to denying the very process of assimilation of which they are a product and to asserting, erroneously, her original orthodox position concerning the work-concept within the musical world.

This can therefore lead us to question whether this process of assimilation was frequent and whether the conversion into closed works of musical pieces originally created on the same basis as Viardot's was more or less normalized in that context. Similarly, it is equally pertinent to ask whether the European musical historiographical tradition, indebted in a certain way to that ideological system developed, among others, around the work-concept and composer-author, *et cetera*, has not also been conditioned by the force of those concepts, transmitting a distorted vision of that period by undermining or overlooking the importance of other types of musical practice. Below, we shall see that the specialist Leo Treitler makes an interesting claim: only part of the musical production of the eighteenth and nineteenth centuries belongs to the archetype of work as object with final form. It should be pointed out that the consequences of this possible historiographical distortion go beyond the field of historiography itself and would determine such practical and concrete aspects as the understanding of Viardot by her present-day performers. If the aim is to perform Viardot's

⁷⁰ Beatrix Borchard, *Pauline Viardot-Garcia. Fülle des Lebens* (Colonia - Weimar - Viena: Böhlau, 2016).

⁷¹ Goehr, *The Imaginary Museum*, 176.

⁷² Goehr, *The Imaginary Museum*, 203-204. As I have already pointed out (see footnote 13), in Patricia Carpenter's approaches we can clearly see the consideration of the inferiority of practices based on the idea of music as an activity, characteristic of maturing cultures, with respect to those determined by the idea of music as an object, characteristic of mature cultures. Carpenter, «The Musical Object», 67-69.

works according to her thought and practice, then, as I have already pointed out, to base current performance practice on an interpretation of her scores with the critical foundations of *Texttreue*, or the exclusively prescriptive or instructive function of scores as complete and definitive texts, would be a conceptual error.

However, it is well known that Viardot was not shaped as a person and artist in traditional courtly and ecclesiastical settings. The space of musical practice probably most in keeping with her temperament and her understanding of the artistic fact was the nineteenth-century salon, where she spent much of her time, along with the opera house.

Viardot's private salons, where she brought together the cream of Central European culture of the period, provided a space for the free exercise of an independent artistic practice, with an end in itself and an absolute value. They enabled an artistic *activity* that was both dynamic and creative, and not constrained by the ideal of the work-concept, displaying an edifying and formative function at all levels. The ideal of pure art (free from any outside dependence) and functional art (pedagogical function) were not exclusive dualities; rather, they were integrated into the same practice, though not subaltern.

Likewise, Viardot's position in the European bourgeois and aristocratic salons where she so often appeared was, in general, that of a free artist, both economically and artistically. In contrast to the servile relationship that musicians maintained with their patrons during the period when Goehr's idea of music as an activity predominated, Viardot performed from salon to salon as a hired and emancipated artist, participating in the new music market of the nineteenth century. In fact, the realization of her artistic ideal in her private salons, as discussed above, was made possible thanks to the economic independence she achieved as a result of her success as a singer.⁷³

The framework described by Goehr proves similarly narrow when seeking the possible origins of Viardot's idea of the musical work and performance practice. We noted earlier that Leo Treitler's consideration of a third function of the musical text —the exemplifying function— was associated with a concept of the work that went beyond that of the work-object. Treitler, in his refutation of the essentialist and ahistorical ontology of the musical work of Karl Popper and Roman Ingarden,⁷⁴ not only upholds precisely the historical character of the central concept of this ontology —the work-object— but also argues that only part of the repertoire of musical works created in Europe from Bach to the end of the nineteenth century —the «common practice period»— corresponds to this paradigm.⁷⁵

Treitler argues that, contrary to Kendall Walton's postulation, types of musical practice that are alternative to the central work-concept are not exclusive to cultures outside the «tradition of Western art music during the period of common practice».⁷⁶ To achieve this, he uses a set of examples by Chopin, in which we can observe the same compositional prac-

⁷³ Viardot's professional career as an opera singer and leading artist in the European salons of the nineteenth century, as well as the relationships she cultivated and the artistic activities she developed in her private environment, are well known thanks to the various biographies, published studies and direct testimonies (letters, press and other publications) preserved both from Viardot herself and from her contemporaries. Some of the biographical studies and studies on the figure of Viardot produced in recent years include the following: Borchard, *Pauline Viardot-Garcia*; Patrick Barbier, *Pauline Viardot* (Paris: Grasset, 2009); Michèle Friang, *Pauline Viardot: au miroir de sa correspondance* (Paris: Hermann, 2008); Barbara Kendall-Davies, *The Life and Work of Pauline Viardot Garcia*, vol. 1, *The Years of Fame. 1836-1863* (Newcastle: Cambridge Scholars, 2013 [2003]), and Barbara Kendall-Davies, *The Life and Work of Pauline Viardot Garcia*, vol. 2, *The Years of Grace. 1863-1910* (Newcastle: Cambridge Scholars, 2012). Two important epistolary collections have recently been published: Beatrix Borchard and Miriam-Alexandra Wigbers, eds., *Pauline Viardot - Julius Rietz: Der Briefwechsel 1858-1874* (Hildesheim - Zürich - New York: Georg Olms Verlag, 2021); Désirée Wittkowski, ed., *Herzensschwwestern der Musik. Pauline Viardot und Clara Schumann, Briefe einer lebenslangen Freundschaft* (Laaber: Laaber-Verlag, 2020). An interesting essay on the importance of Viardot and her inner circle in the construction of an idea of European culture can also be read in Orlando Figes, *The Europeans: Three Lives and the Making of a Cosmopolitan Culture* (London: Penguin, 2019).

⁷⁴ Treitler, «History and the Ontology», 483.

⁷⁵ «What is less obvious is that this inquiry has, paradoxically, been directed from a very particular historical stance. And what it conveys is not the existential condition of musical compositions under any circumstance by virtue of their *being musical compositions*, but rather beliefs about the condition of a limited number of high-art compositions of the European tradition, composed approximately from the time of Bach to the end of the nineteenth century —music of the “common practice” period, but by no means all such music». Treitler, «History and the Ontology», 484.

⁷⁶ Treitler, «History and the Ontology», 486.

tices that I have been identifying in Viardot's Spanish songs. The very first of these examples, the Mazurka for piano op. 7 no. 5, presents the same problems as *Aserrín* VVV 1223: an instruction at the end of the score («Dal segno senza fine») indicates to the performers the recurrent and infinite repetition of the fragment, leaving the work open and without end.

The absence of definitive structure and the open form of this and other works by Chopin leads him to reaffirm historicity and «fluidity» as ontological conditions of the musical work even in the nineteenth century. In these cases, the text exercises an exemplifying function, as I have explained, since it leaves different possibilities for performance open within a certain unity of style. Here too, therefore, the lines of separation between the act of composing and performing are blurred, and the historical nature of performance practices as expressions of a certain tradition, attributable to the concept of work, is also highlighted.

Jan Ekier, editor of Chopin's complete works, provides several testimonies that illustrate the conflict that it meant for the composer to subject his «extremely lively, subtle, variegated and naturally improvisational» inventiveness to the obligation to reduce it to a *definitive* work-object, fixed in an equally definitive text; in other words, to submit to the process of cultural assimilation referred to above.⁷⁷ Ekier's exposition, however, seems to be aimed, among other things, at justifying the existence of multiple versions of Chopin's works as evidence of his striving for the perfection of *the work* rather than contemplating this variability of his musical texts —its «fluidity», in Treitler's terms— as a reflection of the idea of the work as an «epitome of possibilities of realization», as Dahlhaus might put it.⁷⁸ One may wonder to what extent Ekier's perspective is also conditioned by the need to assimilate Chopin's compositional process to the Beethovenian paradigm in the introduction to a complete edition of a markedly monumental nature published in the 1970s.

This culture of creative and performance practice was not the only thing Chopin and Viardot had in common. They were close friends who enjoyed many musical experiences together at public concerts and during summer stays at Chopin and George Sand's summer residence. Although they were key figures in mainstream nineteenth-century European artistic movements, both musicians have their cultural roots in peripheral Europe, outside the triangle of centrality outlined by Goehr. And it is in those roots where, I believe, a decisive influence on this culture of musical work and practice can be found.

It is indubitable that Viardot was influenced by the Spanish stage and folk culture passed down to her by her father, Manuel García, of which her Spanish songs are a clear example. As is well known, the improvisatory component and the concept of musical performance as something dynamic and open to new recreations in a playful-dramatic stage context are characteristic of this cultural universe deeply rooted in popular tradition.⁷⁹ Treitler associates the unfinished or infinite

⁷⁷ Jan Ekier, *Introduction to the Polish National Edition of the Works of Fryderyk Chopin (WN). Part 1. Editorial issues* (Cracovia: Polskie Wydawnictwo Muzyczne, 1974), 72. The translation of the original Polish text into English is by John Comber. Ekier reproduces written excerpts from Julian Fontana, Chopin's close friend, and first posthumous publisher of part of his output, from Georg Sand, and from the historian Stanisław Tarnowski, who, according to Ekier, «transmits information indirectly from Chopin's pupil Marcelina Czartoryska».

⁷⁸ «Das „Werk“, wenn man es noch so nennen will, streng genommen nichts als ein Inbegriff von Möglichkeiten der Realisierung ist». Dahlhaus, «Zur Ideengeschichte», 25.

⁷⁹ The *tonadillas* he composed and performed as well as the important legacy of songs with a Hispanic popular tone left by Manuel García are clear evidence of the folk roots, especially Andalusian, of his musical culture. Popular archetypes such as *seguidillas*, *polos*, *fandangos*, *cañas*, *tiranas*, *jotas*, etc. retained a certain margin of improvisation when incorporated into urban musical practices of the salon and, especially, the stage. Celsa Alonso emphasizes the importance of improvisation in these practices and even quotes a passage by Rafael Mitjana which alludes to «la fantasía caprichosa, hija de la inspiración del momento, que parece ser la única norma que rige estas desordenadas improvisaciones». Rafael Mitjana, *Historia de la música en España (arte religioso y arte profano)* (Madrid: CDMD, 1993 [1920]), 456, in Celsa Alonso, *La canción lírica española en el siglo XIX* (Madrid: ICCMU, 1998). Her editions of Spanish songs include Manuel García: Manuel García, *Canciones y caprichos líricos*, ed. Celsa Alonso (Madrid: ICCMU, 2003). The influence of popular music on García music is continually highlighted in publications about his life and work; see, among others: James Radomski, *Manuel García (1775-1832). Chronicle of the Life of a bel canto Tenor at the Dawn of Romanticism* (Oxford: Oxford University Press, 2000); Alberto Romero Ferrer and Andrés Moreno Mengibar, eds., *Manuel García: de la tonadilla escénica a la ópera española (1775-1832)* (Cádiz: Universidad de Cádiz, 2006); Emilio Casares Rodicio, «Claves para una lectura de la creación operística del compositor

nature of Chopin's aforementioned Mazurka for piano op. 7 no. 5 with Chopin's tendency to compose circular works and suggests several interpretative hypotheses for this tendency: «a Romantic fascination with the unfinished, or with music as expression of the infinite, Chopin's own deep pessimism».⁸⁰ Lastly, he raises the possibility that Chopin's piece is «a sort of impression or portrayal of a Polish folk dance [...]»,⁸¹ suggesting the probable folk origin of this idea of an open work. Generally, popular musical manifestations are characterized by their condition as a continuous musical process, whose beginning and end do not delimit a musical object but the resumption and suspension in time of a fluid and living expression—in the sense of being subject to the inventiveness of people and, therefore, to continuous reworking.⁸²

However—and this is important in order to locate this idea of open work—, Treitler does not recognize Chopin's piece as a mazurka (the «Polish folk dance»), but rather sees it as an impression or image of it. It is possible that behind this view lies the difficulty of overcoming the dichotomy of high culture—as the creation of an author such as Chopin who belongs to the Olympus of «high art music»—⁸³ and popular culture, instead of considering a space of intersection where both spheres converge. In fact, Treitler's idea of impression or portrayal implies remaining within a somewhat essentialist view and assuming that, on the one hand, there is a pure idea of the mazurka, of folk origin, and, on the other, substitutes for it (impressions, images, portrayal, etc.). Recognizing this piece as a mazurka does not necessarily mean conceiving it as the «genuine» indigenous Polish dance or, according to romantic nationalist mythology, the repository of the «Polishness» preserved in rural environments. In contrast, the notion of mazurka that I propose is as broad as that cultural space in which different dimensions (rural, urban, popular, highbrow) and concepts («authenticity», elaboration, hybridization, orality, work-object, open work, etc.) converge and negotiate. Barbara Milewski mentions Chopin's contacts with Polish peasant music but, at the same time, highlights the important influence on the formation of his «national» style of the popular dances and songs which, far from rural areas, were part of urban musical practices in nineteenth-century Warsaw (ballets, vaudevilles, piano and salon music, operas, operettas).⁸⁴ The —analogous— Polish and Hispanic cultural and musical environments of the nineteenth century described share the same nature of complex spaces for cultural negotiation. It is within these contexts that we should locate Chopin and Viardot's idea of open works, with popular roots but transferred to expressions with a new meanings and functions (including that of representing the «national» at a time when the ethnic value of the popular is turning into the national value). Characteristics of popular «authenticity» such as the direct folk borrowings, the harmonic or rhythmic aspects are not relevant, but rather its status as «open» and endless music, for it is this that connects these pieces with the universe of popular musical expression.⁸⁵

In any case, Treitler's final hypothesis about the popular origin of the concept of the open work recognizable in Chopin's musical practice is reinforced by the almost identical case of Viardot. And both cases, Chopin's and Viardot's, point to the need to recognize a space of musical practice alternative to the hegemonic European canon but equally

sevillano Manuel del Popolo García» *Papeles del Festival de Música Española de Cádiz* 1 (2005): 41-59. The work José Subirá, *La tonadilla escénica* (Madrid: Tipología de Archivos, 1928-1930), has long been the most important and influential study about the *tonadilla* and remains so today, being the benchmark for new critical views on the genre.

⁸⁰ Treitler, «History and the Ontology», 486.

⁸¹ Treitler, «History and the Ontology», 486.

⁸² Treitler also refers to «It is music that also stops but does not conclude». Treitler, «History and the Ontology», 486.

⁸³ In his article, Treitler uses expressions such as «high art compositions of the European tradition» (Treitler, «History and the Ontology», 484) o «Western high art music» (Treitler, «History and the Ontology», 496).

⁸⁴ Milewski questions precisely the idea—the «myth»— widely accepted in historiographical tradition, which defends the deep roots of Chopin's mazurkas in Polish peasant musical tradition. Milewski's work is part of the intense debate about Chopin's mazurkas, their connections with folk music and their status as clear exponents of Polish national music. Barbara Milewski, «Chopin's Mazurkas and the Myth of the Folk», *19th-Century Music* 23, no. 2 (1999): 113-135. This paper was included as the first chapter in his doctoral dissertation Barbara Milewski, *The Mazurka and National Imaginings* (PhD thesis, Princeton University, 2002).

⁸⁵ In 1988, Jeffrey Kallberg was already focusing his attention precisely on repetition and formal aspects rather than melodic or harmonic ones in his analysis of Chopin's mazurkas in Jeffrey Kallberg, «The Problem of Repetition and Return in Chopin's Mazurkas», in *Chopin Studies*, vol. 1, ed. Jim Samson (Cambridge: Cambridge University Press), 143-165.

modern, regulated by an idea of music as process and activity, nourished by the popular musical cultures of peripheral Europe. It is equally necessary to gauge the real importance as well as the degree of influence on the canonical practices themselves of these other alternative practices, which have perhaps been overshadowed in the historical narratives of music from the late eighteenth century until around 1950. Treitler himself referred, more than thirty years ago, to the interest of a history of the musical compositions of this period written against the idea of the closed work, «a thread in the history of music that is obscured when we take that idea for granted».⁸⁶ The implications of delving into this space for the world of music editing and for current performance practices of this music would be significant indeed.

5. CONCLUSIONS

In-depth and meticulous studies of musical sources aimed at the elaboration of a critical edition can in themselves constitute a methodology at the service of a historical ontology of musical works and of philology in the broad sense, particularly if musical texts are viewed not only as objects of textual criticism but also as valuable testimonies reflecting systems of thought and cultural frameworks. The application of this method to Pauline Viardot's songs with Spanish text shows that her concept of work does not completely fit into the concept-work or work-object paradigm. The musical experience, as she understood it, is not focused on the composition of masterpieces and definitive works but on an open creative and performance practice, in which the creative work is not determined by the categories associated with the paradigm of work that had regulated the musical world since around 1800: author, authorship, authority, authenticity, closed work, cultured canon (museum of musical works), and so on.

These considerations have important implications for today's editors and performers, for if their approach to Viardot's work is based on respect for the composer's thought and her culture of musical practice, they are obliged to assume responsibility for those indeterminate or unclosed spaces in her compositions. Fidelity to Viardot should not be translated into an exact reading of her musical texts (scores), but rather into respect for her notion of a partially open work and her idea of the practice of music as an activity.

The implications of this notion of the musical work, reflected in the pieces of composers such as Viardot and Chopin, also extend to the field of historiography. This study has set out to question once again the real weight of the philosophy of the work-concept in the thinking of composers of the common practice period, and whether the heritage of printed scores, representing the model of the closed work—and in which the Western musical canon is deposited in writing—is not, to a certain extent, the product of a process of assimilation by the predominant musical culture of a culture with a more flexible concept of the musical work. In this process of assimilation, music editing, one of the main institutions of this dominant culture, and its methods in the service of establishing a definitive text as a representation of the work-object, would have played a decisive role. In order to shed further light on all these points, it is essential to continue researching the history of musical compositions, which, if not written *against* the idea of the work-object, as proposed by Treitler, were at least conceived on the basis of other key aspects. It is equally necessary to continue elucidating the influence of popular musical expressions, of performance traditions that bear a great weight of orality and of peripheral cultural spaces in the culture that were not wholly dominated by the work-concept from the beginning of the nineteenth century.

Consequently, approaches that associate the ideas of music as an activity, on the one hand, and as a work-object, on the other, with early and modern cultural values, respectively, need to be revised, as both ideas were equally present in the mentality of musicians from 1800 onwards, and probably in different proportions to what is generally accepted today.

⁸⁶ «This comparison might lead me into the pursuit of the very interesting history of pieces composed precisely against the idea of closure and wholeness since the early nineteenth century. It would be a thread in the history of music that is obscured when we take that idea for granted». Treitler, «History and the Ontology», 486.

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