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REVIEWS



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L'Œuvre de Frédéric Chopin:
Manuscrits – Partitions annotées –
Bibliographies et Catalogue d'une collection
d'éditions anciennes
Bertrand Jaeger

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The catalogue *L'Œuvre de Frédéric Chopin: Manuscrits – Partitions annotées – Bibliographies et Catalogue d'une collection d'éditions anciennes* by Bertrand Jaeger (Bern, 2020) is a publication by an erudite Swiss Egyptologist and archaeologist who has dedicated most of his career to these fields. His interest in musicology, and in particular Chopin research, may be due to the fact that he also studied piano and musicology under the direction of the outstanding pioneer of Chopin studies Ludwik Bronarski. The idea of this catalogue is to combine into a single compendium information about a variety of Chopin sources, embracing manuscripts, first editions and

bibliographies. Inevitably, a volume of 904 pages, including illustrations, indexes and bibliography, cannot possibly encompass in a comprehensive manner such a vast spectrum of topics, and can only offer partial coverage.

In the introduction, Jaeger emphasises that the seminal two-volume catalogue by Krystyna Kobylańska, *Rękopisy utworów Chopina / Manuscripts of Chopin's Works* (1977), along with its German version *F. Chopin. Thematisch-bibliographisches Werkverzeichnis* (1979), has not been updated over the past 40 years; similarly, *Katalog dzieł Fryderyka Chopina / A Catalogue of the Works of Frederick Chopin* by Józef M. Chomiński and Teresa D. Turło (1990) and *Bibliografia chopinowska / A Chopin Bibliography* by Kornel Michałowski (1969) have not been systematically updated since 2001. However, this is not strictly true. Since 2005, a group of the most outstanding living Chopin scholars, under the direction of John Rink, have been working on *The Virtual Chopin* – a pioneering project to digitise all Chopin sources, under the auspices of the University of Cambridge. Thanks to this, it has become possible not only to review all handwritten sources of works by Chopin, but also to register all the variants in Chopin texts in various sources on a 'bar by bar' basis.¹ The same applies to the first editions, catalogued in detail in the flagship work *Annotated Catalogue of Chopin's First Editions* (2010), edited by John Rink and Christophe Grabowski, along with its online version.² This catalogue is the most valuable existing guide to the first editions of the works by Chopin and, even in terms of volume, is an unsurpassed counterweight to Jaeger's work. One strand that clearly needed updating is Chopin bibliography. Explaining why he undertook to cover the entirety of the source tradition by himself, Jaeger also draws attention to

1 <https://www.cam.ac.uk/research/features/the-virtual-chopin>.

2 <https://chopinonline.ac.uk/aco/>.

new studies on scores from the collections of Chopin's pupils bearing the composer's handwritten glosses (the collections of Jane Stirling, Camilla O'Meara-Dubois, Ludwika Jędrzejewicz and others). The results of those studies are reflected in the latest editions of Chopin's works (*The National Edition* edited by Jan Ekier, and *The Complete Chopin* edited by John Rink, Jim Samson, Jean-Jacques Eigeldinger and Christophe Grabowski).

The arrangement of the catalogue by Jaeger, a division into three parts, is intended to be transparent, but a closer look exposes the shortcomings of its structure. After a nearly 60-page introduction, containing a list of abbreviations, and a bibliography, there follows Chapter 1, more than 600 pages long, which contains a description of the manuscript sources and printed editions of Chopin, along with their bibliography. Chapter 2, which is less than 60 pages long, contains a thematically ordered bibliography of Chopin's works, not included in the discussion of sources in Chapter 1 or in the Appendices. The final chapter, of more than 80 pages, is a preliminary introductory catalogue of the Milanese and Swiss first editions of Chopin's works, to some extent already presented in the chapter devoted to sources.

In Chapter 1, Jaeger attempts to create a compendium, combining information on manuscripts, first editions, dedications of works, and student scores bearing Chopin's handwritten annotations. However, he treats many issues selectively. He omits a number of secondary manuscript sources, and discusses in depth only scores from his own private collection, avoiding detailed descriptions of the other editions. Moreover, he refers only to printed dedications, ignoring those present in the manuscripts.

Let us begin with the sequence for presenting Chopin's compositions. Jaeger discusses in succession: the works with opus numbers published during the composer's

lifetime, i.e. Opp. 1–65 (wrongly including in this group the Sonata Op. 4, which was published only after Chopin's death, in 1851), then the works published posthumously by Julian Fontana (Opp. 66–74), then works without opus number published during the composer's lifetime, and finally works published posthumously without assigned opus numbers. He ends the chapter devoted to the sources for Chopin's works with a Supplement, in which he presents editions of works that are not really suited to a catalogue of Chopin's works (*Galop des sorcières*, Op. 6 by the Marquis de Langalerie, with an inscription to Chopin, and the American piano school *The Modern School for the Piano-Forte* by Nathan Richardson (1853), in which a piece by Chopin was included). The most appropriate place for this Supplement, with editions of works by foreign composers, would of course be at the end of the entire volume, rather than as a continuation of the Catalogue of Chopin's works. Unfortunately, the further course of the book provides similar examples.

In presenting Chopin's works, Jaeger distances himself from both Kobylańska's method of separating the works published during the composer's lifetime (with and without opus numbers) from posthumous works, as well as from the alphabetical arrangement proposed by Chomiński and Turło. Thus, he prolongs the obfuscation caused by the Berlin publisher of Chopin's *Œuvres Posthumes*, A. M. Schlesinger, as a result of which the opus numbers of works published during Chopin's lifetime in chronological sequence was confusingly continued by works from the period of Chopin's youth, published posthumously, and by no means as refined as the mature works. Since Jaeger does not give the dates of composition at all in his entire catalogue, but only the dates of the first editions, a reader who is not familiar with the subject may mistakenly believe that Opp. 66–74 are late works.

Another issue is the selection and arrangement of the posthumous works without opus numbers. This seems to be devoid of any rationale: it is not arranged chronologically, alphabetically, by genre or by the WN numbers quoted by Jaeger (after *The National Edition* by Ekier). This makes it difficult to find the works one is looking for, especially since not all of them appear under their familiar title. I will discuss this further in due course.

Jaeger's catalogue unfortunately omits a number of Chopin's compositions published posthumously. First of all, those recognised as being by Chopin: the *Largo* in E flat major, the Nocturne in C minor (Bronarski, 1938), the song 'Dumka' to words by Bohdan Zaleski (Lviv, 1910), the Waltz in A minor (Richard-Masse, 1955) and the Fugue in A minor (Breitkopf & Härtel, 1898). Secondly, works attributed to Chopin: the Waltz in E flat major (Breitkopf & Härtel, 1902) and Mazurka in C major (Armin Kaufmann, Schott, 1870). The only exception here is a work of dubious authorship, the Variations in E major for Flute and Piano, published by Jaeger, which he mistakenly includes in the catalogue of works considered to be definitely by Chopin. The author makes not a single mention of the dubious authenticity of this work, despite the fact that the only surviving manuscript of the Variations, made by an unknown copyist, contains numerous errors that Chopin could not have made. Moreover, Jaeger does not mention the lost works of Chopin included in the list of the incipits of his works compiled by Chopin's sister Ludwika Jędrzejewicz.

Let us move on to the titles of Chopin's compositions, of primary importance for their identification. Jaeger gives incomplete titles for the works. In the case of works with opus number, he avoids, without exception, indicating their key (he also fails to provide this information further on in the text). With variations, there is often

no information at all about the theme on which the composition is based. More than once, Jaeger gives the names, not at all well known, taken from the first editions as the title of Chopin's works. For example, he presents Op. 2 under the title *La ci darem varié pour le piano* Op. 2 (although on the following pages he already discusses this work as Variations Op. 2). This problem is particularly important in the case of the works published posthumously without opus numbers, as it makes it much more difficult to identify them. Some of them are presented by Jaeger under commonly used titles (for example *Presto con leggerezza*, WN 44 as Prelude in A flat major), while in the case of others he gives only a tempo definition derived from the score (e.g. *Largo con gran espressione*, WN 37, commonly known as the Nocturne in C sharp major, Op. posth.). This method of supplying titles makes the catalogue by Jaeger more suitable for connoisseurs with a thorough understanding of the subject than for readers looking for background information.

Regarding the manuscript sources for Chopin's works, Jaeger's catalogue is surprisingly selective about their presentation, despite the fact that the publication sets out to provide a comprehensive coverage of the subject and to supplement the state of knowledge since the last editions of Kobyłańska, and of Chomiński and Turło. In many instances, the author maintains that no manuscripts have survived, which is not the case. Jaeger's selection therefore offers an incomplete selection of sources. For the most part, he ignores the incipits of Chopin's works from the Ganche collection, noted by Chopin, Auguste Franchomme, Sigismund Neukomm and Ludwika Jędrzejewicz, which were fortunately discussed in the catalogue by Kobyłańska. However, he does make one exception, introducing the one-bar incipit of the Impromptu in A flat major, Op. 29 written by Chopin in

the album of Maria Wołkow-Witowtowa, which is absent from the Kobylańska catalogue. Jaeger also ignores Chopin's Stichvorlage autograph of the Nocturne in E major, Op. 62 No. 2 in the Boutroux-Ferra collection in Valldemossa. Moreover, he does not provide any information on lost manuscripts (editorial autographs and copies, autographs of fragments) which are not preserved in reproductions, though they are known to have existed, *inter alia* based on Chopin's correspondence. These are putative manuscripts, discussed in detail in the catalogue by Kobylańska, and their appearance at some point in the future remains a fervent hope on the part of researchers. Jaeger's attitude, however, is once again inconsistent. On one hand, he omits the lost sources mentioned by Kobylańska; on the other, he mentions the unpreserved autograph of the title page and the first pages of the Impromptu, Op. 36, mentioned in the auction catalogue by Otto Jahn (1870),³ for which no further data are available and which was omitted by Kobylańska. Jaeger also passes over (with a few exceptions) most of the lost manuscripts preserved in photocopies. The same applies to the counterfeits. He ignores their existence in every case, mentioning only the source of the Mazurka in F minor, Op. 63 No. 2, which is held in Tokyo.

Despite this selective approach to manuscript sources, Jaeger has managed to supplement the range of Chopin's manuscripts presented in the catalogues by Kobylańska (1977, 1979) and Chomiński and Turło (1990) with works found in the meantime by other researchers. This concerns the sources for Op. 11 (Stichvorlage autograph, Vienna; Franchomme's copy, Prague), Op. 23 (autograph of the front page, Warsaw), Op. 25 Nos. 1–2 (album incipits, auction information), Op. 33 No. 2 (album

autograph, Dresden), Op. 64 No. 1 (working autograph, Bonn) and the manuscripts of works published posthumously by Fontana (Op. 69 No. 1, Op. 72 No. 2, Op. 74 Nos 1, 2 and 10).

Doubts are raised by the inconsistent classification of the manuscript sources and the lack of a homogenous nomenclature. Jaeger abandons the classic division, based on creative process, into sketches, working and Stichvorlage autographs, and with an intermediate link in the form of album manuscripts. He describes working autographs in many ways: once as '*ms. de travail*', at other times '*version non définitive*' or '*rédaction non définitive*', sometimes also very generally as '*première version*'. Sketch autographs are confusingly classified as '*première rédaction*', and sometimes, as with album autographs, simply '*fragments*' or, more precisely, '*esquisse*'. He sometimes defines the album autographs more aptly as '*ms. de présentation*', but most often with a simply meaningless wording: '*autograph. fragment*' or '*autograph. première version*'. Jaeger also fails to explain on what basis he classifies the sources when he takes issue with other researchers. Often, he calls working manuscripts 'sketches' (Mazurka in E minor, Op. 17 No. 2 in the Jagiellonian Library, Prelude in E minor, Op. 28 No. 4 from the collection of Daniel B. Drachman in the US), classifying autographs of uncertain authorship as 'copies' and vice versa, without explaining what criteria are followed (op. posth., without opus no.). He often confusingly calls copies 'manuscripts'. The autograph of the Mazurka in A flat major, Op. posth. is called '*ms. de présentation*', although it is widely known to have been included in Maria Szymanowska's album as a single copy, transferred to the family of Adam Mickiewicz, most probably by Julian Fontana after Chopin's death.

The description of the manuscripts in Jaeger's work is rudimentary, focusing mainly on bibliographical issues, and not on the sources per se. He does not provide

³ Otto Jahn's *Musikalische Bibliothek und Musikalien-Sammlung* (Versteigerung in Bonn am 4. April 1870) (Bonn, 1870), 41 (no. 944).

information about the source value of the manuscripts, omitting some information of key importance regarding their content. For example, a sketch autograph of a fragment of the Prelude in E flat minor, Op. 28 No. 14 (Robert O. Lehmann's collection in the Pierpont Morgan Library in New York), containing also the plan of the keys for the Preludes, Op. 28, fundamental for tracing creative process, is marked by Jaeger simply as a general sketch of Op. 28 No. 14 without further commentary. This particular page was analysed in detail in an article by Jean-Jacques Eigeldinger,⁴ which incidentally is not included in the bibliography of Jaeger's catalogue. There are inaccurate descriptions too. The working autograph of the orchestral score with the piano part of the *Rondo à la krakowiak*, Op. 14 (Czartoryski Library in Kraków) is described by Jaeger as a 'partition d'orchestre', with no mention of the piano part at all. Since the author does not provide basic information about Chopin's manuscripts, their content or the nature of the corrections, changes and variants, the reader is still forced to use Kobylańska and Chomiński & Turło, as well as the online catalogue *The Virtual Chopin*. The only exception is the nearly full-page description of the sketch autograph of the Polonaise-Fantasy, Op. 61 from the Paul Sacher Stiftung in Basel, Switzerland (a kind of Appendix in the main text). Moreover, as regards the Stichvorlagen, Jaeger does not specify which publisher they were made for, which is extremely important in relation to variants, nuances of notation and the dedications of works.

In the case of sources where it is not clear how to classify them, Jaeger sometimes repeats erroneous information from the literature that has long since been corrected by other researchers. One example is a pencil sketch written in an unknown

hand on a single leaf from the album of Countess Karoline Buol-Schauenstein. Jaeger ascribes it, following Kobylańska (1977, 1979), to the sources of the Waltz in A minor, Op. 34 No. 2, while Chomiński's expert opinion from 1990 already showed that the study in seventh chords and the eight-bar cadence were not related to the material of that waltz. Jaeger is also inconsistent in his approach to the discoveries of other researchers: after Maciej Gołąb, he assigns a fragment of the last page of the draft autograph of the Trio in G minor, Op. 8 (NIFC Museum, shelf-mark M/1) to the Nocturne in B flat minor, Op. 9 No. 1. However, he omits Gołąb's expert evaluation of additional parts of the sketches scattered on the same page (excerpts from the Piano Concerto, Op. 21, the Waltz in E flat major, Op. 18 and the Etude in C major, Op. 10 No. 1). Neither does he mention that it is the last page of the draft manuscript of the Trio Op. 8, suggesting that the Nocturne, Op. 9 No. 1 is written throughout the M/1 manuscript.

The sequence in which the handwritten sources are discussed and grouped also raises reservations. These concern both the order in which manuscripts of the same work are presented (the source chain from the autograph of the first version to the Stichvorlage autographs and copies), and the order in which the internal numbers are discussed within multi-part opuses. With the former, instead of following the creative process, Jaeger introduces the working and album autographs before the draft manuscripts. Also, the copies made by Fontana or Gutmann are sometimes discussed before the presentation of the same works in Chopin's album autographs (Op. 33, Op. 35) or his incipit autographs (Op. 37). Thus, the reader is unable to follow Chopin's creative process through the successively appearing sources. The second point concerns the order in which the manuscripts are discussed in the case of multi-numbered opuses. Although

4 Jean-Jacques Eigeldinger, 'L'achèvement des Préludes op. 28 de Chopin. Documents autographes', *Revue de Musicologie*, 75/2 (1989), 229–242.

Jaeger initially presents individual numbers arranged chronologically, he later groups manuscripts according to their repositories, quite separately from the chronology of their numbering, even if the works have different library reference numbers. As a result, finding the entire set of the manuscripts of the work that the reader is looking for becomes a real challenge.

It is also surprising that the student scores bearing Chopin's handwritten annotations, which constitute intermediate links between the manuscript and printed forms and present – as a 'version of the last hand' – the greatest fidelity to the text, are discussed among the last details, after the first editions and dedications with their bibliography, while they should be ranked first, together with the preserved manuscripts.

Jaeger allocates a separate section of Chapter 1 to the first editions of Chopin's works. However, it by no means exhausts this complex field, to which Rink and Grabowski devoted their extensive, 909-page *Annotated Catalogue of Chopin's First Editions* (2010), along with its online version. Following Rink and Grabowski, Jaeger repeats information on the first editions, listing those authorised by Chopin (French, German and English, or Polish and Austrian editions). At the same time, he omits the corrected editions and reprints published during Chopin's lifetime and shortly after his death, as discussed in detail in the *Annotated Catalogue*. A reader seeking the full spectrum of knowledge about the first editions of Chopin's works absent from the catalogue by Jaeger is therefore forced to make use of Rink and Grabowski. Meanwhile, Jaeger looks in detail only at the first editions of Chopin's works that are in his private collection, introducing detailed descriptions of the covers of the rare Norwegian, Dutch, Belgian, Milanese, Swiss (Tessinian) and St Petersburg collections and their reproductions.

Jaeger devotes a separate section to the dedications of Chopin's works. Their description is not always complete. For example, he does not discuss dedications in the manuscripts, paying attention only to those in the printed editions. The abbreviated biographical entries assigned to the 'dedication' column, together with their bibliography, are mostly of disproportionate size: some of them are very extensive, while others are significantly shortened, regardless of the relationship of the addressees to Chopin.

The bibliography of individual works contained in Chapter 1, devoted to the sources, is organised in a logical way, according to thematic issues. However, with each genre, Jaeger also introduces threads that go beyond this type of study, for example the general history of forms and genres practised by Chopin, general issues of Polish folk music without specific references to Chopin's music, the authors of the lyrics of Chopin's songs and their personal relations with the composer. Sometimes the assignments in the bibliography are also questionable. For example, in a short biographical note on Chopin's close friend Delfina Potocka, referring to the Piano Concerto, Op. 21, there is almost no bibliography on her close relationship with Chopin, despite the fact that the literature on the subject is very extensive. Elsewhere, however, when discussing other sources in Potocka's album – the two single pages with copies of the Etudes, Op. 25 Nos 1 and 2 – Jaeger gives as a bibliography of the topic a book by Szumiński about Chopin's putative correspondence with Potocka (concerning the falsified love letters), which has no connection whatever with the manuscript. The right place for this bibliography would be, of course, the short biographical entry on Potocka, where incidentally there should also be many other bibliographical items dealing in a comprehensive way with the

subject of Potocka's alleged correspondence with Chopin.⁵

In Chapter 2, Jaeger presents a bibliography that is not included in Chapter 1, devoted to the sources. Within less than 60 pages, he makes an attempt to update the bibliography by Kornel Michałowski, which already in 1969 was 268 pages long! Thus, Jaeger's bibliography inevitably constitutes a selection of topics limited to three research fields: Chopin's work, its interpretation and recordings. In the first part, under the general title 'Technique, Style, Analysis', the author presents a choice of topics related to Chopin's work (agogics, fingering, dynamics, harmony and tonality, melody, rhythm and pedalling), including unrelated performance issues: the problem of Chopin's rubato, the scores of Chopin's students with the composer's handwritten annotations and Chopin as an improviser. He presents a bibliography of analyses of Chopin's works only from the angle of Heinrich Schenker, devoting much space to digressive topics, including his correspondence. Doubts are also raised by the selection of the bibliography that covers the question of Chopin's style. Jaeger distinguishes between the categories of Chopin's teachers and predecessors, but then mixes them up, listing composers with some personal connection to Chopin

with those who had a major influence on him, such as Bach and Hummel, with separate categories for figures who remained somewhat in the background, such as Ries and Kessler. Jaeger gives the bibliography on the genres and individual works of Chopin in the previous chapter, devoted to sources, without any cross-referencing. The reader must therefore guess where to look for information of interest. Relatively little attention is paid by Jaeger to the bibliography of editorial issues. Moreover, while discussing the bibliography of Chopin's works, he does not mention at all the compendiums, catalogues and bibliographies of his works. In his bibliography, Jaeger also completely omits not only general publications on Chopin's life and work (supplementary literature), but also studies on documents (collections of memorabilia, exhibitions, letters, diaries and memoirs) and sources concerning his life (chronicles, calendars, genealogical records and biographies). He gives some information on the bibliography concerning Chopin's contemporaries and his circle of friends only in the dedication column in Chapter 1. However, the figures from Chopin's circle who did not get a dedication were unfortunately not presented in the bibliography. Jaeger also omits another, extremely important topic, namely, Chopin and pedagogy, which has had a rich literature since Jan Kleczyński (1869). He only mentions Chopin's *Esquisses pour une méthode de piano* when alluding to the sources of his *Trois nouvelles Etudes*. Jaeger does deal with the bibliography of the student scores with the composer's handwritten glosses, referring mainly to the flagship study *Chopin vu par ses élèves* by Eigeldinger (1970 and subsequent). However, he does not devote any attention to Chopin's students, despite the fact that there have been many studies on this topic. Jaeger does not deal at all with Chopin's presence in other arts, although there is a wide literature on references to his work

5 Zbigniew Czeczot and Andrzej Zacharias, 'Comparative Graphic Expert Examination of Four Specimens of Letters Allegedly Written by Frederick Chopin', tr. Patricia Mroczyk, *Chopin Studies*, 1 (1985), 157–163; Lucjan Fajer, 'Chopin's Letters Allegedly Written to Potocka: Statement by Expert', tr. Patricia Mroczyk, *Chopin Studies*, 1 (1985), 153–156; Mateusz Gliński, *Chopin. Listy do Delfiny* [The letters to Delfina] (New York: Międzynarodowa Fundacja Chopinowska, 1972); Adam Harasowski, 'Fact or Forgery?', *Music and Musicians* (1973), 247; Wojciech Nowik, "'Delfina dispute' in Recent Years", tr. Patricia Mroczyk, *Chopin Studies*, 1 (1985), 173–179; Edward Rudzki, *Delfina Potocka* (Warsaw: Novum, 1990); Jerzy Maria Smoter, 'Spór o "listy" Chopina do Delfiny Potockiej' [The dispute over Chopin's 'Letters' to Delfina Potocka], *Biblioteka Chopinowska*, 11 (1967, 1976); Ryszard Soszalski and Władysław Wójcik, 'Examination No. ZKE-P-2871/74 of Frederick Chopin's Letters to Delfina Potocka', tr. Patricia Mroczyk, *Chopin Studies*, 1 (1985), 165–171.

in literature, theatre, film and fine arts. His publication also lacks any bibliography on the much-discussed popularisation of the composer's works (the history of festivals, competitions, Chopin societies around the world, congresses and conferences). He deals only with a single narrow form of popularisation: sound recordings. He also completely ignores the subject of Chopin periodicals and serial publications, as well as the extensive work on contextual research in recent decades. There is a rich literature on Chopin in social and interdisciplinary contexts, including gender studies, but none of this is referenced in Jaeger's catalogue. As a result, the bibliography represents only supplementary material and not a compendium covering the subject as a whole. Moreover, the inconsistent manner of presentation, scattered over many passages, makes it difficult for readers to use this catalogue. The part of the bibliography concerning the sources as well as the genres and forms practised by Chopin is included in Chapter 1, while the second part (the main bibliography) is in Chapter 2. The third part is to be found in Chapter 3 – in the preliminary catalogue of the Milanese and Swiss first editions of Chopin's works, and the last part (the appendices, which are not arranged according to subjects and constitute a supplement to Chapters 1–3) appears at the end of the publication as a kind of quasi-errata. While providing Chopin's bibliography in the main Chapter 2, Jaeger also makes no mention of the reception of his works at all. This topic is presented in a dispersed form in the appendices: a bibliography of the topic of Chopin reception in Italy and its influence on Italian piano music is to be found in the preliminary catalogue of the Milanese and Swiss first editions of Chopin's works (Chapter 3), and the bibliography of the reception of the first editions of Chopin's works at the end of the entire catalogue (in Appendix 2). The indexes at the end of the book are also arranged in a similarly

dispersed manner, with the personal indexes of editors, engravers, lithographers, persons and pianists presented separately, instead of combined into a single whole as a general index of persons. As a result, it is extremely difficult for the reader to find an interesting column.

The preliminary catalogue with the description of the Milanese and Swiss first editions of Chopin's works, contained in Chapter 3, is the most valuable part of Jaeger's book, and would fare best as a stand-alone publication. The author mentions here the Milanese editions of Epimaco et Pasquale Artaria and Ferdinando Artaria et fils (1835–1837), Francesco Lucca (1836–c.1863), Giovanni Canti (1837) and Giovanni & Tito Ricordi (1839–1865), and the Swiss editions of Friard Larpin (1837–1838) in Geneva, as well as Carlo Pozzi (1837/1838–1844) and Achille Bustelli-Rossi (1858) in Mendrisio. Jaeger presents not only the exact content of the covers of the Milanese editions, indicating their physical features, repository and date of publication, but also precedes them with a short introduction on the history of the editions of Chopin's works issued by each of the companies. At the end of the volume, he focuses on the bibliography of Chopin's reception in Italy and the composer's influence on Italian piano music in the nineteenth century. Chapter 3 ends with synoptic tables giving the chronology of the Milanese and Swiss editions of Chopin's works.

The last part of the catalogue consists of appendices. They are presented in the following order: the dating of the French prints on the basis of the *Régistres du Dépôt Légal* in the Bibliothèque nationale de France; a 20-plus-page bibliography of the reviews of Chopin's first editions by his contemporaries (the proper place for this would be in Chapter 2 under bibliography); the dating of Chopin's works in handwritten dedications; a list of the first editions of Chopin's works preserved in

Swiss libraries (in Basel, Geneva, Lausanne, Neuchâtel, Rapperswil and Zurich); a list of Chopin's autographs dated in his hand. Here too, the order of the appendixes seems to be random.

To sum up, Jaeger's catalogue is an ambitious attempt to arrange in a single volume, of relatively modest size, on one hand the basic information on manuscript sources, first editions and Chopin bibliography, and on the other hand, in-depth descriptions of the first editions in Jaeger's private collection, as well as Italian and Swiss first editions of Chopin's works. The volume is supplemented by a number of appendixes, some more related to the topic than others. Both the selection of primary sources and their rudimentary descriptions, combined with a manner of arranging the material that makes it difficult to access a range of information, makes the catalogue more a valuable supplement to the comprehensive compendiums published so far by his predecessors and contemporaries (Kobyłańska, Chomiński & Turło, Michałowski, Rink & Grabowski, and others) than a stand-alone catalogue.



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It seems that never in the history of Chopin studies have so many scholars explored the composer's relations with literature, as broadly conceived, from so many different perspectives. Previous takes on the subject have tended to be fragmentary contributions rather than monographs, and this is no doubt appropriate to such an exceptionally multi-faceted area, if we take into account all its possible meanings. After all, we can refer to Chopin's own education in the history of literature, to his knowledge

¹ A Polish version of this review is being published in parallel in the periodical *De Musica. Copernicus*, 2022/1.