Die Verlage G. Henle und Breitkopf & Härtel arbeiten seit sieben Jahren zusammen:

- höchst effektiv, wie die Übersicht auf Seite 8 zeigt
- perspektivisch weit, denn es geht schon lange nicht mehr nur um die 2003 begonnene praktische Umsetzung der Beethoven- und der Brahms-Gesamtausgabe
- und äußerst relevant für's Repertoire, wie im Jahr 2010 die beiden großen Solokonzerte (Schumanns Klavierkonzert und Bergs Violinkonzert) belegen.

Dies gibt ausreichend Anlass für Rückblick, Zwischenbilanz und Ausblick, und dies aus Sicht der Lektorate der beiden Verlage. Dr. Norbert Gertsch, Stellvertretender Verlagsleiter und Programmleiter des G. Henle Verlags, und Eva-Maria Hodel, Cheflektorin von Breitkopf & Härtel, haben kürzlich die Fragen von Dr. Frank Reinisch (Breitkopf & Härtel, Werbung und Redaktion) gern beantwortet.

The publishing houses G. Henle Verlag and Breitkopf & Härtel have been working together for seven years now in a collabo-

- highly productive, as can be seen in the overview on page 8
- far ranging, as it has long since expanded beyond the practical implementation of the Beethoven and Brahms Complete Editions begun in 2003
- of enormous relevance to the repertoire. See, for example, the two great concertos released in 2010 (Schumann's Piano Concerto and Berg's Violin Concerto).

This gives us sufficient cause to look back at this collaboration, make an intermediate assessment, and look towards the future. We have invited the editorial heads of the two publishers, Dr. Norbert Gertsch (Deputy Managing Director and Head of Publishing at G. Henle), and Eva-Maria Hodel (Head of Breitkopf's Editorial Department), to answer Dr. Frank Reinisch's (Public Relation Department, Breitkopf & Härtel) questions.



7 Years Henle & Breitkopf: Dr. Norbert Gertsch ...

Henle & Breitkopf -



"Joint commitment for an excellent product"

Frank Reinisch: How did the cooperation between the two publishing houses begin in 2003?

Norbert Gertsch: Back in the 1990s, we had begun to produce orchestral parts on the basis of our Complete Editions of the works of Beethoven and Brahms, and to bring them out on the market as sales material. However, we soon had to acknowledge that we didn't have the marketing infrastructure that would have been necessary to make this small business segment profitable in the long term. There's no need to tell a pianist what the G. Henle Verlag is. Chamber musicians are also familiar with the firm. But when we asked conductors and orchestra librarians why they weren't buying any Henle parts, they often said that they automatically turned to Breitkopf & Härtel first, as an established publisher of orchestral music. We soon realized that it could be profitable for both sides if Breitkopf were willing to handle the sales through its sales department. Our managing director Dr. Wolf-Dieter Seiffert approached Breitkopf publisher Gottfried Möckel with this idea in 2002. They soon reached an agreement. Henle entrusted its material to Breitkopf, which then pledged to produce the parts for the coming volumes of orchestral and choral works in the Complete Editions, and to include them in its editorial program.

FR: At the beginning, the focus was mainly on the Beethoven Complete Edition, with the orchestral parts already published by Henle. But the collaboration soon expanded ...

Eva-Maria Hodel: ... the impulse came at exactly the right moment! Breitkopf had been systematically replacing old materials, whose contents and graphic appearance were obsolete, with new, sourcecritical editions for years already - the "Urtext" editions. But with the incessant flow of new products, along with the revisions of the orchestral materials, we soon reached our limits. It was only logical - and quite a relief at that! - that we should replace several old Beethoven editions with the reliable music text of G. Henle's new Complete Edition. Although we no longer had to carry out the time-consuming source work, we still had to produce practice-oriented orchestral and, whenever necessary, choral material from the scores. Nevertheless, the gain is enormous, and the rather illogical production of parallel editions of one and the same work can thus be avoided.

FR: From then on, things went step by step, or "Mozart by Mozart," since by 2005 Beethoven and Brahms were no longer alone in the collaborative focus. Where and how did the idea originate that Henle and Breitkopf could advantageously cooperate on many more repertory concertos?

EMH: It was clear from the start that the piano reductions of the concertos - these were initially the five Beethoven piano concertos – would be produced by Henle. This was, and still is, one of the major focal points of our publishing partner. This consideration - piano reduction from Henle, orchestral parts from Breitkopf – inevitably led to the next step, to additional concer-

NG: This next step somehow seemed obvious to me - and apparently to you, too, Eva! We soon realized that the chemistry at all levels of our houses was ideal. There was an almost palpable need to capitalize on this and make this chemistry work its magic in our respective catalogues. Also, we both suspected that there were plans to publish parallel editions of the same pieces. We were both struggling with the same recurring problems: the search for suitable editors, the high production costs, the capacities of the engravers, et cetera. Moreover, it was no easy task for the G. Henle Verlag to sell piano reductions of works without the respective orchestral parts! It's obvious that professional musicians will ask if the material is also available. In the end, I can't remember who had the idea of pooling our resources for the production and sale of materials



... and Eva-Maria Hodel discussing the joint production

in cooperation since 2003

from the concert repertory. Next to the completely new editions, Breitkopf was also interested in producing performing parts for piano reductions that we had already published. The cooperation proved to be a true blessing for both catalogues. At first, we sniffed out the situation with a really simple material that had yet to be produced, Mozart's Andante for flute and orchestra. Breitkopf then came up with the Mozart piano concertos and finally the first Mozart titles produced in full collaboration appeared, the Bassoon Concerto and the Sinfonia concertante. Henle's house editors were finally able to give free rein to their talents as editors of orchestral music: myself with the C major Concerto K. 467, my colleague Dr. Ernst-Günter Heinemann with the A major Concerto K. 488 and even the former editor and present managing director of the company, Dr. Wolf-Dieter Seiffert, was unable to resist the temptation to prepare the edition of the Sinfonia concertante. It's a great pleasure and satisfaction to not only be responsible for the solo part of a concerto, but also to edit the work in full. And what applies to Mozart also obviously applies to the concertos of Lalo, Schumann and Berg – a festival for every concert programmer.

FR: For performing artists, this cooperation must have been a stroke of luck: expertly produced material made for practical music-making. Did the musical world react to this cooperation?

NG: Yes, it was most certainly a stroke of luck. With respect to the production itself, there is an enormous concentration of editorial and production skills. From the very start, we both placed great importance not only on dividing up the commercial aspects, but also on optimizing the development of the editions in an active mutual ex-

change so that we are able to place the best material possible at the disposal of our end customers, discriminating musicians. The first joint projects show that this was a total success. That this commitment for an excellent product was acknowledged by musicians can be seen not least in the willingness of many artists to play an active role in the preparation of the editions. We've been able to sign up a number of great artists for our collaborative efforts, such as András Schiff, Heinrich Schiff, Mitsuko Uchida, Tabea Zimmermann and Frank Peter Zimmermann. And word gets around. I recently sent a score of the G major Piano Concerto K. 453 to Sir Colin Davis, who had heard about the new editions from Mitsuko Uchida. Ms. Uchida. in turn, who contributed the fingerings to the Schumann piano concerto, used the score of K. 453 for her new recording of the concerto. Could we wish for any better multipliers?

FR: Recently, both publishers came out with THE piano concerto of the year - Schumann's A minor Concerto - both at the same time and both for the Frankfurt Music Fair in the Schumann anniversary year. Is the cooperation getting more and more finetuned? What will it look like in the future?

EMH: Yes, of course we're always fine tuning things! It's hard to even imagine how many points must be considered before reaching an agreement. Things that one partner thought were obvious - along the lines of "That's how we've always done it" - perplexed the other partner and had to be ironed out. Compromises had to be found, and they had to be in harmony with the editorial guidelines of each publisher. We've since become a smoothly working team and have learned a great deal from

one another. There's no lack of ideas rather of capacity! After all, both publishers have other editorial programs to take care of as well. Norbert and I meet several times a year, optimize the processes and work out concepts and suggestions for the future, which we then present to the heads of our firms, Ms. Lieselotte Sievers at Breitkopf and Dr. Seiffert at Henle.

FR: So many people are calling so many things "Urtext" - do the two publishing houses have exactly the same idea about what an Urtext edition has to deliver?

NG: Obviously there are slight variations on the concept of Urtext in the editorial departments of each publisher. What is important is the attribute that we affix to the word "Urtext," namely "practical." That's what they have to be; we don't publish reading editions. We don't want to horrify musicians with our music text. An overload of parentheses and brackets, of broken lines and unnecessary questionings has a negative effect and, in the worst case, hinders spontaneous music making. On the other hand, we cannot reconcile a wordless adaptation and smoothing out of the music text with the demand for transparency that is inseparable from the "Urtext" concept. Each publisher has found his own individual and justifiable position between scholarliness and performability. It's obvious that these positions aren't always entirely congruent, but this is where the particular challenge of our collaboration kicks in. And up to now we've always been able to come to an agree-

EMH: You can compare it to a long and well-functioning marriage: the basis is solid and we've learned to accept compromises. We don't call it guits because of the notorious toothpaste cap. Transposed to our work, this would be everyday problems like orthography, notational habits and other things like this. For their ability and willingness to make compromises, I am very grateful not only to Norbert and his team, but also to our own staff, especially to our orchestral editor Christian Rudolf Riedel. The collaboration wouldn't work without this.

FR: In short, what are the particular qualities of a jointly produced material?

EMH: Simply put, that it profits from the differing perspectives, and thus satisfies all

FR: Is there a positive feedback on the Complete Editions through the work on the orchestral material?

EMH: As far as Beethoven and Brahms are concerned, the editorial institutes have shown a great interest in practical "spinoff" editions and an openness to the requirements of practical music-making. Everyone is pulling together and working to achieve one common goal: to give the musical world the best possible material which reflects the greatest possible faithfulness to the work and meets the highest demands of the musicians.



FR: Sometimes there can be a gap of several months between the publication dates of a joint project in both houses. But one still has the impression that this does not impair the chemistry between Munich and Wiesbaden in the slightest. Could this be a unique situation in the publishing world?

EMH: We're not trying to out-produce one another! Inevitably the more intricate and voluminous orchestral parts – sometimes with choral parts as well - often take longer to produce. What's important is that not only the editorial departments, but also the other departments - production, advertising, distribution - also work well together and with the same sense of purpose. Differing production schedules and processes can thus be minimized and absorbed.

NG: In five years' time, who is going to remember whether the various parts of an edition all came out at the same time? Or whether the competitors were one year quicker? We think in terms of generations when we introduce new titles on the market. To put it somewhat grandly, it is the coming generations who will decide whether our publishing strategies were successful. Let us look forward, instead, to having a very stable backlist in ten years' time, once the editions have been well received on the market.

FR: The parts for the Berg Violin **Concerto and the Hummel Trumpet** Concerto will soon be released. Can you give us more information about future developments?

NG: Maybe we should mention the wonderful edition of Hoffmeister's Double Bass Concerto that Tobias Glöckler edited for us, at first only as a piano reduction. Breitkopf has since published the orchestral parts as well. We plan to continue working with the great editor in his domain, the double bass. Two further editions are in preparation. But though we definitely have more projects in the pipeline, I'd rather not jinx anything by revealing too much here. You never know who will read this interview...

EMH: Let me wind this up and say that for me, the exceptional collaboration with the G. Henle Verlag is one of the most uplifting aspects of my editorial work of many years. Two outstanding publishers who are undeniably competitors in other domains, profit from each other in a variety of ways and enhance the product through their



mutual endeavors. I think that this is, over and beyond the economic advantages, a path that points to the future and which does full justice to our responsibility toward the works, the composers, and the musicians.

Schumann G. Henle Verlag Schumann Berg

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