<table>
<thead>
<tr>
<th>Publisher</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>G. Henle Verlag</td>
<td>Urtext editions of classical music since the founding of the publishing house in 1948.</td>
</tr>
<tr>
<td>Donemus Publishing</td>
<td>Contemporary Classical Music. Originally mostly Dutch Composers, but lately more and more composers from other countries.</td>
</tr>
<tr>
<td>Universal Edition</td>
<td>We are one of the biggest music publishers in the area of New Classical Music and enthusiastic for contemporary and educational repertoire for almost all instruments.</td>
</tr>
<tr>
<td>Bärenreiter</td>
<td>We are one of the largest classical music publishers worldwide. We stand for well-researched scholarly-critical Urtext editions. We have published a long list of Complete Editions - such as the New Mozart Edition and the New Bach Edition - edited by international teams of musicologists. These scholarly, comprehensive volumes are found in all major music libraries worldwide. On the basis of these Complete Editions, we publish performing Urtext editions. We strive to get as close as possible to composers' intentions with our editions.</td>
</tr>
</tbody>
</table>
In what way is your publisher different from other publishers?

We only publish musical works without any copyrights and we do nearly exclusively Urtext editions besides of scholarly editions (complete editions) and a few, but important catalogues.

We only publish scholarly editions under the Urtext method.

We try to be a modern publishing house. We offer all our scores and parts as hardcopy or as PDF. We do ‘rent’ PDFs as well. We don’t store physical parts. So orchestras are free to keep the parts after renting them. Officially they remain our property, so they can’t be sold etc. For new performances the orchestra simply needs to arrange a new rental license.

We are a network publisher as well. Very active on social media, building a community around our scores and concerts.

Universal Edition’s focus is on preparing world premieres of contemporary music, and providing high quality performance material of 20th century classics.

Since UE was founded, UE provides new pedagogical concepts and books, e. g. ‘Wiener Instrumentalschulen’, ‘Rote Reihe’, ‘The New Flute’, ‘Listening Lab’.

The quality of our editions, musicologically but also with regard to practical aspects, is superior to the product of many other publishers.

To make this possible we employ a large team of editors who spend a lot of time on each single edition.

We provide extensive Prefaces and Critical Commentaries to our Urtext editions which you don’t find like this in editions of other publishers.

We use high quality paper and binding that not all publishers do.
What way does a publisher influence the interpretation of a musician?

Interpretation is influenced by layout, practical use of an edition (page turns, fold-out pages, good binding). Necessary editorial decisions should be transparent for the musician, to make his decision in cases of doubt.

1) Reputation of the publisher and editor.
2) Recommendation by teachers and colleagues.
3) Outstanding practical use (see above).
4) Fair price.

Urtext provides the musician with a musical text that represents the last will of the composer. It "cleans" the score from all unauthorized additions. The musician is free to base his interpretation on a "pure" text.

The same things that make it popular to other musicians:
- High quality engraving
- Good paper
- Good binding
- Good page turns
- Reliable text (Urtext)

We don't see a role for us in this. We always ask the composer to take good care of any performance notes explaining how a musician should work out the piece.

An edition should be perfect, respecting notational conventions, with strong skills of graphical design etc. Musicians always prefer that.

In many ways:
- We try to accurately notate the musical symbols which the composer used so that the musician knows as exactly as possible so that he can choose. Information the musician is put in a position to make his own decisions and come up with his own interpretation.
- Inaccurate editions without background information lead to inaccurate performances and preconceived interpretations. They do not give the musician the horizon to base his decisions on.
- An accurate content without mistakes.
- An easy-to-read layout which is spacious but also reflects the flow and tempo of the music.
- Good page turns.
- Additional violin parts with fingerings and bowings (in addition to the clean Urtext part).
- Piano reductions that are comfortable to play (if applicable).
- Good cues (if applicable).
- Rehearsal letters (if applicable).
- High-quality paper that does not glare under lights or where back pages shine through.
- High print quality.
- A comprehensive Preface that informs about the work (e.g., historical background of the composition, life of the composer).
- A nice touch to the cover and attractive cover design.
What is the most important for your publisher to customers? Please place the words in order from “most important” to “least important”

- Readability of music
- Instructions of playing by a musician (fingerings, bowings)
- Quality of paper and binding: construction of the book
- Background information on the origins of the repertoire/historical info/info on the composer
- Price
- Urtext

What is the average lifetime of an edition?

- Urtext
- Quality of paper and binding: construction of the book
- Instructions of playing by a musician (fingerings, bowings)
- Background information on the origins of the repertoire/historical info/info on the composer
- Price

Most important is easy accessibility. Scores should be found in a single search, sold directly and delivered immediately. Price and Quality come second. The binding is least important. Musicians make copies anyway for themselves.

Endless, even longer than a lifetime copyright on the work itself.

- Readability of music
- Instructions of playing by a musician (fingerings, bowings)
- Quality of paper and binding: construction of the book
- Background information on the origins of the repertoire/historical info/info on the composer
- Price

I don’t really have an answer here that would be based on actual figures. Most of our editions stay in the catalog for decades.

4
When does an edition have to be revised?

<table>
<thead>
<tr>
<th>Relevant Sources</th>
<th>Approximately</th>
<th>Publisher's Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>New primary sources available that will change the transcription</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New cultural context for the music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New historical interpretations of the music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When new sources are lost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When fingerings and bowings are out of fashion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When new musicological evidence requires a revision, e.g. an important new source has emerged.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>When a particular source which has been regarded as secondary gains a new weight and is now regarded as primary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Other than music sources:
- The cost of restoring the music has increased
- The edition is in a poor state of preservation
- There is a change of publisher

That is up to the composer to decide. Composers do change their mind, especially after a premiere.
What kind of background do the editors have? Are they musicians or historians or both? How is this balanced?

All of them have a PhD in musicology. Some of them started to study an instrument sometime. All of them make music on different instruments as an amateur.

Where in the world does your publisher sell the most and where the least?

Northern America the most
Afrika the least

What role will publishers have in the future keeping in mind that scores are sold more and more online?

Musical scores will be transferred from print to online products. Quality editions will keep their importance. Partly it started to be transferred from paper to online products.

All editors are musicologists with a Ph.D. and all play one or more instruments. Two editors have had professional training as pianists.

We guarantee the best presentation of the musical score, and products print or digital.

Most: Europe, US, Asia

We will always provide scores and hold the copyrights on it. However, we take a bit of the role of the dealers, because people don’t visit shops so much and need as much information as possible from our website.

Mostly musicians and composers, with a finished study at the conservatory

Most in the Netherlands. No sales at Antarctic. Mostly Europe, but in total 50 countries

Our webshop offers everything in PDF as well. Our market is very global. Overseas shipping gets less important compared to instant delivery as PDF.

Some are musicologists, some used to be professional musicians or music teachers. Mostly amateur musicians

Mostly German speaking countries

We sell the most in Germany;

We sell the least in Africa and South America.

Scores and musicology as useful tools to transcribe scores. Recalling an interpretation of music

The musicological work still needs to be done even if the venues of distribution change. In the future we will still need to provide quality content.
In what way is your publisher adapting to this trend?

<table>
<thead>
<tr>
<th>Date</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-11-2017 9:03</td>
<td>We do already with our webshop for 5 years now.</td>
</tr>
<tr>
<td>13-11-2017 14:40</td>
<td>We are offering the Barenreiter Study Score Reader.</td>
</tr>
<tr>
<td>21-11-2017 7:23</td>
<td>We offer a growing number of scores online in the Barenreiter Study Score Reader.</td>
</tr>
<tr>
<td>22-11-2017 11:55</td>
<td>We publish in the Barenreiter Study Score Reader on the App Store.</td>
</tr>
<tr>
<td>1-12-2017 11:55</td>
<td>We offer a growing number of scores online in the Barenreiter Study Score Reader.</td>
</tr>
<tr>
<td>2-12-2017 11:55</td>
<td>We offer a growing number of scores online in the Barenreiter Study Score Reader.</td>
</tr>
</tbody>
</table>

We have published an app "Henle Library" for tablet computers which is aimed at musicians who would rather play from our scores on a digital device. The app allows the full scoring of Henle scores.

In 2016 we started the app "Henle Library" (see www.henle-library.com). We publish an app "Henle library" for tablet computers which is aimed at musicians who would rather play from our scores on a digital device. The app allows the full scoring of Henle scores.

We do already with our webshop for 5 years now. We offer the Barenreiter Study Score Reader. We publish in the Barenreiter Study Score Reader on the App Store. We offer a growing number of scores online in the Barenreiter Study Score Reader. We invest a lot of money in our website. We work on other solutions to sell music digitally.