

Tabel 1

Which publisher is represented here? (Name)	What does your publisher stand for? (Profile)
G. Henle Verlag	Urtext Editions of classical music since the founding of the publishing house in 1948.
G. Henle Verlag	Urtext editions of the highest quality.
a	b
Donemus Publishing	Contemporary Classical Music Originally mostly Dutch Composers, but lately more and more composers from other countries.
Universal Edition	We are one of the biggest music publishers in the area of New Classical Music and enthusiastic for the composers and Musical developments of the 20th and 21st centuries. Our focus is on contemporary music and education. The music publisher Universal Edition, which was founded in 1901 in Vienna as a publisher of classic instructional literature, developed rapidly within a few short years following its establishment into a future-oriented publisher. Today, Universal Edition's catalogue encompasses over 30,000 items and is inseparably linked with the great composers and musical developments of the 20th and 21st centuries.
x	x
Bärenreiter	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 editions, linen-bound volumes, are found in all major music libraries. On the basis of these Complete Editions, but also independently from them, we publish performing Urtext editions. We stand for quality in terms of the content of our editions and also their physical appearance (paper, binding, print etc.) We strive to get as close as possible to composers' intentions with our editions.

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.	
c	<p>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 we are a network publisher as well. Very active on social media, building a community around our scores and concerts.</p> <p>Universal Edition's focus is on preparing world premieres of contemporary music, and providing high quality performance material of 20th century classics.</p> <p>Since UE was founded, UE provides new pedagogical concepts and books, e. g. Wiener Instrumentalschulen, Rote Reihe, The New Flute, Listening Lab.</p>
x	<p>The quality of our editions, musicologically but also with regard to practical aspects, is superior to the product of many other publishers.</p> <p>To make this possible we employ a lage team of editors who spend a lot of time on each single edition.</p> <p>We provide extensive Prefaces and Critical Commentaries to our Urtext editions which you don't find like this in editions of other publishers.</p> <p>We use high-quality paper and binding which not all publishers do.</p>

In what way does a publisher influence the interpretation of a musician?	What makes an edition popular to violinists? (Based on your experiences)
Interpretation is influence 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 mind up 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)
d	e
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.
providing fingerings, bowings, phrasing, articulation ...	high profile of the author or editor, promotion activities of the author / editor like concert tours and via social media; promotion activities of the publisher, dealers,
x	x
In many ways: We try to accurately notate the musical symbols which the composer used so that the musician knows as exactly as the source situation permits, what the composer wrote. But musical symbols change their meaning over In Inaccurate editions without background information lead to inaccurate performances and pre-conceived interpretations. They do not give the musician a "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 (s.a.). 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"	What is the average lifetime of an edition?
Urtext Quality of paper and binding Readability of music Background information ... Price Instructions of playing by a musician	Depends on it's binding and frequence of use: paperbound 20 years, clothbound 50 years
Urtext Readability of music 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	Indefinite, our editions are never out of print, unless we have to revise the text
f	g
Most important is easy accessability. Scores should be found in a single search, sold directly and delivered immediatly. Price and Quality comes second. The binding is least important. Musicians make copies anyway for their own use.	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,	between 5 to 50 years
Urtext x	x
1. Musicological content, accurateness, Urtext 2. Layout, readability of the music 3. Quality of paper and binding 4. Preface with background information, in particular on Performance Practice 5. Additional parts with fingering and bowing 6. 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.

When does an edition have to be revised?	How many people are working at your publisher? (approximately)	How many editors are working at your publisher?
Discovering of relevant sources	26	5
When new primary sources are available that will change the musical text	28	5
When the cultur of playing the music has dramatically changed		
When fingerings and bowings are out of fashion		
h	i	j
That is up to the composer to decide. Composers do change their mind, especially after a premiere.	8	3 and ± 5 freelancers as copyists
whenever it is not state-of-the-art anymore	60	6
x	x	x
When new musicological evidence requires a revision, e.g. an important new source has emerged. e.g. a particular source which used to be regarded as secondary gains a new weight and is now regarded as primary.	120	17, some part-time

What kind of background do the editors have? Are they musicians or historians or both? How is this balanced?	Where in the world does your publisher sell the most and where the least?	What role will publishers have in the future keeping in mind that scores are sold more and more online?
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.	Northern America the most Afrika the least	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.	The most: Europe, US, Asia	We guarantee the best musical texts in the best presentation for musical practise, and publish in print or digital
k	l	m
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.
all are musicians and historians	most: German speaking countries least: South-America	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.
x	x	x
Some are musicologists, some used to be professional musicians or music teachers; most play an instrument, of course.	We sell the most in Germany; We sell the least in Africa and South America.	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?	Datum (d-m-j uzmcs)
In 2016 we started the app "Henle Library" (see www.henle-library.com)	30-10-2017 14:27
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 devise. The app will have the full catalog of Henle music soon.	2-11-2017 14:26
n	9-11-2017 9:03
We do already with our webshop for 5 years now.	9-11-2017 22:17
own online-shop, we sell via foreign online-shops, we digitalise all our scores,	13-11-2017 14:40
x	21-11-2017 7:23
We are offering the Barenreiter Study Score Reader, an App where people can download a large number of our editions on their iPads. We offer a growing number of our music books digitally. We invest a lot of money in our website. We work on other solutions to sell music digitally.	22-11-2017 11:55