

## Guest Editorial: Performance and Analysis Special Issue

With its roots going back to the late nineteenth-century theories of rhythm and phrasing, and a substantial contemporary literature that represents a variety of theoretical positions as well as diverse methodological approaches, research on the relationship between music analysis and performance constitutes one of the largest areas within music performance studies. It has also been one of the most controversial areas as the majority of research produced during the second part of the twentieth century represented a one-way flow of knowledge, and an authoritarian-prescriptive route from analysis to performance – epitomizing the ‘page-to-stage’ approach, which devalues performance knowledge and skills. The emergence over the last decade of a musicology of performance spearheaded by two research centres in the UK – CHARM and CMPCP – and the rise of practice-led research in music have been instrumental in countering the ills of the page-to-stage approach by advocating the inclusion of the performer’s insights and artistic outputs as sources of musical knowledge and understanding within the analytical process. Emancipating performance expertise from the hegemony of analysis, and bringing these two modes of musical engagement epistemologically on a par continues to be an ongoing quest and challenge.

The three articles presented in this special issue of *Music Performance Research* were originally presented as spoken papers at a study day I organized in collaboration with the Institute of Musical Research and the AHRC Centre for Musical Performance as Creative Practice in November 2014. Titled ‘Re-thinking Music Analysis and Performance’, the event aimed to widen research on the relationship between performance and music analysis, and focused on three themes: analysis for performance, analysis of performance and the role of performance in analysis. The articles in this special issue cover all three areas. Ana Llorens’ article uses analysis of a recorded performance of Brahms’ Cello Sonata Op. 99 by Casals and Horszowski not only to shed light on the expressive style of the performers, but also to explore how performance data can reveal music-structural, analytical insights. Uri Golomb’s article analyses four recorded performances of the *Confiteor* from J. S. Bach’s Mass in B Minor to examine the relationship between performance choices and performance instructions as notated on the score, and evaluate the hermeneutic implications of

analytical readings that can be drawn from performance interpretations. Cecilia Oinas' article aims to integrate the performers' insights into an analytical discussion of the first movement of Robert Schumann's Piano Trio in G Minor Op. 110, and thereby consider the interface between analysis for performance and role of performance in analysis. I hope that the readers of this special issue will be inspired to take up the discussions introduced by the articles, and continue to widen the perspective on research in performance and analysis.

I would like to thank the Managing Editor of *Music Performance Research*, Jane Ginsborg, and her assistants Kiana Shafiei and Jessica Beck, for their support and guidance in preparing the special issue for publication.

Mine Dođantan-Dack (Guest Editor) – May 2017

Two of the remaining articles in Volume 8 use empirical methods to explore different kinds of musical collaboration: first, between composer and performers; second, between different groups of performers. The final article constitutes a review of literature on and an attempt to define a vital concept for performers-in-training and their teachers: resilience.

Amanda Bayley and Neil Heyde discuss the notation used by Michael Finnissy in his Second String Quartet, written for the Kreutzer Quartet, and its role in the quartet's preparation of the work for performance. Bayley observed rehearsals and interviewed the composer; Heyde is a member of the quartet. 'Insider' and 'outsider' perspectives thus combine to provide both a welcome look behind-the-scenes at composer-performer interactions, and critical reflection on communication through notation. A university performance of Britten's War Requiem involving an orchestra, three choirs and four conductors gave Andrew Sutherland the opportunity to undertake a qualitative case study, interviewing participants before and after the event; findings obtained through interpretative phenomenological analysis point to the importance of musicians' empathy with and respect for each other throughout the process. Patricia Holmes draws on many disciplines besides music in developing a new definition of resilience, applicable specifically to performers. It is generally assumed that resilience is a desirable attribute, but Holmes questions this assumption before identifying both risk and protective factors, considering alternative strategies for managing adversity and suggesting how these might best be embedded in conservatoire curricula.

I am grateful as always to my Co-Editors, Helena Gaunt and Susan Hallam, for their support. This journal would not appear without the Action Editors, reviewers and specialist advisers on submissions to *Music Performance Research* – their contributions are hugely appreciated. I too should like to thank my colleagues at the Royal Northern College of Music, which hosts the journal, particularly the e-Learning Co-ordinator Peter Stacey and my Editorial Assistants, Jessica Beck and Kiana Shafiei.

Jane Ginsborg (Managing Editor), RNCM – May 2017.