

MUSIC 662, Introduction to Research in Music (Fall 2009)

Prof. Steve Gerber

Written assignment to submit on November 19

#10, MUSICAL EDITIONS COMPARISON (8 points)

[PS—the subtitle of this assignment is “Fun with German.”]

You are assigned (next page) a specific passage from a particular work by a major composer. You are to examine this passage in the modern critical edition of the collected works of that composer and **write a descriptive essay** placing it briefly in historical or stylistic context and comparing it to certain other specified items (placed on reserve). This will also involve consulting certain other resources, primarily a thematic catalog and a Grove Dictionary works-list, as noted below. You will find the glossaries of German terms in the Wingell and Gottlieb books helpful, as well as a dual-language music dictionary, edited by Horst Leuchtmann, located in music reference. Some have found Google Translator useful. Review Readings 5 and the “Editions” handout. **You will show-and-tell (briefly) in class—I’ll bring in the reserve scores.**

COVER ALL THESE BASES IN YOUR ESSAY:

Identify by title, editor, publisher, and date the standard **thematic catalog** used for your composer (these are generally located in music reference section of Johnson Center Library). Find the entry for your particular work in this catalog. What primary sources for the work are noted, and where are they archived? How does the entry lead you (or not) to your work in one or more of the collected-works sets? (Remember, for the Great Composers there are often a 19th-century set and a more modern set.)

Identify by name the compiler(s) of the New Grove Dictionary **works-list** consulted for your composer. Does this list lead you to your work in one or more of the collected works sets? Is the work discussed in the biographical narrative?

Identify any **other finding aids or reference sources** that helped you discover information about your editions and sources, or that supplied biographical-historical context about circumstances of composition/first performance and subsequent reception, or provided translations, etc.

Find your specific work in the **composer’s collected works in modern critical edition** (and its associated critical report, if issued separately), located in the reference-score section of Johnson Center Library. Give the exact series-volume-section-page numbers, and date of publication of that particular volume. Who is/are the editor/s of your specific work (not necessarily the same as the editorial director of the entire edition)? What primary sources for your work are noted (e.g., is the autograph score available somewhere; or, manuscript copies by others; or, parts-sets; or printer’s proofs; or first editions; etc.). Is your assigned passage treated in the critical commentary (give page numbers)... and can you decipher the nature of any of the remarks?

Give complete bibliographic citations for the two additional assigned instances of your work (each is on 2-hour reserve; ask for them at the JCL reserves desk by call number), and follow each citation with your descriptive comments about the score. Then **compare the musical content of the scores with the critical edition and with each other** for major or minor

differences. In what ways do all instances—the critical edition of the work and the two versions under examination—relate to each other (performance score, arrangement, transcription, reprint of 19th century edition, derivative work, etc.)? What are their principal differences, if any? (I do **NOT** need a blow-by-blow, measure-by-measure itemization or table of minutiae, please.)

Set 1 **TIM GAFFGA**

Ludwig van Beethoven, *Die Geschöpfe des Prometheus*, op. 43, Overture, mm 1-48. Find this in the *Werke*; compare with:

- **M2 .R23834 v.35** [on reserve] and
- **M1004 .B4 op. 43** [on reserve]

Set 2 **KAREN CHISHOLM**

Johannes Brahms, Concerto for Violin in D major, op. 77; mvt. II, *Adagio*, mm. 32-56. . Find this in the *Neue Ausgabe Sämtlicher Werke*; compare with:

- **M252 .B823 op.77, A3** [on reserve] and
- **M1012 .B82 op.77 1979** [on reserve]

Set 3 **ANN LEE**

George Frideric Handel, Organ Concerto, op. 4, no. 2 in B-flat; mvt. I, *A tempo ordinario e staccato - Allegro*, mm. 14-47. . Find this in the *Hallische Händel-Ausgabe*; compare with:

- **M1005 .H13 op.4** [on reserve] and
- **M 1006 .H2 B-flat maj** [on reserve]

Set 4 **JULIE NEISH**

George Frideric Handel, *Music for the Royal Fireworks*, “La Rejouissance” (entire movement). Find this in the *Hallische Händel-Ausgabe*; compare with:

- **M3.H36x no.1360-1362 v.2** [on reserve] and
- **M243 .H3 1993** [on reserve]

Set 5 **ARTHUR LOCKAMY**

Joseph Haydn, “Gott erhalte [Franz] den Kaiser,” Hob. XXVIa:43. Find this in the *Werke*; compare with:

- **M452 .H42 op. 76 no. 3** [on reserve] and
- **M1627 .N269 1987** [on reserve]

Set 6 **SARAH HUTTON**

Franz Schubert, “Die Forelle, op. 32, D. 550 (entire Lied). . Find this in the *Neue Ausgabe Sämtlicher Werke*; compare with:

- **M3 .L772 N48 Ser.2 Bd.7** [on reserve] and
- **M512.4 .S381 D667 pts. 1, 2, 3, 4, 5** [on reserve]

Set 7 **MICHAEL POLO**

Franz Schubert, “Erlkönig,” D. 328, mm 1-70. Find this in the *Neue Ausgabe Sämtlicher Werke*; compare with:

- **M1617.S38 E76 1991** [on reserve] and
- **M1617.S38 E76 2000** [on reserve]