(Formerly known as the Georgia Conference on Information Literacy)

Sep 26th, 9:45 AM - 11:00 AM

"All about that Bass": Source Evaluation for Music Performance Students

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"All about that Bass": Source Evaluation for Music Performance Students

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Program

- Information literacy and musicians

- Evaluating scores and recordings

- How source evaluation for musicians fits into the Framework

How to get printed music and recordings
*(Before the Internet)

- The Library
- CD/Record/Music store
- Mail order catalog
- Your teacher, friends...

Recordings

TODAY

- The Library
  - CDs, records, streaming services
- iTunes, Google Music, Spotify…
- Performer downloads
- YouTube

Printed Music

- The Library
  - Paper and online
- Online stores
- Digital projects
  - Public domain scores
- IMSLP (International Music Score Library Project)

IMSLP
(International Music Score Library Project)
www.imslp.org

Public domain scores

Wikipedia-like

Anyone can upload

Flute Sonata in G minor, Op. 1, no. 2, HWV 360
George Frideric Handel

SONATES
POUR UN
TRAVERSIERE
UN
VIOLON ou HAUTBOIS
Con Basso Continuo

Composées par
G. F. HANDEL

A AMSTERDAM
CHEZ JEANNE ROGER
N° 534

1st edition, ca. 1727

Handel
Sonata in G Minor, Op. 1, No. 2,
HWV 360
Larghetto

Paula Robison, flute
Kenneth Cooper, harpsichord
Timothy Eddy, cello
Vanguard Classics

"Boy Playing a Recorder"
Hendrick ter Brugghen

Handel
Sonata in G Minor, Op. 1, No. 2, HWV 360
Larghetto

Pamela Thorby, recorder
Richard Egarr, organ
Linn Records

Handel
Sonata in G Minor, Op. 1,
No. 2, HWV 360
Larghetto

Oscar O. Lutz, flute
Unknown pianist
YouTube

Editions of Handel Sonata in G minor

Cundy Bettoney
Fenton
Universal Editions
Barenreiter
Deutscher Verlag
Berben
Boston Music Company
Edition Musica Budapest

Emerson Wind Editions
Faber
Henle Verlag
International Music Co.
Kalmus
Kevin Mayhew
C.F. Peters Corp.
G. Schirmer
Southern

Manuscript , ca. 1712
from the Fitzwilliam Museum
(downloaded from IMSLP!)

Editor's notes from preface

Bärenreiter, 1955

Sonata in G minor for recorder and continuo (HWV 360)

Sources:

A Cfm *MU MS 261*, pp. 1–5, *Sonata a Flauto e Cembalo*.
WM: Cb (C20)
R: 5×2 staves, span 27– mm
Date: c. 1726
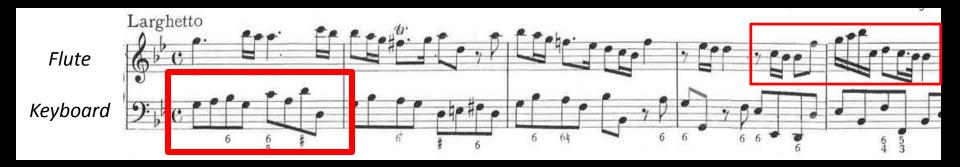B Mp *MS 130 Hd4*, vol. 312, pp. 11–14, *Sonata 3*.
E, F, pp. 6–10, *SONATA II. Flauto Solo*. E and F have identical texts.

A is a neat fair-copy, not a composition autograph; its principal differences from the texts of B, E and F are a fuller figuring of the continuo and the revision of the opening motif of the last movement. B probably represents the original text of the lost composition autograph, apart from S2's idiosyncrasy of using ✳ instead of *tr*. E, F have some differences from B, and these are probably errors.
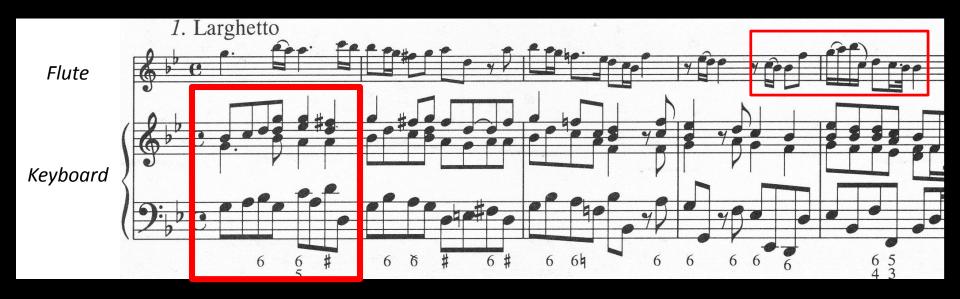
Text as A; figuring of B, E, F is not recorded unless significant: it is simply less complete than that of A.

Bar	Part	Remark
1. Larghetto		
1	Fl. dolce	B has slur over 5th–6th notes
2	Fl. dolce	E, F: 4th–5th notes ♪♩ ; B: ✳on 5th note
4	B.c.	A has second 6 over rest, not over f
7	B.c.	E, F: 2nd–3rd notes ♫
8, 16	Fl. dolce	E, F: slur includes 6th note.
10	Fl. dolce	E, F: slur includes 5th note.
14	B.c.	E, F: *7* to last note
17	Fl. dolce	B: ✳on 6th note
18	Fl. dolce	E, F: 7th–8th notes ♪♫ ; B: ✳on 4th note
	B.c.	B, E, F repeat 6 on last note
19	Fl. dolce	B: ✳on 2nd note; E, F: slur over 2nd–3rd notes

Modern edition (Bärenreiter, 1955)

Performing edition (Bärenreiter, 1995) with keyboard part written out
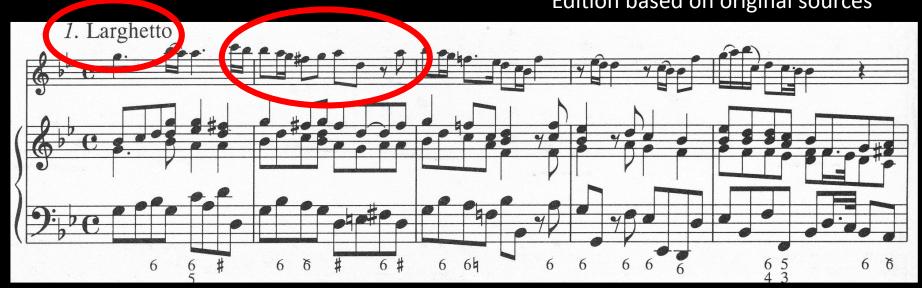
Of all the horrible editions of the Handel sonatas for flute, this is one of the worst. There are added articulations and dynamics, horrible phrasing markings, a "piano" part that gives you no hint of the actual basso continuo, suggestions for ridiculous tempos, no bass figures…

Review from Amazon

Edition based on original sources

Heavily edited edition

How does this fit into the Framework?

Authority is constructed and contextual

- Publisher/Label
- Editor's credentials
  - Performer? Musicologist?
- Relation to primary sources
- Performers
- Quality of performance
- Different editions/performances for different purposes

Searching as Strategic Exploration

- What do I need to create a performance?

- How do I search for what I need?

- Where can I find what I need?

- How do I know when I've found what I need?

Information Creation as a Process

- Recordings
  - Live recording vs. edited studio recording

- Editing process for music editions

- Choosing appropriate editions and recordings for their needs

Scholarship as Conversation

- Many different approaches to one musical work

- Different valid performances and editions

- Reasons to examine multiple recordings and editions

- (Musical) conversation lacks the traditional formal citation structures

Research as Inquiry

- Creating a musical performance is an iterative process

- Recognize that there may be conflicting interpretations of a musical work

- Synthesize ideas gathered from multiple sources

Questions?