Historical Performance: Theory, Practice, and Interdisciplinarity

Third annual conference hosted by the Historical Performance Institute of the Indiana University Jacobs School of Music with support from the Office of the Vice Provost of Research and the Arts and Humanities Council
May 18-20, 2018
CONFERENCE HOTEL
Indiana Memorial Union Biddle Hotel
900 E. Seventh Street
Bloomington, IN 47405-3905
imu.indiana.edu/hotel
Reservations: 800-209-8145

TRANSPORTATION
Indianapolis Airport to Biddle Hotel
Go Express Travel: goexpresstravel.com/airport_shuttle

For further details, please contact HPI administrator,
Adam Dillon: hpi@indiana.edu

Image on the front cover: “Thomas Binkley Fragment,”
Indiana University Lilly Library
Friday, May 18

8:00 a.m.  Registration: Collect welcome packets (online registration only)

9:00 a.m.  Welcome and Introductory Remarks (Sweeney Hall)

9:15 a.m.

Opening Plenary Address (Sweeney Hall)
Session Chair: Wendy Gillespie (Indiana University)

“Medieval performance practice: Prioritizing product or process?”

Angela Mariani (Texas Tech University)

“Improvisation” is a word that is used in many ways, but in general it refers to music that is created, varied, ornamented, or in some other way manifested in the act of performance. In terms of performer agency and historical imagination, the non-prescriptive notation and other unwritten elements of medieval music provide a rich and creative exploratory opportunity for both singers and instrumentalists; but this is not limited to flexibility in terms of meter, tempo, instrumentation, and arrangement. The act of improvisation within a particular musical idiom also depends on a body of internalized musical language, gestures, and conventions usually acquired over time and held in the memory. In addition, the presence of unwritten or improvisatory processes in medieval music also implicates other areas of intersection: transmission, regional style, performer agency, literacy, privilege and class. How, then, does evidence of improvisatory process in medieval music inform our approach to our own performance of medieval repertoire, and do we prioritize product or process?

10:15 a.m.  Coffee Break
10:30 a.m.

**Historical Improvisation I** (Sweeney Hall)

Session Chair: Angela Mariani (Texas Tech University)

“Minding the gaps: Reconstructing medieval lacunae for modern performance”

Leslee V. Wood (University of Kansas)

One of the most vexing problems facing performers of early-medieval music is the lacunae of melodic sources. Such is the situation surrounding the oldest extant verse in vernacular French, the *Sequence de Sainte Eulalie*, a hagiographic sequence preserved in the final pages of a ninth-century Carolingian manuscript. While the lack of notated music would appear to be an insurmountable difficulty, modern performers can engage primary sources with a creative approach to reconstruction in order to reimagine works that would otherwise be lost to performance.

While the *Sequence de Sainte Eulalie* lacks musical notation, the verse itself provides the structural apparatus on which to reconstruct a musical form, while several closely related repertories can help to fill out melodic gaps. Regional approaches to the musical settings of hagiographic songs can be observed in the musical sources of St. Amand, where *Eulalie* was preserved, and the extant early sequence repertories of St. Gall and St. Martial de Limoges also give valuable clues to contemporary practice. With close attention to verse structure and melodic construction in contemporary sources, performers can recreate lost repertories that are both original and grounded in scholarship and current practice. While gaps in the musical record present challenges to the modern performer, even lacunae provide interesting and innovative opportunities for contemporary performance.

“Singing on the fiddle: Accompaniment in the golden age of song”

Allison Monroe (Case Western Reserve)

During the thirteenth century, the troubadours, trouvères, minnesingers, laudesi, and trovadors produced a rich body of non-liturgical monophonic song. Although this repertoire has been much recorded by historical performers and much researched by scholars, discussion of the practical aspects of its performance remains sadly lacking, particularly with regard to the role, where relevant, of an accompanist. Upon first approaching this repertoire, instrumentalists can find their task daunting, then opt for “simple” solutions such as straight droning and thereby underestimate medieval creativity. Despite the dearth of scholarly discussion, evidence for varied types of accompaniment can in fact be gleaned from treatises, iconography, descriptions of song performance in medieval literature, and hands-on experience. This evidence suggests that medieval song accompanists possessed a wide palette of improvisational strategies which could be combined in creative ways with the ultimate goal of animating the textual and musical rhetoric. Thus, each performance is simultaneously fresh and a recycling of remembered patterns. In this lecture, I will offer a compendium of practical strategies for instrumental accompanists approaching non-liturgical monophonic song; demonstrate some of the tools in context, and discuss the process.
of choosing when and how to use them. Assisting me will be sopranos Karin Weston and Elena Mullins, my collaborators in *Trobár*, an ensemble dedicated to bringing medieval music and its stories alive for modern audiences.

**Rethinking Early Opera: Frontiers of interpretation and production** (M005)

Session Chair: Ayana Smith (Indiana University)

“Arianna...a la recherché: Re-making the fourth opera in the Monteverdi trilogy”

Andrew Lawrence-King (Guildhall School of Music & Drama; Royal Danish Academy of Music)

In September 2017, *Opera Omnia* presented in Moscow a re-make of Monteverdi’s lost masterpiece, *Arianna* (1608), setting Rinuccini’s libretto “in Claudio’s voice” around the sole surviving musical fragment, the famous *Lamento*. Our aims were to offer performers and audiences an operatic context for this celebrated soliloquy; to reverse the standard processes of musicological investigation by applying new, rigorous creativity to previous analysis; and to re-assess performance from the perspective of historically informed composition, initiated by period practices of improvisation.

With generous help from Tim Carter, we applied methodologies from *Monteverdi’s Musical Theatre* (2002) and took inspiration from Wilborne’s exploration of *Seventeenth-century Opera and the Sound of the Commedia dell’Arte* (2016). The practical challenges of re-composing and staging a lost work demanded a sharp focus on Monteverdi’s methods and word-by-word engagement with Rinuccini’s text. The *Tragedia* emerges as a powerfully effective theatre-piece, with sharp characterisations and dramatic twists in *affetto*. The visual impact of Bacchus’ arrival (Heller, *Early Music* October 2017) is matched by aural shock as lamenting strings are blown away by “hundreds of trumpets, timpani and the raucous cry of horns.”

Following the interdisciplinary learning methods of the period, Monteverdi’s circa 1608 works were closely imitated, identifying literary citations, and transforming composed models according to rhetorical principles and in steady tactus. Channeling Peri, Monteverdi and the anonymous *Il Corago*, historically-informed improvisations—basso continuo, declamatory speech and baroque gesture—guided re-composition towards the “natural way of imitation,” an ideal that Claudio felt he came closest to in his *Arianna*.

“Towards a Eurasian operatic theater”

Aaron Carpene (Independent Scholar)

On 12 October 2013, *Acis and Galatea* by George Frideric Handel was performed in Bhutan, the royal kingdom that nestles in the heart of the Himalayas. The production represented a historic milestone for the nation: never before had baroque musical theatre, indeed opera in general, been performed there. Transcultural commonalities in narrative, performance modes, and audience perceptions enabled the reworking
of the Handel score that on the one hand conserved baroque aesthetics and performance practices, but on the other, were able to embrace and integrate Bhutanese traditional dance, song, costume and music, resulting in an enriching and heightened representation of the themes presented in the operatic narrative.

The potentialities of this ecumenical approach to opera production were further developed in the subsequent production of Claudio Monteverdi’s *Orfeo* in Japan in October 2016. Entitled *Japan Orfeo*, interaction was established between the Hōshō School of Noh Theatre, Nihon Buyo and a Gagaku ensemble. Parallels between the Ovidian narrative and the Japanese myth of Izanami and Izanagi from the *Kojiki* provided the platform for an intercultural elaboration of the Monteverdi score.

The objective of this paper, then, is to explore further the theme of baroque music and theater aesthetics that embrace diverse performance practice modes as expressed in the two projects *Opera Bhutan* and *Japan Orfeo* as well as a review of the current project *A Cambodian Magic Flute* featuring W.A. Mozart’s *Die Zauberflöte* and traditional Cambodian performing arts produced in Phnom Penh in March 2018.

12:00 p.m.  Lunch

1:15 p.m.  
Sources and Methodology I (Sweeney Hall)

Session Chair: Ayana Smith (Indiana University)

“*Ut pictura musica*: Visual art as a basis for physical gesture in the madrigal repertory of the Ferrarese *Concerto della donne*”

Margaret Carpenter Haigh (Case Western Reserve)

In a 1628 retrospective, *Discorso sopra la musica*, Italian writer and art curator Vincenzo Giustiniani documents *musica secreta* performances by the Ferrarese *concerto delle donne*:

...they accompanied the music and the sentiment with appropriate facial expressions, glances and gestures, with no awkward movements of the mouth or hands or body which might not express the feeling of the song.

Repertoire written for the Ferrarese *musica secreta* involved an indispensable marriage between music and text; the primary goal of these exclusive musical events was to move the *affetti* or passions of their patron—Margherita Gonzaga, the young bride of Alfonso II d’Este. Ercole Bottrigari (*Il desiderio*, 1594) found performances incorporating mimetic gesture most successful at moving listeners’ *affetti*. Giustiniani’s account, while evocative, lacks specificity as to what kinds of gestures were used, when, and for what purpose.

This lecture includes a live performance of selections from Luzzasco Luzzaschi’s *Madrigali per cantare e sonare a uno, e doi, e tre soprani* (1601), demonstrating that the inclusion of physical gesture to the madrigal repertoire written for the Ferrarese *concerto delle donne* is a necessary component to the adequate expression of textual
sentiment. While no details concerning the ladies’ physical language are notated, abundant evidence for relationships between affect and gesture can be found in contemporary North Italian artworks and in treatises on painting (Lomazzo), courtesy (Castiglione), and manual rhetoric (Bulwer). My work explores the use of physical gesture as a necessary means of enhancing textual and musical expressiveness in late sixteenth-century madrigal repertoire.

“That spurious viola bastarda”

Joëlle Morton (University of Toronto)

A high proportion of pieces for the viola bastarda do not precisely fit the parameters that were until recently said to define the genre. Close examination reveals that this virtuosic repertoire for a bowed bass instrument often deviates from widely held precepts which center on the idea that bastarda was always crafted as embellishment of multiple lines of a preexisting polyphonic vocal model. In fact, the music is sometimes centered on something entirely other than a preexisting model, and it doesn’t always embellish more than one line, even if it is based on a model. The music is also sometimes scored for more than a single solo instrument, and the genre is not limited to Italian sources of a very narrow time frame. I have argued elsewhere that the definition for this genre must be revised to account for this expanded breadth and that the pieces that exhibit seemingly quirky elements cannot be waved aside and summarily dismissed as being inauthentic, substandard or deviant because there are clear connections among the musicians and musical centers where these works were produced. Recently, searching to clarify biographical details and illuminate the connections between musicians and musical centers where these works were created, a great deal of information has come to light about the origins of the viola bastarda. There is evidence that the genre was initially an attempt to marry philosophical and literary concepts with musical constructs. The earliest composers and performers of this repertoire all have strong connections to the private musical entertainments hosted by Alfonso d’Este II (and his illustrious concerto delle donne) at Ferrara, between c.1580-1597. And from that center, the genre would seem to have been disseminated and imitated in other places.

“Contextualizing the Mystery Sonatas of Heinrich Biber”

JoAnn Udovich (Independent Scholar)

In recent years the Mystery (or Rosary) Sonatas of Heinrich Biber, preserved in a single manuscript from 1686/7, have become standard repertory for baroque violinists, with interpretations gravitating toward the pictorial aspects of the lives of Jesus and Mary. It is the thesis of this paper that the emphasis on musical pictures has come to be overemphasized, to the neglect of other, more historical, understandings.

Recent research by archivists in Salzburg has revealed an unexpected, relevant setting for this music. First, the Salzburg archives house a printed broadsheet, outlining the rules of the Confraternity of the Rosary. A copy of this print is the source of the fifteen cutout illustrations pasted at the beginning of each of the fifteen multi-movement sonatas in the manuscript. Further, excavation of the crypt of the university
chapel (where professors were buried) uncovered fifteen medallions depicting the mysteries painted on the ceiling. The presence of medallion paintings in the crypt and the association with the rosary confraternity link the sonatas to issues of death and dying.

Early modern Salzburg was a violent place where Prince-Archbishop Maximilian Gandolf of Kuenburg (d.1687), the dedicatee of Biber’s sonatas, headed both church and state. Given the widespread Protestant insurgency in the countryside, the Catholic archdiocese became a theater for the cruel exertion of power, punctuated with violent expulsions and executions of Protestants and others, including the hideous torture and execution of witches (mostly young boys).

It is in this unhappy, fraught context that this paper places Biber’s sonatas.

Classical and Romantic Performance (M005)
Session Chair: Robert Levin (Harvard University; The Juilliard School of Music)

“Some considerations concerning the agogics: ‘dim.’ and ‘decresc.’ in Beethoven’s piano sonatas”

Leonardo Miucci (University of Bern)

Unlike both his predecessors (Mozart’s generation) and successors (Chopin et al.), Beethoven lived in a moment of significant evolution both in and outside the musical world. The sudden rise of the middle class, together with rapid developments in piano construction, technique, and musical aesthetics, had clear repercussions in piano notation. As Czerny remarks in his Pianoforte-Schule (1839):

Jn den neueren Compositionen werden die Zeichen des Vortrags von den Autoren meistens so ausführlich angewendet, dass der Spieler im Allgemeinen selten über den Willen des Compositeurs in Zweifel sein kann.

This trend toward more complete notational instructions occurred between the eighteenth and early nineteenth centuries, completely coincidental with Beethoven’s compositional period. Indeed, by looking at the composer’s piano sonatas, one observes a gradual and constant increase in performance indications of all kinds: dynamics, articulations, phrasing, and pedaling, among others. Agogics are no exception.

Concerning in particular the use of the marks diminuendo and decrescendo, one notices an inconsistent attitude: among the 32 printed piano sonatas, Beethoven often alternates between these two indications without an apparent difference in expressive meaning. A closer look at the last sonatas, however, will reveal some important clues that might suggest that the composer was in fact searching for a more refined way to communicate performance indications—in this case, imparting agogic implications to some marks that ordinarily pertain only to dynamics. This hypothesis is supported by an examination of the notation of his contemporaries, including Schubert, who also used these marks as performance indications for both dynamics and time.
“Reading Brahms’ violin sonatas through the lens of early recordings and treatises: A violinist’s transformation of her performing decisions”

Jung Yoon Cho (University of Leeds)

In the nineteenth century, performers used to approach notation in a much more liberal and musically inspired way, whereas our current approach tends to be constrained by a reliance on literal accuracy (i.e. keeping note values, articulations, dynamics, and other performing instructions on the score very strictly) as representing “the composer’s intentions.” The nineteenth- and early twentieth-century treatises and early twentieth-century recordings confirm that *portamento*, *vibrato*, *tempo rubato*, tempo and rhythmic modifications, arpeggiation, and dislocation were expressive performing techniques often used by performers in the late nineteenth century. These interpretative elements are only partially notated or completely omitted from the score, which means performers consciously or unconsciously following a modern notion of “faithfulness to the score” may not be able to discern the composer’s expectations as they exist behind the notation, especially in relation to Romantic repertoire. This paper discusses—with special reference to Brahms’ violin sonatas—how expressive performing techniques of the nineteenth century may be the subject of experiments and later internalized by a performer emerging from the modern tradition; and how this information may contribute to understanding hidden messages behind the composer’s notation. This discussion is not intended to provide definite interpretative ideas. It is ultimately conceived as an example of how modern performers might utilize historical knowledge, including ideas about how the composer's expectations may be recognized, and also as an encouragement to engage with historical practices in a more varied, interesting, and creative modern context.

“Historical improvisation and ‘standard repertoire’ as equal partners in concert”

John Mortensen (Cedarville University)

The common-practice music tradition grew from a pedagogical system in which improvisation, composition, and performance were intertwined. For instance, almost no eighteenth-century keyboard accompaniments were fully written out, but were derived from figured bass and realized in real time. The requirement to invent and solve (not merely recite) during live performance partially explains the remarkable fluency of early common-practice musicians.

Today’s solo recital tradition, by contrast, consists exclusively of composed music, yet ironically is rooted in the free-wheeling public displays of Franz Liszt, which always included extended improvisations.

Some scholars lament the demise of public improvisation. Generations of students have presented the same standard repertoire in degree recitals, arguably limiting their own musicianship and contributing to a perceived ossification of the recital tradition.

Returning historical improvisation to the concert stage, side-by-side with standard repertoire, would challenge students to new levels of flexible, powerful musicianship and provide an opening for the historical-performance movement to serve the broader needs of music institutions. Further, it would bring a fresh sense of adventure and unpredictability—perhaps even fun—to the recital tradition.
In this session the presenter will demystify the process of spontaneous music-making within specific historical parameters and suggest avenues for introducing spontaneous music-making as a viable choice for student degree recitals. The presenter will improvise several pieces in historic styles (toccata, fugue, suite, sonata) in keys, and on themes, selected by attendees.

3:30 p.m.  Coffee Break

4:00 p.m.

Plenary Address (Sweeney Hall)

Session Chair: Carolann Buff (Indiana University)

“Fifteenth-century florid improvisation: Voices and vocabulary”

Adam Knight Gilbert (University of Southern California)

The fifteenth century enjoyed a rich documented history of contrapuntal improvisation in vocal and instrumental performance that both paralleled and informed contemporary compositional practices. Instrumental and vocal ensembles adhered to similar conventions of voice ranges and relationships, performed similar repertory, followed the same rules of counterpoint, and employed (with variations in style) fundamentally similar melodic and rhythmic vocabularies.

In previous papers at this conference, I have traced two aspects of improvisation: first, I have outlined how the conventions of fifteenth-century instrumental improvisation moved in parallel with the evolving styles and paradigms of composed counterpoint, including faburden, low contratenor style, decimae, four-voice counterpoint, and different types of fuga. Second, I have argued that composers and improvisers could and did conceptualize, notate, and communicate contrapuntal rules and passages through the language of solmization.

This presentation will bring the foregoing aspects together, inviting participants to join in exploring how the voces musicales can help in the re-creation of fifteenth-century extemporized florid counterpoint, and in identifying and communicating a melodic vocabulary for fifteenth-century polyphony.

5:00 p.m.  Welcome Reception (M005)
8:00 p.m.

**Keynote Address and Performance** (Auer Hall)

“Carl Philipp Emanuel Bach’s sonatas with varied reprises and their consequence in the performance of classic period keyboard music”

Robert Levin (Harvard University; The Juilliard School)

Most performances of Classical sonatas have regarded repeats as optional. (In conservatory auditions and competitions, the repeats are generally discouraged or forbidden.) When observed, the repeats tend to be literal; what variation is offered tends to be limited to subtleties of nuance or articulation and the occasional discreet ornament here and there (trills, turns, and the like). When the composer provides written decoration in the recapitulation of the themes of the exposition, we should surely infer a progressive process of embellishment: what sense would there be in playing the repeat of the exposition undecorated, and then performing the same decorated version of the recapitulation twice in succession? The presumption of an organic aesthetic leaves open the question of whether a written-out embellishment of the return is meant to constitute the first or the second iteration.

Crucial answers to these questions are provided by Carl Philipp Emanuel Bach’s *Sonaten mit veränderten Reprisen*. His foreword to the first set and his demonstrating the intended meaning of repeats by foregoing repeat signs and writing out the repeats in an act of re-composition suggests that our approach to the performance of sonatas of the succeeding generation may be wide of what was expected.

These points will be demonstrated with excerpts from several C. Ph. E. Bach sonatas and sample improvised re-compositions of sonatas by Mozart.

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**Saturday, May 19**

8:30 a.m. **Registration**

9:00 a.m.

**Plenary Address** (Sweeney Hall)

Session Chair: Peter Urquhart (University of New Hampshire)

“What can we learn from Lusitano’s improvisations on the book?”

Peter Schubert (McGill University)

The improviser in the Renaissance is performer and composer rolled into one. Improvisers learned their skills from their teachers (as recounted in Adrian Petit Codico’s reminiscence of Josquin as a teacher) and from counterpoint treatises. The text of Vicente Lusitano’s long treatise offers a few tips that might be called compositional principles (saying, for instance, that the best way to do counterpoint is to include some formal repetitions of the added melodic figures). But much more information is to be found in the musical examples themselves, more copious than in any other treatise. In this talk I will analyze several of Lusitano’s written-out improvisations to show the
many techniques found in the examples that are not described in the verbal text. One technique that is obvious, but that is not discussed in the text, is that the improviser must first analyze the chant cantus firmus for opportunities to place the repeating motive, a basic characteristic of a good improvisation. I will stress that because these examples are textless, we can infer that the principles of composition are apparently purely musical laws; and I will emphasize the roles of memory and visualization that are implicit in the treatise. These little two-part specimens have implications for all Renaissance music: knowing how musicians of the period thought is useful not only to improvisers, but to all those who play and sing early music from written parts.

10:00 a.m.  Coffee Break

10:15 a.m.
Historical Improvisation II (Sweeney Hall)
Session Chair: Peter Schubert (McGill University)

“Composing by fantasy: Written-out improvisations and their implications in seventeenth-century instrumental fantasias”

Cella Westray (Northwestern University)

Sixteenth- and seventeenth-century definitions of “fantasia” often associate the word with a specific physiological locus in the mind wherein an imitative musical point is stored. Translating such a cognitively-based definition into concrete musical terms is difficult. In English theory treatises and instrumental tutors from c.1600-1700, for example, many authors simply refer to the fantasia as a genre that involves the development of one or more fugas or imitative points. Given this dearth of technical information, it is unclear how modern scholars and performers might differentiate between the fantasia, a genre often associated with improvisation, and other genres that on the contrary call to mind arduous and lengthy compositional processes, such as fugue.

Resolving this question suggests a different kind of approach, one that requires a more detailed investigation of what recent theoretical studies on music improvisation have termed as referents: mental starting points, in a sense, for creating music. My paper examines early seventeenth-century instrumental fantasias with an eye toward identifying the referents that composers used to create them. Although some of these fantasias’ most characteristic passages, such as opening stretto canons, rely straightforwardly upon familiar techniques of Renaissance improvised counterpoint, they do so in ways that often counterintuitively combine improvisatory and compositional procedures. Other kinds of characteristic referents employed in these works—namely canonic and sequential models of the kinds described by Peter Schubert, Folker Froebe, Michael Dodds, and others—at times suggest a kind of part-by-part assembly and at times suggest that composers were thinking in terms of a more score-like or thoroughbass-like model.
“Re-creating eighteenth-century improvised solo practices on the cello”

John Lutterman (University of Alaska, Anchorage)

Clues to the technical means of re-creating improvised solo cello practices of the eighteenth century can be found in a number of sources, including Christopher Simpson’s *The Division Viol*, Friedrich Niedt’s *Musicalische Handleitung* and the rich trove of Italian *partimento* exercises, as well as the portions of early cello treatises that discuss continuo realization. Viewed through an analytic lens, free from the blinders of a modern work concept, the written compositions of eighteenth-century musicians may be understood as inventories of formal models, and as idiomatic vocabularies of motivic, harmonic and contrapuntal ideas ripe for improvisatory appropriation and elaboration.

While the importance of Simpson’s treatises for understanding the practices of seventeenth-century British musicians is well known, copies of *The Division Viol* can be found in important musical archives throughout Europe, and the treatise remained popular enough to justify the printing of a third edition in 1712. Simpson’s approach is more harmonically conceived than has been generally recognized, and the organization of *The Division Viol* shows interesting parallels to Niedt’s treatise, which in turn appears to be indebted to Italian *partimento* practices. Although Simpson’s treatise does not offer written-out examples of longer pieces, following his advice to use a bass from a pre-existent composition as a formal schema would result in a structured approach to improvisation similar to that which German and Italian *partimento* practices were designed to cultivate. My presentation will include examples of my experiments in applying such procedures in performance.

“Improvisation, cadence, and the issue of *musica ficta*”

Peter Urquhart (University of New Hampshire)

Circa 1500, cadential inflection was an aspect of improvisation. Its application—in cadences that required it to attain “propinquity”—was up to performers, for sharps rarely appeared in sources. Editors are notorious for disagreements over the issue; the La Rue editors agreed at the outset that their editorial inflection “should represent unanimous editorial opinion, but this position was finally abandoned as being impossible to achieve.” However, the call for inflections is largely built into the structure of cadences. Once one accepts the use of cadential cross-relations, inflections can be applied to nearly all cadences that lack propinquity, and there is good evidence to suggest that composers expected this outcome.

However, there are exceptions. In a survey of more than 1000 motets for five and six voices, a small number escaped the norms I have described, and appeared to prevent any possibility of sharp inflection. One example is the end of Josquin’s famous motet, *Benedicta es*. Nearly all the exceptions found in the survey resemble *Benedicta es*, including many works in four voices that preceded this six-voice motet. Investigation of the cadence-type, which I have dubbed the fermata cadence, turns on the role of improvisation. Intabulations of the five- and six-voice motets, and certain fifteenth-century examples, point to the possibility that the fermata cadence called for improvisation, a vocal cadenza, that would involve inflecting the leading tone
while other voices paused. Charles Warren described this as the “punctus organi” referred to by Tinctoris, by the theorist of the *Quatuor Principalia*, and as far back as Franco of Cologne. Thus, sixteenth-century practice, and our modern difficulties reaching consensus on how to realize final cadences, are rooted in thirteenth-century descriptions of improvised performance practice.

**Theory and Composition** *(M005)*

Session Chair: Kyle Adams (Indiana University)

“Three or four voices? Problematic contratenors in the motets of Ciconia”

Carolann Buff (Indiana University)

In Margaret Bent’s transcriptions of the motets of Johannes Ciconia, she diplomatically indicates that the majority of the fourth-voice contratenor parts are “optional.” If the omission of the contratenors of Ciconia’s motets are recommended because they are, in Bent’s words, expendable, inessential, dissonant, and excessively doubled, it is intriguing that so many modern performances give primacy to four-voice arrangements. An understanding of motets at the turn of the fifteenth century might be justifiably altered if there were better recognition that there are not only completely successful three-voice versions of these works, but that they might be a preferable alternative to a four-voice arrangement.

This paper explores the use of the contratenor voice in the early-fifteenth century. I will discuss the evolution of motet style during a period when compositional preference shifted from a three-voice to four-voice arrangement. I will also consider who may have been responsible for composing these additional voices. An analysis of the surviving contratenors of Ciconia’s motets reveals much about counterpoint and dissonance treatment. This is especially significant because the entire concept of the motet as a genre changes in terms of texture and “harmonic” purpose when a fourth voice is added. This in turn reveals a fascinating modification of mindset for the composer, as the role of the contratenor shifts from being solely counterpoint against the tenor to having a *bassus* function in the early decades of the fifteenth century.

“Hearing the Greek genera: Re-evaluating tuning and interpretation in three repertories”

Solomon Guhl-Miller (Rutgers University)

The Greek genera are a source of awe and confusion for musicologists and performers. While discussion of them in the abstract appears in theory treatises from ancient Greece to today, little music survives which actually incorporates the striking sonorities of the genera. One reason we hear little music performed using the genera is that there are unparalleled difficulties in performing and tuning an ensemble in which intervals smaller than the half step are used. Another reason is that performers and editors are reticent to incorporate sonorities that theorists recommend using in works, but which do not appear in scores. But as historically-informed performers and scholars it is our job to be aware of the possibilities inherent in a composition or style of composition and to take that background to the performance.
This study takes three sets of theorists from three very different ages: Aristoxenus, Marchettus, and Vicentino, and applies their theories of genera and tuning to contemporaneous music. The song on the Seikilos Epitaph is modally adjusted from using the diatonic genus to reflect the chromatic and enharmonic genera, Marchettus’s motet “Ave Regina/Mater innocencie/Ite missa est” is adjusted to reflect Marchettus’s chromatic and enharmonic division of the whole tone, and Vicentino’s advice on coloring whole steps with chromatic intervals and half steps with enharmonic intervals is taken in examples from his fifth book of madrigals. Recordings of these experiments are presented along with arguments for incorporating such interpretations in the music history classroom and concert hall.

12:30 p.m. Lunch and Exhibition

1:00 p.m.

Field-Recording Exhibition

“Indigenous American ‘folk’ traditions and historical performance”

Indiana University Archives of Traditional Music (Morrison Hall, room 006)

Alan Burdette and Grey Larson, presenters

2:00 p.m.

Plenary Address (Sweeney Hall)

Session Chair: Robert D. Levin (Harvard University and the Juilliard School)

“Seventeenth-century improvisation: How did they learn to do it? How can we learn to do it?”

William Porter (Eastman School of Music)

The “it” referred to in this title is the practice of composing while performing, a practice we now call improvisation, and “it” means in particular bringing contrapuntal music into being through the act of performance. “They” refers to the seventeenth-century keyboardist, specifically, to the organist entrusted with providing organ music for the liturgy. “How” is the question. In attempting to shed some light upon the question of how our ancestors learned this skill, we are not entirely in the dark; recent research has brought to light a considerable amount of material to inform us about the processes by which composing while performing would have taken place. This presentation will take historical material and processes into account while focusing more particularly upon ways in which performers today who are interested in historical improvisation may acquire this same skill. The ways in which the historical materials also provide us with a new lens with which to view the extant repertoire from the perspective of the improver are an important part of this discussion, as is a consideration of how current approaches to teaching might be re-shaped in order to facilitate the development of this skill in today’s performers.
3:00 p.m. Coffee Break

3:15 p.m.
Sources and Methodology II (Sweeney Hall)
Session Chair: Michael Bane (Indiana University)
“A taste for brunettes: Montéclair and flute/voice performance practice”
Leela Breithaupt (Independent Scholar)
Alison Calhoun (Indiana University)
Although we credit Jacques Hotteterre (1676-1763), French composer, renowned flautist, and wind instrument maker, for promoting and elevating baroque flute music, we have mostly ignored the role the contemporary composer, string player, and voice teacher, Michel Pignolet de Montéclair (1667-1737) played in the rise of the baroque flute as a solo instrument. While both composers transcribed popular vocal tunes into collections of Brunettes for flute traversière (Hotteterre in 1721 and Montéclair in 1725), and while both followed the vocal convention of printing this instrumental music with the original popular song text, Montéclair’s collection alone, in an unknown preface, proposes his airs might be sung in unison with flute. In his didactic and, at times, anecdotal preface to Brunettes, he argues that the airs in his collection are “light” and “simple,” but just as “sentimental” and “affective” as cantatas, operas, and motets. Moreover, he insists that nothing could be more “touching” than hearing the unison of flute and voice as he did when he heard these airs performed in Bologna by solo vocalist Perichon and flautist Bernier. In this collaborative presentation, we will present the Montéclair Brunettes from the perspectives of historical performance and cultural history, alongside a full translation of Montéclair’s preface, to better understand the relationship between flute and voice during this critical moment in flute historical practice; a moment when, arguably, the flute’s greatest strength lay in a simple but moving melodic imitation of the voice.

“Hearing the camerata: A practical study in the performance practice of Spanish harpsichord continuo”
Michael Quinn (Case Western Reserve)
Studies on accompanying seventeenth-century Spanish secular song are rarely pragmatic in nature and, subsequently, have done little to provide historical performers interested in the repertoire with practical instruction. While a discouraging paucity of sources leaves much to be understood about accompaniment practices on the Iberian Peninsula, sufficient evidence exists to construct an understanding of musical aesthetic values in late seventeenth- and early eighteenth-century Spain and how they might be translated to accompaniment from the harpsichord. From a thorough reading of all literature on accompanying from a ground bass it would seem that successful accompaniment comprises nothing more than playing the correct harmony. In this paper, however, I argue that not only was the harpsichord utilized in the continuo ensembles of secular songs, but a long-engrained tradition of improvisation over a bass line obviated the need for its mention in treatises. Furthermore, drawing from
monophonic solo keyboard genres and extant notated vihuela accompaniments, I endeavor to provide a historically informed approach to idiomatically accompanying the tomo humano, a distinctively Spanish genre of secular song, from the harpsichord. In creating general parameters for accompaniment practices, one is also presented with the problem of an eclecticism of musical idioms represented in the corpus of seventeenth-century Spanish music, the product of an anfractuous aesthetic trajectory and unique creative complex on the Peninsula. As such, this paper is interdisciplinary in scope, drawing from iconography and non-musical references to negotiate a complex artistic climate and shed light on a practice about which little is known.

**Lute Performance (M005)**

Session Chair: Jeffrey Noonan (Southeast Missouri State University)

“Playing chords on the lute c.1600”

  Parsival Castro (Université de Strasbourg Laboratory: ACCRA)

In the middle of the seventeenth century, many sources of lute instruction begin to explain how to play chords on the lute. One of the first concerns is showing what to do when a chord contains five or six notes when the right hand uses only four fingers. It implies at least some measure of arpeggiation. However, it is still possible for the performer to avoid the impression of playing an arpeggio. Some scholars, after comparing text excerpts from Adrian Le Roy and Thomas Robinson’s lute instructions, have concluded that the arpeggio was banned in lute practice before 1600. The central point for their argument is the use of the word “together” in both instructions.

Nevertheless, a more careful reading from these instructions shows that Adrian Le Roy does not speak about plaqué or arpeggio; he is merely describing a technical gesture. Moreover, numerous elements found in other sources, like Pietro Paolo Meli and Besard’s instructions, prompt us to consider a different possibility: neither Robinson nor Besard are speaking about a non-arpeggiated way of playing, but they are witnesses of a new way to play chords that appears probably around 1600. And while Besard is open to the new technique, Robinson appears to be more conservative. Both techniques, the ancient one and the new one, are possible to achieve in an arpeggiated way.

My lecture will present arguments about this new perspective, based on lute instruction sources around 1600. I will argue from an historical perspective, which will carry evidential impact on today’s understanding of lute performance practice.

“The new voice: Polyphonic playing on the plectrum lute”

  Esteban La Rotta (McGill University)

The sixteenth century saw the advent of the lute as the preferred instrument for polyphonic playing. Lute players such as Francesco Spinacino and Francesco Canova da Milano not only composed their own intricate Fantasias, but intabulated a great array of polyphonic pieces by contemporary composers such as Sermisy, Josquin, Janequin, and Mouton. The lute was also favored for accompanying the voice as seen in many contemporary intabulations.
It is remarkable that before the “Francescos” generation there are no lute publications or evidence of its use in a polyphonic setting. However, it is safe to assume that this did not suddenly occur with the Francescos, but that it is rather the result of changes in instrument building during the fifteenth century. Similarly, the plectrum technique used to play the lute as a melodic instrument was not suddenly dropped out at the turn of the sixteenth century but gradually adapted to fit the needs of polyphonic playing.

Based on iconography, this paper follows changes in plectrum technique that took place during the fifteenth century, following in the steps of Paumann, who according to Tinctoris (De inventione et usu musice) was one of the first lutenists to play polyphonically.

This paper additionally explores a possible repertoire that Paumann could have played, adapting and intabulating pieces from the Faenza codex, Lochamer-Liederbuch, Buxheimer Orgelbuch, Cyprus codex, and the newly discovered Wolfenbüttel fragments.

4:45 p.m. Coffee Break

5:00 p.m.
Plenary Address (Sweeney Hall)
Session Chair: Peter Schubert (McGill University)
“Gradus ad chromaticismum: Stages in the development of chromaticism”
Kyle Adams (Indiana University)

This presentation will trace the development of the concept of “chromatic” from classical antiquity to the eighteenth century. While it is tempting to imagine that the meaning of “chromatic” simply transformed over several hundred years, the reality is more complicated: over time the dominant conception of musical space came to include different tones at the same location in the scale, and the chromatic genus provided a convenient intellectual scaffolding for accommodating those tones. I will outline the three main conceptual changes that took place in order for the term to adopt its current meaning:

1. Beginning in antiquity, the synemmenon tetrachord generated different tones at the same functional location and assigned different functions to two of the existing tones.
2. Later, musica ficta opened up the possibility for one littera of the gamut to signify different pitches.
3. By the mid-sixteenth century, Zarlino and others used a mixture of the diatonic and chromatic genera as a rationale for music that frequently employed consecutive semitones, and therefore also employed many pitches with accidentals.

This presentation will outline the transformation from “chromatic” signifying a separate genre to “chromatic” signifying a modification of a diatonic system. I will argue that this transformation resulted from the intellectual change in conception of musical space from a single set of moveable tones to a complex collection that could accommodate multiple forms of the same tone.
8:00 p.m.
Conference Concert: Bloomington Bach Cantata Project (Auer Hall)
Erfreut euch, ihr Herzen, BWV 66 | Sarah Cranor, Music Director

Sunday, May 20

8:30 a.m. Registration

9:00 a.m.
Plenary Address (Sweeney Hall)
Session Chair: Dana Marsh (Indiana University)
“How do you solve a problem like improvisation? With care.”
Nick Wilson (King’s College London)

Taking the theme of improvisation as its spur, this paper takes a fresh look at HIP through the lens of care. From the perspective of HIP, improvisation is potentially disruptive; it provokes us into asking searching questions concerning the things we are being “historically informed” about. In choosing between competing performance practices, we can, and indeed, should ask – How do the choices we make care for “old music?” Reflecting my broader interest in the relational ethics of care, the paper advances a new ontological account of music as a human activity that maintains, continues, and repairs our “world,” so that we can live in it as well as possible, i.e., a structured practice of care.

Adopting an interdisciplinary approach, I draw on Keith Johnstone’s Improvisation and the theatre to frame the unfolding argument in terms of “narrative skill,” “status,” “spontaneity,” and “masks.” I discuss the metaphor of caring for old people, status games between scholars and performers, the nature of spontaneous right action, and the need to take off the mask of paternalism if we are to really care for old music. Caring about and for old music requires moving from an external, uncommitted relationship to an inside relationship of personal involvement and responsibility. This demands the mastery of technical (and organizational) competences; but crucially, it also points toward a form of HIP characterized by practical reason, i.e., where reason and value are properly embedded in the flow of experience.

10:00 a.m. Coffee Break
10:15 a.m.

**Seventeenth-century composers and techniques** (Sweeney Hall)

Session Chair: Joanna Blendulf (Indiana University)

“A violin in carnival season”

Guillermo Salas Suárez (Case Western Reserve)

In his rather obscure *Capriccio a modo di lira* for violin and continuo, Biagio Marini asks the performer to cut an extra notch in the bridge of the violin and reposition the G-string closer to the D-string. Marini instructs this bizarre technique in order to prevent arpeggiation on the triple stops that appear throughout the work. What on the surface seems like an aberrant performance instruction clues us into a range of possibilities for playing repertoire from this period. In this paper, I examine the history and performance techniques of the *viola da braccio* as was known to Marini at the time of this composition. Through an examination and live demonstration of the *Capriccio*, I aim to showcase the new techniques it affords the historically-minded performer. By attending to the possibilities opened by this piece, my paper ultimately gives string players additional tools not yet explored when playing music by Marini and his contemporaries.

“Leonora Duarte (1610-1678): Converso composer in Antwerp”

Elizabeth Weinfield (The Graduate Center, CUNY; The Metropolitan Museum of Art)

At the end of the seventeenth century, Leonora Duarte (1610–1678), a Jewish Converso living in Antwerp, published seven five-part Sinfonias for viol consort—the only known seventeenth-century viol music written by a woman. This music is testament to a formidable talent for composition. Born in Antwerp to a prominent family of merchants and art collectors who had immigrated from Portugal in the early sixteenth century (friends of Vermeer, and possibly Rubens), Leonora received a superb musical education that included instruction on harpsichord, lute, and viol, as well as lessons in composition. Her musical evenings at home quickly became well-known ports of call for traveling diplomats and literati, among them Constantijn Huygens, William and Margaret Cavendish, and composer Nicholas Lanier.

Both a Jew and a woman, Leonora Duarte received no commissions from church or court, and thus the existence of the Sinfonias presents a remarkable opportunity to consider music within the domestic sphere—and to uproot a heretofore obscure composer from a point of inferiority and relative powerlessness to a position providing insight into a multi-voiced and interdisciplinary history. This paper will consider Leonora and her music as products of diverse influences within the landscape of post-Inquisition Antwerp, as evidence of complex and symbiotic relationships with male contemporaries, and as vital testimony to the cultural accomplishments of women Conversos in early modern Europe. It will draw upon musical analysis, critical theory, issues of gender—and my own recording of the works as musical examples (*Sonnambula*; Centaur Records, 2017).
Twentieth-century re-inventions (M005)
Session chair: Halina Goldberg (Indiana University)

“Schönberg’s Verein re-orchestrates Mahler: Adventures in early twentieth-century listening”

Kenneth Slowik (Smithsonian Institution)

In November 1918, immediately after the conclusion of World War I and the foundation of the Federal Republic of Austria, Arnold Schönberg established his brilliant but short-lived Society for Private Musical Performances (Verein für musikalische Privataufführungen), dedicated to giving concerts of contemporary music at the highest possible level. In the course of 113 outings by the Verein from December 1918 until December 1921, 154 works were performed (of which fully two-thirds were given more than once), with the goal of providing the composer, as Schönberg wrote in the Society’s prospectus, “the one thing that ought to be the most important for him: that he can make himself understood.” Works by Reger (23 compositions), Debussy (16), Schönberg (13), Bartók (11), Ravel (7), and Stravinsky (7) outnumbered the six of Mahler offered, but, next to Schönberg’s Op. 9 Chamber Symphony, several of the Mahler works were given the most opulent treatment, in chamber orchestra arrangements which stand out from the many one- or two-piano reductions (for two, four, or eight hands) in which the majority of works presented were heard. This paper examines the methodology of Schönberg and his followers in constructing these musical acts of homage to Mahler, offering a glimpse into the world of new music in the time before mechanical reproduction became a primary means for disseminating of new works.

Agency and solo performance (M005)
Session Chair: Wendy Gillespie (Indiana University)

“A discussion of self-accompanied song”

Beth Garfinkle (Independent Scholar)

The classical scene in the US has taken a needlessly condescending attitude toward self-accompanying singers. In past centuries, particularly before 1900 or so, they were seemingly everywhere. They tended to follow classicist and biblical traditions based on mythical figures such as Orpheus, Arion, and King David, and also verse traditions such as the Homeric epics, the bardic poetry of Wales and Ireland, the troubadours, trouvères, and Minnesängers. Much later, we still find them in plays, poetry, and prose fiction; a well-known example being the novels of Jane Austen. In Elizabethan England there was an instrument called the orpharion, a wire-strung lute; the name suggests use in the manner of its namesakes.

There hasn’t been much written about this, except for a dissertation by Robin Terrill Bier, which deals mostly with the nineteenth and twentieth centuries. I mean to deal with music of the seventeenth and eighteenth centuries, when the available instruments were better adapted for singing. Today however, performers such as Maurizia Barrazzoni, Joel Frederiksen, and Francisco Mañalich, have made careers accompanying themselves in performance.
Meanwhile, it turns out that there are some works, particularly the fifth volume of *Musiche* of Sigismondo d’India, where without the singer accompanying, it becomes difficult to avoid inappropriate breaths. One example is “Ma che? Squalido e oscuro,” where few performers can avoid breaking up the very climax of the song. Ultimately, insisting that singers should never accompany themselves and that instrumentalists should never sing is another way of making the music too “precious” or elitist, keeping audiences at arm’s length. Perhaps it’s time for us to drop the attitude.

11:45 a.m.  **Coffee Break**

12:00 p.m.  
**Concluding panel – “Emergent directions in HP research”**  
(Sweeney Hall)

A panel of speakers offer short presentations and lead conference delegates in a discussion about new research and future trends in the field of historical performance.
Bloomington Early Music Festival 2018

Festival at a Glance

Friday, May 18
8:00 p.m. Robert Levin, fortepiano  Auer Hall

Saturday, May 19
10:00 a.m. Old-Time Music Workshop  Monroe County History Museum
1:00 p.m. Field Recordings, Joe Dawson  Hoagy Carmichael Room
8:00 p.m. Bloomington Bach Cantata Project  Auer Hall

Sunday, May 20
7:00 p.m. Old-Time Music: Past & Present  Unitarian Universalist Church

Wednesday, May 23
3:30 p.m. 19th-Century Flutes  Merrill Hall, Room 011
7:00 p.m. HPI goes POP!  Serendipity Bar

Thursday, May 24
10:00 a.m. Early Music Entrepreneurship  Music Library, Room 285
3:00 p.m. Tarara  First Presbyterian Church
4:30 p.m. Oberlin Baroque  First Presbyterian Church
7:00 p.m. Sacred Music Project  Courthouse Rotunda

Friday, May 25
10:00 a.m. Early Music Entrepreneurship  Music Library, Room 285
4:30 p.m. B'More Bach Ensemble  Trinity Church
7:00 p.m. Early Music Showcase I  Auer Hall
9:00 p.m. Early Music, Late Night  Serendipity Bar

Saturday, May 26
10:00 a.m. Instrument Petting Zoo & Concerts  City Hall Atrium
3:00 p.m. CWRU Baroque Ensemble  First Presbyterian Church
4:30 p.m. USC Collegium Workshop  First Presbyterian Church
7:00 p.m. Early Music Showcase II  Auer Hall

Sunday, May 27
3:00 p.m. Les Ordinaires  Trinity Church
7:00 p.m. Festival Orchestra  Auer Hall
HISTORICAL PERFORMANCE INSTITUTE AT JACOBS

An interdisciplinary approach to the highest standards in performance

FACULTY

Dana Marsh, HPI director/voice
Joanna Blendulf, viola da gamba/cello
Hsuan Chang, fortepiano
Keith Collins, bassoon
Cléa Galhano, recorder
Eric Hoeprich, clarinet
Dawn Kalis, harpsichord
Barbara Kallaur, traverso
Kris Kwapis, trumpet/cornetto
Nigel North, lute
Meg Owens, oboe
Linda Pearse, sackbut
Steven Rickards, voice
Stanley Ritchie, violin/viola
Richard Seraphinoff, horn
Elisabeth Wright, harpsichord/fortepiano

“On behalf of the students and faculty of the HPI, we offer a special welcome to all delegates of this third annual international conference in historical performance. All warmest wishes for an inspiring time in Bloomington!”

– Dana Marsh, director

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JACOBS SCHOOL OF MUSIC
Indiana University Bloomington
Phone: 812-855-4088
Email: hpi@indiana.edu