HPI Conference - 2017

**Historical Performance: Theory, Practice, and Interdisciplinarity**

*Second annual conference hosted by the*  
*Historical Performance Institute of the*  
*Indiana University Jacobs School of Music*  
*with support from the*  
*I.U. Institute for Advanced Study*

**FRIDAY, MAY 19, 2017**

8:00am    Registration; no fee/open to public  
8:45am    Welcome and introductory remarks (Sweeney Lecture Hall)

**9:00-10:00**

**Plenary Address** (Sweeney)  
The Sound of (sixteenth century) Music  
Laurie Stras (University of Southampton)

**10:15-12:30**

**Vocal Genre and the Sixteenth Century** (Sweeney)  
Interpreting florid vocal music from late-sixteenth century Italy: A blended procedure for pre-tonal analysis  
Bianca Hall (Old Dominion University)  
The *Alphabeto* arias  
Bud Roach (Independent Scholar)  
Thomas Morley and songs for the Shakespearean stage  
Ross Duffin (Case Western Reserve University)

**Eighteenth Century Performance Traditions** (M005)  
Ancient music and its performance in eighteenth-century London  
Devon Nelson (Indiana University)  
The performance of baroque synagogue music in eighteenth-century Amsterdam  
Kevin Sherwin (Yale University)  
The symphonies of Pietro Maria Crispi (1737-1797): Sources and style  
Yongsik Kang (Cincinnati College Conservatory of Music)
1:30-4:30

**Historical Improvisation: the twelfth to the fifteenth centuries** (Sweeney)
Between written and oral transmission: Improvisation and fixed musical content in Notre Dame *Organa*
Solomon Guhl-Miller (Rutgers University)

“An art in which several men appear to be discanting”
Niels Berentsen (Royal Conservatory, The Hague)

The fifteenth century bandstand: Improvised polyphony at court
Charles Wines (Indiana University)

*Le Petit Rouen*: Re-creating polyphony for a fifteenth-century *basse danse*
Adam Gilbert (University of Southern California)

**Classical and Romantic Performance Practices** (M005)
Ornamentation “with an exceptional tact and exquisite taste”
Sarah Huebsch (Indiana University)

Pedaling in the keyboard language of Beethoven: An historical perspective
Leonardo Miucci (University of Bern)

From concert hall to private room: “A happy musical hour” with Schumann’s Cello Concerto, opus 129
David Escobar (Case Western Reserve University)

Mengelberg’s Mahler scores: an important early-twentieth century style source
Kenneth Slowik (Smithsonian Institution)

5:00-6:00

**Plenary Session** (Sweeney)
The interface between facts, history, and artistry: operationalizing historical performance research
Claire Holden (University of Oxford)

6:00

**Welcome Reception** (M005 – Pavillion)
In honor of Wendy Gillespie, Jacobs Professor of Viola da Gamba

8:00

**CONFERENCE CONCERT I** (Auer Hall)

*Il Cembalo di Partenope*: Music in and around sixteenth-century Naples
Catalina Vicens, Historical Keyboards
HPI Conference - 2017

SATURDAY MAY 20, 2017

8:30-9:30

Plenary Address (Sweeney)
Rameau and the mechanics of musical performance: a view from the early French Enlightenment
Davitt Moroney (University of California, Berkeley)

9:45-12:00

Early Recorded Sound I (Sweeney)
Lost voices: the aesthetics and practices of romantic-era choral performance
Mark Bailey (Yale University)

Lost in time: Revealing approaches to rubato and dynamics in recordings of Russian pianists at the turn of the twentieth century
Tommy Tsu Tham Seah, Stuart James, Anna Sleptsova (Western Australian Acad. Performing Arts)

“In gut we trust” – Historical performance practice on the Spanish guitar in the middle of the twentieth century
Yiannis Efstathopoulos (Royal Conservatory of Brussels, Belgium)

Fifteenth Century Polyphony and the Modern Edition
Divisions of dots and dots of division: theory and (performance) practice
Paul Kolb (Paris Lodron Universität Salzburg)

Making sense in sound: Writing and singing late-fifteenth century polyphony
Jennifer Thomas and Matthew Gouldstone (University of Florida)

Sequences and how to construe them in late-fifteenth century music
Peter Urquhart (University of New Hampshire)

12:15-12:45

Lunchtime Concert (M005 – Pavilion)
Forgotten Clefs: A Renaissance Wind Band | Charles Wines, Director

1:00-3:15

HP and Modern Conservatory Pedagogy

The heresy of aesthetics: A steadfast denial
Crawford Young (University of Leiden)

What the vielle is going on? The use and abuse of the vielle in historical performance
William Lyons (Royal College of Music)

Historical pedagogy and performance practice in the classroom: Incorporating voice-leading partimenti into the music-theory sequence
Adem Birson (Cornell University)
Interdisciplinarity and Cultural Production (M005)

Does internalism apply to medieval music? – Cultural and universal aspects of the Prodoscimus Beldemandis’s Contrapunctus
Oğuzhan Tuğral (Centre for Advanced Studies in Music, Istanbul Technical University)

Boston early-music listeners as co-performers of localized global difference
David Kjar (Roosevelt University)

Alfred Deller, the countertenor voice, and English masculinity
David Rugger (Indiana University)

3:30-5:45

Historical Keyboard Studies (Sweeney)

Orpheus’ Metamorphoses: Performance and stringed instruments in sixteenth-century Italy and Spain
Catalina Vicens (University of Leiden)

Gaspard Le Roux’s Pieces de Clavecin and the harpsichord duet
John McKean (University of Cambridge)

New thoughts on an old topic: Consistency and inconsistency in historical keyboard fingering
David Schunenberg (Wagner College and the Juilliard School)

Early Music and Contemporary Performance Models (M005)

Transforming narrative through performance: Orlando di Lasso’s Lagrime di San Pietro
Claire Fedoruk (Azuza Pacific University)

Higher, faster, louder – or not! Applying historical brass techniques to modern performances of Gabrieli’s music
Liza Malamut (Boston University)

Mozart versus modernity: Rethinking “authenticity” in the G-major flute concerto
Abigail Sperling (Chemeketa Community College)

6:00-7:00

Keynote Address (Sweeney)

Lost sounds and retrievable sense
Margaret Bent (All Souls College, Oxford)

8:15

CONFERENCE CONCERT II (Auer Hall)

Serena En Mer Chante: Troubadours, Trouvères, and Fabulists, 1200-1300
Anne Azéma, Voice | Robert Mealy, Harp and Vielle
HPI Conference - 2017

SUNDAY MAY 21, 2017

9:00-10:00

Plenary Session (Sweeney)

How did Aus Liebe get to be so slow?
Daniel R. Melamed (Indiana University)

10:15-11:45

Early Recorded Sound II (Sweeney)

“A very good spirit of discovery”: The Leonhardts in Vienna
Mimi Mitchell (University of Amsterdam)

The construction of a media voice: Findings in the T.A. Edison historical site, New Jersey
Karin Martensen (Paderborn University)

Organology (M005)

The Γ-spot: New thoughts on tenor sackbut slide positions, or, it seems so wrong but feels so right
Adam Bregman (University of Southern California)

Fifty unknown flutists
Tom Moore (Florida International University)

1:00-2:00

Plenary Session (Sweeney)

What’s the problem? Cultural capability, and learning from historical performance
Nick Wilson (King’s College London)

2:15-3:30

Concluding Panel Session: Early Music, HP and the Future (Sweeney)

Nick Wilson (Chair), Alain Barker, Dana Marsh, Laurie Stras