Historical Performance: Theory, Practice, and Interdisciplinarity

A conference hosted by the
Historical Performance Institute of the
Indiana University Jacobs School of Music
with support from the
I.U. New Frontiers in the Arts and Humanities Program

FRIDAY, MAY 20, 2016
8:00am  Registration; no fee/open to public
9:00am  Welcome (Sweeney Lecture Hall)

9:15-10:45

_Basso continuo_ (Sweeney)

Who does what? On the roles of the violoncello and double bass in the performance of Handel’s recitatives
Richard D. King (University of Maryland)

_Partitura_ and basso continuo in late eighteenth-century Salzburg
Anthony Abouhamad (University of Sydney, Conservatorium of Music)

_Neglected Pioneers_ (M005)

Before Dolmetsch: John Hullah and Victorian early music
Christine Kyprianides (Indiana University)

Bach, Babitz and the baroque violin revival
Mimi Mitchell (University of Amsterdam)

11:00-12:30

_Bowed Basses_ (Sweeney)

“For the sake of the choir” – Roles of bowed basses and double basses in the late 17th and early 18th centuries: a case study for the reassessment of current HIP paradigms in basso continuo practice
Robert Rawson (Canterbury Christ Church University)

Pragmatic vs idealistic approaches to double-bass playing in the mid-nineteenth century
Shanti Nachtergaele (Penn State University)

_Historical performance and non-western living traditions_ (M005)

L’arpeggiata and Barbara Fortuna’s “Maria (sopra la Carpinese)”: east meets west in early music’s third space
David Kjar (Roosevelt University)
The Makwamia and the baton: Mulatu Astatke’s reading of history through contemporary performance
Lee Chambers (Knox College)

1:30-4:30

**Historical Improvisation I** (Sweeney)
Musical skills for musicologists: historical improvisation in the graduate seminar
Julie Cumming (McGill University)

Guido’s hand, Aristotle’s *Categories*, and crafting fifteenth-century counterpoint
Adam Knight Gilbert (University of Southern California)

The performance of counterpoint in the Renaissance
Philippe Canguilhem (University of Toulouse)

Historical improvisation and the re-composition of history
Jeremy Llewellyn (University of Oxford)

**Source Studies and Methodology I** (M005)
Beyond words and music: proposing a new paradigm for medieval monody
Joel Cohen (Boston Camerata)

The early history of modal rhythm: what theory tells us about practice
Solomon Guhl-Miller (Rutgers University)

Performing broadside ballads in the 21st century: a manual for modern singers
Bianca A. Hall (Old Dominion University)

Schmelzer’s mistakenly “solo” Ciaccona
Charles Brewer (Florida State University)

5:00-6:00

**Plenary session** (Sweeney)
Editing Brahms’ duo sonatas for performance: reading between the lines of the notation
Clive Brown (University of Leeds)

6:00-6:30

**Welcome Reception** (M005 – Pavilion)

8:00

**CONCERT:** *Music of 17th century Italian cities and courts*
Performed by *Opera Nova* – an HPI student ensemble bound for the Berkeley Festival
SATURDAY, MAY 21, 2016

8:00am  Registration; no fee/open to public

8:30-11:30

**Organology** (Sweeney)

“The Steel String: Enemy of Art”: An important 20th-century shift in basic violin-family technology and its musical reverberations
Kenneth Slowik (Smithsonian Institution)

**Historical Performance and early-recorded sound** (Sweeney)

Contrast and continuity: what historical recordings reveal about the evolution of performance practice
Mark Bailey (Yale University)

Echoes from the past: discovering Brahms through the recorded evidence of his contemporaries
Kenichi Ikuno Sekiguchi (Royal College of Music)

How to read less accurately through listening
George Barth (Stanford University)

**Historical Improvisation II** (M005)

Singing lyric in late-quattrocento Naples
Elizabeth Elmi (Indiana University)

Diego Ortiz’s fifth voice: improvising an instrumental Ricercar
Catherine Bahn (McGill University)

Analyzing the keyboard fantasias of Orlando Gibbons
Jonathan Oddie (Magdalen College, Oxford)

Improvisation, authorial voice, and Monteverdi’s ambivalence
Massimo Ossi (Indiana University)

12:30-2:45

**Vocal practices** (Sweeney)

Using modern voice science to examine Maffei’s vocal production as applied to Italian monody ca. 1600
Stacey Helley (University of Southern California)

“Softly” and “imperceptibly” dragging the voice: in search of vocal “baroque” glissando through comparative linguistic analysis
Livio Marcaletti (Bern University, Switzerland)
Vaclav Pichl’s transcriptions of performances of Luigi Marchesi: unique insights into eighteenth-century vocal performance practice
Talya Berger (Stanford University)

**Historical Performance and the music conservatory curriculum** (M005)

Music history as “HIP”: presenting performance practice issues as part of the curriculum in music history
Lise Karin Meling (University of Stavenger, Norway)

Music education at the Paris Conservatoire in post-revolutionary France
Eric Hoeprich (Indiana University)

A contemporary pedagogy of “ancient” music: the “vernacular medieval” and the twenty-first-century conservatory
Angela Mariani (Texas Tech University)

3:00-4:30

**Iconographical studies** (Sweeney)

Mexican religious iconography:
Angel musicians and basso-continuo practice at Mexico City Cathedral
Ruben Valenzuela (Bach Collegium San Diego)

Isabella d’Este: patronage, performance, and the viola da gamba
Elizabeth Weinfield (City University of New York)

**Liturgical and para-liturgical reconstruction** (M005)

Mary, Mary, Mary quite contrary: reconstructing chant of Barking Abbey’s late-medieval Visitatio Sepulchri drama
Alison F. Kaufman (University of Oregon)

The Oxford Movement and historical performance: appropriations of the past
Steven Plank (Oberlin College)

5:00-6:00

**Plenary session – Keynote Address** (Sweeney)

*Playing with History* revisited
John Butt (University of Glasgow)

8:00

**CONCERT: “c. 1685” – Nigel North, lute**
HPI – Conference 2016

SUNDAY, MAY 22, 2016

9:00-12:00

Source Studies and Methodology II (Sweeney)
Contrasting meters in sixteenth-century danced suites
Nona Monahin (Mount Holyoke College)

Cleffing, transposition and performance pitch: a survey of the practical evidence of Italian sources of the sixteenth and seventeenth centuries
Jeffrey Kurtzman (Washington University St Louis)

A play on words: melody as speech in eighteenth-century France
Edward Higginbottom (University of Oxford)

Reading performance implications from J.S. Bach’s eighth-note beams
Yo Tomita (Queen's University Belfast)

Drama and the Theater (M005)
“...excellent and expert Musitians” – Who played for the plays in Shakespeare’s London?
William Lyons (Royal College of Music)

The Georgian Bard: The Tempest at Drury Lane (1777-1787)
Sarah Huebsch (Indiana University)

“Resista chi puo?” Resistance, desire, and visual frameworks in Alessandro Scarlatti’s La Statira
Ayana Smith (Indiana University)

The graceful, the correct, the varied: creating modern techniques of historical acting for opera
Dionysios Kyropoulos (New College, Oxford)

1:00-2:00

Plenary session (Sweeney)
HP and the arts & humanities: interdisciplinarity and the future
Georgina Born (University of Oxford)

2:15-3:30

Plenary Presentations, with respondent panel and concluding remarks (Sweeney)
Is historical performance a discipline? – Securing a lasting place in 21st century education
Dana Marsh (Indiana University) Magnus Williamson (Newcastle University)