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 IU New Frontiers in the Arts and Humanities Program

May 20-22, 2016

Jacobs School of Music
Indiana University Bloomington
CONFERENCE HOTEL
Indiana Memorial Union Biddle Hotel
900 E. 7th Street
Bloomington, IN 47405-3905
imu.indiana.edu/hotel
Reservations: 800-209-8145
Group Rate: $98.10-$147.60 (expires May 5)
Hotel Block Code: HISTPERF16
Credit card number guarantees reservation
Complimentary parking pass at check-in

TRANSPORTATION
Indianapolis Airport to Biddle Hotel
Go Express Travel: goexpresstravel.com/airport_shuttle
Star of America: soashuttle.com/locations
Tickets available online and at the conference Hotel

Registration is free and open to the public.
Please confirm your intention to register in advance via email: hpi@indiana.edu

Image on the front cover:
“Thomas Binkley Fragment,” Indiana University Lilly Library
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 seventeenth and early eighteenth 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 Carpinèse)”: 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 Cambridge)

**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 twenty-first 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

Reception (M005 – Pavilion)

8:00

CONCERT: “Music of Seventeenth-century Italian Cities and Courts”
   Performed by Opera Nova—HPI student ensemble bound for the Berkeley Festival

**SATURDAY, MAY 21, 2016**

8:30-11:30am

*Organology* (Sweeney)
“The Steel String: Enemy of Art”: An important twentieth-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

**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)

3:00-4:30

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)

Music Conservatory Curricula (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)
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

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**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)

“Resist ta 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 and humanities: interdisciplinarity and the future
Georgina Born (University of Oxford)

2:15-3:30

**Plenary Presentation, with respondent panel and concluding remarks** (Sweeney)
Is historical performance a discipline?
– Securing a lasting place in twenty-first-century education
  Dana Marsh (Indiana University)
  Magnus Williamson (Newcastle University)
Full-time Faculty

Wendy Gillespie
Viola da gamba, Chair

Dana Marsh
Voice, Coordinator

Nigel North
Lute

Stanley Ritchie
Violin, Viola, Cello

Richard Seraphinoff
Natural Horn

Elisabeth Wright
Harpsichord, Fortepiano

Adjunct Faculty

Hsuan Chang
Forte piano, Harpsichord

C. Keith Collins
Bassoon, Recorder

Eric Hoeprich
Clarinet

Dawn Kalis
Harpsichord

Barbara Kallaur
Traverso

Kris Kwapis
Natural Trumpet, Cornetto

Meg Owens
Oboe

Linda Pearse
Early Trombone

Steven Rickards
Voice