



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
IU Institute for Advanced Study

May 19-21, 2017



JACOBS SCHOOL OF MUSIC
INSTITUTE FOR ADVANCED STUDY
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: HISTPERF17

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TRANSPORTATION

Indianapolis Airport to Biddle Hotel

Go Express Travel: goexpresstravel.com/airport_shuttle

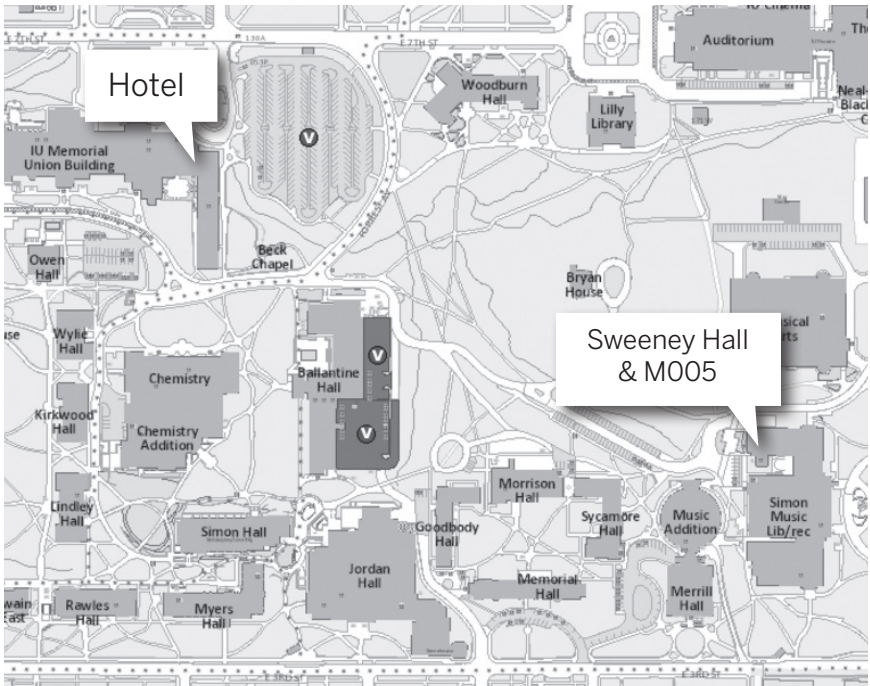
Star of America: soashuttle.com/locations

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 (Used by permission)



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

Second annual conference hosted by the
Historical Performance Institute of the
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Friday, May 19

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

8:45am Welcome and introductory remarks (Sweeney 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 synagogal 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: Recreating 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, professor of viola da gamba (IU Jacobs School of Music)

8:00

Conference Concert I (Auer Hall)

Il Cembalo di Partenope: Music in and around sixteenth-century Naples

Catalina Vicens, historical keyboards

Saturday, May 20

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 (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 Academy of Performing Arts)

The construction of a media voice: Findings in the T. A. Edison historical site, New Jersey

Karin Martensen (Paderborn University)

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 (Sweeney)

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 Prodoscimius Beldemandis' *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 *Pièces 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 Schulenberg (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 (Azusa 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

Sunday, May 21

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

Organology (M005)

The F-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)

Pioneers of Historical Performance (M005)

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

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



Abstracts

Friday, May 19

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

8:45am Welcome and introductory remarks (Sweeney Hall)

9:00-10:00

Opening Plenary Address (Sweeney)

Session Chair: Margaret Bent (All Souls College, Oxford)

The sound of (sixteenth-century) music

Laurie Stras (University of Southampton)

Thirty years ago, in a ground-breaking chapter that lifted the veil on the music of medieval convents, Anne Bagnall Yardley called for “an increased sensitivity...to the musical activities of nuns.” Since then, interest in convent music has flourished, yet lacunae still exist—particularly with respect to the sixteenth century, both in terms of performance and scholarly literature. Performing groups appear to have more freedom to explore either side of the high renaissance: while numerous ensembles investigate nuns’ music up to the mid-fifteenth century, and perhaps fewer concentrate on the seventeenth and eighteenth centuries, the sonic world of sixteenth-century

convent music has remained largely closed to our ears. Musicology, too, has found the sixteenth-century convent difficult to fathom; perhaps because of the apparent dearth of verifiable sources, perhaps because the combined effects of the dissolution of the monasteries, the counter-reformation, the Napoleonic suppression—and (I’d argue) the English choral tradition and Vatican II—have all but wiped out any curiosity about the sounds of convent music that once filled the cities of Europe.

It is clear, however, that sixteenth-century convents were filled with music, despite the dual pressure on nuns’ music-making that came from a dwindling access to music education on one hand, and an increasing intellectual engagement with the practice of music on the other. Even when beset by episcopal mistrust and opprobrium, nuns found ways to praise God “imitating the angelic hierarchies,” as Gaffurio put it. Three manuscripts, two Florentine and one of indeterminate origin, show that nuns could reproduce for themselves and their congregations the sounds of *falsobordone*, *canto fermo* or *contrappunto alla mente*, carnival song, and later improvised ornamentation, even improvised poetry. There is, of course, always a tension between notation and realisation, but the rationale behind these manuscripts points to a strong will to recreate the *sound* of a wide range of ostensibly or partially improvisatory performance practices associated with male ecclesiastical and secular cultures, even if the nuns did not have the extensive training to reproduce them spontaneously. Added to our growing recognition of printed repertoire for convents, this knowledge enriches our understanding of nuns’ contribution to sixteenth-century culture, and enlivens our own attempts to recreate of the sound world of the sixteenth-century city.

10:15-12:30

Vocal Genre and the Sixteenth Century (Sweeney)

Session Chair: Laurie Stras (University of Southampton)

Interpreting florid vocal music from late sixteenth-century Italy: A blended procedure for pre-tonal analysis

Bianca Hall (Old Dominion University)

In late sixteenth-century Italy, celebrated singers performed in a manner that moved the passions of their audiences through their delivery of highly embellished pieces. For modern singers, the successful performance of a florid piece requires analysis in order to understand its construction and thereby develop an effective interpretation.

According to Cristle Collins Judd, there are generally two approaches to analyzing sixteenth-century music: historical or teleological. The first group approaches the music from a historical performance practice perspective, in which the goal is to approximate the musical practices and theories of composers, performers, and theorists at the time that it was written. The second group examines the music from a purely modern perspective, often analyzing it as a precursor of seventeenth- and eighteenth-century tonality. Although these are both valid perspectives that present valuable historical and contextual information about the music, I believe that a more practical method of analysis combines aspects of these two approaches.

In my paper, I will present an analytical procedure that blends historical modal theory and *musica poetica*, based on the writings of various theorists including Johannes Tinctoris, Gioseffo Zarlino, and Joachim Burmeister, with modern analytic reduction techniques, similar to those developed for tonal music from the writings of Heinrich Schenker. This blended method gives the modern performer the tools needed to gain an understanding of a piece's structure and develop an effective interpretation. To demonstrate the application of these techniques, I will use *Io che dal ciel cader* (1589) by Giulio Caccini as a case study.

The *alfabeto* arias

Bud Roach (Independent Scholar)

The *alfabeto* arias of the early seventeenth century constitute a chapter of Italian secular song that surely deserves wider recognition. The genre offers masterful contributions from the brightest lights of the era: Alessandro Grandi, Giovanni Felice Sances, and Claudio Monteverdi are but a few of the Venetian voices whose commercial success owed a great deal to this humble form. What remains for us today are a number of stubborn barriers to the effective performance of this repertoire. The rhythmic flexibility, ornamental intricacy, and attention to textual witticisms can be elusive when performed with a separate group of continuo instruments. This lecture/performance of arias by Grandi (1626) and Sances (1636) aims to demonstrate the expressive possibilities that present themselves in a performance setting that would have arguably been the most usual at the time of their publication, with the singer providing his or her own accompaniment on the strummed Spanish guitar.

Thomas Morley and songs for the Shakespearean stage

Ross Duffin (Case Western Reserve University)

The music for song lyrics in early modern English plays has been a vexing problem for centuries, with hundreds of lyrics lacking any indication of how they were originally performed. In particular, Shakespearean scholars, producers, actors, and musicians lament that so few period musical settings of Shakespeare's play lyrics survive. In the great age of the English lute song, pieces that set lyrics from the plays are pitifully few, but those that survive are prized like jewels. Two songs by Thomas Morley, "It was a lover and his lass" and "O Mistress mine," stand out for apparently being composed around the time the plays were written, thus inviting the assumption that they were created expressly for performance in the plays. Previous writers have cast some doubt on that hypothesis, but the perception persists that they were composed for *As You Like It* and *Twelfth Night*, respectively, or specifically appropriated by Shakespeare and part of his original conception of those plays.

My aim in this paper is to reexamine the evidence for Morley's songs as artifacts of the original productions. Using textual evidence from the plays and the lyrics, along with a close reexamination of the musical sources and settings, can we, in fact, determine that Morley was composing for the Shakespearean stage, or is it wishful thinking? And if Morley's surviving settings were not used in the original productions, is it possible to identify more plausible candidates?

Eighteenth-Century Performance Traditions (M005)

Session Chair: Davitt Moroney (University of California, Berkeley)

Ancient music and its performance in eighteenth-century London

Devon Nelson (Indiana University)

In the eighteenth century, London musicians frequently used the term “ancient music” to describe musical repertory in discussed in societies, performed in concerts, and printed in publications, but rarely to mean music or writings on music from antiquity. Instead, this phrase referred to music from the medieval period through the early-eighteenth century. This definition emerged from the relationship between musical antiquarians and the wider antiquarian culture centered in London in the late-eighteenth century. Intellectuals interested in archaeology, art, literature, and other subjects came together to discuss their ideas about history in antiquarian societies, which lead to publications and exhibits featuring objects of ancient cultures. Since there was a lack of musical works from antiquity to write about and display, antiquarians concerned with musical repertory and its performance turned to later time periods for materials, retaining the label ancient.

This paper explores the impact of interdisciplinary antiquarian networks on the definition of ancient music and writings on its performance practice. Antiquarians with backgrounds inside and outside of music produced publications of ancient music, which featured essays on the history and performance of music. Joseph Ritson’s *Ancient Songs* from 1790 is one of several anthologies that included an introductory essay about ancient English musical performance. Examining writings by antiquarians of diverse interests about the performance of ancient music reveals Enlightenment values about the past. These works also uncover many similarities between the goals of ancient music proponents and aims of twenty-first-century historical performance.

The performance of synagogal music in eighteenth-century Amsterdam

Kevin Sherwin (Yale University)

Musicians at the Portuguese Synagogue of Amsterdam in the eighteenth century composed and performed a repertoire of liturgical music that uniquely merged elements of traditional Hebrew chant with common styles of the baroque. At this time in Amsterdam, composers including Abraham Caceres, M. Mani, Cristiano Lidarti, and Joseph ben Isaac Sarphati wrote virtuosic vocal music for the Jewish liturgy that included basso continuo accompaniment, obligato violin parts, and eighteenth-century style ornamentation. These included single movement prayer settings to cantata-like works, such as Caceres’ three movement *Le-el Elim* for two voices and basso continuo. While Jewish liturgical music was generally limited to unaccompanied chant and passed down orally, the repertoire of eighteenth-century Amsterdam marks a significant departure from this tradition.

This paper will examine the Portuguese Synagogue’s repertoire in light of the modalities, rhythmic patterns, and text setting found in historical sources of monophonic Jewish liturgical music, as well as the ways these elements are combined with baroque musical styles. The evidence provided will include original

manuscripts, firsthand accounts, and fieldwork transcriptions of Jewish melodies. These sources will be supplemented by recordings that will illuminate performance practice questions. This work expands on literature by scholars including Israel Adler and Edwin Seroussi; such literature has shown how this repertoire fit into the religious life of the eighteenth-century Jewish community of Amsterdam.

The symphonies of Pietro Maria Crispi (1737-1797): Sources and style

Yongsik Kang (Cincinnati College Conservatory of Music)

Pietro Maria Crispi (1737-1797) was a Roman church maestro and keyboard player. Although almost completely forgotten nowadays, he had a modest international career during his lifetime; Charles Burney referred to him as a “famous church maestro here” while visiting Rome in 1770, and one of his symphonies was published in London in 1763 by Robert Bremmer. In fact, Crispi is an Italian composer who left the most significant number of symphonies after Sammartini.

Crispi’s 32 symphonies survive in 64 copies in 15 institutions. Friedrich Lippmann introduced Crispi to musicologists in a 1968 article investigating a symphony collection at Doria-Pamphilj archive in Rome. Among over 120 symphonies, this collection contains 18 by Crispi, the largest among the eighteenth-century Italian composers represented. There has been, however, no systematic research—including archival research on the source materials—on Crispi since.

This study brings Crispi’s works to contemporary scholarship by locating the sources for, and preparing editions of, his 32 surviving symphonies. In light of these new editions, I examine the musical style of Crispi’s symphonies with a focus on the first movements. For this purpose, I will use William E. Caplin’s *Formenlehre* theory and James Hepokoski’s and Warren Darcy’s sonata theory. In the conventional historiographical narrative, eighteenth-century Italian symphonies have often been labeled as “simple” and have therefore been ignored. This study will reveal how Crispi’s compositional choices may be more appropriately understood.

1:30-4:30

Historical Improvisation: The Twelfth to the Fifteenth Centuries (Sweeney)

Session Chair: Kyle Adams (Indiana University)

Between written and oral transmission: Improvisation and fixed musical content in Notre Dame organa

Solomon Guhl-Miller (Rutgers University)

One of the most perplexing families of Notre Dame organa is that which is based on the “Dies sanctificatus” chant (organa M2-M4-M6-M10-M31). The five chants that form the bases of these organa are nearly identical, so one would assume the duplum content would be similarly close; however, we find the reverse. The moments in which the chants diverge, particularly on the syllabic sections that change depending

on the words in the chant, are the moments in which the content in the duplum lines is consistently similar, while the melismatic sections of the chant which are most similar between chants, are either exactly the same or completely different in their duplum parts. The moments in which tenor lines differ frequently include variants of melodic formulae in the duplum lines, formulae which are largely the same despite the manuscript in which they are found and organum in which they occur. Oscar Mascareñas has shown in his study on chant that such appearances of melodic formulae may have implied improvisation. If the same were true in organa, we would be able to say that both oral and written transmission were employed in the transmission of this family of organa, and it would be possible to decipher where improvisation and reproduction of precomposed material would have been expected. In short, an analysis of this family has the potential to address the question of how organa were composed, where improvisation took place, and the range of expected improvisations performers could employ.

“An art in which several men appear to be discanting”

Niels Berentsen (Royal Conservatory, The Hague)

The title of this paper is taken from the fourteenth-century English treatise *Quatuor principalia musicae*, which describes a rather curious practice of improvised polyphony. The technique entails the singing of a kind of organum at the fifth, octave, and possibly twelfth, by three or four singers, to which an expert in discant adds a voice using mainly imperfect consonances. The author of the *Quatuor principalia* states that such music can “strike the ear as artful, while actually being very easy” (Cap. 41).

This chapter in the *Quatuor principalia* has aroused considerable interest in counterpoint scholarship, dating back to Hugo Riemann’s *Geschichte der Musiktheorie* (1898), and more recently in contributions by Ernest H. Sanders and Luminata Florea Aluas. This paper will propose a new interpretation of the chapter, by means of a close reading of the treatise description, as well as a comparison with a number of fourteenth-century English compositions. As such, the paper hopes to shed a new light on the “unwritten” practices of polyphonic singing in later middle ages.

Besides these analytical and historical approaches, the paper includes a discussion of practical experiments with this type of improvised polyphony the author has carried out with a group of fellow singers. Result of these experiments will be shown in audio and video, or by means of a live demonstration. In this way the author hopes to show how scholarship on improvised polyphony may be valorised in early music performance, as well as musical education.

The fifteenth-century bandstand: Improvised polyphony at court

Charles Wines (Indiana University)

In fifteenth-century Northern Europe, Civic wind bands regularly performed improvised music based on existing tunes. Contemporary theoretical sources refer to instrumental recreation of this type of improvised polyphony, including *De preceptis artis musicae* by Guilielmus Monachus and *Liber de arte contrapuncti*

by Johannes Tinctoris, among others. Iconography and pay records indicate that civic musicians in the Burgundian court provided music for dances. Two sources of *basse danses*, Brussels, Bibliothèque Royale Albert MS 9085, and a Paris print by Michel Toulouse before 1496, give us a good picture of popular tenor lines used by musicians. In this presentation, the audience will choose a *basse danse* tenor from the more than 50 surviving examples. Musicians will then perform instrumental improvisations in three- and four-parts to produce examples of polyphonic *basse danses*. This demonstration synthesizes interdisciplinary research in fifteenth-century improvisation, pre-tonal music theory, historical dance studies, and performance practice in a live setting.

Le Petit Rouen: Recreating polyphony for a fifteenth-century *basse danse*

Adam Gilbert (University of Southern California)

Le petit Rouen is a *basse danse* Tenor of forty notes, preserved in the manuscript Brussels, Bibliothèque Royale de Belgique, Ms. 9085 (fol. 11r) and in four other sources. A polyphonic setting of this tenor melody survives, in Munich, Bayerische Staatsbibliothek, Mus. Ms. 1516, from around 1530, under the title *Hoftanz*, and in a style representative of sixteenth-century dances. The lack of any fifteenth-century settings is frustrating for several reasons: the melody was clearly popular and was no doubt the subject of improvisation for more than half a century, its melodic outlines offer potential insights into its conceptual origins in consonant counterpoint and imitative counterpoint, and its melody—divided into five distinct symmetrical phrases, outlining cadences on sol, mi, re, and ut—make it a perfect pedagogical tool for teaching polyphonic improvisation. In addition to considering its origins in imitation and consonant counterpoint, this paper will also explore how many ways this tenor might have been set to polyphony between 1450 and 1500, offering guidelines for reimagining the polyphonic history of a *basse danse* tenor.

Classical and Romantic Performance Practices (M005)

Session Chair: Claire Holden (University of Oxford)

Ornamentation “with an exceptional tact and exquisite taste”

Sarah Huebsch (Indiana University)

Improvised ornamentation persisted as a central component of musical interpretation in early nineteenth-century European opera orchestras. Woodwind method books of the time instruct proficiency performing exclusively notes on the printed page, prizing this type of development over creative artistry. Despite the rigid educational model of the Paris Conservatory, professional woodwind players continued to add embellishments and regularly substituted composers’ notes with their own. Out of florid woodwind writing, instrument methods, and contemporaneous commentary emerges a practice of improvised ornamentation in orchestral woodwind performance. During the same period, well-documented vocal pedagogy from the Paris Conservatory indicates a practice of learned improvised ornamentation. In this paper I will show how vocal pedagogical models can be applied to woodwind performance practice in early nineteenth-century opera and orchestral music.

This study follows extensive work in documentation of vocal ornamentation in instrumental and vocal music by Clive Brown, Austin Caswell, Phillip Gossett, and others. Central to this study is Laure Cinti-Damoreau's *Méthode de chant* (1849) and *Développement progressif de la voix* (1855?) held in the Lilly Library at Indiana University.

Pedaling in the keyboard language of Beethoven: An historical perspective

Leonardo Miucci (University of Bern)

The so-called “urtext approach” to both philological and pianistic practice has resulted in the codification of Beethovenian pianism, as well as the styles of Classical composers in general. Particularly regarding those interpretation marks that were historically left to the performer's initiative (often the composer's himself), this style of score reading now appears only partially in line with—or occasionally contradictory to—historical practices, as has been revealed in various recently discovered sources.

Concerning pedaling, the literature on Beethoven, if decontextualized from its original practice, can offer a wrong reading and valuation of the marks acquired from the purest philological tradition. For example, Beethoven provides no pedal markings in the piano sonatas before opus 26 (1801), which constitute nearly a third of his output in this genre. After this point, however, his compositional style evolves, and he begins indicating pedal markings with increasing intensity. How to read this attitude?

It could reflect the changing aesthetics of a composer who increasingly values the pedal as an expressive tool. However, there is a significant number of sources (reviews of his students' concerts, coeval treatises, letters, and other documents) that suggest a completely different explanation. In response to the evolution of the fortepiano and its growing popularity in European musical life among both the aristocracy and the newly emerged middle class, composers began notating interpretative marks with increasing specificity. This crucial transition, taking place at the end of the eighteenth and beginning of the nineteenth centuries, led to important changes in pianistic language. Thus, in order to properly understand Beethoven's pedaling marks, it is necessary to situate his notation in the proper historical and sociocultural contexts.

From concert hall to private room: “A happy musical hour” with Schumann's cello concerto, opus 129

David Escobar (Case Western Reserve University)

Schumann made final revisions to the score of his Cello Concerto only a few days before attempting suicide in February 1854, a circumstance that has caused performers to hear in the piece a “desperate lonely” voice embodying the suffering the composer experienced during a time of extreme mental turmoil. Yet in a letter dated November 1853 in which Schumann offers the concerto to Breitkopf & Härtel, he described the work as a “thoroughly cheerful piece.” He also curiously requested the publishing firm to issue an alternative version for solo cello with string quartet accompaniment “so that it could be played in private circles as well.” In this discussion I will present evidence that challenges the traditional interpretation of the concerto as one of the saddest works in the cello's repertory and instead demonstrates that Schumann conceived the piece as a very different creation from the one imagined today. I trace the concerto's

journey from joyous to lamenting by examining diary entries, sketches, the first edition of the concerto, concert reviews, as well as correspondence between Schumann and his collaborators. I relate this evidence to the nineteenth-century practice of arranging orchestral works for semiprivate settings and explain the process by which I arrive at my own arrangement of the concerto for string quartet accompaniment — an idea that did not materialize in Schumann’s lifetime. I conclude by explaining how the context of a semi-private performance facilitates an interpretation more in tune with the composer’s description of the piece as happy in character.

Mengelberg’s Mahler scores: an important early-twentieth century style source

Kenneth Slowik (Smithsonian Institution)

Walter Blume’s 1933 tract, *Brahms in the Meiningen Tradition: His symphonies and Haydn variations according to the markings of Fritz Steinbach*, has attracted much attention among those who wish to gain a deeper understanding of the performance conventions of at least one notable conductor and ensemble closely associated with Brahms. The heavily marked scores of Willem Mengelberg constitute an equally important, though mostly neglected, source for the study of such practices, particularly as they relate to the music of Gustav Mahler. The Dutch conductor (1871-1951) played a preeminent role as an early champion of Mahler’s music, inviting the composer to lead the Concertgebouw Orchestra in the Dutch premieres of many of his symphonies, and capturing in his own score annotations many of the comments Mahler made directly to the orchestra during his rehearsals. Following Mahler’s death in 1911, Mengelberg pursued a “Mahler campaign” which led to the 1920 Mahler Feest Amsterdam, and which continued, not only with the Concertgebouw, but also in America, as part of the over 450 concerts Mengelberg gave with the New York Philharmonic (1920-30).

Mengelberg’s Mahler discography is disappointingly sparse, but can nevertheless be used to help decipher the meaning of many of the otherwise rather enigmatic markings that crowd his scores. This paper traces similarities between the conducting styles of the composer and his acolyte, and examines some of the broader implications of the conflict between what Blume called “the true *Melos* of music” and the modernist “objectivity” for which Toscanini, Mengelberg’s Philharmonic successor, was known.

5:00-6:00

Plenary Session (Sweeney)

Session Chair: Dana Marsh (Indiana University)

The interface between facts, history, and artistry: Operationalizing historical research

Claire Holden (University of Oxford)

In her contribution to a joint study with Claire Holden and Eric Clarke at the recent Tokyo IMS Congress, Mary Hunter posed the question “how can historical research be operationalized?” This paper will examine that question and explore some of the processes by which historical research can be conducted and interpreted in the

context of professional HIP. A five-year research project at the Faculty of Music of the University of Oxford, of which I am the principal investigator, brings together leading performers and academics to investigate the differences between modern and nineteenth-century performance styles, and to seek to change the way that professional performance of nineteenth-century music is approached, particularly by “period” instrumentalists. This interdisciplinary project is designed to address the need for HIP that is engaged with and takes account of historical evidence not for prescriptive purposes but to open up a wide variety of radical (if historically informed) performance and pre-performance practices. The research methodology employed by the project brings together scholarly research (documentary, archival, historical, social, and cultural musicology); empirical investigation/observation; and practical enquiry/experimentation, combining historical performance, performance studies, and archival scholarship. The project is still in its early stages, and its success or failure will hinge to a significant extent on the research team’s ability to “operationalize” both their own historical research and that of other scholars. Mary Hunter’s question was addressed to historical musicologists, but it is worthy of the consideration of performers, HIP scholars, historians and musicologists alike. Much of my previous work has advocated research that moves “beyond the treatise,” but how might such research be “performatized”? How might cultural and social historical knowledge be harnessed in creative decision making? How might HIP performers own the relationships between fact, history, and creative artistry?

6:00

Welcome Reception (M005 – Pavillion)

In honor of Wendy Gillespie, professor of viola da gamba (IU Jacobs School of Music)

8:00

Conference Concert I (Auer Hall)

Il Cembalo di Partenope: Music in and around sixteenth-century Naples

Catalina Vicens, historical keyboards

Saturday, May 20

8:30-9:30

Plenary Address (Sweeney)

Session Chair: David Schulenberg (Wagner College and the Juilliard School)

Rameau and the mechanics of musical performance: A view from the Early-French Enlightenment

Davitt Moroney (University of California, Berkeley)

Most French musical instruction manuals in the seventeenth and eighteenth centuries were called “Method” or “The Art of Playing the...”. Jean-Philippe Rameau is the first musician to approach performance in a purely rational, scientific manner, seeing it through the lens of bodily mechanics that can be analyzed down to their smallest components. His approach is directly linked to the “new mechanics” of Descartes and Newton that had revolutionized scientific thought and practice at the end of the seventeenth century.

9:45-12:00

Early Recorded Sound (Sweeney)

Session Chair: Claire Holden (University of Oxford)

Lost voices: The aesthetics and practices of romantic-era choral performance

Mark Bailey (Yale University)

The performance practice of distinguished choirs throughout the nineteenth and early twentieth centuries, as can be heard on historical sound recordings and further considered in related writings, is in many ways distinctive and surprising when considering the generally accepted aesthetics of choral singing today. Acute rhythmic precision, seamless vocal blend, uniform tonal production and vowel shape—all among the hallmarks of the modern choral aesthetic—were not the priorities of nineteenth-century choral singing. Rather, choirs that evolved out of the Romantic era distinctively performed and recorded with declamatory diction, tonal variation between voice parts, tempo rubato, choral ornamentation, and greater audible energy per singer. These and other stylistic differences, by comparison, created a less-refined yet more exuberant soundscape that elevated choral performance to new levels of popularity, whether involving choirs of boys and young men or newer ensembles using adult women as sopranos and altos.

Relying heavily on rare historical recordings from the Yale collection, alongside written accounts of choral singing from the nineteenth century, this presentation will explore, discuss, uncover, and provide historical audio samples of the performance practices that characterize romanticism through renowned choral ensembles of the time. Such an examination will illuminate the choral ornamentation of sacred music, ongoing use of French Latin in certain choral works, the cultivation of vocal distinction or lack of tonal blend, to name a few, so as to reinvigorate a relatively lost world in the consideration of Romantic-era musical practices and aesthetics.

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, and Anna Sleptsova
(Western Australian Academy of Performing Arts)

Russian piano music and pianism flourished in the late nineteenth century and the early twentieth century through two main institutions: the Moscow and St. Petersburg Conservatories. The Moscow Conservatory arguably played a pivotal role in producing great pianists and composers, and scholars tend to suggest that John Field, Franz Liszt, Anton Rubinstein, and Russian Nationalist composers are among the main influences of what is understood as the Moscow piano style. Many Russian pianists of the time made recordings using technologies such as the wax cylinder, the gramophone, and the reproducing piano roll, the earliest of which can be traced back to as early as the 1880s. Performances of pianists whose traditions are well rooted in the styles of the late Romantic era are captured in these early recordings. Therefore the analysis of *rubato* and dynamics in early recordings provides an insight into performance practices of the time.

This research intends to identify some key elements of the Moscow piano style of the late nineteenth century and early twentieth century. Recordings selected satisfy two selection criteria: they must feature a Russian pianist trained at the Moscow Conservatory, and the work performed must be Russian. Recordings of three contrasting Russian pianists—Sergei Lyapunov, Sergei Rachmaninoff, and Josef Lhévinne—are analyzed using computational means, revealing a number of aspects of style such as tempo, *rubato*, *notes inégales*, and dynamics. These aspects of style are then discussed alongside historiographical and pedagogical sources.

The construction of a media voice: Findings in the T. A. Edison historical site, New Jersey

Karin Martensen (Paderborn University)

My lecture is linked to the project “Technologies of Singing: Research into the Dispositif Singing – Body – Media in the Early Years of Recording” in Detmold, Germany, where we focus on the history of singing and on the mediality of recordings in the first decades of the twentieth century. Instead of using them as documents of vocal practice, we interpret recordings as sources of an aesthetic that has been shaped by its medial conditions and is linked with vocal performance practice.

The lecture presents first results of my research in the T. A. Edison Historical Site. It shows that sound recordings in Edison’s music room are based on his medial aesthetic decisions. By means of examples from the archive, the underlying concepts of voice and how they affected the technical decisions are explicated. It will become apparent that already in Edison’s voice trials a systematic construction of media voices was conducted. All singers had to meet Edison’s ideas with respect to vibrato, sound, naturalness, and the use of different registers; otherwise they were not allowed to do sound recordings. The aforementioned terms are therefore not based on objective reasons, but only on media aesthetic ones, thus in view of the upcoming sound recording. What we hear then on this recording is not the true voice

of a singer, but an idealized one, which had passed Edison's selection successfully. These conceptions were based on the discourses of his time with regard to singing voice, its training, and its desirable, respectively achievable sound.

Fifteenth-Century Polyphony and the Modern Edition (M005)

Session Chair: Giovanni Zanovello (Indiana University)

Divisions of dots and dots of division: Theory and (performance) practice

Paul Kolb (Paris Lodron Universität Salzburg)

In fifteenth-century mensural notation, dots are used to signify that a note is increased in length by half (*punctus augmentationis*), that a note is held at its perfect value (*punctus perfectionis*), or to show the location of the ternary divisions between notes (*punctus divisionis*). While these categories are conceptually distinct, they share similarities of effect. A perfect breve, like a dotted breve in imperfect time, consists of three semibreves. Likewise, a dot of perfection usually occurs at a point of ternary division. These overlaps explain why three different mensural concepts are illustrated with the same notational device. The notational similarity, on the other hand, has led to some confusion about their identity and function.

This paper will discuss the theory and practice of musical dots from the perspective of fifteenth- and twentieth-century theorists, scribes, editors, and singers. While historical treatises, especially Tinctoris's *De punctis musicalibus*, are precise about the types and functions of dots, modern theorists have tended to oversimplify the system, often with reference to modern notation. The potential for confusion among fifteenth-century singers can be seen in a variety of scribal or editorial approaches to clarifying or differentiating between types of dots. Modern performance practice, on the other hand, is usually dictated by music editors, whose interpretations become crystallized in print and recordings. All of these aspects have implications that go far beyond the unassuming notational device itself, shedding light on compositional, editorial, and performance priorities.

Making sense in sound: Writing and singing late-fifteenth century polyphony

Jennifer Thomas and Matthew Gouldstone (University of Florida)

In his 1508 treatise *Angelicum ac divinum opus musice*, Franchinus Gaffurius recounts a meeting around 1489 with Gaspar von Weerbeke and Josquin Des Prez in which he questioned their habits of mensural notation usage. His objections must relate to problems with the performance of music from the pen of these two star musicians. Our own problems in interpreting music for performance also stem from the problems inherent in making a graphic representation of a sonic art, most obviously, the transformation of mensural notation to modern score notation in the critical editions that are our most reliable and available sources of musical texts. Editions often obscure the musical sense of rigorously contrapuntal polyphony: vertical relationships take visual priority over linear identities, and modern meters and bar lines disguise recurring ideas. Singers cannot easily see the shape, sense, independence, and musical self-sufficiency of their lines, and they often revert to the

vertical orientation they find useful in harmonically conceived music. The concerns presented in thoughtful discussions of authentic listening (Bent) also extend to authentic reading and singing. How can editions of polyphonic music accommodate the needs of modern singers while challenging anachronistic interpretations?

Gaffurius' complaint suggests that even the original notation may have lacked clarity. Our research explores specific instances of rhythmic and metric ambiguity in the music of Josquin, presenting original and modern representations of ambiguous passages. We will demonstrate, in performance, alternative readings of these passages and suggest interpretations supported by the musical context and theoretical writings of the period.

Sequences and how to construe them in late-fifteenth-century music

Peter Urquhart (University of New Hampshire)

Sequential passages arise in music by many composers of the late fifteenth century and perhaps become overused in music by some. Brumel, Ghiselin, and Obrecht relied on the technique, sometimes reaching exuberant lengths in their sequential passages, with as many as seven repetitions. This is also the repertory where some of the most difficult passages for *musica ficta* are to be found, as linear considerations are pitted against harmonic propriety. The use of sequence by Weerbeke and Prioris is more circumscribed than by later composers, but their use of the device in motets and masses clarifies a functional model that can be applied to a wide range of such passages. The purpose of most sequential passages in this music is the definition of the final as a cadential goal; thus sequences typically occur as part of the drive towards the final cadence. Sequential patterns moving through tonal space in later music normally present intervals in constant flux: minor thirds become major and vice versa, seconds change from major to minor, and so on; less often, perfect fifths will become diminished, and perfect fourths augmented. The same may be true in sequences from the fifteenth and sixteenth centuries, and only if it is true will the ear not lose "sight" of the goal, the pitch towards which the sequence is aiming. A new interpretation of the famous example from Obrecht's *Missa Libenter gloriabor* provides an example of modern misconstrual.

12:15-12:45

Lunchtime Concert (M005 – Pavilion)

Forgotten Clefs: A Renaissance Wind Band | Charles Wines, director

(Light lunch provided)

1:00-3:15

Historical Performance and Modern Conservatory Pedagogy (Sweeney)

Session Chair: Nigel North (Indiana University)

The heresy of aesthetics: A steadfast denial

Crawford Young (University of Leiden)

For all of the research energy and interest invested since the 1970s in the historical performance of music, the sight of the forest has been lost for that of the trees. The forest I speak of is pre-baroque interpretation; specifically, interpretation based on historical cultural aesthetics. The responsibility for the failure lies, to a significant degree, with educational institutions for historical music that have catered to the dominant market of baroque music performance, and thus have limited interest in objectively identifying primary-sourced guidelines for the interpretation of music before c. 1550.

How may aesthetics best be defined, presented, and assimilated in modern early music pedagogy in order to provide what art historian Michael Baxandall termed a “period eye” approach for “interpreting” music from cultures which did not enjoy the wide-open freedom of artistic interpretation that we grow up with today? This discussion of the current crisis of early music education offers a fresh evaluation of performance-related sources about mensural polyphony during the periods of the late fourteenth through the late sixteenth centuries, with a call to arms regarding the conundrum of “objective interpretation” in institutional early music education.

What the vielle is going on? The use and abuse of the vielle in historical performance

William Lyons (Royal College of Music)

Since the beginning of the early music revival, instrumental ensembles have employed ever more accurate copies and imaginings of medieval instruments, whose makers have advanced the craft of the reconstruction of historic instruments exponentially in the past forty or so years.

One instrument that remains resiliently resistant to the continuing revelations in musicology and organology is the vielle, the principal bowed instrument in European court music for over four hundred years. This significant instrument, despite having tunings provided in more than one contemporary source, and with numerous iconographic examples from throughout Europe, is often employed in roles and combinations that have more in common with design and technique of bowed instruments of the sixteenth and seventeenth centuries.

In this paper, I will evaluate the evidence that is available, and discuss the key elements of construction that, based on historical evidence alone, should reveal a “standard” model for vielle design and its function, as well as the nature and use of the medieval bow. I will consider the aesthetic and cultural motivations that lie behind the latter-day interpretation of such a well-known and ubiquitous instrument in medieval Europe. I will also address how modern ensembles, in performance and

recordings, have created a context for medieval bowed string sound and technique that would suggest a chronologically inconsistent application of the role played by such a fundamental instrument in the history of western music.

Historical pedagogy and performance practice in the classroom: Incorporating voice leading partimenti into the music theory sequence

Adem Birson (Cornell University)

The two-year music theory sequence commonly taught in university music departments, schools of music, and conservatories across the United States tends to progress through the harmonic developments of the eighteenth and nineteenth centuries, culminating in the various atonal techniques of the twentieth century. Textbooks designed for this curriculum, such as *Harmony and Voice Leading* by Aldwell and Schachter, are modeled on the writings of twentieth-century German theorist, Heinrich Schenker. In contrast, recent scholars like Robert Gjerdingen—and, to a lesser degree, Giorgio Sanguinetti—have produced work that shifts the focus back to eighteenth-century practices in music theory pedagogy as manifested in the Italian partimento tradition so influential in the training of composers like Haydn and Mozart. Rather than emphasizing harmony, partimento treatises display a focus on teaching through the memorization of local voice leading patterns, what Gjerdingen has referred to as “schemata,” that could be strung together to form coherent and idiomatic musical works. While modern harmony textbooks have been used effectively in the classroom for decades, the emergence of partimento theory as a pedagogical tool shows promise in its ability to offer students direct access to idiomatic voice leading progressions of the eighteenth-century, producing musicians who can compose and improvise in a historically appropriate manner. This paper discusses the impact of Gjerdingen and Sanguinetti’s work on the modern theory classroom, ways in which a historical pedagogy based on partimenti may be incorporated into the undergraduate music theory curriculum, and implications for historical performance practice.

Interdisciplinarity and Cultural Production (M005)

Session Chair: Nick Wilson (King’s College London)

Does internalism apply to medieval music? – Cultural and universal aspects of the Prodoscimus Beldemandis’ *Contrapunctus*

Oğuzhan Tuğral (Centre for Advanced Studies in Music, Istanbul Technical University)

How do we approach medieval music performance via brain cognition studies? While there are debates on presentism-historicism and etic-emic perspectives, studies which apply concrete methods to early music analysis still await collaborative investigation.

I propose that internalistic method, deployed through studies in cognition, provides a new way to look at medieval music theory. I use internalism to frame the input processes that stimulate relevant circuitries of the brain. Additionally, I use X-Bar method, an analytical tool in linguistics, which displays the functional relations

of and between word categories. In this paper, I apply that method towards the analysis of Ciconia’s motet “Venecie, mundi splendor.” The X-Bar method provides insight into musical grammar (following Koelsch, 2013; and Mukherji, 2014), which I connect to voice-leading principles in Prosdocimus’s “Contrapunctus” (Herlinger, 1984; Bent, 2003.) Considering syntactical processes, I hierarchically bind cadential phrases to head-final structures, and show how different interpretations of *musica ficta* can be compatibly represented by the binary structures of X-Bar method. Finally, noting neurophysiological studies that measure human sensitivities to the tonal characteristics of consonance and dissonance (Perani et. al. 2010), with proposed hierarchical groupings of these features (Koelsch et. al. 2013), I bring these data to an analytical discussion of cultural and universal aspects of Prosdocimus’ *Contrapunctus*.

Boston early music listeners as co-performers of localized global difference

David Kjar (Roosevelt University)

Early music leaders often resurrect new “old” performance practices by disseminating a so-called authentic identity of difference, empowering them to engage in a dynamic two-way interaction with audiences. However, the role of audiences in the critical discourse on early music is almost non-existent. Inquiries about the movement as a sociocultural phenomenon—such as Shelemay’s ethnography on Boston early music performers, Shull’s study of Thomas Binkley, Taruskin’s performance critiques, and Butt’s *Playing with History*—focus mostly on professional performers’ styles and philosophies. Through my ethnography on Boston early music listeners, however, I identify an audience-based notion of sonic authenticity that enables a localized movement within a global context. Essentially, these listeners are co-performers of authentic local difference. Flagshipped by the Handel and Haydn Society, Boston Baroque, and The Early Music Festival, Boston’s global scene has flourished at more local levels, where up-and-coming ensembles cultivate devoted audiences and financial supporters. My fieldwork highlights these individual supporters who hear early music’s differentiated and differentiating sound as a locality, as a sense of place. Diehl’s assertion that “the global is, ultimately, experienced locally” is evident in my findings. One listener claimed, “the Boston early music scene is part of what I mean when I say my roots are in Boston, not somewhere else, yet I still feel part of Jordi Savall’s world.” Focusing on how individual listeners identify with early music’s otherness, this ethnography points toward a new sociocultural understanding of what it means to hear an authentic sound as a signifier of localized global difference.

Alfred Deller, the countertenor voice, and English masculinity

David Rugger (Indiana University)

Alfred Deller built his career performing the music of England’s past, especially Purcell. To Purcell revivalists, Deller’s voice seemed to solve a thorny issue of performance practice. It fit the composer’s many prominent countertenor parts, which had proven a stumbling block for tenors and female contraltos alike. And so, by the ubiquity of his voice in concert, on record, and on the radio, Alfred Deller defined, in part, how the English past sounded.

But alongside the claims of historical authenticity ran a persistent, if muted, narrative about the questionable masculinity of the countertenor voice. If the countertenor voice was “quintessentially English,” and if Alfred Deller’s falsetto-dominant way singing was historically authentic, then the countertenor’s masculinity was important because it problematized the co-constitutive ideologies of gender and national identity. England’s claim to musico-historical greatness, often cast in explicitly masculinist terms, was predicated on the sound of a deeply gender-troubled voice.

Drawing on archival research conducted at the BBC, Morley College, and the Deller family archive, I explore the discursive friction between the constructs of masculinity and national identity in postwar England. The incongruity between Deller’s voice and body was a sticking point in the normally smooth hermeneutic process of converting vocal sound into musical meaning. I trace the audile techniques that arose around Alfred Deller’s voice, which offered the listener strategies for attending to the claimed historicity of the countertenor while quelling the queer potential of falsetto singing, thus maintaining the symbiotic relationship between “Englishness” and “Manliness.”

3:30-5:45

Historical Keyboard Studies (Sweeney)

Session Chair: Davitt Moroney (University of California, Berkeley)

Orpheus’ metamorphoses: Performance and stringed instruments in sixteenth-century Italy and Spain

Catalina Vicens (University of Leiden)

At the turn of the sixteenth century, Orpheus had become one of the most recurring figures of Greek mythology to appear in musical writings. The mystical hero who was traditionally depicted singing to the lyre in sources from antiquity is revised and reinterpreted during the Renaissance, and often seen along with recent inventions such as the *lyra da braccio* and the *vihuela*; his name serves as title for instrumental prints, and his figure is to be found as front piece of music engravings. In this new format, Orpheus’ music is not to be heard in the forest, but in the intimate space of courtly home.

The new orphic books for plucked stringed instruments contain a wide range of pieces, going from sacred and secular songs to purely instrumental compositions such as *fantasias*, *ricercares*, and *tientos*, a repertoire which is shared also in keyboard prints of the sixteenth century. Whether accompanying the voice or as wordless music, the resonance of the strings that Orpheus once used to create harmony of the soul now serves the amateur musician for achieving virtue and becomes a fundamental part of the courtly dialogue. In this paper I explore how Orpheus finds new shapes in the musical life of the sixteenth century, in the development of solo repertoire for stringed (keyboard) instruments in Italy and Spain, as well as aesthetic and ethical concepts of instrumental performance.

Gaspard Le Roux's *Pièces de Clavecin* and the harpsichord duet

John McKean (University of Cambridge)

The *Pièces de Clavecin* by Gaspard Le Roux (c.1650-1707) constitute seven suites for solo harpsichord and were first published in Paris in 1705. In addition to the conventional presentation of these pieces as works for solo harpsichord, they are simultaneously represented in an arrangement for instrumental trio at the bottom of each page. This alternate text not only enables instrumental performances of Le Roux's works, but also can serve as the basis for an extemporized second harpsichord *contrepartie*, thereby giving rise to harpsichord duets. Le Roux explicitly endorsed this duet performance option in the preface to this collection. Although he was not alone in promoting the practice of extemporizing harpsichord duets, his is the only printed collection that includes several fully notated *contrepartie* realizations of movements from his suites by way of example. As such, Le Roux's *Pièces de Clavecin* provide a useful basis for studying some of the core issues surrounding the harpsichord duet genre and its associated performance practices in early eighteenth-century France. In this paper, various approaches to extemporizing harpsichord duets according to Le Roux's fully realized *contrepartie* examples will be discussed. Additionally, a cross-section of modern-day harpsichord duet performances of Le Roux will be analysed and contrasted with the model *contreparties* that the composer provided. This multifaceted investigation of Le Roux's *Pièces de Clavecin* as harpsichord duets ultimately provides new insights and understandings of this fascinating genre and its attendant performance practices and traditions.

New thoughts on an old topic: Consistency and inconsistency in historical keyboard fingering

David Schulenberg (Wagner College and the Juilliard School)

Keyboard fingering is a traditional concern in historical performance. Yet there has long been a disconnection between theory, historical documentation, and present-day practice, suggesting a need to reexamine the issue.

Fingering influences but does not necessarily dictate the articulation and grouping of small note values in keyboard figuration. Hence historical fingerings cannot always be associated with specific musical effects. Yet certain traditions were more consistent than others in employing particular fingering patterns.

English sixteenth- and seventeenth-century sources nearly always use "paired" scale fingerings, with fingers 1, 3, and 5 on "good" (consonant, accented) notes. Contemporary Italian and German fingerings are less reducible to easily summarized principles. Diruta places fingers 2 and 4 on "good" notes, with implied articulations (usually) within rather than between beats. But it proves difficult to follow his directions in relevant music, and one suspects players' use of other approaches, including modern thumb-under fingering. It is possible that Italian and German keyboard music employed more frequent *suspirans* figures moving from upbeats to downbeats, as opposed to groupings of notes within beats. Yet it is hard to demonstrate this empirically. Paired keyboard fingerings suggest parallels with right-hand lute fingering, but this may point toward nothing more specific than light, even playing of passagework.

Documented inconsistencies may themselves be significant. Whereas “English” fingering works well in English music, an eclectic approach may be appropriate in other repertoires, sometimes even to bring out *suspirans* and other figures. This is demonstrated in examples by Byrd, Frescobaldi, Froberger, and others.

Early Music and Contemporary Performance Models (M005)

Session Chair: Adam Gilbert (University of Southern California)

Transforming narrative through performance: Orlando di Lasso’s *Lagrima di San Pietro*

Claire Fedoruk (Azusa Pacific University)

Orlando di Lasso’s *Lagrima di San Pietro*, a 21-movement cycle of renaissance polyphony, is an oft-neglected masterwork in terms of its modern history of live performance. cursory glances at any online music store or streaming media source show multiple offerings of the work in recorded performance by fine ensembles such as the *Huelgas* and *Melancholia* ensembles, well reviewed and lauded. Live performances in North America are fewer and farther between. One notable exception is the recent groundbreaking performance given by the Los Angeles Master Chorale in October of 2016 in a fully staged and memorized incarnation. The performance involved collaboration between music director Grant Gershon, stage director Peter Sellars and 21 members of the Los Angeles Master Chorale. This paper will discuss the significance of this modern performance as well as the intersection between the narrative of the work and its dramatic interpretation, as transformed through Sellars’s dynamic staging. The author of this paper premiered this performance with the Los Angeles Master Chorale, and will draw upon her own experiences performing the work, scholarly input from Gershon and Sellars, and research from scholar Peter Bergquist, an expert musicologist in the music of Orlando di Lasso.

Higher, faster, louder—or not! Applying historical brass techniques to modern performances of Gabrieli’s music

Liza Malamut (Boston University)

Performances of the instrumental music of Giovanni Gabrieli have fluctuated wildly since the release of the seminal recording by the National Brass Ensemble on modern instruments in 1968. Since then, early brass playing has become more historically informed, and specialized ensembles working with period brass instruments—including Concerto Palatino, Oltremontano, and Dark Horse Consort—have sought to come as close as possible to early modern historical performance practices.

While this is indeed progress, these groups still comprise a relatively small proportion of brass players today, many of whom have not been given access to the literature, repertoire, or pedagogical materials that would have provided a means to produce historically informed performances of Gabrieli’s music. This is a particular problem, as the line between the “mainstream” and “historical performance” worlds converge and professional brass players are expected to have knowledge of an early music aesthetic.

This paper traces the development of historically informed performances of Gabrieli's music since the 1960s, made possible especially by the availability and application of instructions by sixteenth-century authors such as Rognoni, Zenobi, Bottrigari, Cerreto, and others. I will also address broader gaps in modern instrumental pedagogy such as the lack of accessible repertoire, lack of knowledge about renaissance performance practice, and the differences in instrument technology. Solutions to these obstacles can be found by integrating renaissance materials into standard modern pedagogy, enabling historical practices to be seamlessly incorporated into mainstream playing.

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

The Mozart G Major flute concerto is one of the most important works ever written for flute—its place in the classical canon is secure. And yet, performances of this piece vary widely. Performers may consider on the one hand the historical record—issues of articulation, ornamentation, tempos, and “authenticity”—and on the other hand today's instrument, the modern flute. Anyone who wants to perform the concerto steps into a morass of conflicting evidence and aesthetic imperatives.

This paper will argue that the primary literature gives strong precepts for how several aspects of performance of the concerto might be considered. For example, J. N. Hummel's editions of Mozart's symphonies in the early nineteenth century may provide guidance on tempos. Likewise, the published Bärenreiter edition of the concerto has input from early music specialist Rachel Brown, pianist Karl Engel, and baroque flautist Konrad Hünteler and can be considered, at a minimum, well researched and historically sensitive.*

The more nuanced and contestable issues of tone quality and “good taste,” however, must also be acknowledged and fleshed out. For modern flute players, these issues cannot lie solely in the historical record. Rather than mimic the tone quality and musical expression of an early (baroque) flute, this paper will argue that a modern sonority and expressive quality in the execution of the piece can be balanced with a historical interpretation of the practical issues, resulting in a performance that is elegant, harmonically rich, musically tasteful, and historically considered.

*There exists no autographed score of the G Major concerto, only a first printing.

6:00-7:00

Keynote Address (Sweeney)

Session Chair: Wendy Gillespie (Indiana University)

Lost sounds and retrievable sense

Margaret Bent (All Souls College, Oxford)

Although we know a lot about historical pronunciation and instruments, we can never have access to original sounds, verbal or musical, from before the age of sound recording. Claims of “authentic” recreation are unavoidably false. Our only access to

medieval compositions is from manuscripts that were intended for contemporary performers with whom their writers shared a now-lost understanding of style and conventions. Even where we can recover the notes, what remains elusive is the indescribable aspect that so profoundly affects what music sounds like: the rhetoric of performance. Music and speech recordings over the last century show how fast and how strongly rhetorical tastes change, making the same substance sound quite different. On the positive side, we can and must do much more to recover the grammars of medieval music, so different from more recent and familiar musical languages; and hence to understand and convey the sense and substance of written compositions, as we do with ancient verbal texts. Just as the understanding of abbreviated or under-punctuated verbal texts requires linguistic knowledge, so under-prescriptive musical notation requires actively analytical construal, by editors and performers, to determine pitches and rhythms, to recognize sense breaks, to distinguish between onward motion and closure, and indeed, to detect wrong notes. This requires closer collaboration, and in some cases improved mutual respect, between scholars and performers. Once they are armed with understanding, “historically informed” in these aspects of their repertoires, performers are free to clothe the music in whatever rhetorical style brings it alive, communicates it to their contemporaries most “authentically” in another sense: of belonging to the here and now.

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

Sunday, May 21

9:00-10:00

Plenary Session (Sweeney)

Session Chair: Kenneth Slowik (Smithsonian Institution)

How did *Aus Liebe* get to be so slow?

Daniel R. Melamed (Indiana University)

A high point of almost every performance of Bach’s *St. Matthew Passion* is the tragic and time-stopping aria “Aus Liebe will mein Heiland sterben.” Paul Brainard led commentators in wondering how Bach and Picander could possibly have reused such slow and somber music in the so-called Cöthen Funeral Music BWV 244a with a new text that opens with the words “Mit Freuden sei die Welt verlassen,” an apparent affective contradiction.

The problem stems from the modern performance tradition of this piece at very slow tempos, but how did it come to be understood that way? We do not know how fast the aria was performed in Bach’s time (though there are no indications

that it was understood as a very slow piece), but we have ample evidence on its tempo in the nineteenth and twentieth centuries. The slow tempo did not originate with Felix Mendelssohn, who included the aria in his Leipzig performance of the passion in 1841.

The aria's character appears to have been established in critical writings in the nineteenth and early twentieth centuries that regarded it as transcendent and representative of the passion's supposed pure tragedy; in influential editions that assigned slow tempo and metronome markings; and in recordings that document very slow tempos, only recently somewhat moderated. Modern writings that consider the aria central to the passion and performance practices that realize the piece with large choruses and orchestras have cemented this view. Modern adaptations of the work have taken the piece to be very slow as well.

If we set aside the tempo inherited from the nineteenth and early twentieth centuries, the work's doctrinal and affectively relatively neutral text and its musical construction suggest the plausibility of a much faster tempo. And this, in turn, could explain why it occurred to Bach and Picander to re-use it for a text that begins with the concept of joy. The very slow "Aus Liebe" adaptations are thus readings of the received performance tradition of the work.

10:15-11:45

Organology (Sweeney)

Session Chair: Nigel North (Indiana University)

Fifty unknown flutists

Tom Moore (Florida International University)

The culture of music history and of the pedagogy and performance of the flute over the last 150 years has meant that the flowering of the instrument and its repertoire over the period 1800-1850, when the instrument rapidly moved from the one-key instrument to essentially its modern form, has been ignored by both historians and practitioners. The early nineteenth century was a period in which notable flutist/composers developed international careers (Drouet, Dressler, Ernst, Nicholson, Tulou, and many others), producing repertoire exploiting the extended range (both upward and downward) for the flute with multiple keys. At the same time, this repertoire was widely published and consumed by middle- and upper-class amateurs, both in Europe and the young United States. The adoption of the Boehm flute and the increasing identification of the flute as a French instrument meant that the previous repertoire was disrespected and forgotten. As today's practitioners increasingly adopt period flutes from the Romantic, it is time for the associated repertoire to be rediscovered.

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)

André Braun's 1795 *Gamme et méthode pour les Trombones* refers to the tenor trombone as an instrument with seven chromatic positions, the first of which gives the B-Flat overtone series, establishing its modern pitch. Prior to this, Virgiliano's *Il dolcimelo* (c.1600), Praetorius' *Syntagma Musicum* (1619), and Speer's *Grundrichter Unterricht der musikalischen Kunst* (1697) all designate the first of four diatonic positions on the *gemeine* trombone, or sackbut, as *A-re* (a'=465). Before 1600, however, we have no trace of the conceived pitch of the sackbut. We know that its native ensemble was the *alta capella*, where it joined treble (D) and alto (G) shawms, which, due to their construction, necessitated a transposition of one step higher than a'=465, placing them in C and F, respectively, at a'=520. So what exactly did sackbut players call the lowest note sounded at their first position? This paper proposes that first position on the sackbut initially designated Γ -(sol) ut, situating the fundamental at the beginning of the foundational hexachord (*Gamma-ut*), and giving the slide a symmetrical, diatonic layout of whole-tone, halftone, whole-tone (*sol-fa-mi-re*). Additionally, players' techniques for transposition were likely akin to their double-reed compatriots, such that the main transposition of the *alta capella* would have been executed by the player rethinking the instrument in D. Thus, all music would have been interpreted as it was written—within the scope of *musica recta* and the musical hand, suggesting profound implications for the interpretation and execution of early trombone repertory.

Pioneers of Historical Performance (M005)

Session Chair: Wendy Gillespie (Indiana University)

“A very good spirit of discovery”: The Leonhardts in Vienna

Mimi Mitchell (University of Amsterdam)

Gustav and Marie Leonhardt spent just a few years in Vienna in the early 1950s, but the importance of these formative years in their musical development cannot be overestimated. Gustav Leonhardt arrived in Vienna in 1950 to study conducting at the Music Academy, and his Swiss bride Marie joined him three years later. Leonhardt's fellow students provided the young couple with a community of colleagues, friends and sparring partners. The influential teacher Josef Mertin, the keyboardist Isolde Ahlgrimm, the director of the Kunsthistorisches Museum Dr. Viktor Luithlen and various American recording companies all helped this new generation of musicians develop and express their own musical ideas. These important personal and professional connections became instrumental in shaping the Early Music communities in both Austria and in The Netherlands.

This paper will sketch a picture of this influential period using archival information provided by the Kunsthistorisches Museum and from interviews conducted in Amsterdam and Vienna. Written and aural material from the museum includes important documents and recordings; while extensive interviews with Marie Leonhardt, Eduard Melkus, Alice Harnoncourt, and Dr. Gerhard Stradner provide

more personal reflections of this time. The use of interviews with Gustav Leonhardt and Nikolaus Harnoncourt from other sources allow both of these important figures to speak for themselves. Audio examples, including material that has never been released, provide aural insights into the sound of early music in 1950s Vienna.

1:00-2:00

Plenary Session (Sweeney)

Session Chair: Dana Marsh (Indiana University)

What's the problem? Cultural capability and learning from historical performance

Nick Wilson (King's College London)

One might say that the twentieth-century early music movement was a solution to a problem. From a musicological perspective, it was the problem of how to perform old music. From a broader cultural perspective, it was the problem of overcoming an otherwise hegemonic approach to classical music and “how it should be done.” Fast forwarding to 2017, historical performance (HP) continues to delight and enchant. But I want to argue that HP *can* be a solution to other significant problems, too, if explored through the lens of “cultural capability”—the substantive freedom or opportunity to co-create versions of culture.

My interest in cultural capability first arose from asking questions about “what people are actually able to do and be” (in the spirit of Amartya Sen’s and Martha Nussbaum’s human development and capabilities approach). In this talk my explanatory focus moves beyond the individual as I seek to account for how those involved in early music collectively co-created the version of culture we now refer to as HP. Four distinctive causal features stand out as important: HP’s underlying tendency to pose problems rather than deposit answers; the central significance of historical reflexivity; the ability to operate across well-established divides; and, the sense in which historical performance reconnects the experience of music with its production.

For today’s HP educators, therefore, the pedagogic challenge becomes readying the next generation not only to produce wonderful historically informed performances, but also to apply these lessons of cultural capability to the serious problems that are currently impacting music education, employment and engagement. This, I suggest, requires embracing an ethos of “not knowing”; practicing the self-same historical reflexivity that is prized so highly within HP; operating skillfully across established disciplinary boundaries—notably performance, scholarship, and commerce; and learning to value music, once again, as a collectively produced human good. Reappraising HP as a paradigmatic case of cultural capability reveals vital lessons for performing music, doing creativity, making culture, and enabling human flourishing. In all these contexts, it seems, we still have much to learn from history.

2:15-3:30

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

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