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

Musical skills for musicologists: historical improvisation in the graduate seminar

Julie Cumming (McGill 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)

12:30-2:00

**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)

2:15-4:30

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

**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 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)
Abstracts

Friday, May 20
9:15-10:45

**Basso Continuo** (Sweeney)

Session Chair: John Butt (University of Glasgow)

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)

This paper addresses a question that has received little attention in the scholarship on Handel’s performance practices: Was the double bass, which has been banished from modern performances of Handel’s recitative, actually a regular part of his continuo ensemble when it accompanied recitative? Sources examined include iconography, contemporary music manuscripts and testimony, and orchestral pay rosters.

In the performance of Handel’s operas, it is conventional wisdom that simple recitative was accompanied by harpsichord (one, or two in alternation), and violoncello, possibly with the assistance of a theorbo. Although it is clear from a broad range of contemporary German, Italian, and English sources that the instruments used to accompany recitative in opera were the harpsichord, cello, and double bass, we have chosen to eliminate the bass, relying on a report from one of Handel’s contemporaries and orchestral pay rosters from the time.

A fresh analysis, particularly of the pay rosters, and an exploration of substantial written and iconographical evidence suggests that the double bass may have been an essential part of the continuo group that accompanied Handel’s recitatives in both opera and oratorio.

**Partitura** and **basso continuo** in late eighteenth-century Salzburg

Anthony Aboumahad (University of Sydney Conservatorium of Music)

While it is often assumed that *basso continuo* as a performing practice in Austria was waning or even went out of use in the years c.1750-80, scholars have noted that this is certainly not the case at least in regard to sacred and theatrical music. No detailed study, however, on how *basso continuo* was practiced in the church, especially in Mozart’s Salzburg, has appeared. There is no shortage of information on the topic; a large body of evidence detailing how a keyboardist was to execute the *basso continuo* can be found in several treatises from Salzburg in the latter half of the eighteenth century, suggesting that *basso continuo* accompaniment continued to play an important part in Salzburg’s musical life throughout the eighteenth century.

My study involves the analysis of the figured basses of Mozart and his contemporaries within the context of Salzburg’s *basso continuo* tradition, documented in a series of treatises from Georg Muffat to Michael Haydn. Investigation into the terminology used in these treatises, which use the terms *General-Baß* and *Partitura*
synonymously to refer to *basso continuo*, traces the roots of *basso continuo* practices in late eighteenth-century Salzburg to those of organ accompaniments in early seventeenth-century north Italy. This reveals not just Salzburg’s close musical ties with the Italian peninsula, but also a continuous *continuo* tradition in church music spanning two hundred years.

**Neglected Pioneers (M005)**

Session Chair: Adam Knight Gilbert (University of Southern California)

Before Dolmetsch: John Hullah and Victorian early music

Christine Kyprianides (Indiana University)

Victorian England was epitomized by an abundance of “ancient music,” with madrigal and glee clubs, monster Handel festivals, etc. However, programs were typically unimaginative, offering a limited selection of familiar works. Proponents of early music were, as Harry Haskell notes, “mired in . . . bookish, antiquarian attitudes,” considering most older music unsuitable for modern listeners. Although the early music revival did not begin in earnest until the 1890s, music educator John Hullah (1812-1884) was addressing many of its issues as early as the 1840s. In this paper, I examine Hullah’s engagement with early music, a thread which ran throughout his career. Hullah’s methods and editions of vocal music were heavily weighted with music from the “old masters.” His library collection included important manuscripts and early editions, he was a successful lecturer on the history of music, and he advocated for a musical instrument museum. Hullah was most inventive in his concert programming, introducing lesser known composers and compositions, and experimenting with original scoring and orchestration. Hullah’s popular “shilling” concerts promoted a greater appreciation of early music to both general audiences and professional musicians, and were an important contribution to the advancement of musical culture in the Victorian period.

Bach, Babitz, and the Baroque violin revival

Mimi Mitchell (University of Amsterdam)

The American Sol Babitz (1911-1982) is a surprisingly important and influential character in the story of the Early Music movement. As a primarily self-taught violinist, friend of Igor Stravinsky and studio player in Hollywood, Babitz might seem like an unlikely catalyst for the Baroque violin revival, but he invested enormous amounts of time and energy in the study of performance practice with his Early Music Laboratory. Never one to back away from a confrontation, Babitz enthusiastically proclaimed his new theories in print, on recording and in person.

The dissemination and codification of Babitz’s theories helped determine the parameters of what “authentic” violin playing should be. In this paper, an examination of Babitz’s writings will underscore their importance for the burgeoning period violin revival, while a comparison of his unaccompanied Bach playing with that of the Baroque violin pioneers’ will demonstrate the scope of his influence.
Many of the Baroque violin pioneers—including Sigiswald Kuijken, Marie Leonhardt, Sonya Monosoff, Eduard Melkus, and Jaap Schröder—knew Babitz’s work. Recent interviews with these violinists have provided fascinating insights into Babitz’s role in the development of a twentieth-century Baroque violin style.

11:00-12:30

**Bowed Basses** (Sweeney)

Session Chair: Kenneth Slowik (Smithsonian Institution)

“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)

Most modern soloists have by now widely accepted the premise that surviving music notation from the baroque period does not tell us all we need to know in order to realize an historically-informed performance. This same basic understanding has not been extended to the use of bowed bass instruments in *basso continuo*. Too often, when performers encounter a bowed bass part, they assume that the instrument specified (if they are so lucky as to have such a specification) must be capable of playing all of the notes on the page. Using source materials from the period, I will argue that this was not the case. Using central-European and English sources between c.1670 and 1715, I argue that 16’ bowed basses were being used to reinforce tutti passages as early as the 1670s, but that their presence was, in part, determined by the size the ensemble and the size of the venue. In urging a reconsideration of how we conceive of the roles of 16’ basses, I will also use the earliest surviving English “double bass” part to make a case for the use of the double bass in recitative in London theatres in the first decades of the eighteenth century.

Pragmatic vs. idealistic approaches to double bass playing in the mid-nineteenth century

Shanti Nachtergaele (Penn State University)

While a number of scholars have researched the organological and performance history of the double bass and related 16’ members of the string family, the instrument’s pedagogical and technical history remains largely ignored, even by period performers. However, sources suggest more variation in double bass technique prior to the end of the nineteenth century than is currently practiced, and I believe that certain historical techniques are relevant to modern historically informed performance practices.

This paper focuses on the written discourse between German double bassists August Müller and Friedrich Christoph Franke, which appeared in the *Neue Zeitschrift für Musik* between 1849-1851. In addition to comparing the authors’ ideas to each other and to other historical sources, I also experimented with following their instructions in my own playing. Audio and video recordings of these trials
allowed me to gain additional perspective and provide a point of reference for my assessment, which is supplemented by my evaluation of various techniques’ effectiveness in performance. Müller and Franke’s discourse demonstrates the close connection between performers’ personalities and their approaches to playing, while also highlighting the diversity in historical performance conventions largely absent in modern double bass playing.

**Historical Performance and Non-Western Living Traditions (M005)**

Session Chair: Ayana Smith (Indiana University)

L’arpeggiata and Barbara Furtuna’s “Maria (Sopra la Carpinese)”: East meets West in early music’s third space

David Kjar (Roosevelt University)

In L’arpeggiata and Barbara Furtuna’s recording of “Maria,” folksinger Merlandi and cornetist Sherwin decorate an ostinato performed on historical instruments with ornaments derived from Corsican music shaped by contact with the East. The performance not only bridges Eastern soundscapes with Western ones but also of the past and present. Early-music performers often cross temporal-geographical spaces in their fresh old-interpretations. Binkley reconstructed in the 60s long-lost medieval practices from living Middle-East cultures, engaging “the sound and practice of a present Other to inform a past one.” Such exotic appropriations sound problematic in Saidian terms, but exoticism has differentiated from the hegemony of Orientalism. The former has reemerged as a critical framework for cultural study “that opens up a space of translation, of hybridity, where the construction of a political object that is new, neither the one nor the other, alienates political expectations.” Bhabha identifies this hybridity as The Third Space while Kelly sees early music as world music, analogously alienating “listeners with something outside their culture, tradition, and experience.” Placing L’arpeggiata and Furtuna’s performance in an exoticist context, I reveal how early-musicians coalesce in a Third Space where previously juxtaposed East-West meanings lose temporal-geographical fixity, constructing a new soundscape that is neither the one nor the other.

The *Makwamia* and the baton: Mulatu Astatke’s reading of history through contemporary performance

Lee Chambers (Knox College)

This paper discusses the work of Ethiopian composer Mulatu Astatke, focusing on his attempts to provide easier access to historical performance practice, engage in comparative analyses of disparate traditions, and develop models for preserving historical musical knowledge. Implicit in this project is the composer’s own approach to performance scholarship, in which he positions contemporary musical practices (i.e., liturgical chant, folk song, jazz, symphonic literature, opera) as artifacts through which different style periods of music history may be studied. Positioning the music of Ethiopian clergy as “echoes” of the Middle Ages and of Western art music as a modern “advancement,” the composer highlights similarities between
these traditions, constructs a model of historical contiguity between them, and concludes that the innovations of medieval Ethiopia provided a foundation for the development of Western art music and its associated technologies. Reconstructing Mulatu’s conclusions about organology, notation, gesture, and temperament as exhibited in both his artistic output and popular media interviews, I argue that the composer frames the perspectives of musical modernity as verification of Ethiopia’s own potential for development and global leadership.

1:30-4:30

**Historical Improvisation I** (Sweeney)

Session Chair: Magnus Williamson (Newcastle University)

**Singing lyric in late-quattrocento Naples**

Elizabeth Elmi (Indiana University)

This paper investigates the oral performance tradition of singing vernacular lyric in late fifteenth-century Naples through a detailed study of Neapolitan literary anthologies and their relationship to musical manuscripts of the day. The practice of singing vernacular lyric attained paramount importance in late-Quattrocento Neapolitan life, spanning multiple levels of court and local aristocratic culture from the performances of humanist-`improvvisatori` like Serafino Aquilano and Benedetto Gareth to the community-based lyric creativity of Neapolitan aristocrats like Pietro Jacopo de Jennaro and Francesco Galeota. The existence of such oral practices within a largely literate culture, which included links to both the musical chapel and the intellectual elite, inevitably left traces in extant written sources from the period.

Three major literary anthologies of Neapolitan lyric allow us to construct a more expansive image of the poetic parameters of vernacular song that go beyond what musical sources transmit: Paris, BnF, f. it. 1035; Rome, BAV, Vaticano latino 10656; and Florence, Riccardiana 2752. This paper addresses poetic trends and their relationship to musical practice among all three manuscripts, but will focus particularly on Paris f. it. 1035 as an example of a carefully constructed songbook with clear connections to oral performance.

**Guido’s hand, Aristotle’s Categories, and crafting fifteenth-century counterpoint**

Adam Knight Gilbert (University of Southern California)

This paper will examine potential lessons to be learned about the evolving practices, perceptions, and communication of fifteenth-century counterpoint by applying the vocabulary of solmization and the Guidonian Hand to composed and improvised counterpoint. It will consider the relationship between solmization and the language of the modes, cadential formulas, and the vocabulary of consonance in counterpoint. In order to do so, it will enlist practical treatises on counterpoint, including a series of anonymous fifteenth and early sixteenth-century German treatises edited by Christian Meyer in 1997. Two in particular warrant consideration: the anonymous *Regulae cantandi contrapunctum* lists consonant intervals in terms of solmization,
and the anonymous *Juxta artem conficiendi* preserves four examples of three-voice counterpoint notated entirely in solmization. Their vocabulary offers fruitful directions for future modern re-creations of fifteenth-century counterpoint.

Although it is ultimately impossible to see through long dead eyes, adopting historical ways of speaking can offer profound insights. In this light, we may also enlist the aid of one of the best kept secret weapons of the fifteenth-century, Aristotle's *Categories*. These ten terms with which one could describe any subject or object—and their vocabulary of essence, place, quality, and relationship—permeated discussions of scholastic pedagogy, theology, and music.

The performance of counterpoint in the Renaissance

**Philippe Canguilhem (University of Toulouse)**

During the course of the fifteenth and sixteenth centuries, counterpoint was considered primarily a performing practice by singers and instrumentalists, before becoming more systematically associated with composing activities in the subsequent periods. In my paper, I will discuss this aspect of counterpoint by concentrating my investigation on theoretical literature and other archival documentation, which offer ample evidence of this phenomenon. After having described the circumstances in which counterpoint was applied in performance, I will offer a survey of the techniques used by accomplished musicians in order to implement the performance of counterpoint, focusing particularly on the spontaneous addition of a new part on an already existing polyphony. I will show how this exercise, which is known today as “si placet writing,” should rather be called “si placet singing,” as it was considered a means to enhance the performance of a polyphonic piece, rather than a skill pertaining to the realm of composition.

Historical improvisation and the re-composition of history

**Jeremy Llewellyn (University of Oxford)**

Walter Ong famously noted in his work on literacy that setting something down in writing has the effect of separating the “knower” from the “known”. One of the prime goals of the historical performance practice movement of the late twentieth century has been to re-connect the “knower” and the “known”; to train specialist performers to internalize and deploy a wide range of unwritten performing conventions; in short, to “anthropologize” history. In recent years, however, “historical improvisation” has gone further: to use internalised conventions, gleaned from historical sources, to create new music. The purpose of this paper is to examine the recent 2014 recording of the *Rappresentatione di Giuseppe e i suoi fratelli* by the ensemble Profeti della Quinta, directed by Elam Rotem. Taking the early seventeenth-century *rappresentationi*, especially by Cavalieri, as a model, Rotem has crafted a substantial new work recounting in Hebrew the scriptural narrative of Joseph and exploiting the aesthetic and affective techniques of early monody. Appreciative contemporary audiences testify to the success of this cross-cultural approach, yet the exact relationship of the enterprise to sixteenth-century writings concerning Hebrew and monody remains to be assessed, as a prime historical style—and history—are re-composed.
**Source Studies and Methodology I (M005)**

Session Chair: Wendy Gillespie (Indiana University)

**Beyond words and music: Proposing a new paradigm for medieval monody**

Joel Cohen (Boston Camerata)

Our post-medieval concept of “words” and “music,” as applied to very early sung repertoires, matches only approximately the mindset of medieval creators, and can easily cloud our understanding of their intent. The troubadours avoid the theoretical, quadrivium-derived term “musica,” but speak rather in practical terms of “cant” and “son.” According to the late medievalist Pierre Bec, the term “son,” or sound, yields a much richer understanding of the troubadours’ art, as it includes both the melody/pitch series of a song (our concept of “music”), but also the heard/perceived structure of a strophic poem, including, along with the sung pitches, the lines, feet, and rhymes that repeat from one strophe to another. The implications for both historians and performers of a conceptual reset/rethink in regards to medieval monody are profound and enriching.

**The early history of modal rhythm: What theory tells us about practice**

Solomon Guhl-Miller (Rutgers University)

One of the first questions a student of *Ars Antiqua* polyphony asks upon attempting to decipher the notation of a piece of music is “What mode is this in?” It is a tricky question with layers of assumptions behind it. Yet as anyone who transcribes this material can attest, there are frequently multiple modes that a given piece can be “in” as well as multiple rhythmic interpretations of ligatures within a given single mode. Drawing on theoretical traditions from Boethius to Anonymous of St. Emmeram, this paper will argue that the theorists expected the musicians to use their instincts when applying meter to song; making choices together as a group through the act of performance rather than relying solely on their reason and the notation. The theoretical explanations of how meter is to be applied to music outlined in this paper present a rare instance in which treatises, generally considered as intellectual studies which classify and teach how to write, perform, or interpret music, here tell us that the act of applying meter to music is a mystery which cannot be explained, only performed by musical initiates.

**Performing broadside ballads in the twenty-first century: A manual for modern singers**

Bianca A. Hall (Old Dominion University)

The sixteenth and seventeenth-century English broadside ballad was an important medium of mass communication. These ballads were pasted on the walls of alehouses and collected in the commonplace books of high officials, like Samuel Pepys. Ballad mongers sang them in the streets, and the public sang them together at social gatherings, at work, and in the fields.
For the modern performer wishing to revive the broadside in performance, ballad texts that survive in collections throughout Europe and the US are increasingly accessible. However, since ballad mongers often sang these texts to popular tunes, music was rarely printed alongside the text. Even if the printer indicated a particular tune on the broadside, the street singer had a wealth of other tunes from which to draw and could manipulate several other familiar tunes to fit a ballad. In addition, tunes that survive sometimes lack harmonizations, leaving the modern performer to infer harmonies and instrumentations.

Using the tune “Packington’s Pound” as a case study, I will present a procedure for preparing a broadside ballad for musical performance based on characteristics of the text and current knowledge of historical tunes. My presentation will include a discussion of tune selection, instrumentation, harmonization, and text pronunciation.

Schmelzer’s Mistakenly “Solo” Ciaccona

Charles Brewer (Florida State University)

About ten years ago, a recording appeared with an extensive Ciaccona for solo violin and continuo by Schmelzer, taken from “the autograph manuscript.” However, the Austrian National Library confirmed that there was no such manuscript in their collections and searches through RISM and other resources did not provide any further information. Three years ago, with some information kindly provided by Gunar Letzbor, I was able to locate the original source for this piece.

Though a version of the Ciaccona for violin and continuo has since been published and has appeared in other recordings, the manuscript which contains the Ciaccona (A-Wn Hs. 16583, vol. 2, ff.31r-32v) is actually a copyist’s particella (treble and bass parts) containing many of the balletti composed by Schmelzer for the court operas and balls, with the Ciaccona forming the last movement of the Serenada in Mascara dene hoff Damas zu Ehren from 26 February 1669. Further research has located original parts for these dances among the anonymous works in the Kroměříž archives in versions for both single and double orchestra which now allows for both a reconstruction and more complete understanding of Schmelzer’s original Serenada and its haunting Ciaccona.

Plenary Session (Sweeney)

Session Chair: George Barth (Stanford University)

Editing Brahms’ duo sonatas for performance: Reading between the lines of the notation

Clive Brown (University of Leeds)

Brahms’ scores appear to provide detailed information for the performance of his music. Clara Schumann’s pupil Fanny Davies remarked that “he was most particular that his marks of expression (always as few as possible) should be the means of conveying the inner musical meaning.” In fact, Brahms often removed instructions from his manuscripts during the process of publication, especially relating to tempo
modification, apparently concerned not to encourage exaggeration. Richard Barth, whose chamber ensemble was coached by Brahms, observed: “If one knows Brahms’ ways, one has to admit that probably no composer marked things as precisely as he, and that, for those who understand how to read it, everything that leads to the right conception [...] is in fact indicated.” Writing in about 1920, however, Barth regretted that people had already lost respect for the “incontrovertible tradition” of performing Brahms’ music, which he considered essential “if a performance that is faithful to its content is to be achieved.” It is clear that Brahms’ notation, taken literally, or realized according to currently prevailing conventions, does not provide adequate information for performing it in a way that would have satisfied the composer’s expectations. As Barth, Joseph Joachim (his teacher in the 1860s), and many other nineteenth-century German musicians recognized, a fine performance required the executants to be able to “read between the lines.” This talk will examine some of the ways in which conventional modern approaches to Brahms’ music fail to recognize the subliminal messages in his notation and how, potentially, a scholarly edition might help to convey the composer’s expectations to contemporary performers.

Saturday, May 21
8:30-11:30
Organology (Sweeney)
Session Chair: Clive Brown (University of Leeds)

“The Steel String: Enemy of Art”: An important twentieth-century shift in basic violin-family technology and its musical reverberations

Kenneth Slowik (Smithsonian Institution)

By this point in the history of the historically informed performance movement, many classical music lovers, even quite a few casual ones, recognize that the “baroque” and “modern” violin differ from one another in structurally important ways. The more savvy observers might even be aware of “Renaissance” and “Classical” violins chronologically flanking the baroque set-up. The physical changes to the violin these various set-ups entailed—replacement of the neck, fingerboard, tailpiece, bass bar, and soundpost—are readily perceptible, some even at a distance.

A more subtle but equally important development (or, rather, series of developments) took place across the majority of the twentieth century as players gradually abandoned the gut and gut-core strings traditionally fitted to violin-family instruments in favor of strings made of steel, other metals, and/or various synthetic materials. This paper, which takes its title from a 1938 tract by Siegfried Eberhardt, explores this generally unacknowledged, and surprisingly long, metamorphosis and some of the concomitant shifts in musical interpretation to which it gave rise.
Historical Performance and Early Recorded Sound (Sweeney)
Session Chair: Clive Brown (University of Leeds)
Contrast and continuity: What historical recordings reveal about the evolution of performance practice
   Mark Bailey (Yale University)

Historical recordings convey the distinctive styles of interpretation used especially in the performance of music c.1900. Numerous cylinders and 78rpm recordings of solo, chamber, orchestral, and operatic works still exist, ranging in repertoire from the baroque era to the early twentieth century. While limitations in playback fidelity prevent the listener from experiencing all sonic elements of a live performance, enough of the music clearly comes through to be truly informative, helping to form a better understanding of performance practice as it developed over time. These historical recordings reveal that many practices prescribed by the historical treatises and related sources had fallen out of use, while contemporaneous stylistic practices prevailed—distinct from modern-era approaches to articulation, tempo, and vibrato (etc.), which were pedagogically codified several decades later.

Drawing on the Yale Collection of Historical Sound Recordings, this presentation will explore such trends in performance practice as they were evolving at the beginning of the twentieth century, including baroque repertoire, revealing an important and fascinating checkpoint on the roadmap to the modern era.

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

Johannes Brahms is a composer that is both close to us and far from us in time—in focus, yet out of it. Many interpreters who knew Brahms, played for him, or that the master himself played for, lived long enough to document their experiences and to record his music. Fanny Davies was one of them. Because she was a student of Clara Schumann, she was fortunate to witness Brahms playing his C minor Piano Trio, op. 101. More remarkably, she had the hindsight to annotate in her own score the approximate metronome markings deployed by Brahms. A recently discovered recording of this trio with Carl Friedberg at the piano, (another acquaintance of Brahms) has largely confirmed what laid inert in the Fanny Davies copy and has enriched it immensely. The tempos are lively and fluctuating, but most importantly they are vibrant in expression. Most of these primal elements have been lost or devitalized in modern interpretations of Brahms's music, imbued with a reactionary, fundamentalist, urtext interpretation of the score rather than an adherence to the interpretative context of the composer. The aim of this paper is to introduce Brahms's interpretative world as another layer of his compositional intentions.
How to read less accurately through listening

George Barth (Stanford University)

Robert Philip has observed that early sound recordings “have preserved the general performance practice of the period in great detail, and the detail includes habits which are scarcely mentioned, if at all, in written documents.” Among the reasons for scant mention were their ubiquity—the invisibility of the familiar—and, for those who did notice, the difficulty of describing them. Soon, however, the habits themselves came to be regarded as evidence of “wayward” taste, even incompetence. It became increasingly difficult to believe that they had once been integral to the performances of the most advanced interpreters.

For anyone trying to grasp outmoded styles today, it is precisely these approaches to music that prove most challenging. Though “urtext” study has drawn us toward apparently exacting resemblances between notation and performance, our trusted scores are of little help, since no amount of description—in word or symbol—is sufficient even to suggest the breathtaking range of interpretation we encounter in early recordings. They seem in comparison far less accurate, but that is because performers then “knew the score” in quite another way. To put it negatively, we have become incapable of admitting critical perspectives on interpretation that they utilized freely and artistically.


**Historical Improvisation II (M005)**

Session Chair: Jeremy Llewellyn (University of Oxford)

Musical skills for musicologists: Historical improvisation in the graduate seminar

Julie Cumming (McGill University)

Over the last two years I integrated the practice of Renaissance improvisation into my graduate seminars. Each week I taught a new type of vocal ensemble improvisation described in a treatise, and connected it to pieces and scholarly articles. Students came back the next week and improvised for the whole group. The benefits were immediate and significant. The students were engaged with the material from the very first day: they formed groups and practiced outside of class, and they helped each other figure out the problems and developed team spirit. It was good for their musicianship—as the weeks went on they developed confidence and mastery, and they asked “why didn’t we learn this as undergraduates?” It provided an entrée into Renaissance music: they were immediately able to recognize cadences, stretto fuga, fauxbourdon, and parallel tenths, to develop expectations for what might come next in a piece, and to understand music from the composer’s point of view. Finally, it led to innovative musicological research: five students gave their papers at international conferences, including two at the American Musicological Society. I will describe my classes in detail, showing how the practice of improvisation creates better listeners, analysts, and scholars.
Diego Ortiz’s fifth voice: Improvising an instrumental ricercar

Catherine Bahn (McGill University)

Diego Ortiz’s Trattado de glosas, published in Rome (1553), gives several examples of how a viol player and harpsichordist might convert a four-part madrigal or chanson into an instrumental ricercar. The ricercar with an added fifth voice differs from the ricercars that ornament either the bass or soprano line, in that it presupposes the viol player’s ability to know contrapunto fugato—improved vocal counterpoint that uses repeated motifs, scalar passages and diminution, as discussed by theorists Lusitano (fl.c. mid-16th century) and Santa Maria (c.1510-70). Ortiz does not give specific instructions, but by analyzing his examples, I have developed a set of rules that provide a method for instrumentalists to write their own ricercars, reviving a lost improvisational process and creating new repertoire. I will explain his technique for adding a fifth voice, and will present and perform a newly composed ricercar in this style.

Analyzing the keyboard fantasias of Orlando Gibbons

Jonathan Oddie (Magdalen College, Oxford)

Although historically informed performance has often claimed to privilege the intentions of the composer, the possibility of investigating these intentions through musical analysis has not received as much attention as questions of performance practice. Focusing on keyboard fantasias by Orlando Gibbons (1583-1625), I argue that historically sensitive analyses can bring us closer to understanding the composer’s musical concerns, providing relevant insights for interpretation in performance. Some authors have found the English fantasia a problematic genre, lacking clear norms of structural articulation and means of formal unity. The analytical methods provided by recent research into Renaissance compositional practice, however, reveal patterns in this repertoire which are obscured by methodologies developed for later styles. Gibbons’s two most ambitious keyboard fantasias exemplify two different structural principles. In the “Fantazia of Foure Parts” from Parthenia, Gibbons draws on the counterpoint models of stretto fuga, whose varied presentation provides both a unifying feature and a means of creating form. In the “Fancy in Gamut Flatt,” Gibbons connects successive sections through quotation, paraphrase, and by extracting new subjects from previous contrapuntal combinations. The analysis of this piece also suggests a possible connection with the first fantasy from Frescobaldi’s 1608 Primo Libro delle Fantasie.

Improvisation, authorial voice, and Monteverdi’s ambivalence

Massimo Ossi (Indiana University)

Monteverdi’s modifications of accepted contrapuntal technique were indebted to the sonorities resulting from singers’ improvised ornamentation, and his development of concertato technique was similarly informed by the ad hoc arranging process carried out in rehearsal.
His madrigal books, however, present a much more ambiguous stance. He notates ornamentation in detail and admonishes performers to refrain from adding their own ornaments. The preface to the eighth book of madrigals frames both performance and composition as rhetorical arts, stakes his claim to notation as prescriptive, and seeks to establish his own control over the final delivery of his music.

I argue that over time Monteverdi’s aesthetics shifted from what might today be regarded as an “open-text” compositional stance, in which composers relied on performers almost as collaborators in crafting the final product, towards one that was unambiguously authorially focused, realizing precisely the ideal of carefully crafted, written-down, compositions, “perfect and completed” examples of musica poetica (Listenius, 1510) independent of the intervention of “musica practica.” Ironically, it was his violation of Artusi’s conception of such “perfect” artistic production that had prompted the debate over his madrigals in the first place.

12:30-2:00

Iconographical Studies (Sweeney)
Session Chair: Giovanni Zanovello (Indiana University)

Mexican religious iconography: Angel musicians and basso continuo at Mexico City Cathedral

Ruben Valenzuela (Bach Collegium San Diego)

Mexican religious iconography of the sixteenth through the early-nineteenth centuries is rich with references to music, and particularly angel musicians. Mexican ecclesiastical buildings of the vice-regal period, and their environs, display a high and purposeful predilection for angel musicians singing and playing the “celestial music,” or musica universalis, of the newly established European religion, highlighting allegorical ties and Neo-Platonic thought.

Mexican iconography routinely depicts the instruments of the basso continuo, which includes the bajón, viol, organ, harp, and guitar. The historic organ cases of Mexico City Cathedral are themselves filled with angel musicians playing basso continuo instruments. Minimal iconographical evidence also supports the possible use of the harpsichord in Mexican liturgical music.

Iconography is used cautiously since instruments and their players are at best depicted in a generalized manner, with little attention given to details and much less to performance practice. Yet, iconography provides a philosophical and theological framework, with invaluable information regarding musical symbolism in Mexican liturgical music.

Primary sources from Mexico City Cathedral have been consulted. These include capitular acts, liturgical customaries, instrument inventories, cathedral iconography such as paintings and carvings, and the cathedral’s historic organ cases. Iconography is but one strand of research that sheds light on basso continuo practice in New Spain, and in particular at Mexico City Cathedral.
Isabella d’Este: Patronage, performance, and the viola da gamba

Elizabeth Weinfield (City University of New York)

Isabella d’Este (1474-1539) of Mantua is one of the great patrons of art in Renaissance Italy, and celebrated as a collector. Often discussed in the literature alongside the painters she patronized (among them Bellini, Da Vinci, Giorgione and Raphael), she is lauded as an important figure in cultural diplomacy whose collection—rich in musical iconography—betrays a simultaneous love of art and music. Scholarship surrounding musical iconography in Isabella’s art collection has yet to pay substantial consideration, however, to the musical instruments Isabella commissioned, among them some of the finest examples of late fifteenth- and early sixteenth-century Italian luthery. An accomplished musician, herself, and with an expert eye, Isabella commissioned instruments from esteemed makers in Venice, and had pieces constructed for her by her personal luthier and antiquities dealer, Lorenzo da Pavia, and over time amassed an extensive and carefully-constructed collection of harpsichords, organs and violins. The collection also featured the first violas da gamba at any European court.

The viola da gamba played a central role in many paintings in Isabella’s collection depicting musical allegories and scenes of domestic music-making, works that were crucial in reflecting an influential woman engaged in musical practice: indeed, Isabella’s endorsement of the viol would substantially alter the current of musical composition at court. This paper will discuss Isabella d’Este’s interdisciplinary patronage alongside the rapidly changing musical climate of Mantua at the turn of the sixteenth century, and shall reveal that the viola da gamba granted a great patroness the means to perform through her collection.

Liturgical and Para-Liturgical Reconstruction (M005)

Session Chair: Magnus Williamson (Newcastle University)

Mary, Mary, Mary quite contrary: Reconstructing chant of Barking Abbey’s late-medieval Visitatio Sepulchri drama

Alison F. Kaufman (University of Oregon)

Religious and music scholarship have traditionally held the view that nuns played little if any role in “public” religious ceremonies of the late Middle Ages. Recent research has challenged this notion. Barking Abbey’s Ordinal/Customary (Oxford, University College, MS169)—the only surviving liturgical plan from a women’s monastic house in medieval England—describes many instances of nuns defying convention and performing a quasi-sacramental part in ceremonial life. The directives for the performance of the Visitatio sepulchri drama for Easter Matins, in which the three Mary’s are visited by Jesus resurrected, provide startling evidence of women acting as priests, taking confession, composing chants, and performing before the lay community. While the ordinal prescribes the actions for this unique ceremony, it is unfortunately unnotated—providing merely chant incipits.
This project presents a reconstruction of Barking’s *Visitatio* made through comparative research of similar contemporaneous sequences and services from English, French and German monasteries and from literary clues within the manuscript itself. The reconstruction process will provide pedagogical applications for students of history (research and analysis methodology), composition (chant recomposition), and performance practice (performing chant and staging liturgical drama in the twenty-first century).

The Oxford Movement and historical performance: Appropriations of the past

Steven Plank (Oberlin College)

This paper offers an interdisciplinary view of the nineteenth-century Oxford Movement, a catholicizing reform within the Church of England, in tandem with the tenets and history of the historical performance movement in order to emphasize that (a) the historical performance movement is not an isolated phenomenon and (b) that aspects of the Oxford Movement find an echo in the early music movement that goes beyond a simple affinity for pre-modern repertories.

Tractarian concerns, though often doctrinal, had a strong impact on performative aspects of the liturgy, restoring architecture, ceremonial, and music to earlier, pre-Reformation models whose authenticity was grounded in the authority of the past. For musicians this was especially notable in the revival of Gregorian chant in the Anglican church by figures such as Thomas Helmore, Frederick Helmore, and Frederick Oakley. In addition to exemplifying a polyvalent and complex historical sense, the Oxford Movement’s promotion of Gregorian chant is strongly allied with congregational antiphonal psalmody—the voice of the amateur. Given the importance of amateur performance in the growth of the early music movement, this liturgical manifestation of amateurism both prepares and informs an important aspect of the early music movement’s history.

2:15-4:30

*Vocal Practices* (Sweeney)

Session Chair: Nigel North (Indiana University)

Using modern voice science to examine Maffei’s vocal production as applied to Italian monody c.1600

Stacey Helley (University of Southern California)

Scholarship of vocal performance practice draws attention to a major shift in singing technique during the nineteenth century, implying a fundamental difference between early-modern and modern vocal production. Persistent perceptions about modern vocal production advocate for a larynx that is “low” and fixed, causing difficulties for modern singers approaching earlier repertoires. The discipline of modern vocal science proves, however, that the larynx actually raises and lowers within a stable range, acknowledging the necessity of flex around a neutral or slightly lower than neutral laryngeal position. Early-modern writings on voice (Maffei, Mersenne) acknowledge
and describe laryngeal motion with changing pitches, but based on their written exercises and directives, laryngeal motion was probably slight and within a stable range, much as described in modern voice science. Therefore, this paper argues that differences between early-modern and modern vocal production are more perceived than real. By applying modern voice science to Maffei’s list of ten instructions on singing, we can explore richer ideas of sixteenth-century singers’ vocal strategies regarding the larynx. Specific examples from the monody of Antonio Cifra (1584-1629) and Ippolito Macchiavelli (fl.1610-20), illustrate Maffei’s directives regarding the proprioceptive role of flexible laryngeal height versus fixed laryngeal position.

“Softly” and “imperceptibly” dragging the voice: In search of vocal “baroque” *glissando* through comparative linguistic analysis

Livio Marcaletti (Bern University, Switzerland)

After decades of research on seventeenth and eighteenth-century performance practice, our knowledge of baroque embellishments has considerably improved. Nonetheless, a strong expressive means such as *glissando* sounds too daring for today’s singers and listeners, not least because of its controversial historical evidence. Without adequate notational symbols to mark it, baroque singing treatises deal with *glissando* almost uniquely through verbal instructions. They often employ metaphorical rather than technical language, thus seeming obscure or ambiguous to the modern reader. How can we solve this exegetical problem? Linguistic comparison (with the aid of historical dictionaries) highlights a common semantic field of “softness” and “imperceptibility”, and suggests that *glissando* be applied to several ornaments: *accento*, *cercar della nota*, *port de voix*, *contratiempo*, etc. Tasteful singing requires a moderate use of such expressive means: authors often convey this idea through similes involving aspects of real life (food, good manners, etc.). Taking into due consideration the different historical and cultural contexts involved, this paper aims to apply linguistic and textual analysis to seventeenth and eighteenth-century German, French, English, Italian and Spanish singing treatises, enabling us to read between the lines and gain new insights about “baroque” *glissando*, useful for both musicologists and performers.

Václav Pichl’s transcriptions of performances of Luigi Marchesi: Unique insights into eighteenth-century vocal performance practices

Talya Berger (Stanford University)

In the Milanese carnival of 1792, the famed castrato Luigi Marchesi created the role of Pirro in Nicola, Antonio Zingarelli’s opera *Pirro re d’Epiro*. As was the custom, Marchesi richly elaborated Zingarelli’s original part. Four of Marchesi’s performances of the aria “Cara negli occhi tui” and the rondo “Mi da consiglio” were transcribed by the composer Václav Pichl (Ms. B-BC 11550), who subsequently published his transcriptions with the approval of both Zingarelli and Marchesi. Pichl transcribed another fifteen performances of Marchesi paraphrasing Luigi Cherubini’s original vocal line in the aria “Quanto è fiero il mio tormento” from the opera *Alessandro nelle Indie*.(Bnf Musique D 17319). Each of these examples elaborates the score with a distinct character.
In this paper, I present these transcriptions as a recording of performance practices by a skilled audience member who was present at the events. I compare and analyze the transcriptions and demonstrate how the almost skeletal simplicity of both Zingarelli’s and Cherubini’s scores provided a vehicle for extensive elaborations. The flamboyance and exuberant qualities of Marchesi’s embellishments exude from the page. While the embellishments, at first glance, may appear as sheer madness, the melodic contour and structure of the original melody is consistently and methodically preserved throughout.

**Music Conservatory Curricula (M005)**

Session Chair: Jeremy Llewellyn (University of Oxford)

Music history as “hip”: Presenting performance practice issues as a part of the curriculum in music history

Lise Karin Meling (University of Stavanger, Norway)

I am co-author of a music history textbook that will be used in undergraduate music programs at universities in Norway. With a background in early music performance and interpretation, I felt it necessary to include performative issues in the process of designing this book, even though such treatment has not been commonplace in other textbooks.

While writing chapters on music from the seventeenth and eighteenth centuries, I decided to shift focus from a composer-based story to one that allowed genre to be the defining factor. Accordingly, we integrated the relevant performance practice issues into discussions of the musical examples. A critical question surfaced: how do we as performers need to interact with the score in order for it to make modern interpretative sense? The answer to this and other questions became for many of the students their first introduction to HIP, and the students became aware not only of the ambiguities of notation, but they were introduced to a repertoire that they would not have otherwise encountered. This paper will present reflections on how to present performance practice issues in a conventional music history class.

Music education at the Paris Conservatoire in post-revolutionary France

Eric Hoeprich (Indiana University)

When the Paris Conservatoire was established in 1795, the first significant institution of its kind in Europe, new and comprehensive method books were commissioned for all the instruments, for singing and for a variety of essential disciplines such as solfège, music theory and composition.

Very much in the spirit of an “enlightened”, post-Revolutionary France, the volumes for instruction on playing an instrument were created to deal with every aspect of performance: a new codification of basic instrumental technique and instructions on performance. In studying the material relating specifically to wind instruments, a break with traditions from earlier in the century can be observed in their attention to certain types of detail and an apparent emphasis on instrumental technique. It might be argued that the subsequent influence of this institution on future generations may have given rise to a new approach to performance in general, and an apparent break with the past.
A contemporary pedagogy of “ancient” music: The “vernacular medieval” and the twenty-first-century conservatory

Angela Mariani (Texas Tech University)

In many vernacular music traditions, oral transmission and improvisation take precedence over notation or pre-set composition. In these traditions, the performer’s skill and training thus prioritize process, memory, and invention rather than dependence upon written repertoire. Medieval music practitioners acknowledge the chimera of an “authentically medieval” performance; but like our fellows in the worlds of vernacular music, we seek to discover models, to memorize and internalize what we can know of a specific musical language and its idioms, and to employ invention within such frameworks. A contemporary pedagogy of medieval music that also prioritizes those elements and processes has been developed by medieval music specialists in the contexts of workshops or one-on-one mentoring. But can these pedagogical approaches be employed within the regularized paradigm of university-level music education, working with young players and singers whose training tends to de-emphasize ear-learning, memory, improvisation, or invention? I suggest that a “vernacular pedagogy of medieval performance” can succeed in university music programs. I argue further that current academic emphases upon the diversifying fields of arts practice research, interdisciplinary investigation, project-based learning, and inclusion of vernacular artistry in fact provide us with a timely opportunity to make unique and valuable contributions.

5:00-6:00

Plenary Session – Keynote Address (Sweeney)

Session Chair: Wendy Gillespie (Indiana University)

Playing with History revisited

John Butt (University of Glasgow)

This book was designed as a summary and analysis of the debates concerning historically informed performance, attempting to provide an intellectual rationale and cultural explanation for the causes and ongoing health of the movement. In a sense, very little has changed in the basic development of the arguments since 2002, but few perhaps expected that the movement itself would have spread so far across the globe and become even more ubiquitous during the last 15 years. Some complain about a perceived lack of the pioneering spirit of the early leaders of the movement (many of whom have died over the last five years) and it is clear that many performers adopt the trappings of HIP without engaging in much of the historical detail; on the other hand, it is easy to identify a new generation of fundamentalists. If there has been an advance in the practice and thought of the movement, this perhaps lies in a greater awareness of the broader cultural factors in past performances, the role of the audience in constituting musical experience, and a more urgent understanding of embodied emotion and subjective experience. More important than anything though is perhaps the world situation in which we now find ourselves, a period in which the whole basis of western culture is under
threat. If the situation is as dire as it might sometimes seem, any debates about the
details of HIP might seem like a discussion of the permeability of the wood for the
Titanic’s deckchairs. But perhaps we might find a way of using history and cultural
performance practice productively enough to give us at least the chance of laying
the foundations of a cultural regeneration.

Sunday, May 22
9:00-12:00
Source Studies and Methodology II (Sweeney)
Session Chair: John Butt (University of Glasgow)
Contrasting meters in sixteenth-century danced suites

Nona Monahin (Five College Early Music Program, Mount Holyoke College)

Musicological studies dealing with tempo relationships between different meters in Renaissance music have tended to focus on the writings of music theorists, composers, and practitioners. The theoretical portions of dance treatises should also be considered as many of them address questions of relative tempo, meter, and tactus (albeit somewhat indirectly or using specialized terminology) in ways that correlate with the writings of music theorists such as Martin Agricola and Adriano Banchieri.

Of the numerous extant choreographies from the period, many are composite works containing two or more different dance types presented in the manner of a suite. More is at stake than finding suitable tempos for executing particular dance steps, however, since sections bearing the names of dance types need not necessarily contain any of the steps normally associated with those dance types. At times it seems that it is the musical, in particular temporal, contrasts between dance types, rather than any specific dance steps, that are exploited by the choreographers to underscore a dramaturgical idea.

In my paper I give examples of such convergences of renaissance music theory and dance theory and apply them to a choreomusical analysis of a mock tournament dance from the sixteenth century.

Cleffing, transposition and performance pitch: A survey of the practical evidence in Italian sources of the sixteenth and seventeenth centuries

Jeffrey Kurtzman (Washington University, St. Louis)

Italian musical sources of the sixteenth and seventeenth centuries contain numerous indications and hints of transposition of vocal and accompanying instrumental parts. These indications reveal a complex web of interactions among such issues as cleffing, flat signatures, mode, psalm tone, tuning pitch, transposition, typical ranges of voices, the divergent practices of composers, and the capabilities of different singers and instruments. My paper will survey the various kinds of practical evidence found in prints of this period, from rubrics to prevent transposition or indicating transpositions
at various levels, to notated transposed parts, to cleffing combinations in conjunction with notated pitches, to the reciting notes and finals of the various modes and tones, to the pitch range and tuning of various instruments, to tendencies among different composers, to prints \textit{a voci pari} and \textit{a voci impari}. A series of conclusions can be drawn from understanding these interactions to serve as practical guides to vocal and instrumental performers wishing to present music from this period.

A play on words: Melody as speech in eighteenth-century France

Edward Higginbottom (University of Oxford)

In the early years of the eighteenth century, a practice of parodying instrumental music became widespread in France. It involved the setting of newly composed poetic texts to existing keyboard and orchestral music. At one level, the practice simply reflected a vogue for unpretentious popular song (airs sérieux et à boire, vaudevilles, brunettes . . .); at another it gives us an insight into a particular musical strategy of the French style: the fashioning of melodic line as narrative speech. With the use of examples from the keyboard music of Chambonnières, Nivers and Fr. Couperin, and from the orchestral music of J.-B. Lully and Rameau (including parody settings of the latter two), this paper will set out to show just how far purely instrumental idioms can be viewed as “récits”, and the extent to which text, implicit or explicit, underpins compositional choices. The issues raised interrogate aesthetic theories of the time, especially the notion of Batteux (1746) concerning “une seconde impression”. They also inform aspects of instrumental performance (emphases, tempo, articulation), as we find ourselves “speaking” an instrumental line. During the period when the French classical style was given its identity by Lully, instrumental speech was a defining aspect of the idiom. And it remained a valid idea in certain musical contexts long after (e.g. Beethoven’s wordless récits in opp. 31/2, 110 and 125).

Reading performance implications from J. S. Bach’s eighth-note beams

Yo Tomita (Queen’s University Belfast)

Bach and his fellow musicians often beamed the eighth-notes beyond the beat-unit indicated by the time-signature. Two kinds of beaming, long (extended) and short (default), often appear together on the same page as if they were deliberately chosen to indicate the way the melodic lines were perceived, phrased or articulated. A careful observation on this notational feature can provide useful clues for understanding how Bach may have felt about the issue of phrasing and articulation while writing out his music, or even how he responded subconsciously to the general mood and character of the pieces themselves. Further fascinating details of the process in which Bach responded to his music were also revealed, ranging from motivic to structural levels.

This paper attempts to provide a rational explanation for Bach’s choice of beaming that guided him to explore such ideas, including the notational practice of his time, his spontaneous responses to the challenges he faced while writing out the music on paper, and a broader historical perspective the development of musical notation compared with other forms of notation such as printed books with movable types.
Drama and the Theater (M005)

Session Chair: Massimo Ossi (Indiana University)

“excellent and expert Musitians” – Who played for the plays in Shakespeare’s London?

William Lyons (Royal College of Music)

This paper will examine the role of musicians in early modern theatre. I will explore the popularity of public and private playhouses and how music was employed, where it was played and who played it. A significant number and variety of instruments are called for in plays for indoor, private playhouses, in particular in those by John Marston. I will consider the relationship between musician and actor, the role of the actor-musician, and how meta-theatrical elements such as pre show and entr’acte music shaped and were themselves influenced by the demands of the drama and the spaces in which they performed. I will also consider the way music was chosen or composed for dramas, and to what extent musical decisions were dependent on the nature of the action or stage direction. How practically based were these choices, and at what stage were composers and musicians involved in the rehearsal stage of the production. Uniquely this paper will look at the type and standard of musician employed and how this influenced musical decisions in early modern drama.

The Georgian Bard: The Tempest at Drury Lane (1777-1787)

Sarah Huebsch (Indiana University)

Music saturated Richard Brinsley Sheridan’s production of The Tempest at Drury Lane (London). The production required collective work from theater, music, and dance professionals including theater proprietors, managers, scene and costume designers, stage crew, actors, singers, choreographers, dancers, composers and music directors, music copyists and librarians, and instrumentalists. Show preparation fluctuated between careful planning and accommodations for last minute emergencies. Stage activities in Sheridan’s Tempest—music, dance, special effects, and set design—exemplify the sights and sounds of interdisciplinary performances on the late eighteenth-century London stage. At the heart of this production lay an intersection of classic literature (Shakespeare’s The Tempest), music both well known and newly composed, and novel special effects realized in a contemporary setting.

Central sources for this study are an annotated promptbook of The Tempest (c.1777) held by the New York Public Library and a score of Music in the Tempest (1780 MS copy) by Thomas Linley, Jr. in the British Library. Together with other musical sources they permit a substantial reconstruction of the sound world of this production.
“Resista chi può.” – Resistance, desire, and visual frameworks in Alessandro Scarlatti’s *La Statira* (Rome, 1690)

Ayana Smith (Indiana University)

“Let him resist the dart of Love.” As Campaspe sings these lines, she appears opulently dressed as the goddess Flora, atop a float covered in flowers, and surrounded by cupids hovering in the air. Conflicts in the source materials for this opera make it unclear whether Campaspe has an onstage audience—the suitors who vie for her affection, Alexander the Great and his court painter, Apelles. Using musical analysis and primary sources, this paper will assert a new interpretation of Campaspe as Flora. The iconographic subject, *Campaspe Painted by Apelles*, and the historical narrative on which it is based (Pliny the Elder, *Natural History*), both demand a scenic interpretation with fluid framing and shifting perspectives. Visual theories of literature and drama from the Arcadian Academy (both Scarlatti and the librettist Pietro Ottoboni participated in this literary reform movement) enable us to understand the whole opera as an enactment of the *immagine del vero*, the image of truth. Campaspe as Flora becomes a moving extension of paintings embedded into the narrative throughout Scarlatti’s *La Statira*. At the very center of the opera, Campaspe’s performativity highlights the themes of resistance and desire on which the entire plot hangs.

The graceful, the correct, the varied: Creating modern techniques of historical acting for opera

Dionysios Kyropoulos (New College, Oxford)

“Every limb and every finger contribute to the part he acts, inasmuch that a deaf man may go along with him in the sense of it” — Sir Richard Steele’s description of the acting of castrato Nicolò Grimaldi was written in the beginning of the eighteenth century, when theatrical aesthetics were still dominated by oratorical delivery and gesture, which aimed at both potency and natural beauty. While a great deal of academic and empirical research has been carried out on the musical aspects of historically-informed performance practice for baroque opera, limited attention has been paid to the theatrical side. Acting is an orally transmitted craft, and to recreate it one needs more than texts. Treatises and other primary sources offer a unique insight into the mechanics and principles of historical acting, but they also leave many practical questions unanswered and do not always provide an applicable acting method for modern performers. By combining theory and practice, in this paper I wish to investigate the possibility of reconstructing historical acting by utilizing elements from current acting traditions that could be transposed to work alongside with historical equivalents, to form the basis of new rehearsal techniques and tools aimed specifically at performers of early opera.
1:00-2:00

**Plenary Session** (Sweeney)
Session Chair: Dana Marsh (Indiana University)

Historical Performance within the arts and humanities: Interdisciplinarity and the future
   - Georgina Born (University of Oxford)

2:15-3:30

**Plenary session, with respondent panel and concluding remarks**
Session Chair: Georgina Born (University of Oxford)

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
Fortepiano, Harpsichord

C. Keith Collins
Bassoon, Recorder

Eric Hoeprich
Clarinet

Dawn Kalis
Harpsichord

Kris Kwapis
Natural Trumpet, Cornetto

Meg Owens
Oboe

Linda Pearse
Early Trombone

Steven Rickards
Voice

Barbara Kallaur
Traverso

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