

Historical Performance: Theory, Practice, and Interdisciplinarity

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

FRIDAY, MAY 20, 2016

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

9:00am Welcome (Sweeney Lecture Hall)

9:15-10:45

Basso continuo (Sweeney)

Who does what? On the roles of the violoncello and double bass in the performance of Handel's recitatives

Richard D. King (University of Maryland)

Partitura and basso continuo in late eighteenth-century Salzburg

Anthony Abouhamad (University of Sydney, Conservatorium of Music)

Neglected Pioneers (M005)

Before Dolmetsch: John Hullah and Victorian early music

Christine Kyprianides (Indiana University)

Bach, Babitz and the baroque violin revival

Mimi Mitchell (University of Amsterdam)

11:00-12:30

Bowed Basses (Sweeney)

"For the sake of the choir" – Roles of bowed basses and double basses in the late 17th and early 18th centuries: a case study for the reassessment of current HIP paradigms in basso continuo practice

Robert Rawson (Canterbury Christ Church University)

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

Shanti Nachtergaele (Penn State University)

Historical performance and non-western living traditions (M005)

L'arpeggiata and Barbara Fortuna's "Maria (sopra la Carpinese)": east meets west in early music's third space

David Kjar (Roosevelt University)

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

Lee Chambers (Knox College)

1:30-4:30

Historical Improvisation I (Sweeney)

Musical skills for musicologists: historical improvisation in the graduate seminar

Julie Cumming (McGill University)

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

Adam Knight Gilbert (University of Southern California)

The performance of counterpoint in the Renaissance

Philippe Canguilhem (University of Toulouse)

Historical improvisation and the re-composition of history

Jeremy Llewellyn (University of Oxford)

Source Studies and Methodology I (M005)

Beyond words and music: proposing a new paradigm for medieval monody

Joel Cohen (Boston Camerata)

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

Solomon Guhl-Miller (Rutgers University)

Performing broadside ballads in the 21st century: a manual for modern singers

Bianca A. Hall (Old Dominion University)

Schmelzer's mistakenly "solo" *Ciaccona*

Charles Brewer (Florida State University)

5:00-6:00

Plenary session (Sweeney)

Editing Brahms' duo sonatas for performance: reading between the lines of the notation

Clive Brown (University of Leeds)

6:00-6:30

Welcome Reception (M005 – Pavilion)

8:00

CONCERT: "Music of 17th century Italian cities and courts"

Performed by *Opera Nova* – an HPI student ensemble bound for the Berkeley Festival

SATURDAY, MAY 21, 2016

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

8:30-11:30

Organology (Sweeney)

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

Kenneth Slowik (Smithsonian Institution)

Historical Performance and early-recorded sound (Sweeney)

Contrast and continuity: what historical recordings reveal about the evolution of performance practice

Mark Bailey (Yale University)

Echoes from the past: discovering Brahms through the recorded evidence of his contemporaries

Kenichi Ikuno Sekiguchi (Royal College of Music)

How to read less accurately through listening

George Barth (Stanford University)

Historical Improvisation II (M005)

Singing lyric in late-quattrocento Naples

Elizabeth Elmi (Indiana University)

Diego Ortiz’s fifth voice: improvising an instrumental *Ricercar*

Catherine Bahn (McGill University)

Analyzing the keyboard fantasias of Orlando Gibbons

Jonathan Oddie (Magdalen College, Oxford)

Improvisation, authorial voice, and Monteverdi’s ambivalence

Massimo Ossi (Indiana University)

12:30-2:45

Vocal practices (Sweeney)

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

Stacey Helley (University of Southern California)

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

Livio Marcaletti (Bern University, Switzerland)

Vaclav Pichl's transcriptions of performances of Luigi Marchesi: unique insights into eighteenth-century vocal performance practice

Talya Berger (Stanford University)

Historical Performance and the music conservatory curriculum (M005)

Music history as "HIP": presenting performance practice issues as part of the curriculum in music history

Lise Karin Meling (University of Stavenger, Norway)

Music education at the Paris Conservatoire in post-revolutionary France

Eric Hoeprich (Indiana University)

A contemporary pedagogy of "ancient" music: the "vernacular medieval" and the twenty-first-century conservatory

Angela Mariani (Texas Tech University)

3:00-4:30

Iconographical studies (Sweeney)

Mexican religious iconography:

Angel musicians and basso-continuo practice at Mexico City Cathedral

Ruben Valenzuela (Bach Collegium San Diego)

Isabella d'Este: patronage, performance, and the viola da gamba

Elizabeth Weinfield (City University of New York)

Liturgical and para-liturgical reconstruction (M005)

Mary, Mary, Mary quite contrary: reconstructing chant of Barking Abbey's late-medieval *Visitatio Sepulchri* drama

Alison F. Kaufman (University of Oregon)

The Oxford Movement and historical performance: appropriations of the past

Steven Plank (Oberlin College)

5:00-6:00

Plenary session – Keynote Address (Sweeney)

Playing with History revisited

John Butt (University of Glasgow)

8:00

CONCERT: "c. 1685" – Nigel North, lute

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 Musicians" – Who played for the plays in Shakespeare's London?
William Lyons (Royal College of Music)

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

"Resista chi puo?" Resistance, desire, and visual frameworks in Alessandro Scarlatti's *La
Statira*
Ayana Smith (Indiana University)

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

1:00-2:00

Plenary session (Sweeney)

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

2:15-3:30

Plenary Presentations, with respondent panel and concluding remarks (Sweeney)

Is historical performance a discipline? – Securing a lasting place in 21st century
education

Dana Marsh (Indiana University) Magnus Williamson (Newcastle University)