

**Indiana University Jacobs School of Music
Historical Performance Institute**

**Third-Annual Conference
Historical Performance: Theory, Practice, and Interdisciplinarity**

May 18-20, 2018

Registration Fee: \$100, 3 days | \$80, 2 days | \$50, 1 day

[CLICK HERE TO REGISTER](#)

Friday, May 18

8:00am Registration

9:00am Welcome (Sweeney Hall)

9:15am Plenary Address (Sweeney Hall)

“Medieval performance practice: prioritizing product or process?”
Angela Mariani (Texas Tech University)

10:15am Coffee Break

10:30am Historical Improvisation I (Sweeney Hall)

“Minding the gaps: reconstructing medieval lacunae for modern performance”
Leslee V. Wood (University of Kansas)

“Singing on the fiddle: accompaniment in the golden age of song”
Allison Monroe (Case Western Reserve)

Rethinking Early Opera: frontiers of interpretation and production (M005)

“*Arianna...a la recherché*: re-making the fourth opera in the Monteverdi trilogy”
Andrew Lawrence-King (Guildhall School of Music & Drama; Royal Danish Academy of Music)

“Towards a Eurasian operatic theater”
Aaron Carpene (Independent Scholar)

12:00pm Lunch

1:15pm Sources and Methodology I (Sweeney Hall)

“*Ut pictura musica*: visual art as a basis for physical gesture in the madrigal repertory of the Ferrarese *Concerto della donna*”
Margaret Carpenter Haigh (Case Western Reserve)

“That spurious viola bastarda”
Joëlle Morton (University of Toronto)

“Contextualizing the mystery sonatas of Heinrich Biber”
JoAnn Udovich (Independent Scholar)

Classical and Romantic Performance (M005)

“Some considerations concerning the agogics: ‘dim.’ and ‘decresc.’ in Beethoven’s piano sonatas”

Leonardo Miucci (University of Bern)

“Reading Brahms’ violin sonatas through the lens of early recordings and treatises: a violinist’s transformation of her performing decisions”

Jung Yoon Cho (University of Leeds)

“Historical improvisation and ‘standard repertoire’ as equal partners in concert”

John Mortensen (Cedarville University)

3:30pm Coffee Break

4:00pm Plenary Address (Sweeney Hall)

“Fifteenth-century florid improvisation: voices and vocabulary”

Adam Knight Gilbert (University of Southern California)

5:00pm Welcome Reception (M005)

8:00pm Keynote Address and Performance (Auer Hall)

“Carl Philipp Emanuel Bach’s sonatas with varied reprises and their consequence in the performance of classic period keyboard music”

Robert Levin (Harvard University)

Saturday, May 19

8:30am Registration

9:00am Plenary Address (Sweeney Hall)

“What can we learn from Lusitano’s improvisations on the book?”

Peter Schubert (McGill University)

10:00am Coffee Break

10:15am Historical Improvisation II (Sweeney Hall)

“Composing by fantasy: written-out improvisations and their implications in seventeenth-century instrumental fantasias”

Cella Westray (Northwestern University)

“Re-creating eighteenth-century improvised solo practices on the cello”

John Lutterman (University of Alaska, Anchorage)

“Improvisation, cadence, and the issue of *musica ficta*”

Peter Urquhart (University of New Hampshire)

Theory and Composition (M005)

“Three or four voices? Problematic contratenors in the motets of Ciconia”
Carol Ann Buff (Indiana University)

“Hearing the Greek genera: re-evaluating tuning and interpretation in
three repertoires”
Solomon Guhl-Miller (Rutgers University)

12:30 Lunch & Exhibition

1:00pm Field-Recording Exhibition:

“Indigenous American ‘folk’ traditions and historical performance”
Archives of Traditional Music Morrison Hall - Room 006
Alan Burdette, Director

2:00pm Plenary Address (Sweeney Hall)

“Seventeenth-Century Improvisation: How did they learn to do it? How
can we learn to do it?”
William Porter (Eastman School of Music)

3:00pm Coffee Break

3:15pm Sources and Methodology II (Sweeney Hall)

“A taste for brunettes: Monteclair and flute/voice performance practice”
Leela Breithaupt (Independent Scholar)
Alison Calhoun (Indiana University)

“Hearing the camerata: a practical study in the performance practice of
Spanish harpsichord continuo”
Michael Quinn (Case Western Reserve)

Lute Performance (M005)

“Playing chords on the lute c.1600”
Parsival Castro (Université de Strasbourg Laboratory: ACCRA)

“The new voice: polyphonic playing on the plectrum lute”
Esteban La Rotta (McGill University)

4:45pm Coffee Break

5:00pm Plenary Address (Sweeney Hall)

“*Gradus ad chromaticismum*: stages in the development of
chromaticism”
Kyle Adams, Indiana University

8:00pm Conference Concert: Bloomington Bach Cantata Project (Auer Hall)

Erfreut euch, ihr Herzen, BWV 66 | Sarah Cranor, Music Director

Sunday, May 20

9:00am Registration

9:30am Plenary Address (Sweeney Hall)

“How do you solve a problem like improvisation? With care.”
Nick Wilson (King’s College London)

10:30am Coffee Break

10:45am Seventeenth-century composers and techniques

“A violin in carnival season”
Guillermo Salas Suárez (Case Western Reserve)

“Leonora Duarte (1610-1678): converso composer in Antwerp”
Elizabeth Weinfield (The Graduate Center, CUNY; The Metropolitan
Museum of Art)

Agency and solo performance (M005)

“A discussion of self-accompanied song”
Beth Garfinkle (Independent Scholar)

12:15pm Concluding panel—“Emergent directions in HP research” (Sweeney Hall)