Historical Performance: Theory, Practice, and Interdisciplinarity
Fourth-annual International Conference hosted by the
Historical Performance Institute of the Indiana University Jacobs School of Music

FRIDAY, MAY 17, 2019

8:00am  Registration/Coffee
8:45am  Welcome and introductory remarks (Sweeney Lecture Hall)

9:00-10:00

Opening Plenary Address (Sweeney)
The art of education: interdisciplinarity and historical performance
Brianna Robertson-Kirkland (University of Glasgow)

10:15-12:30

Mensural Notation, Counterpoint, and Performance Realization (Sweeney)
Regis, Brumel, Guyot: a performance solution for blackened divisi?
Samuel Bradley (Boston University)

Mensuration and tempo in Jacob Obrecht’s Factor orbis
Brett Kostrzewski (Boston University)

“O triste Ennuye, qui me tient en cadence:” clash and cadential practice in the Franco-Flemish chanson
Lance D. Morrison (Boston University)

Legacies of the Nineteenth Century (005)
The popularity of the plagal-Amen cadence in nineteenth-century Britain and beyond
Jason Terry (Bradley University)

A modernist romanticism? Evaluating the decline of rhythmic flexibility in twentieth- and twenty-first century performances of virtuosic Brahms and Liszt
Theodora Serbanescu-Martin (Cornell University)

1:30-3:00

Historical Keyboard Studies I (Sweeney)
Of mathematicians and harmonists: theoretical and embodied approaches to historical keyboard temperament
Albert Bellefeuille (Rutgers University)

The Kenner at the keyboard: character and expression in the music of C.P.E. Bach
Kimary Fick (Oregon State University)

Source Studies and Performance Practice I (005)
Performing Guillaume du Fay’s chant with voices and organs, 1458-1953
Barbara Haggh-Huglo (University of Maryland, College Park)

Restoring King Arthur
Christopher Suckling (Guildhall School of Music & Drama)

Subject to revision
3:15-4:45

**Historical Keyboard Studies II** (Sweeney)

*Courantes pour le clavecin:* performance of the French *courante* for harpsichord during the second half of the seventeenth century, following Baroque dance

Diego Ruenes Rubiales (Royal Conservatoire, The Hague)

Tributaries of Neapolitan keyboard improvisation: Francesco Durante’s *Regole d’accompagnamento, partimenti diminuti, and exercizio ovvero sonata per organo*

John Mortensen (Cedarville University)

**Source Studies and Performance Practice II** (005)

Petrucci’s "*Justiniane*" as intabulation: elaborate vocalism at the birth of music printing

Sarah Coffman (Case Western Reserve)

“However you please:” Michael Praetorius’s variable opinions on performance in *Syntagma Musicum III* of 1619

Jeffrey Kite-Powell (Florida State University)

5:00-6:00

**Plenary Session** (Sweeney)

“Propriety and Justness” in the eighteenth century

Ross Duffin (Case Western Reserve)

6:00-7:00

**Conference Welcome Reception** (M005)

Hosted by the IU Jacobs School of Music Historical Performance Institute

8:00

**CONFERENCE LECTURE/CONCERT I** (Auer Hall)

*16th-Century Improvisation: Repetition, Variation, and Similarity:*

Improvisation strategies evaluation in Bassano’s diminution corpus

Sarig Sela, recorder (Hebrew University of Jerusalem)

SATURDAY MAY 18, 2019

8:30am

Registration/Coffee

9:00-10:00

**Plenary Address** (Sweeney)

Christoph Bernhard, rhetoric, and performance

Adam Gilbert (University of Southern California)

10:15-12:30

**Cultural Diversity and Western Music Historiography I** (Sweeney)

Music, business, and belonging in the early-modern Antwerp salon

Elizabeth Weinfield (City University of New York)

“Music of reminiscence (*huaigu yinyue*):” a pragmatic approach to reclaiming song dynasty music and music culture

Joseph Lam (University of Michigan)
Performing *Tocotin*

McDowell Kenley (Stanford University)

**Source Studies and Performance Practice III (005)**

Intimate airs in the digital age

Bud Roach (Independent Scholar)

Rules of engagement: “in nomine” types in the sixteenth century

Zoe Weiss (Cornell University)

Reviving the Robert de Cormier Yiddish folksong arrangement archive: an examination of the question of “authenticity” in modern-day performance of folksong arrangements

John Yaffé (Coventry University)

**2:00-3:00pm**

**Plenary Session (Sweeney)**

Resolving the controversies over the Monteverdi Vespers

Jeffrey Kurtzman (Washington University St Louis)

**3:15-4:45pm**

**Cultural Diversity and Western Historiography II (Sweeney)**

A case study for investigating the musical legacy of the transatlantic slave trade: Portuguese *modinhas* and *villancicos negros*

Žak Ozmo (Royal Academy of Music)

The James River music book (c.1738) and the viola da gamba in early-eighteenth century English colonial America

Loren Ludwig (University of Virginia)

**Sources, Modern Performance, and Digital Access (005)**

"Uncritical Editions": performance as philology in the IMSLP era

Catherine Slowik (Yale University)

**Organology (005)**

Every time an organologist says, “I don’t believe in Trompettes de ménestrels,” a trumpet loses its slide: rationalizing the early-renaissance slide trumpet

Adam Bregman (University of Southern California)

**5:00-6:00pm**

**Keynote Address (Sweeney)**

Present tense. Does the past have a future?

Thomas Forrest Kelly (Harvard University)

**8:00**

**CONFERENCE CONCERT II (Auer Hall)**

**Italian Grounds and Airs**

Early-seventeenth century arias and improvisations over a ground bass

Jennifer Ellis Kampani, soprano
Jason Yoshida, lute, vihuela, theorbo
Adam Gilbert, recorder, bagpipe
SUNDAY MAY 19, 2019

9:00-10:30

Diversity and Historical Performance in Higher Education (Sweeney)
“Should we be performing this?” Thoughts on repertory, diversity, and inclusion for historical performance programs

Eric Rice (University of Connecticut)

Pedagogy and performance practice: a multicultural approach to musicking and citizenship

Yonit Kosovske (University of Limerick)

10:45-11:45

Concluding Plenary Session (Sweeney)
Race and representation in Baroque opera: some thoughts on pedagogy, scholarship, and performance

Ayana Smith (Indiana University)

1:00-2:30

Diversity and Historical Performance (Sweeney)
Early music and political efficacy

William Watson (Yale University)

Historical performance in the West and Asia: an ethnographic assessment

Joyce Chen (Princeton University)

2:30-3:30

Embracing Diversity and Difference in Historical Performance
Concluding panel session—Ayana Smith, Chair (Indiana University)

Conference convened by Dana T. Marsh
(Director, Historical Performance Institute)

Adam Dillon, Conference Manager
(Administrator, Historical Performance Institute)

We gratefully acknowledge the Jacobs School of Music, the Music IT Office, the Bloomington Early Music Festival, and numerous dedicated volunteers from the HPI.

Further thanks to the Indiana University Press, IU Arts & Humanities Council, and the IU Institute for Advanced Studies.