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 (Royal Conservatoire of Scotland)

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)
3:15-4:45

**Source Studies and Performance Practice II (Sweeney)**
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
Jeffery Kite-Powell (Florida State University)

**Historical Keyboard Studies II (005)**
Tributaries of Neapolitan keyboard improvisation: Francesco Durante’s *Regole d’accompagnamento, partimenti diminuti, and ecercizo ovvero sonata per organo*
John Mortensen (Cedarville University)

5:00-6:00

**Plenary Session (Sweeney)**
“Propriety and Justness” in the eighteenth century
Ross W. 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 (McMaster University)
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

Subject to revision
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

Panel Session: Embracing Diversity and Difference in Historical Performance
Patricia Ann Neely (The Brearley School)
With respondents, and Ayana Smith, Chair (Indiana University)

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