



Historical Performance: Theory, Practice, and Interdisciplinarity

Fourth annual conference hosted by the
Historical Performance Institute of the
Indiana University Jacobs School of Music

May 17-19, 2019



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

CONFERENCE HOTEL

Indiana Memorial Union Biddle Hotel

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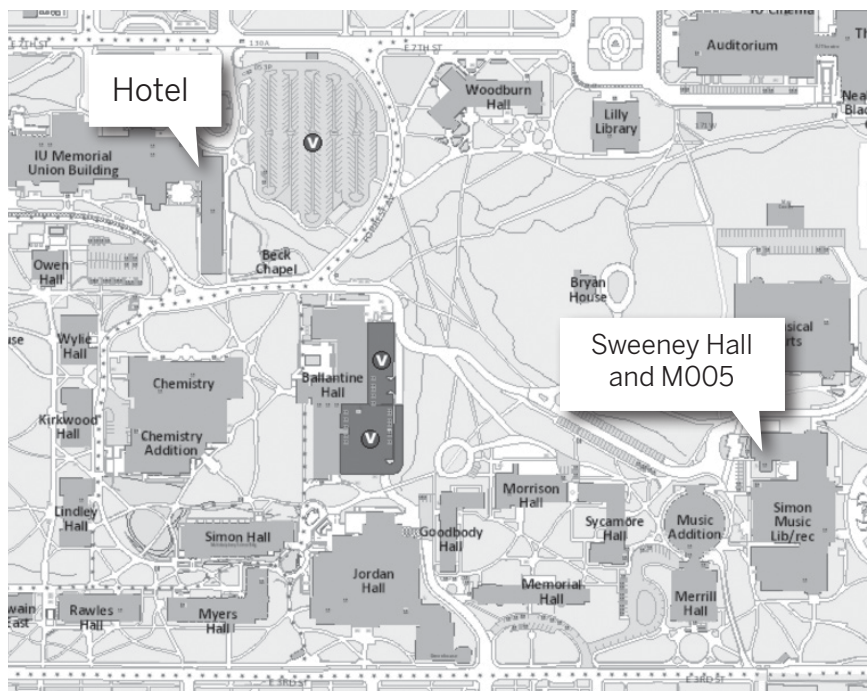
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*Image on the front cover: "Thomas Binkley Fragment,"
Indiana University Lilly Library*



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Friday, May 17

8:00 a.m. Registration/Coffee

8:45 a.m. Welcome and Introductory Remarks (Sweeney Hall)

9:00-10:00

Opening Plenary Address (Sweeney)

Session Chair: Dana Marsh (Indiana University)

“The Art of Education: Interdisciplinarity and Historical Performance”

Brianna Robertson-Kirkland (Royal Conservatoire of Scotland)

The Royal Society of Edinburgh-funded Eighteenth-Century Arts Education Research Network (EAERN) is an interdisciplinary project that brings practitioners and scholars together to investigate new approaches in using eighteenth-century arts education materials. Established in 2016, the project places interdisciplinary collaboration and practice-based learning at the heart of its activities, to highlight similarities and differences in a variety of discipline-specific approaches. The public-facing workshop series, which ran between September 2017 and November 2018, allowed practitioners in acting, crafts, dance, music and sewing to share their research and practice methods. As a result, participants were able to see where methodologies and terminologies are idiosyncratic, and where new methodologies need to be developed that incorporate an interdisciplinary approach. Though these subject areas have in the past come together in performance projects, discipline-specific professionals tend to work independently, only coming together for a limited number of rehearsals and the final performance. Any issues as a result of the collaborative process tend to be pragmatically solved without considering the historical material or addressing disciplinary tensions. In this paper, I argue that the EAERN project highlights the need for frank discussions across multiple disciplines. I proposed that a new project is required, one that employs the EAERN model but focuses specifically on developing new interdisciplinary methodologies. Such a project has the potential to innovate historical performance, maximizing its potential as a rigorous research tool.

10:15-12:30

Mensural Notation, Counterpoint, and Performance Realization
(Sweeney)

Session Chair: Giovanni Zanovello (Indiana University)

“Regis, Brumel, Guyot: A Performance Solution for Blackened Divisi?”

Samuel Bradley (Boston University)

Ask a scholar of Renaissance music how they interpret divisi with one note blackened, and they will likely tell you prevailing colloquial wisdom: the unblackened note is more contrapuntally important, and the blackened note is optional, if one has the singers to sing both. One-on-a-part groups can choose between omitting a note, or moving from one pitch to the other, usually from the void note to the blackened note. Larger choirs can treat these as conventional divisi, and sing both pitches simultaneously. This paper, however, will seek to suggest that the meaning is distinct from each, with singers on an individual line likely all singing the void note, then some but not all singers moving to the blackened note at a later moment, free from any tactus. This notation’s independence from mensural time is demonstrable because of the positioning of these divisi either at sectional endings or under a fermata. Evidence in support of this theory includes musical data, like avoidance of parallel octaves and the character of melodic leaps, and source data, such as treatments of these divisi by the printers Gardano and Petrucci. Close cousins to blackened divisi will also be investigated, like unblackened divisi and divisi that are longer than a single note, both of which are common in the Chigi codex. While this paper is directed at one small facet of Renaissance performance practice, it presents larger connections to the ongoing debate about size of choirs, as well as musical substitution and editing by printers.

“Mensuration and Tempo in Jacob Obrecht’s *Factor orbis*”

Brett Kostrzewski (Boston University)

In the polyphony of the late fifteenth century, the most common mensural progression moves from O (*tempus perfectum*) to cut-C (*tempus imperfectum diminutum*). The exact meaning of these signs for tempo in performance remains a contentious issue; some scholars advocate for a specific proportional relationship, while others suggest a more indeterminate acceleration of the beat. The motet *Factor orbis* by Jacob Obrecht recommends a reconsideration of these opposed viewpoints. At the end of the motet’s *secunda pars* (in cut-C), Obrecht repeats a substantial block of polyphony that had ended the *prima pars* (in O), but re-notated in exactly doubled note values. The question becomes, what did Obrecht *hear*? Are these sections meant to be sung, and therefore heard, at the same tempo?

Scholarship has long approached the mensural system from a notational—i.e., written—perspective, often focusing on the most elaborate mensural schemes. I propose a paradigm shift, recommending that we understand the mensural system as a tool by which composers encoded *sound*. Johannes Tinctoris and other fifteenth-century theorists are explicit in their association of certain signs with specific sounding

tempos. Understood this way, the tug-of-war between proportion and acceleration gives way to the more essential, and sonic, question of tempo. In arguing for a specific tempo relationship between the *partes* of *Factor orbis*, I make the broader argument that composers of the period deployed the mensural system with specific tempos in mind.

“O triste Ennuye, qui me tient en cadence’: Clash and Cadential Practice in the Franco-Flemish Chanson”

Lance D. Morrison (Boston University)

Modern scholars of sixteenth-century music have amended previous notions of pitch practice to allow for a variety of unwritten but implied accidental inflections (i.e., *musica ficta*) in sacred works. Yet while Franco-Flemish polyphony reveals a kinship between motet and chanson composition, stylistic traits such as seventh-degree “cadential clash”—explored by Peter Urquhart in the sacred repertory—have been less accepted by editors and performers of secular music, while even less exotic cadences are often excluded from contemporary realizations. Examining cadential formation in the popular chansons of Crecquillon, Clemens non Papa, Gombert, and Manchicourt allows for a granular comparison between sacred and worldly styles. Employing motet and chanson data, I show how composer preferences apply to both genres, suggesting that contrapuntal structure at cadences is a personal stylistic marker. Simultaneously, cadential data involving scale degrees and mode reveal distinct approaches. Apart from elucidating the individual compositional traits of these prominent musicians, establishing the presence of a common cadential language between genres supports the argument for chanson editors and performers to consider motet research more closely, and to reevaluate the application of unwritten accidentals to sixteenth-century secular song.

Legacies of the Nineteenth Century (M005)

Session Chair: Paul Borg (Indiana University)

“The Popularity of the Plagal-Amen Cadence in Nineteenth-Century Britain and Beyond”

Jason Terry (Bradley University)

Most hymns in the Anglo-American tradition of the nineteenth century ended with the congregation singing “amen,” and this text was nearly always associated with the plagal cadence. *Hymns Ancient & Modern* (1861) helped this tradition take root by publishing the “amen cadence” after nearly each hymn. Subsequently, this practice was heavily adopted among English denominations and their respective hymnals, as well as by many in the United States. Although the number of participants singing this cadence declined notably during the twentieth century, it was not until the 1990s that the plagal-amen cadence all but disappeared from hymnals. This demonstrates the far-reaching effect of this tradition.

This research presents the context of the plagal-amen cadence tradition through its history, particularly throughout the long nineteenth century. The connection of “amen” and the plagal cadence was already being discussed among English religious leaders and in British publications during the late eighteenth century, and the plagal-amen cadence only grew in popularity from that time forward.

This paper suggests that the music of Thomas Tallis led to the significance of the plagal-amen cadence in nineteenth-century society. Tallis’s influence was felt among both contemporary English composers and later posterity, all of whom were well-aware of his compositional styles and techniques. More important, however, was the revival of his music in nineteenth-century England, which had an even greater impact on the plagal-amen tradition. The “father of English cathedral music” was favored by the supporters of the Oxford Movement. Thus, with society’s view of Tallis, the simple IV–I cadence he chose to pair with “amen” attained a much greater value that traveled beyond the borders of the British Isles.

“A Modernist Romanticism? Evaluating the Decline of Rhythmic Flexibility in Twentieth- and Twenty-First-Century Performances of Virtuoso Brahms and Liszt”

Theodora Serbanescu-Martin (Cornell University)

In my paper, I seek to determine the ideological factors that have engendered late-twentieth-century accounts and performances of nineteenth-century music whose assumed authenticity is contingent upon an aesthetic that values consistency, sameness, and transparency—all categories purportedly opposed to romantic values. In particular, I focus on the drastically reduced appearance—even downright disappearance—of flexible rhythm in virtuosic performances of piano music from the 70s onwards, and because of the limited scope of this presentation, use examples of performed music from Johannes Brahms and Franz Liszt as case studies. Specifically, I am interested in presenting the aesthetic binary which has informed historical constructions, and therefore performances, of the two composers’ music, where Brahms, the bearded “stolid German” invested in contemplations of “Kantian categories,” as American critic James Huneker wrote, figures as the antithesis to Liszt, the attractive, indulgent performer who captivates audiences with the force of his body and fingers.

My paper, which methodologically borrows from virtuosity studies, affect theory, and disability studies, reveals that proponents of modernist twentieth-century performance practices and historically informed practice have both been able to establish performed rhythm as an aesthetically confining category of expression. From this angle, my paper seeks to encourage aesthetic and ethical freedom by way of performed difference, including within the parameters of rhythm. Ultimately, I seek to ask: how can the institutional affordances of historically informed performance help reconfigure the romantic spirit of uniqueness and difference according to Postmodern values and societies—and what, if anything, can be perceived today as aesthetic freedom in performance?

1:30-3:00**Historical Keyboard Studies I (Sweeney)**

Session Chair: Ross W. Duffin (Case Western Reserve)

“Of Mathematicians and Harmonists: Theoretical and Embodied Approaches to Historical Keyboard Temperament”

Albert Bellefeuille (Rutgers University)

“The Mathematicians do not agree with the *Harmonistes*.” Thus the eighteenth-century organ builder Dom Bédos lays out two fundamentally different approaches to tuning keyboard instruments. *Harmonistes*, he explains, “consult nothing but nature and the ear,” while mathematicians rely on theoretical principles to derive temperaments within the 12-note subdivision of the octave. The modern quest for precision tuning, based primarily on twentieth-century methods of piano tuning, has created an anachronistic approach both in setting these temperaments and in hearing their interval qualities. This means that, today, although historical keyboardists are well-acquainted with a variety of non-equal temperaments, their methods of tuning are far removed from those of both the mathematicians and the *Harmonistes*.

In this paper, I explore historical descriptions of keyboard tuning from the sixteenth through the eighteenth centuries, both practical and theoretical, taking note of the ways in which each author presents temperament (e.g., through mathematical tables, practical instructions, or a “bearing plan”) and communicates the quality or measure of tempered intervals. I clarify the distinctions between practical and theoretical descriptions, elucidating the prevalence of certain embodied approaches to tuning keyboard temperaments in this period, which rely on the subjective judgment of the ear and on habits of the hand at the instrument. My research prompts us to reconsider how historical performers approached the issue of keyboard temperament and, more broadly, tuning and interval qualities. Considering this approach may in turn allow for further discoveries in the embodied knowledge of instrument tuning and maintenance, and in historical listening.

“The *Kenner* at the Keyboard: Character and Expression in the Music of C. P. E. Bach”

Kimary Fick (Oregon State University)

During the North German Enlightenment, the expression and interpretation of music became a primary concern of amateur musicians, then distinguished hierarchically as *Kenner* and *Liebhaber* (connoisseur and, literally, lover/admirer). Influenced by the nascent discipline of aesthetics, encyclopedias, journals, and newspapers provided commentary on contemporaneous philosophy and promoted the acquisition of taste through the arts and music. Aesthetics impacted the role and function of music in the home in the eighteenth century and ultimately influenced amateur musicians in their interpretation of music. Striving for the higher status of *Kenner*, these musicians studied and practiced the principles of music and aesthetic theory, which informed how they engaged with, interpreted, and expressed *Empfindungen* (feelings) in music.

Most significantly, instructions on the performance of music exhibited a shift towards a psychological approach to musical expression rather than the previously-held rhetorical one. Contemporaneous literature suggested the means to music expression through accessing the internal “character” of the music and achieving a “natural expression of feeling” by imbuing the work with *Ichheit* (individuality). For a modern performer, identifying this “character” can make a work more accessible and guide our interpretations of music from the era. Through two representative keyboard works by C. P. E. Bach, the Rondo in C Major (Wq.56.1/H.260) and the Fantasia in F-Sharp Minor (H.300/Wq.67), I identify a means to access the psychological character instilled in the music and discuss historical approaches to aesthetic musical expression for the modern performer, ultimately informing our own conceptions of both the repertoire and its historical performing practices.

Source Studies and Performance Practice I (M005)

Session Chair: Thomas Forrest Kelly (Harvard University)

“Performing Guillaume Du Fay’s Chant with Voices and Organs, 1458-1953”

Barbara Hagg-Huglo (University of Maryland, College Park)

When Du Fay composed his chant for the feast of the *Recollectio festorum beate Marie virginis* in Chambéry at the court of Savoy, he knew organists and could have tried it out in a liturgical setting, with vocal polyphony and organ music embellishing the chant. A 1480 Chambéry library catalogue fits his office, and the Buxheim organ book includes appropriate works by composer-organists Du Fay knew there. Later, Du Fay’s chant was sung in dozens of churches in the Low Countries with organs; after the Council of Trent a reformed *Recollectio* office keeping a Du Fay antiphon was sung in churches and mainly Praemonstratensian abbeys until at least 1453, all with available organs.

This documented history offers possibilities for historical reconstructions with chant, vocal polyphony, and organ music. Although renaissance vocal polyphony from the Low Countries is well known, much extant Marian office polyphony has never been edited, performed, or recorded. The early organs of the Low Countries were just as important for the history of this instrument, but regional organ music is rarely heard and then in concerts without polyphony or chant.

Here I explore how “*Recollectio* music”—a central Low Countries repertory of chant, vocal polyphony, and organ compositions spanning 500 years, could be presented in public concert performances 60 to 90 minutes long that integrate historical reconstruction, liturgical purpose, and even technical display. I consider the challenges of psalmody, alternatim singing with organ, and of finding appropriate organs and acoustical spaces in today’s churches.

“Restoring *King Arthur*”

Christopher Suckling (Guildhall School of Music & Drama)

The Gabrieli Consort and Players built its reputation on disc through the reconstruction or, at least, the re-imagining of liturgical events, contextualizing renaissance and early baroque sacred music. In recent years, this authority has been more subtly expressed on the covers of their recordings; thus Handel *L'Allegro, il Penseroso ed il Moderato* (1740) or Haydn *The Seasons* (1801). The implication remains the same; the audience is being sold a particular and, in their mind, definitive instance of the work. Early drafts of the cover art for forthcoming recordings of Purcell *King Arthur* and *Fairy Queen* suggest a similar approach. Recording these Restoration operas, however, required a different editorial and interpretative process and the resultant recordings are more complex works than the titling implies.

This process, stimulated by the reduction from stage to disc and from the ephemeral sources—could an ur-*King Arthur* ever have existed as a notated work?—required a re-evaluation of intention, the interpretation being explicitly formed via a network of relationships between new scholarly and performative work and twenty years of performing tradition within the Gabrieli. In this paper, the author, who both edited the music and performed in the string band, evaluates the tensions inherent in this process and examines some of the new readings of sources that emerged from the project. He concludes that the experience of recording these operas offers the prospect of a more honest dialogue between historical performance, its practitioners, and audience.

3:15-4:45

Source Studies and Performance Practice II (Sweeney)

Session Chair: Jeffrey Kurtzman (Washington University in St. Louis)

“Petrucci’s ‘Justiniane’ as Intabulation: Elaborate Vocalism at the Birth of Music Printing”

Sarah Coffman (Case Western Reserve)

In Ottaviano Petrucci’s sixth book of frottoles (1505), there are four pieces that don’t belong. Identified as “Justiniane” by Walter Rubsammen in his bold 1957 study, these four songs exhibit a style that comes off as bizarre when compared to the other popular frottola pieces in the volume. Among other strange features, the four pieces all contain a superius line with fast, rambling semiminims and fusae, to which a compiler carefully set dialectal Venetian texts, implying that these uniquely virtuosic pieces are indeed songs, with superius lines meant to be sung. The fact that the pieces are named for the poet-composer Leonardo Giustinian (1383-1446) makes it tempting for scholars to conclude that the pieces are directly connected to him, for whom the Justiniana genre of Italian folk song is named. Could Petrucci’s “Justiniane” be some of the only written evidence of what Giustinian’s music actually sounded like? Since he and the other *improvvisatore* of his time belonged to what Nino Pirrotta calls “the unwritten tradition” of fifteenth-century Italian song, we may never know the answer

to that question. But, a concordant source for an unelaborated version of one of the “Justiniane” in an earlier chansonnier points to an exciting possibility for practitioners of historical performance. In this paper, I argue that some professional singers such as Serafino dall’Aquila (1466-1500) and Pietrobono (1417-97) would have participated in a tradition of intabulating popular songs, not unlike the lutenist Spinacino and the compilers of the Buxheimer Orgelbuch. By textung some intabulations in the Buxheimer Orgelbuch, I have attempted to recreate, in some sense, what some of the greatest hits of the day (“Se la face ay pale,” “O rosa bella,” and so forth) would have sounded like in the voices of the legendary *improvvisatore*.

“‘However you please’: Michael Praetorius’s Variable Opinions on Performance in *Syntagma musicum III* of 1619”

Jeffery Kite-Powell (Florida State University)

It is well known that Praetorius was open-minded with regard to performance forces. He knew his treatise would be far reaching and realized that not every court or church had the large number of singers and instrumentalists that he had at Wolfenbüttel. Many had far fewer resources, but it was his desire to provide princely courts and village churches of all sizes with a variety of choices when mounting large-scale performances.

In this paper I will highlight specific words he uses that demonstrate his flexible approach to performing his works. These words and phrases refer to the number and type of voices—solo and otherwise—the types and number of choirs, which instruments may be substituted for other instruments or choirs, and often how and where they are to be positioned in the church.

In some cases, Praetorius could also be rather dogmatic, but always provided a full explanation, as when “in motets and concertos there is a special charm and delightfulness when several quite expressive and slow measures at the beginning are followed by several quick phrases.”

And finally, in spite of his oft-stated humbleness, he expects his fellow music directors to come to the same conclusions as he, as illustrated in this remark: “Any sensible musician willing to reflect on these matters further is most likely to approve and agree with me in this case.”

Examining these contrasting instances in greater detail, together with audio examples, will help to illuminate Praetorius’s influence on performance practice for the next few decades of the seventeenth century.

Historical Keyboard Studies II (M005)

Session Chair: Paul Borg (Indiana University)

“Tributaries of Neapolitan Keyboard Improvisation: Francesco Durante’s *Regole per l’accompagnamento*, *Partimenti diminuiti*, and *Esercizio ovvero sonata per organo*”

John Mortensen (Cedarville University)

The fluency of eighteenth-century keyboard improvisers seems to contrast with scant mention of this skill in pedagogical works of the era. If improvisation was so important, why did they write so little about it? How did they learn to improvise at all?

Close reading of the instructional work of Francesco Durante (1684-1755) reveals evidence of several small “tributaries” of improvisational skill that combined into the “river” of spontaneous musical creation exemplified in prominent keyboardists of that time.

Durante’s treatise *Regole per l’accompagnamento* explains common bass motions and their possible harmonizations, laying out a small lexicon of eighteenth-century harmonic practices. His *Partimenti diminuiti* are encoded potential compositions, puzzles to be solved through various realizations. His *Esercizio ovvero sonata per organo* is a compendium and demonstration of the techniques set forth in the *Regole* and *Partimenti*. Together these works suggest that keyboard improvisation was acquired in the course of general musicianship training, not as a separate discipline.

Drawing upon recent research by Peter van Tour, Giorgio Sanguinetti, and Robert Gjerdingen, the presenter will illustrate Durante’s bass motions from the *Regole*, show how they are “hidden” in the *Partimenti*, and connect them with the full realizations from *Esercizio*.

The presenter will improvise a complete piece in the style of Durante, using techniques from the aforementioned works. The session will conclude with suggested implications for research and practice in partimento, improvisation, and musicianship.

5:00-6:00

Plenary Session (Sweeney)

Session Chair: Adam Gilbert (University of Southern California)

“‘Propriety and Justness’ in the Eighteenth Century”

Ross W. Duffin (Case Western Reserve)

By the eighteenth century, the heyday of just intonation as an aspirational non-keyboard tuning system was long past. Yet there are some period theorists who discuss it explicitly, and eighteenth-century performers who use terms like “propriety,” “justness,” and “purity.” This could suggest an inclination towards the practice, and indicate that it was still a viable tuning for the age. For this talk, I examine the historical evidence for the use of just intonation in the eighteenth century, unpacking theoretical statements and scrutinizing musical examples. The aim is to discover what vestiges of the practice remained, and what effect, if any, just tuning might appropriately have on performance of that repertoire today.

6:00-7:00

Conference Welcome Reception (M005)

Hosted by the IU Jacobs School of Music Historical Performance Institute

8:00 p.m.

Conference Lecture / Concert I (Ford-Crawford Hall)

“Sixteenth Century Improvisation—Repetition, Variation, and Similarity: An Evaluation of Improvisation Strategies in the Diminution Corpus Illustrated with Live Performance Examples”

Sarig Sela, recorder (Hebrew University of Jerusalem)

Division manuals proliferated during the sixteenth century, offering a useful means of acquiring ornamentation and improvisation skills. The manuals contain a pre-defined set of figurations (short melodic sequence fragments) to be integrated variously within known melodies, or a composition. Drawing from these sources as well as improvisation transcriptions, this lecture-concert evaluates the approaches of three prominent sixteenth-century improvisers: Diego Ortiz (1510-70), Giovanni Bassano (1558-1617), and Girolamo Dalla Casa (d.1601). The analyses focus on three strategic models: (1) “Plug and play”—figurations are chosen and integrated “as is” from the manual; (2) “Chunk and integrate”—this model assumes that the same figurations are “chunked” to sub-figurations in memory and then integrated in real time (inspired by Aurelio Virgiliano’s c.1600 rule of figuration morphology, and Miller’s 1956 information processing framework for short-term-memory capacity); and (3) “Similarity”—the model assumes that there is some degree of adjustment that can occur in real time to a figuration stored in long-term memory (inspired by “rule and representation” theories that describe the brain as capable of changing symbolic data, driven by computational rules). Similarity is the affinity between the as-is manual figurations and figurations found in improvisation transcriptions. The procedures used for the analysis, the results, and the conclusions regarding sixteenth-century improvisation methodologies will be discussed and illustrated in live performance.

Saturday, May 18**8:30 a.m. Registration/Coffee****9:00-10:00****Plenary Address** (Sweeney)

Session Chair: Jeffery Kite-Powell (Florida State University)

“Christoph Bernhard, Rhetoric, and Performance”

Adam Gilbert (University of Southern California)

Although an accomplished composer, Christoph Bernhard (1628-92) enjoys a reputation perhaps most as a theorist central to the tradition of baroque *musica poetica*, or musical rhetoric. His theoretical works, *Von der Singekunst oder Manier* (c.1649), *Tractatus compositionis augmentatus* (c.1657), and *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien Beschreibung der Consonantien* (c.1673) divide musical works into three stylistic categories of polyphonic, chamber, and theatrical styles, and they dramatically expand Joachim Burmeister’s original list of musico-poetical figures to create an extensive and detailed rhetorical vocabulary.

This presentation focuses on a single premise stemming from Bernhardian analysis: the concept that anything beyond consonant counterpoint is a rhetorical figure. Reducing or “boiling down” seventeenth-century music can shed light on the intimate relationships between which Bernhard’s vocabulary of rhetorical figures and his own music. Moreover, because of closely shared compositional processes between Bernhard and his contemporaries, and because of his ongoing influence as a theorist, Bernhardian analysis offers profound insights into the performance practice and interpretation of music by seventeenth-century composers and beyond, including Heinrich Schütz, Johannes Vierdanck, Barbara Strozzi, Henry Purcell, and even Johann Sebastian Bach.

10:15-12:30**Cultural Diversity and Western Music Historiography I** (Sweeney)

Session Chair: Ayana Smith (Indiana University)

“Music, Business, and Belonging in the Early-Modern Antwerp Salon”

Elizabeth Weinfield (City University of New York)

In the seventeenth century, Antwerp’s merchant class was primarily comprised of Jewish immigrants from Portugal and Spain; they were business savvy, exploiting family connections and the familiarity of shared culture and language to facilitate deal-making as a means of survival, sometimes at the expense of remaining within the fairly compact network of the Judeo-Portuguese community. In the case of the musically-prodigious Duarte family, a mastery of music combined with their status as conversos engendered a sense of cultural belonging that meant survival in spite of tenuous circumstances, and ultimately both intellectual and professional flourishing.

Like it did for English royalists, also in exile in Antwerp during the English Civil War, the home functioned for the Duartes as a semi-official space for these convergences.

The intersection between women's roles as musicians and as Jews in the Antwerp salons has not yet been thoroughly examined in the musicological literature. I argue that the Duartes exploited the exclusivity of their social-religious community to subvert the notion of nationhood, at once challenging the position of the converso merchant as a wandering, nationless minority and complicating a gentile claim to national heritage. This paper will show how music, and specifically women making music in the salon, enabled these interstitial and interracial dependencies.

“Music of Reminiscence (*Huaigu Yinyue*): A Pragmatic Approach to Reclaiming Song Dynasty Music and Music Culture”

Joseph Lam (University of Michigan)

Much authentic and informative evidence of Song Dynasty music and music culture has been preserved. It includes, for example, notated scores for hundreds of art and ritual songs; literary descriptions about music-social activities, instruments, theories, performance practices, and musicians' biographies; and historical musical instruments, paintings, and other material artifacts that evoke sounds heard and seen centuries ago. By positivistic criteria, the evoked sounds cannot be heard: unless transmitted through detailed notation and/or direct transmission between teachers and disciplines, musical works vanish with the passing of time and as soon as their performance ends. By traditional Chinese music aesthetics, however, musical works can exist beyond their original performance as long as their salient features and meanings are notationally or verbally preserved and are judiciously recalled by informed musicians and in appropriate contexts—Chinese musical works exist flexibly and contextually, a fact that the Chinese practice of *dapu* (beating scores into tunes) and rearranging preexisting musical works, such as *ci* songs into contemporary versions with additional compositional elements and expressions readily demonstrate. In theoretical and practical terms, the Chinese approach does not recall music of the past exactly as it was created and heard by the original composers and audiences; the approach only generates contemporary versions/echoes/reminiscences of what the music was, through which performers and audiences in the present musically connect themselves with past musicians, expressing feelings and meanings that transcend temporal and acoustic boundaries. When interpreted with current theories of cultural pragmatics, musical ontology, and historically informed performance of music compositions, the Chinese approach can be developed into a practice of music of reminiscence (*huaigu yinyue*). When activated, the practice would pragmatically break the silence of Song Dynasty music imposed by positivist values, and musically transforms preserved and intelligible music evidence into a performable and audible legacy that contemporary Chinese can use to express their musical-historical memories and imaginations.

“Performing *Tocotín*”

McDowell Kenley (Stanford University)

The syllables “*to*,” “*co*,” “*tín*” emulate the sound of the Aztec log drum called *teponaztli*. These sonorities precede many of the Aztec *cantares*, suggesting rhythmic accompaniment for the pre-Hispanic indigenous dance and song of the *netotiliztli*. A post-contact dance called *tocotín* employs the same syllables. The dance may have originated at schools like San Gregorio el Magno, founded by Pedro and Benito de Begel. These schools, intended to replace the Aztec *cuicalli*, attempted to transform features of pre-Hispanic ritual and synthesize them with European elements, attempting to bridge cultural difference. Many seventeenth-century descriptions of the *tocotín* survive; including those by Francisco Bramón, Thomas Gage, and Pérez de Rivas, as well as poems by Sor Juana Inés de la Cruz. No written account can preserve all of the characteristics found in the pre-contact oral tradition—movement, gesture, costume and sound. While iconography of the dance depicts costume and stage paraphernalia, as well as both indigenous and European instruments, there is a paucity of surviving music. A unique example is the *Tocotín* for guitar found in Códice Saldívar No. 2. Transcription of the tablature poses many challenges. While Robert M. Stevenson provided a basic tuning that seems viable, the tablature lacks rhythmic indications. Various scholars, including Mendoza, Stephenson, Nowotny, Ziehm and Bierhorst, have interpreted the relative pitch and rhythm implied by “*to*,” “*co*,” “*tín*” and other similar syllables found in the *cantares*. It may be possible to apply these principles to attempt a plausible, if conjectural, reconstruction of the *Tocotín*.

Source Studies and Performance Practice III (M005)

Session Chair: Adam Gilbert (University of Southern California)

“Intimate Airs in the Digital Age”

Bud Roach (McMaster University)

A full appreciation for performances of seventeenth-century song is a considerable challenge for a contemporary audience. Poetic meter that no longer registers in modern ears, verses that incorporate imagery and allusion that now pass by unrecognized, and literary references that carry no meaning to a well-intentioned listener are cultural barriers to effective performance that every conscientious singer must address.

While the facing of these challenges with digital media has become relatively common, its incorporation can create new sets of difficulties—primarily those of maintaining the integrity of an historically informed performance practice. If the object of the music-making is to stir the passions of the listener, do we not distract from our own efforts when attention is directed to a screen, rather than the performer? Even the projection of plain-text translations can be problematic, and a well-curated video presentation can reduce the live performance to the role of accompanying soundtrack.

Determining where those lines are—what aids in the effective performance of seventeenth-century vocal music, what distracts, and what can easily mislead—is the new responsibility of performers who seek to present this repertoire with the intimacy originally intended.

This lecture includes the self-accompanied performance on theorbo of Italian and English arias by Domenico Melli, John Wilson and Henry Lawes, with projections that highlight a variety of approaches to these issues, illustrating both shortcomings and potential for effective communication of early modern song.

“Rules of Engagement: *In nomine* Types in the Sixteenth Century”

Zoe Weiss (Cornell University)

The late-renaissance English *In nomine*, a tradition of using the cantus firmus from an excerpt of John Taverner’s *Gloria tibi Trinitas* mass, emerged from insular social circles of church musicians and circulated in manuscripts associated with Catholic domestic music-making. Besides the cantus firmus, many *In nomines* paraphrase the opening imitative point of Taverner’s composition, as Gustave Reese has noted. What has not been documented, however, is the intertextual background of textures, instrumental idioms, and cadential procedures shared by most *In nomines*. Standing out from this background is the *In nomine à 5* by Robert Parsons (c.1535-72). This piece, the most widely disseminated *In nomine*, deviates significantly from these norms. It opens with a striking dissonance and is constructed antiphonally rather than polyphonically—features which are distinctive only when read against generic conventions of the *In nomine*. Relationships are therefore revealed in pieces that share these distinctive features. Four *In nomines* related to Parsons’s provide a case study for how compositional relationships occur in Elizabethan domestic music. Expanding Henry Peacham’s concept of “friendly æmulation” (*The Compleat Gentleman*, 1622), I remobilize Howard Mayer Brown’s classic division of such relationships—emulation, competition, and homage—to describe the ways in which these pieces are connected. These include a complex, clever homage by William Byrd, seemingly intended for the connoisseur listener, which shows Byrd’s close, technical reading of Parsons’s work. Learning to listen to the way Byrd was listening can bring depth to our performances of these pieces beloved by contemporary viol players, professional and amateur alike.

“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)

Yiddish folk songs have been handed down through the centuries in informal settings, through Jewish familial and congregational communities, within scholarly contexts, klezmer camps, and/or in occasional performance within small circles of traditional Jews. As a result, many of these songs have had almost no exposure to the world outside Jewish circles, as there has been no dissemination through the channels by which all other significant song repertoire gets its global exposure: the thousands of song recitals performed by student and professional singers each year around the world. Compare with this the well-known “classical” arrangements of folk songs done by Benjamin Britten, Antonín Dvořák, Johannes Brahms, Joseph Canteloube, and Aaron Copland, to name just a few. Enter Robert De Cormier—the eminent American composer-arranger-conductor—who did produce a body of such arrangements in

the 1950s and 60s that languished until recently rediscovered by this presenter. The result: a funded research, restoration, performance, lecture, recording, and publication project, The Yiddish Folksong Project. This paper will examine a number of thought-provoking considerations emanating from that project, including: How relevant are questions of “culture” and “authenticity” in the context of folksong arrangement performance? Is it not impossible to perform early music in a truly authentic manner unless we have audio documentation of the author’s performance intentions? What about the matter of regional pronunciations? At what point does folk song become “art song”? And finally, what is the significance of these questions vis-à-vis the impact of the dissemination of cultural history?

2:00-3:00

Plenary Session (Sweeney)

Session Chair: Thomas Forrest Kelly (Harvard University)

“Resolving the Controversies over the Monteverdi Vespers”

Jeffrey Kurtzman (Washington University in St. Louis)

The Monteverdi Vespers have elicited controversy ever since musicological study on the collection began in the 1930s. The controversies became quite nasty from the 1950s through the 1970s, with several prominent scholars vilifying one another. All of these controversies were based on ignorance of what constituted a Vespers service, what the contemporary context of Monteverdi’s print was, and misunderstanding of the print’s own title and rubrics. Only with Monteverdi’s anniversary year in 1967, did Stephen Bonta, Luigi Tagliavini, and Denis Arnold begin to bring serious light to bear on the Vespers.

Despite a number of detailed, relevant studies since then, controversies still remain regarding the Vespers as seen in recent critical editions and articles. The principal questions are: (1) What constitutes the Monteverdi Vespers? (2) What is the role of the five *sacri concertus* in Monteverdi’s print? (3) What do triple meters imply in relation to duple meters? (4) What does the triplet notation at the center of the *Sonata sopra Sancta Maria* mean? Another controversy, downward transposition of the pieces in high clefs (*chiavette*), finally seems largely settled, with only a few holdouts.

This paper will address the four questions with evidence from sixteenth- and seventeenth-century sources and the results of recent studies of the role of motets in the liturgy. All of these controversies are resolvable by understanding the context of Monteverdi’s print, the liturgy and practice of Vespers services, seventeenth-century notational and performance practices, and a close reading of the print within the framework of these contexts.

3:15-4:45

Cultural Diversity and Western Historiography II (Sweeney)

Session Chair: Paul Borg (Indiana University)

“A Case Study for Investigating the Musical Legacy of the Transatlantic Slave Trade: Portuguese *Modinhas* and *Villancicos negros*”

Žak Ozmo (Royal Academy of Music)

Scholars and performers working on black music in the seventeenth and eighteenth centuries know that there has been a scarcity of musical sources in this area. But music libraries throughout Portugal hold in their archives countless *villancicos negros* and *modinhas*, seventeenth- and eighteenth-century song types that are influenced by an early Afro-Brazilian musical tradition, and in some cases are written by people of color. From an investigation into these songs, we can easily see the enormous impact that enslaved people and free men arriving from Portuguese Brazilian and African colonies had on music making in Portugal. Not only was this music created and performed by these arrivals, but many Portuguese composers (including António da Silva Leite, Marcos Portugal, and José Maurício) also wrote *modinhas* and regularly imitated Afro-Brazilian sounds in their compositions. This music provides an excellent case study for the examination of issues of assimilation and appropriation in the Atlantic world, as well as those of reconstruction, re-envisioning, and performance of Western music with African-derived contributions.

I propose that we might begin with the *modinhas* and *villancicos negros*, and with Portugal, the first European slave-trading power, when we begin to consider how the music of enslaved Africans and free men and women in European colonies and countries impacted the development of Western music as a whole.

“The James River Music Book (c.1738) and the Viola da gamba in Early Eighteenth-Century English Colonial America”

Loren Ludwig (University of Virginia)

For roughly the last half century, scholarly consensus about the presence of notated, European-style chamber music in English colonial America has held that the scant surviving evidence from the first half of the eighteenth century is inadequate to include the region in larger narratives of baroque music. The presence of the viola da gamba, whose diminishing and shifting role in English musical culture c.1700 has emerged as something of a bellwether of larger changes in English musical preference, performance practice, and cultural exchange with the continent, has gone under- and unreported. But new archival discoveries reveal that the viola da gamba was an active participant in music-making in Virginia and Maryland, and that the larger shifts in European musical culture of the early eighteenth century were refracted through English colonial music making in unique and revealing ways. In addition to presenting new information on the presence of printed music for viola da gamba in Colonial collections and archival documents relating to the use of the instrument, my presentation offers a first look at the James River Music Book (c.1738), a newly

recognized source of early eighteenth-century music that includes solo music for viola da gamba, solo keyboard works, and pieces by Purcell, Handel, and Lully. This wealth of new information allows for a substantial revision in our understanding of colonial American music making, including new archival evidence documenting the participation of African Americans and how the structures and practices of slavery and white supremacy shaped nascent American musical culture.

Sources, Modern Performance, and Digital Access (M005)

Session Chair: Ross W. Duffin (Case Western Reserve)

“‘Uncritical Editions’: Performance as Philology in the IMSLP Era”

Catherine Slowik (Yale University)

In a 2015 open letter, IMSLP founder Edward Guo wrote of his platform, “We serve only musicians and music lovers.” Founded in 2006, the site has quickly grown so central to musicians’ engagement with canonic repertory that, for some performers, if a piece of music doesn’t appear on IMSLP it “doesn’t exist.” Meanwhile, against a musicological backdrop ever less focused on the production of new critical editions, IMSLP both generates and records a new relationship between musicology and performance, thus changing a relationship that has long been central to historical performance. While Gao and other programmers and librarians make decisions that can be called “critical” in directing how metadata is stored or how search and retrieval tools function, the site’s architecture is strictly content-neutral. As a result, many of the inscriptions accessible on IMSLP are musicologically undermediated: “old” sources of various quality and importance appear next to one another without hierarchy or comment, while new, “uncritical” editions for a modern performer abound.

This paper theorizes the ad hoc environment created by IMSLP’s performer-driven approach to cataloguing and editing, and asks what specific kinds of musical knowledge IMSLP is suited to produce and transmit. I argue that IMSLP has introduced a new episteme for musical philology, which Stephen Nichols famously called the “matrix from which all else springs,” and contend that the site’s profusion of particular, even casual inscriptions makes it an important cultural archive for the modern historical performance movement.

Organology (M005)

Session Chair: Adam Gilbert (University of Southern California)

“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)

The debate over the existence of the slide trumpet in the early fifteenth century, as a transitional instrument between the folded natural trumpet and the trombone (sackbut), has endured for decades. In the absence of surviving original instruments, organologists, musicologists, performers, and instrument makers have turned their

research efforts toward the scant mentions of this instrument in treatises, payment records, iconography, and “*trombetta*” compositions from the period. But with vague terminology differentiating the *trompette de guerre* from the *trompette de ménestrels*, compounded by stationary paintings and engravings, often approximate at best in their depictions of instruments, we are left with a high degree of speculation about the instrument’s very existence. Such speculation has created two staunch factions, one of “believers” and one of “nonbelievers.” In an effort to reconcile the two camps, this paper aims at defending the plausibility of the existence of the slide trumpet. We will begin by briefly retracing the history of the trumpet in the *alta capella* (civic wind band) and the terminology surrounding this ensemble. Then, employing renaissance music theory, we will work towards a probable pitch for the slide trumpet which accords with that of its compatriots in the *alta capella*, the shawm and bombard. Finally, revisiting musical compositions from the early fifteenth century, we will examine pieces with contratenors that are particularly suited to performance on slide trumpet, with the goal of establishing criteria for building a slide-trumpet repertoire, or, perhaps, rediscovering a repertoire shaped by the slide trumpet

5:00-6:00

Keynote Address (Sweeney)

Session Chair: Ross W. Duffin (Case Western Reserve)

“Present Tense. Does the Past Have a Future?”

Thomas Forrest Kelly (Harvard University)

The two names, former and present, of our host, the Historical Performance Institute (formerly the Early Music Institute), reflect the two principal aspects of our field: repertory and performance. This talk will be centered on performance, considering performance in the past, the present, and the future. Often what performers thought they were doing is not what we now think they were doing. Why is that, and what might it say about our own performances, now and in the future?

8:00 p.m.

Conference Concert II (Recital 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

9:00-10:30

Diversity and Historical Performance in Higher Education

(Sweeney)

Session Chair: Ayana Smith (Indiana University)

“‘Should we be performing this?’: Thoughts on Repertory, Diversity, and Inclusion for Historical Performance Programs”

Eric Rice (University of Connecticut)

Concert programs by historically informed performers often champion the obscure: we reproduce Bach’s performing forces, but also those of his little-known contemporaries. Similarly, our impulse is to present works by composers who have been neglected because of their gender, faith, or race. An even fuller picture of early modern culture emerges when we also perform musical representations of non-Christians and/or people of color in addition to performing music written by them. If the current historical canon denies the very existence of people of color, does performance of works that represent them constitute an improvement, even if such representations include stereotypes that we reject as racist? Should such works be studied only by scholars rather than heard by the public?

Music audiences are particularly conditioned to view performances as celebrations not only of the composer’s creations, but of his/her mores and, by extension, the mores of the performer. This raises questions. Is any performance of music with a racist text *ab initio* a racist act? Do examples of such musical representations contain multiple meanings beyond their racism, including valuable ones? Does presentation of such music with sufficient regard for its original context and attention to current performance contexts lead to constructive dialogue? Can such performances and such dialogue constitute a path for inclusion of musicians who have long felt that early music is not relevant for people of color because it does not concern them? Should any music of this kind that has already been “canonized” be reexamined and perhaps “de-canonized”?

“Pedagogy and Performance Practice: A Multicultural Approach to Musicking and Citizenship”

Yonit Kosovske (University of Limerick)

The Irish World Academy of Music and Dance is a school where western classical music and early music are a minority amongst other degree programs that focus more on traditional Irish music or world music. Within this unique environment, I have—in addition to teaching piano, harpsichord, and chamber music—coordinated numerous cross-cultural and interdisciplinary projects that have aimed to engage faculty, students, and audiences in meaningful dialogue, examples of which I will discuss in this paper. For instance, lectures on music and rhetoric within my performance practice class incorporate African American sermonizing traditions,

including the art of “whoopology.” In a lecture I call “Stylistic Ownership,” students analyze renditions of “Amazing Grace” sung by shape-note singers, as well as by Aretha Franklin, Jessye Norman, and former President Barack Obama. Likewise, my public seminars have brought world-renowned masters of baroque violin, traverso, and voice into informative conversations with performers of Irish traditional fiddle, flute, and *sean-nós* song. Participants explore their respective approaches to oral and notated performance practices. My pedagogy stems from the core values of multicultural diversity that are exemplified by the highest ideals for which a society strives. Just as in the civic sphere of our common citizenship, musicking gains from stylistic pluralism. We learn about our own artistic “values” by looking beyond our own history and canon. By not remaining insular, we gain new perspectives by living in a world of diverse practices, while finding common ground by way of our shared intent and communicative (musical) experience.

10:45-11:45

Concluding Plenary Session (Sweeney)

Session Chair: Dana Marsh (Indiana University)

“Race and Representation in Baroque Opera: Some Thoughts on Pedagogy, Scholarship, and Performance”

Ayana Smith (Indiana University)

Historic monuments have become global political flashpoints, as calls for the removal of public colonial symbols have sparked tensions from Charlottesville to Oxford to Cape Town. These pointed events have grown out of long-simmering tensions, and reflect broader cultural shifts that question the purpose and meaning of public spaces, and the directives and responsibilities of cultural institutions.

As a body of repertory, our early music canon traces a narrative of cultural ritual and social representation that defines national, political, and economic priorities, of both the past and the present—a function not altogether different from historic monuments, or from other culturally bounded architectural spaces, such as museums, or concert halls. As we interact with these objects from the past, what is our ethical responsibility in choosing how to present these materials—either in the classroom, in published scholarship, or in performance?

Opera provides an interesting fluidity within this matrix of past and present, narrative and representation, cultural exchange and difference. Revealing layered meanings from the mimetic to the imaginary, operatic symbolisms challenge our relationships to the past, sometimes creating performative discomfort with race and ethnicity. My paper examines intellectual frameworks and methodologies that can expand our interpretive lenses, while providing simple strategies and resources for classroom engagement that can (with alteration) also be fruitful for the studio and the stage. Drawing on excerpts from two works that I argue lie at opposite ends of the representative spectrum—Rameau’s “Les Sauvages” and Handel’s *Giulio Cesare*—I explore layers of narrative and cultural symbolism regarding race and representation and question the limits of “exoticism” as a conceptual foundation.

1:00-2:30**Diversity and Historical Performance** (Sweeney)

Session Chair: Ayana Smith (Indiana University)

“Early Music and Political Efficacy”

William Watson (Yale University)

On May 1, 2018, a benefit concert was held in Yale University’s Marquand Chapel for Everytown for Gun Safety, a nonprofit whose legislative advocacy focuses on reducing gun violence. The program, which was selected with the intention of offering a wide variety of musical meditations on the theme of violence, featured several pieces of “early music,” including Giacomo Carissimi’s oratorio *Jephte*; the eighteenth-century hymn “Amazing Grace”; and a quodlibet of the Easter sequence “Victimae paschali laudes,” the fifteenth-century tune “L’homme armé,” U2’s “Bloody Sunday,” and Kendrick Lamar’s “BLOOD.” Thinking through this event can thus create an opportunity both to imagine some potential roles that early music repertoires might come to play in concert spaces that are increasingly explicitly politicized, and to consider the complex interactions between historicization, contextualization, and appropriation at play in those spaces. Moreover, given that the event’s participants included then-current or former students at Yale alongside members of the Morse Chorale, a youth choir whose membership draws from New Haven Public Schools, it opens the door to conversations about the fraught challenges of mediating between our own privileges (cultural and often both socioeconomic and racial) as practitioners and students of early music and the desire to meaningfully and ethically work with historically underprivileged populations of musicians. I address these and other adjacent issues through reporting on conversations with the concert’s organizers and participants, analyzing the performance itself, and critically reflecting on my own experience of the event as a member of the volunteer choir.

“Historical Performance in the West and Asia: An Ethnographic Assessment”

Joyce Chen (Princeton University)

To broaden the conversation about cultural and racial diversity in Historical Performance, this paper adopts an ethnographic view of vibrant early music scenes in the West as well as emerging HIP centers in Asia. In so doing, I observe a persistent dialogue between modern sensibility and century-old musical practices. I recognize the following phenomena that detail HIP’s ineffectuality in embracing diversity: first, an inherent marginalization and stereotypical prejudice against Asian musicians due to alleged language and cultural barriers. On the other hand, historical performance in Asia relies heavily on promoting western performers (generally white), a process of idolization that further mystifies Western early music and historical performance in the West for practitioners in the East. The resultant sense of superiority and ownership of early music in the West impedes the promotion of people of color as independent performers and educators.

To illustrate my claims, I present a series of case studies that demonstrate an imbalanced, circular relationship between Western and Asian HIP communities. I will also offer related personal anecdotes as an Asian HIP practitioner in the West. By recognizing this circular relationship, we—the future HIP community—can improve both the educational and professional environments in the West for Asian musicians and, more broadly, people of color. Nevertheless, I argue we can only do so through healthy discussion of this sensitive topic rather than through accusations or provoked controversy.

2:30-3:30

Panel Session: Embracing Diversity and Difference in Historical Performance (Sweeney)

“A Circle of Fifths: Equality, the Struggle, Equal Opportunity, Diversity, and Inclusion”

Patricia Ann Neely (The Brearley School)

With respondents, and Ayana Smith, Chair (Indiana University)

Diversity work is a responsibility that requires unswerving commitment and constant management in order to achieve successful outcomes. Musicians of color in the classical music arena have suffered from decades of discrimination. Attempts to address this issue have been challenging as we watch other areas of our society evolve. What can we do to catch up, and how can we maintain and sustain our efforts?