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## PERFORMANCE PRACTICE BIBLIOGRAPHY (1991)*

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### SURVEYS

#### General Studies

**Historical Overviews**


*Containing as well a number of earlier citations.*
Describes the auditoria where music took place (churches, concert halls, opera houses, etc.) from the 17th century to the present. Many of the edifices were closely linked with important composers: Thomaskirche (Bach), Hanover Square Rooms (Haydn), Redoutensaal (Beethoven), Gewandhaus (Mendelssohn), Bayreuth (Wagner), La Scala (Verdi). The appendixes provide tables of a great many such "music buildings" with their dimensions and acoustics.

**MONODY: 9th-13th CENTURIES**

**Forms and Genres**

**Troubadour, Trouvère Chansons**


   Recommends that singers move freely between versions, since no single "correct" reading exists. Measured rhythm is considered suspect, although a declamatory approach such as Van der Werf's may place too much emphasis on words instead of music. Instruments should be employed only for the more lowbrow, i.e. the informal or dancelike songs.

**Media**

**Voices and Instruments**


   Examines a number of French poems (late-12th to early-15th century) for what is said concerning instruments, combinations of instruments, and voices with instruments. Phrases are often difficult to interpret and many passages
come down in multiple versions. Three basic questions emerge: was a tune alternately sung and played, was it simultaneously sung and played, or was it played by an instrument alone? Certain types of pieces were associated with particular kinds of performer: narrative songs were done by professional musicians with instruments; lais by aristocrats or professionals, usually accompanied; monophonic songs by aristocrats or amateurs, without instruments; polyphonic motets or formes fixes by minstrels or clerics, either accompanied or not; and dances by knights and ladies, who sang and danced unaccompanied.

Instruments in General


The portico statues (completed 1188) provide technical details concerning real (not imaginary) instruments. It is known from Codex Calixtinus (1139-1173) that pilgrims to Santiago played a variety of instruments, and some of these undoubtedly are among those represented on the portico.


Describes the individual instruments: eight-shaped and oval fiddles, harps, psalteries, zithers, lutes, and an organistrum.


Compares the instruments of the portico with those represented in the Cantigas and with other porticos (correspondences and differences). Concludes that around the time of Mateo (the sculptor of Santiago) oval fiddles were displacing those shaped like a figure eight.
Brass Instruments


Contends that metal lip-blown instruments were not introduced into the West during the Middle Ages by Arab or Moorish sources but belonged to a continuing Western tradition through the Carolingians, Scandinavians, Saxons, and Franks. In general, Smithers here offers a miniature history of the use of trumpets by the Egyptians, Greeks, Etruscans, Celts, Phoenicians, and Romans, as well as by the Western races mentioned above.

THE FOURTEENTH CENTURY

Composers

Machaut


"The inhabitants of medieval France who knew and used Latin pronounced it as if it were French." Vowels, for example, followed by m or n are nasalized (domine).


Was the mass for voices alone, with instruments doubling, or with instruments sometimes substituting for voices (alternatim)? What of the untexted, "link" passages in the Gloria and Credo? Can the 15th-century practice of calling upon instruments for special occasions be projected back to the 14th century? The scoring is for two pairs of voices, either two countertenors and two tenors (the written pitch) or two tenors and two basses (requiring a downward transposition).
THE FIFTEENTH CENTURY

Composers

Josquin


It is generally accepted that, following O, a section in C is beaten faster (A.M.B. Berger by 4:3, other scholars by 2:1). In *Super voces* the tenor signatures O and then C (in place of φ) indicate that semibreve in O = breve in C—thus a 2:1 ratio. In *Sexti toni* (ms. versions) Agnus 3 has O2 (in place of C) simultaneously with O in the tenor, implying that two semibreves in O2 = one in O—thus also a 2:1 ratio.

Media

Text Underlay


During the 15th century text underlay varies from one source to another, and a diversity of approach probably existed. Aside from this, many ambiguities are present: words often appear undivided at the beginnings of phrases and it is unclear where a 2nd, 3rd, or 4th syllable should fall. Ligatures were inconsistently applied and in many instances were uncoordinated with text syllables. Between 1450 and 1480 did the presence of more ligatures in the lower voices indicate that these parts were vocalized (i.e. without text)?

Keyboard Instruments


Fifteenth-century Italian organs had single manuals (commonly F-a”) with pull-down pedal stops to sustain certain bass tones. An organ by Lorenzo di Prato (1475) contained distinct stops (unison, 8, 15, 19, 22, 26, 29, 33, 36), the lower four or five used discretely, the rest as compounds.
Brass Instruments


Polk's archival work on German wind musicians is bringing to light some significant new details concerning performance practice of the late 15th and early 16th centuries. A cornett and a trombone, singly or together, are seen occasionally to have participated in liturgical works with singers. This shows not only that instrumental musicians took part in sacred music but that they were able to read music.

Tempo

<


Theoretical and manuscript evidence concerning accidentals should be drawn upon complementarily. Melodic adjustments were usually cadential (*Jean de Murs), while vertical were in respect to mi-fa simultaneities (*Ugolino). Manuscripts reflect what happened to singers in their individual parts whenever irregularities and conflicts needed to be addressed. Bent suggests that conflicting signatures indicated a transposition of recta into ficta, i.e. of the whole frame of reference for singers.


Renaissance singers performed not from scores, but from their individual parts, which meant that during rehearsals they would have had to alter their lines at times, especially to avoid simultaneous diminished or augmented intervals. Modern editions often fail to take into account such aspects as a singer's use of solmization and of transposed
hexachords. Ockeghem's "Et resurrexit" from Missa l'homme armé is taken as a case in point.

THE SIXTEENTH CENTURY

Media

Voices


Shows that some mid-16th-century Italian vocal works were intentionally low in pitch, drawing upon men's voices, ATB. Certain of the voice parts appeared in relatively equal registers, a procedure described by *Aaron (1516) as a voci pari (for equal voices) in distinction to a voce piena (using the full vocal range).

Keyboard Instruments

< Horning, Joseph. "The Italian Organ: Part 1, from the Fifteenth to the Nineteenth Century." Cited above as item 12.

Reed stops (trumpets, regals), as well as independent pedal stops, began to appear on some 16th-century Italian organs.

Added Notes

Ornamentation


*Cerone (with considerable borrowing from *Zacconi) constitutes a valuable source for 16th-century vocal ornamentation. Ten chapters of Book 8 are discussed and the extensive diminutions included in these chapters transcribed.
Altered Notes

Accentuation

*Diruta (1593) attempted to structure the essentially accentless time of the Renaissance by calling stressed notes "good" (fingered by 2 and 4), unstressed "bad" (fingered 1,3, and 5).

Ornamentation

Examines a number of English keyboard sources (ca. 1530-1570), including the Mulliner Book and the Fayrfax Manuscript, to establish a background for the use of oblique strokes. Initially the single stroke was introduced as a note correction, the double as an abbreviation, indicating the repetition of a previous figure. Only gradually did the strokes independently assume the implication of ornaments.

Pitch and Tuning

Pitch
< Carey, Frank. "Composition for Equal Voices in the Sixteenth Century." Cited above as item 16.

Tuning

Describes the various temperaments used in the Renaissance and their differences in musical effect, e.g. in 1/4 meantone 3rds do not beat, in 1/5 and 1/6 3rds and 5ths beat similarly. Actually, a variety of possibilities were present, as may be seen in the approaches to tuning offered by *Ramos, *Spataro, *Gaffurius, *Schlick, *Aaron, *Lanfranco, *Zarlino, *Antegnati, and others.
Composers

**Frescobaldi**


Frescobaldi tended to write out trills (only rarely adopting the symbol "t"). Three patterns were ubiquitous: dcdcb, cdcdc, ccdcdcb (16ths, italics 32nds). These same formulas are found in his successors Bernardo Pasquini and especially Michelangelo Rossi, except that they often symbolized part or all of a pattern by means of "t" or "tr."

**Lully**


Information gathered from payment records and livrets reveals little change in scoring throughout the late 17th century (from Lully to Campra). The *grands violons* (74428) and the continuo instruments (e.g. in *Le triomphe de l'amour*, 2 harpsichords, 6 *basses de viole*, theorbs, lutes, *basse de violon*) afforded large-scale contrasts of tone color. Aside from these principal ensembles, groups of instruments occasionally appeared on stage: flutes and oboes (rural tableaux), trumpets and drums, sometimes oboes (military marches), or plucked strings (dreams and celestial scenes).

**Forms and Genres**

**Madrigal Comedy**


Despite Vecchi's statement concerning *L'Amfipamaso*, "not for the eyes but for the ears," several madrigal comedies (1590 to 1630) were intended to be staged, especially certain of Banchieri's. His instructions for the presentation of *La*
prudenza giovenile (1607) calls for a curtain to conceal the singers and instruments, while a stage set and two costumed actors appeared in the foreground.

Media

Keyboard Instruments


Some familiarity with still-preserved 17th-century Italian organs offers the clearest guide to registration. The tremulant appeared as early as 1582, and *Diruta and *Antegnati recommended various 2- and 3-stop combinations. Pedal points can be high in pitch, which may conflict with voice-leading in the upper parts.


Since Hans Haiden's Geigenwerck (1575) various changes have been made in hurdy-gurdy-type keyboard instruments.

String Instruments


Traces the application of slurred tremolo during the 17th century, "a pulsating of the hand which has the bow" (Farina, 1627), or tremolo col arco (Marini, 1617). The device had something in common with organ tremolo (beating, or short belches of air). Later in the century Bononcini's and Corelli's repeated 8ths with slurs probably implied slurred tremolo. The device may have been carried over as well into vocal examples such as in Cesti's Pomo d'oro (1666) or Purcell's King Arthur (1691), in which repeated notes with a wavy line seem to indicate a kind of throbbing.


Principles of bowing derived from *Muffat with amplifications by *Montéclair and *Dupont. Contains
illustrations of bowings in various types of pieces (dances, etc.).

Brass Instruments

When was the slide (or flat) trumpet introduced into England? In a 1691 concert it was still referred to as "a special instrument." And a concerto for three trumpets by Matteis (1685) contains no notes (other than three 8th-note b’s) that cannot be played straight.

Instrumental Groups (Chamber Music)

In 17th-century duos and trios one melodic instrument might substitute for another (violin or cornett, violone or bassoon) and one chordal instrument for another (theorbo or harpsichord). Aside from this, the basic scoring could change; for instance in Cazzati’s "trios" (1669) the options included: 2 violins, violone, and b.c.; 2 violins and b.c.; violin, violone (or theorbo), and b.c.; and violin and b.c. Later in the century there was even an option between melodic and harmonic bass parts (violone o spinetta).


Between 1600 and 1630 treble parts were often optional (e.g. violin or cornett), between 1630 and 1670 there was a wide choice between bass parts (theorbo, bassoon, trombone, etc.). Selfridge-Field points to two traditions: that of the Venetian sonata, wherein instruments tended to be specified (and particular virtuosic qualities explored), and that of the canzona, which more often simply called for a number of instruments (e.g. *canzoni à 2, 3, 4, 5, 6*) or else were for an indiscriminate combination (*per ogni sorte di strumenti*).


Some five-part instrumental pieces in a Kassel ms. contain specific scoring that might be applied to other early
17th-century examples. Generally, shawms appear on the two upper staves, trombones on staves 3 and 4, and bassoons on the two lowest.

Orchestra


Examines the makeup of orchestral ensembles in Rome during the latter half of the 17th century from pictorial evidence. A considerable change took place between the Barberini festivities of 1656 and court celebrations of 1687. The earlier occasion shows an ensemble of about 10 musicians, mainly plucked strings, without a clear separation into families (strings, winds, singer). The later one shows an increase to 34, predominantly violin family instruments, with a doubling of parts, and the control of a single director (Corelli).


Five-part string orchestras of 1692 show a larger 25-(74428) and a smaller 18- (72324) member grouping. These instruments were indicated by clefs (g1, c1, c2, c3, f4). The lowest instruments were either basses de viole or cellos (double basses were not used prior to the early 18th century), and it is likely that the treble was doubled by oboes, the basses by 1 or 2 bassoons.

Tempo


In this demonstration the tempo markings of *Loulie, *L'Affilard, and Onzembray were tried out by dancers in respect to choreographies preserved in the Feuillet ms. (Bibliothèque de l'Opéra). The dancers found many of the tempos surprisingly fast, but nonetheless feasible by taking smaller steps, minimizing the plié, and so on.
Added Notes

Ornamentation

< Atticiati, Cesare. "La notazione dei trilli nelle musiche frescobaldiane per tastiera." Cited above as item 21.


*Bernhard's two treatises are sources for improvised diminution in Germany, as are studies by *Herbst, *Printz, and *Ahle. *Bernhard, for example, held that added figurations should not obscure structural dissonances.


The ornament known as accento was defined in various ways by theorists from the late 16th to early 18th century (by *Zacconi, *Bovicelli, *Rognoni, *Praetorius, *Mattheson, and others). It was a connective ornament often of two notes (but occasionally more), intervening between two melodic notes (e.g. b to c between b and d, or b to c between b and g). It was related to the French accent, described for instance by *Hotteterre.

< Neumann, Frederick. "The Vibrato Controversy." Cited below as item 71.

Thorough Bass


*Delair's is among the earliest French treatises on thorough bass, and among the few to describe the technique of playing theorbo, its ornaments, arpeggiation, and spacing of notes.
Pitch and Tuning

Tuning

< Haynes, Bruce. "Beyond Temperament: Non-Keyboard Intonation in the 17th and 18th Centuries." Cited below as item 50.

THE EARLY EIGHTEENTH CENTURY

Composers

Vivaldi


During the 17th century opera staging progressed from symmetrical (as in Giacomo Torelli) to asymmetrical (Ferdinando Galli-Bibiena), from the use of a single central vanishing-point to multiple vanishing points. By Vivaldi's time (24 of Vivaldi's operas were mounted at Sant'Angelo and other opera houses 1714-1739) elaborate staging had declined and the major theaters in Venice had shrunk from 12 to 6.

Handel

Handel's Thorough Bass


A set of basses with figures, presumably by Handel. Ledbetter adds comments on how to realize them (and adds 40 pp. of model harmonizations) based mainly on *Gasparini and *Heinichen.
J.S. Bach

Bach’s Voices and Instruments

A Weissenfels document of 1724 spoke of the need for a fundamental instrument aside from the organ so that the beat could be observed. For Schulze this means that a cembalo, as well as an organ, was present in Bach’s church music. In this regard it would also seem significant that a harpsichord was kept playable in each of Bach’s Leipzig churches.

Bach’s Keyboard Instruments

Offers evidence that the term cembalo was generic in the 18th century and stood for either harpsichord or piano (e.g. Cristofori’s cembalo che fa il piano e forte in 1698). Thus the "neuer clavicymbel" which Bach performed on at a Leipzig collegium concert in 1733 was very likely a Hammerklavier (i.e. an instrument with piano and forte capability). And this is true as well of subsequent "cembalo" works by Bach, with the exception of the Italian Concerto and Goldberg Variations, which call for two manuals.

Bach’s Brass Instruments

Considers problems of realizing parts in Bach’s cantatas calling for tromba (or corno) da tirarsi (an instrument distinct in Leipzig from a discant or alto trombone). Some degrees in Bach lay outside the overtone series (b’ as neighbor to c”), but appear only incidentally and can be lipped. The normal D trumpet could also be transposed by crooks to accommodate different keys.
Bach's Orchestra


Argues against Schulze's idea that Bach utilized several performers on each line (whether strings or voices). Rifkin doubts that in many instances even doubling was present. In Weimar and Cöthen sources, for example, only one copy is preserved for each violin and for each vocal part.

Bach's Ornaments


Concerns two puzzling notational details in Bach: (1) wavy lines above two notes a half-step apart, (2) slurs over repeated 8th notes. Occurring in vocal works, the first has been interpreted by Moens-Haenen as a glissando, the second by *Walther* (1708) as a tremolo. Fuchs cites examples of each in keyboard works, however, in which these interpretations cannot apply.

D. Scarlatti


Scarlatti's tremulo (tre) may have emulated the string tremolo, which goes back to Marini (1617). *Pasquali* describes the playing of one key on the harpsichord by three fingers "as quickly as the quill permits."

Media

Keyboard Instruments

46. Van der Meer, John Henry. "Gestrichene Saitenklavier." Cited above as item 25

Percussion Instruments


Timpani were smaller (ca. 20"-23" for Bach and Handel), wooden-headed sticks were common (and for *ff* they persisted until ca. 1850), strokes were to the center (nearer the rim only with Haydn and thereafter), and embel-
lishments seem frequently to have been added to the written-out parts.

Continuo Instruments


Draws distinctions between French and Italian recitative, the French being more deliberate, more frequently ornamented, and more changeable in its meter. More is known concerning the French than the Italian continuo; in France a *petit choeur* (harp, 1-3 cellos, 1 double bass) was augmented to a *grand choeur* (up to 8 additional cellos) when more sound was needed.

Tempo

< Harris-Warrick, Rebecca. "Interpretation of Pendulum Markings for 18th-Century French Dances." Cited above as item 34.

Added Notes

Ornamentation


Compares two written-out cadenzas. The first, by Faustina Bordoni, accords with many of the prescriptions of theorists: it is of modest length, metrically free, and appropriate to a particular affect. The second, by Farinelli, on the contrary, is inordinately lengthy, measured, and intended for virtuoso display rather than to convey a given feeling.


Thorough Bass

From written-out realizations of recitative cadences by Handel, A. Scarlatti and others it is shown that they were sometimes undelayed (i.e. with the accompanimental V-I overlapping the conclusion of the phrase in the voice) and sometimes delayed (following the voice). Undelayed cadences at times created bizarre clashes *(bizzarie* according to *Gasparini*), e.g. e g# b simultaneously with a in the voice. Collins presents evidence, however, that such *acciacature* were intended to be arpeggiated.

### Altered Notes

#### Articulation


Blavet's *Recueils de pièces* and *Six Sonates* (op. 2) contain hundreds of breath marks, indicated by "h" *(haleine)*. From these Peterman constructs guidelines for articulating 18th-century French music in general (i.e. according to melodic leaps, rhythmic patterns, harmonic cadences, textural changes, dynamic shifts, etc.).

#### Pitch and Tuning


During the 17th and 18th century, a number of musicians (e.g. Quantz and W. A. Mozart) appreciated the difference between semitones major and minor. Strings and winds were able to realize flats higher and sharps lower (e.g. e♭ as a comma above d#). A problem, however, lay in adjusting these instruments to keyboards unable to make this distinction, unless split keys were utilized.
In the 18th century a number of theorists pointed to the importance of taste. Rousseau (1768) devoted two pages to the topic. Quantz referred to differences in national taste (most notably between the French and Italians—the Germans were said to have had "mixed taste"). More specifically performance-oriented were Mattheson (1739), who found evidence of good taste in the avoiding of excessive embellishments, or L. Mozart, who found it in proper bowing and in the development of a singing style on the violin.

Tempi for numbers in The Creation were provided in 1813 by Salieri, who directed Vienna performances in 1798, and in 1832 by Sigismund Neukomm, who had been a pupil of Haydn. These tempi are on the whole faster than today's.

In J.C. Bach's Six Lessons (1766) the piano seems to have been the preferred instrument in that one section has a crescendo, another a $f$ emphasis on two notes within a $p$ passage. Bach's London performance (1768) on a "Piano Forte" could have been on a Zumpe square model (of which an early London example had been made in 1766). But the Concertos, op. 7 (1770), with an orchestra containing horns...
and oboes, very likely required a grand—Maunder points out that Backers grands were available in London by the 1770s.

Billings


Mozart

Mozart’s Voices

Joseph Adamberger created Belmonte, and Mozart intended to "fit an aria to an individual singer’s voice" (letter of 28 February 1778). Still, it is difficult to ascertain much about any of Mozart’s singers, having to rely as we do on contemporary accounts or on the scores themselves.

A new kind of singer came on the scene in the 1770s, favoring verisimilitude over the (baroque) improvising of ornaments. Parts labelled buffo or mezzo carattere (these often interchangeably) now appeared in libretti. The Italian singers for whom Mozart wrote in Vienna and Prague specialized in buffo. The parts were more limited in range than earlier; and it may be, for example, that the designation "tenor" had more to do with a color or style than with a particular range.

Mozart exploited the high range of Aloysia Weber Lange, moving often above c” and occasionally to g” and a””, while taking as her most characteristic register b’ to f#. His accompaniments were quite transparent in deference to the lightness and cantabile of her voice—she was literally "Madame Silberklang" (her role in Der Schauspieldirektor). For Catarina Cavalieri ("Madame Herz" in the same opera) Mozart’s writing was more athletic, and the frequent doubling of her vocal line by instruments reinforced her
strength. Her arias were somewhat lower than Lange's, with an upper limit of d" and a characteristic register of g' to d".


Mozart designated all female roles "soprano" regardless of tessitura. Dorothea (Sardi) Bussani created the roles of Cherubino and Despina, parts in which the tessitura differs; however, the emphasis on middle register in both shows her to have been (what is now called) a mezzo.

**Mozart's Keyboard Instruments**


Viennese pianos with their rapid drop-off of sound project diminuendi and appoggiaturas more effectively than does a modern piano. They are also distinguished by their greater clarity (especially in the lower register) and their variety of timbre across the range. Many included a mute stop (*moderator*) that moved a strip of cloth between the hammers and strings.

**Mozart's Orchestra**


During the 1760s and 1770s the norm was 2 oboes (expected at times to substitute as 2 flutes as well), in the 1780s 1 flute and 2 oboes (as in many of Mozart's symphonies and concertos), and in the 1790s 2 flutes and 2 oboes—these changes matching increases in the number of violins. Many works for the theater, however, called for 2 flutes and 2 oboes relatively early, very likely because of different acoustical conditions than were encountered in concert halls or palace chambers.

**Mozart's Tempi**

Marty builds upon Mozart's distinction between tempo and time (Miss Stein "will never obtain tempo because she does not play in time"). A sense of tempo arises from the texture and the flow, from the organic role of the note values, i.e. from the "time." Marty compares the opening "Adagios" of the Prague (C) and E♭ (♭) Symphonies. In the E♭ Symphony the half note is the basic unit, in the Prague the quarter. In the latter an emphasis on quicker note values (quarter, 8th) necessitates a slower tempo.

Mozart's Improvisation


None of Mozart's cadenzas for solo violin survive. Taking *Baillot's (1830) suggestions and Mozart's existing piano cadenzas as a basis, Melkus lays out a possible scheme. Late 18th-century violin cadenzas found in didactic works by *Schweigl, *Borghi, and *Kauer afford a comparison.


In the concertos for the Vienna years (after 1783) Mozart did not improvise cadenzas (he may have done so in Salzburg), but relied on carefully prepared versions. That he wrote out his cadenzas for students is untenable.


Provides a useful table of figures used by Mozart in his own (written-out) cadenzas. The table reveals that Mozart devised fresh figures rather than deriving them from the movement in question.

Mozart's Ornaments

Mozart’s trill sign can have five meanings: (1,2) a long trill (rapid, even, with a turned ending) with upper or main note start; (3) a short trill on the main note (i.e. a schneller of the utmost speed); (4) a short, upper appoggiatura; (5) a turn with upper note start. *Clementi’s table can serve as a primary source.


A countering of Crutchfield’s idea that in Mozart’s recitatives as well as in his arias any feminine ending followed by punctuation or by a rest must have an appoggiatura. As Neumann points out, most theorists (*Agricola, *Rellstab, *Salieri) say "sometimes," but not "always." Particularly with exclamations of invective (*Mancini) an added appoggiatura would weaken the effect, as for example in Donna Anna’s "Or sai chi l’onore."

Forms and Genres

Gregorian Chant

Wallon, Simone. "Notes on the Performance of Plain Chant in France from 1750 to 1850." Cited below as item 78.

American Music


A thorough summary of performance directives in New England tune books (1770 to 1820), such as by *Billings, *Law, *Jocelin and Doolittle, and *Read. The compilers quite consistently advocate a straight, vibratoless tone, accents that follow the text, tempo determined by time signatures (unless modified by a word such as andante), dynamics that increase on repeated phrases, and the suitability of accompanying with various instruments (cello, violin, clarinet, flute, bassoon, e.g.) since organs were frequently unavailable.
Media

Keyboard Instruments

String Instruments
< Barbieri, Patrizio. "Violin Intonation: a Historical Survey." Cited below as item 73.


*L. Mozart went through four editions by 1800, the revisions reflecting general changes in performance. The more detached, separately bowed style of the mid-18th century gradually moved toward the more legato manner of the late century.

Brass Instruments

French mouthpieces of the late 18th century produce a smoothness of articulation and a lovely, veiled sound. Horn players of the time specialized either in higher or lower parts, using respectively mouthpieces of smaller or larger inner rim diameter.

Tempo

By mid-18th century the minuet had slowed to a moderate pace. *D'Alembert gave it a tempo of modéré, *Türk of mässig geschwind, and *Koch (1802) of merklich langsamer (than allegro), and it was most often "allegretto" when marked by Haydn or Mozart. On this basis, Neumann challenges Hummel's and Czerny's later MM markings of Haydn and Mozart minuets as too fast, and probably under the spell of the Beethoven scherzo. Concerning the mechanical clock of Niemecz (1796 or later), on which Haydn minuets were "recorded," Neumann points out that it
can be set at different speeds. Finally, trios need to conform with the tempo of the minuet itself, as *Sulzer (1778-1779) points out.

**Added Notes**

**Improvisation**


From the available evidence Whitmore formulates what the cadenza was like in the 18th century, its many forms, its problems of realization, and its various subsidiary types such as the *perfidia* (Corelli), *capriccio* (Locatelli), or *Eingang* (Mozart). The development of the cadenza is traced from the early "ad libitum" type (*cadenza fiorita*), closely allied to vocal extemporizations over a static bass during the 1710s to 1730s, to the "integrated" cadenzas (thematically related to the movement itself as well as being harmonically more adventurous) of the later C. P. E. Bach, of Mozart, and of Beethoven, to the virtuosic (display) cadenzas of Clementi, Dussek, and their successors. Whitmore provides a wealth of theoretical background, including descriptions of vocal cadenzas by *Tosi, J. F. Agricola*, and *Hiller*, and of instrumental by *Quantz, Türk*, and others.

**Ornamentation**


Points to a quality of *sonance*, the fusing (or reducing) of a certain degree of vibrato into an aural sensation of a single and (richer) tone. On strings this is about a quarter tone, in the voice about a half tone, above and below the designated pitch. This degree of pitch oscillation was not only recognized but praised by a number of musicians, including *M. Agricola, Ganassi, Praetorius, and W. A. Mozart*. At the same time, excessive oscillation—i.e. beyond *sonance*—was condemned by many, including *M. Agricola, Bernhard, L. Mozart*, and *W. A. Mozart*. Thus Neumann concludes that early music proponents who attempt to sing or play with a straight, vibrato-less tone, devoid of any oscillation are misguided.

Vibrato was frowned upon in orchestral playing, e.g. by *Bremner, who said it "May be used here and there as an ornament by a soloist but has no place in orchestral playing." Indeed, many writers reacted negatively to the use of vibrato in general, using words such as "defect," "trembling," "palsy," "paralytic," or "contrary to nature."

Altered Notes

Articulation


Pitch and Tuning

Tuning


String players, at least until the mid-18th century, performed in just or meantone, wherein the enharmonic d# sounded higher than e♭. Subsequently they adopted a "Pythagorean" or "expressive" tuning, in which d# was higher than e♭ (the tonic pulled the leading tone upward, b6 pulled the lowered 7 downward). *Galeazzi noted the change with surprise and *Campagnoli was the first to prescribe it (in his violin method circulated from the early 1790s, but published later, in 1824). In the 19th century the new intonation was made fashionable by *Romberg.
Composers

Beethoven

Beethoven’s Keyboard Instruments


A recently discovered ms. of Beethoven’s Emperor Concerto (1st mvt.) shows a distinction between a regular basso continuo line (in large-sized notes) and orchestral cues (in small-size notes). Keyboard accompaniment was normal in the main tuttis, and a special notational effort was made when it was to remain silent (as in the 2nd mvt. of Piano Concerto no. 4). Tasto solo implied a cessation of right hand activity.

Beethoven’s Tempi


Performances on period instruments have not only vindicated Beethoven’s scoring, but have shown that his MM markings can be musically effective (e.g. in Norrington’s renditions). Two questionable markings in Symphony no. 9 (for ii/trio and iv/alla marcia) are considered in respect to markings of similar Beethoven movements. Brown concludes that each has come down to us at half the correct speed—ii/trio should be "whole," not "half" note at 116, and iv/alla marcia should be "dotted half", not "dotted quarter" at 84.

Schumann


Song cycles are often transposed inconsistently, as is Dichterliebe in the Peters edition, where songs 1-6 are placed down a whole step, 7 at pitch, 8 down a minor 3rd, etc.
Girton demonstrates how such a succession obliterates Schumann's carefully worked-out inter-song tonal relations.

Verdi


Brahms


Brahms's chorale preludes, op. 122, mainly lack tempo headings, but fall into a 17th-18th century convention, whereby the chorale tempo was determined on the basis of its text—the title designated the tempo. In Brahms's examples the performer should also be attentive to whether the tune is in quarter or half notes, since one or the other sets the basic tempo.

Forms and Genres

Gregorian Chant


Considers how chant was performed in France prior to the Solesmes restoration: in bass-voice range, with dragging tempos, provincial pronunciation, and a doubling of the chant melodies by a serpent (later an ophicleide). Excessive ornamenting as well very likely reflected the Medici editions.

Media

Percussion Instruments


The 19th century saw decisive changes in timpani: diameters increased (23"-27"), heads became thinner and more uniform, sponge-headed (France, 1820s), then piano-felt sticks were utilized, and embellishments or additions to the written parts were applied far less.
Conducting


In France baton conducting began to gain the ascendancy in the 1820s and 1830s; in Italy, however, operatic productions remained largely collaborative until mid-century. The *maestro concertatore* prepared the singers, while the *violino principale* directed the orchestra (using cues in his own violin part). The two roles were only gradually combined. Angelo Mariani was a case in point: as director of Verdi's *Aroldo*, *Un ballo in maschera*, and *Don Carlos* he came to use a full score and was attentive to every detail.

Altered Notes

Articulation


The dot does not always imply simply staccato. For example, in Debussy it appears with whole notes, in Chopin with pedalled notes, in Liszt at times interchangeably with accents.

THE TWENTIETH CENTURY

Altered Notes

Articulation

Beck, Crafton. "The Dot as a Nondurational Sign of Articulation." Cited above as item 81.
REFLECTIONS ON PERFORMANCE PRACTICE


Dipert perceives a composer's intentions as having operated on various levels: "lower level" aspects, such as kind of instrument, pitch, tempo, etc., and those of a "higher level," such as the expression conveyed from performer to listener. The "lower level" may be preserved by stuffy early music performers, while missing the "higher"; conversely some performers (e.g. Stokowski) may bypass the "lower" yet nevertheless effectively communicate to an audience. On this basis Dipert challenges whether we have a moral obligation to hold to the lower level aspects, even if they were part of a composer's intentions.


A difference of views, Zaslaw's and Taruskin's, surfaced during the Mozart Bicentennial Conference in Lincoln Center (May 1991). Zaslaw maintained that a composer's original conception often became distorted in later performances. Taruskin, on the contrary, that such later presentations had a validity of their own. Taruskin thus sides with the recent subjectivist approach, whereby it is not the original work (the written text) but its later interpretations that are meaningful. How is this to be reconciled with performance practice, a field which (over the past 75 years) has assigned validity to how a work was originally conceived and performed?


Sees the possibility of combining a performance on early instruments with the high aesthetic aims of an artful performance. Some engagement with a work's background (Tomlinson) and with autographs and sketches would aid in this process, "so that," as Mozart wrote (letter of 17 January 1778), "one might believe that the performer himself composed the piece."

Considers five performance practice problems: (1) the adopting of early instruments may represent a fixation with sound to the neglect of other aspects; (2) contemporary treatises often present rudimentary or "small-scale" elements, neglecting "large-scale" (or Schenkerian) multi-dimensional levels; (3) a modern interpreter has been exposed to several historical periods—here Lubin stresses the importance of undistractedly focusing on the historical moment of a composition; (4) each period has its own ethos, which we need to make a part of our own sphere of experience (e.g. a yearning for the tonic in Mozart); (5) each musical work has an emotional impact that must be grasped by the performer.
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