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**PERFORMANCE PRACTICE**

**BIBLIOGRAPHY (1996-1997)**

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**SURVEYS**

**General Studies**

**Overviews**


   A summary (for German readers) of the principal concerns of performance practice and of musical interpretation in a more subjective sense. Numerous writers contribute, including Binkley (Middle Ages), Welker (Renaissance), Leopold (baroque), and Danuser (Classical).

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* Containing as well a number of earlier citations.

Interviews with early-music performers concerning repertory from chant to Berlioz. Most of the musicians interviewed feel that historical performance only goes so far, and that more is needed to achieve a musically satisfactory result. Individual articles appear as items 12, 13, 14, 17, 28, 29, 41, 54, 74, 75, 77, 90, 93, 107, 115, 136, 145, 154.

Editing


Considers the problems facing an editor: the locating of source materials, their comparison (autographs, first editions, performing parts, etc.), the question of a "best text" as opposed to multiple versions, etc. Three "case studies" discuss the editing by Grier of Adémard de Chabannes, by Eisen of Mozart’s Linz Symphony, and by Günther of Verdi’s *Don Carlos*.

Rhetoric and Music


Information concerning Renaissance interpretation is scanty and can be filled out by ideas, highly esteemed at the time, of ancient rhetoricians. Indeed, much of what Renaissance theorists had to say concerning rhythm, tempo, dynamics, tempo (proportions), and phrasing are made more intelligible in the light of rhetorical manuals. Quintilian gave a high place to the projection of feeling, the voice being shaped by the nature of the subject. Other aspects include *pronuntio* (delivery), accuracy, clarity, elegance, and finally, compatibility with one’s audience.
Voices 271

Media

Voices


The concept of covering the voice (*copertura, Deckung, couverture*) is distinctive in the pedagogy of Italian, German, and French singing masters. International singers today, however, gravitate toward the Italian approach and are generally similar in their sound. The Italian *copertura* involves an equalization of scale degrees through vowel modification. Attention is given to the transition between chest and head voice. Two kinds of singing are indispensable: a legato based on secure breath (upon which the syllables glide lightly), and an agility, involving leaps and scales, etc. Modern spectography is a valued means of testing vocal qualities such as focus, balance, warmth, and "ping."

Keyboard Instruments


Pollens describes all the known early pianos, taking 1763 as a cut-off date. An instrument capable of dynamic contrasts and possessing a striking mechanism, can be traced back to Arnaut (~1440). A 16th-century Italian *spinettino* was converted into a tangent "piano" in the 17th century. During the 18th century Florentine pianos were brought to Portugal and subsequently to Spain (where they were used by Scarlatti). Although Cristofori can now no longer be regarded as the piano’s inventor, his spring-assisted escapement and backcheck became essential in the development of the modern instrument.

String Instruments


Points to the change from the earlier plucked mandolin to the plectrum-played, early-18th century type.
Brass Instruments

Percussion Instruments

Considers the changes in drums (17th c. 18"–20", late 18th c. 23"–24" to 26"–27"), in sticks (17th c. wooden, early 18th c. wrapped cloth, 19th c. felt and sponge), and in technics. From the 17th to early 18th c. stock formulas prevailed (some of which are seen in Bach’s and Handel’s orchestral writing), but by the late 18th c. characteristic written-out patterns came into use. In the 19th c. rapid changes of pitch became a challenge; screws and levers eventually gave way to the modern pedals.

Tempo

A kind of standard or consistency existed in tempo relations from the 13th through 17th centuries if one takes into account four augmentations of notational values, about one per century. At MM70, for instance, Segerman relates this standard of tempo to the

Breve (mid- to late-13th c.)
perfect Semibreve (late 13th to early 14th c.)
Minim in major prolation (c. 1350, Vetulus)
Minim æ, Ø (late 15th c.)
crotchet æ, Ø (16th c. instrumental music)
crotchet C (16th c. vocal music c. 1550, note nere)
crotchet æ (17th c., here at MM80-90).

Altered Notes
Articulation
11. Rosenblum, Sandra P. "Concerning Articulation on Keyboard Instruments: Aspects from the Renais-
Surveys the changes in articulative nuance from the 16th to 20th centuries. Diruta recommended the (non-legato) harpsichord for secular, the (legato) organ for sacred music. Scheidt introduced short slurs into keyboard music, in imitation of string performance. 19th-century theory became more specific regarding the nature of slurs (the first note emphasized, the last shortened). An increase in legato coincided with piano hammers making use of padded felt, resulting in a noticeably less marked attack.

MONODY: NINTH to THIRTEENTH CENTURIES

Forms and Genres

Gregorian Chant


We underestimate the degree of embellishment in early chant—consider, for instance, Jerome of Moravia’s ornaments. Further, our knowledge is limited in respect to drone singing and microtones.


“A free oratorical rhythm based on speech” (Dom Pothier’s thought) is the ideal of the group Anonymous 4.

14. "Vox Feminae: Barbara Thornton on Hildegard of Bingen." In item 2, pp. 54-70.

Vox Feminae has become acutely conscious of intervallic differences within the modes and of the relative quality of pitches—each pitch lends its own color to a melodic line. Our group is also aware of Hildegard’s ability to embroider the chants she inherited.

Troubadour, Trouvère Chansons

Reconsiders the many writings concerning troubadour and trouvère performance. In general, Aubrey cautions against the imposing of a general principle, since a considerable latitude probably existed between the realizations of one performer and another. Aubrey favors a clear reiteration of a melody from stanza to stanza rather than varied melodies brought about by differences in text declamation (as favored by Van der Werf). That "high style" melodies were unmeasured and "low style" measured (Page) seems in Aubrey’s view to impose later ideals onto an earlier repertory. Moreover, she points to a lack of evidence that "high style" melodies were accompanied and "low style" unaccompanied (Page). If songs were accompanied, the instrumentalist most likely played the same melody, rather than improvising an organum. As for ornaments, the small differences that occur between different copies of a given chanson undoubtedly provide clues.


Since the metrical stresses are not the same for each verse, the rhythmic structure of the melody will necessarily change from stanza to stanza, this in contradistinction to Treitler's invariant metrical matrix from stanza to stanza.

POLYPHONY: NINTH to THIRTEENTH CENTURIES

General Studies


By placing ourselves into the situation of medieval performers we can gain insight into the problems they
encountered, as well as into the meaning music had for them (a “transhistorical experience”).

THE FOURTEENTH CENTURY

Media


A miniature in the Howard Psalter (1310-20) depicts three singing clerics performing the motet Zelo tui langueo/Reor nescia. This supports the idea that motets were generally performed by solo voices, and by adult males. The cleric nearest the lectern may be conducting (or is he simply pointing to the notes with his finger?).


Provides new evidence that Schrade’s (and Ludwig’s) interpretation of the later Fauvel motets as being in tempus imperfectum, prolatio maior (i.e. by recognizing the caudatae) is preferable to Apel’s Petronian interpretation. Eight Fauvel motets have concordances that show groups of two Ss as equal, 3 Ss as SSM, and 4 Ss as SMSM. Moreover, Rome Vaticana Barberini 307 describes the notational relationships in Fauvel as 2 Ss (equal), 3Ss (each with 3, 2, or 1 M), 4Ss (SSMS), 5Ss (MMSMMS), and 6Ss (MMMMMM).

THE FIFTEENTH CENTURY

Media

Choirs
In the period 1380-1450 sacred vocal music, largely for 3 voices or 4 (rarely 5), were fit into a two 8ve compass with 2 equal upper (most likely g-c') and 1 or 2 equal lower (c-f') voices. In the vocal revolution of c1450-1500 these parts became medius (g-c'), contratenor altus (c-f'), and tenor (c-f'), to which were added, a 5th above the medius, a treble (d'-g'"), and a 5th below the tenor a contratenor bassus (F-b). These voice parts were consolidated 1500-1559. In respect to the main British repertories from the Old Hall and Eton mss. to Fayrfax and Taverner Bowers shows a general conformity to the above registers, although occasional exceptions or anomalies may be found. The kinds and numbers of voices are also determined in respect to the ranges, including the rising frequency of boys.

Text Underlay


15th-century scribes often disregarded the connection between notes and words, but were not completely oblivious to the problems of texting. Gerber emphasizes the need to clarify their practices within individual sources. Such a study, taking into account individual composers, genres, and styles may well lead to discoveries concerning a composer’s textual intentions (as Gerber shows for certain pieces in Trent C88, her own special focus).

Instrumental Ensembles

Polyphony for instruments can be pushed back to c1420. The basic model was that of a standard melody plus an improvised part or parts against it. A typical genre was the tenorlied, in which the tenor part (T) was sung while the other parts, a higher (C) and lower (CT), were played, most commonly by a fiddle, lute, or rebec.


Three- and four-man ensembles correspond to pieces for these numbers of parts in late 15th-century manuscripts. Scorings are typically for one or two shawms, bombarde, and trumpet, although a four-part ensemble involving bagpipe goes back to the late 14th century. While Besseler had speculated that the transition from trumpet to trombone took place sometime between 1421 and 1468, no depictions of the trombone exist prior to 1500. Tröster feels that 15th-century iconography reveals two types of slide trumpet, the later being a kind of proto-trombone (to which Tinctoris may have been referring).


Italy attracted numerous singers and instrumental groups, the latter especially from Germany. Augustein Schubinger was a renowned trombonist who was lured to Florence. Aside from the trombone, German musicians also brought the cornett and large lute to Italy. Improvisatory pieces, such as Obrecht’s Tandernaken, were written out in the (Italian) Casanatense manuscript. At the same time, Italy began to produce skilled native performers, like Bartolomeo Tromboncino from Venice.
Added Notes

Musica ficta


Proposes a system of realizing accidentals in three stages: (1) consider the relation between discantus and tenor, (2) consider the contratenor in relation to the two other parts, and (3) inflect the discantus according to melodic principles outlined by Marchettus in *Lucidarium* (c1318).

Tempo


Ø has been assumed to mean 2;1 in a simultaneous, and simply “faster” (by a third, or some slight or unspecified amount). But all the theory is from the 1470s or later. In the early 15th century Ø was sometimes merely a marker for a change of scoring, such as with a section for “chorus” in Guillaume Legrant and in Binchois.

Pitch


“The high-pitch theory fits neither the music nor the historical evidence.” A range, approximately F-f”, was established in the mid-15th century. The high treble voice, reaching g” and above, appeared only early in the 17th century, for instance in the verse style of Gibbons and Weelkes.

THE SIXTEENTH CENTURY

General Studies

My singers pay particular attention to the intonation of intervals (such as the pure 5th) and are aware of the uncertainties surrounding unwritten accidentals, transposition, and the placement of occasional ornaments.

Composers

Palestrina


Tactus is to be observed within, but not necessarily between movements. By performing mass movements in direct succession, rather than as in the liturgy, one does gain a sense of the musical argument without distractions.

Media

Voices


Baldwin's Commonplace Book (c1586-1606), which retexts Tallis and other Tudor composers, shifted the syllables so that a penultimate rather than a final syllable was attached to a concluding melisma. Numerous ditto marks were added, sometimes with the implication of repeating only part of, rather than an entire text unit.

Voices and Instruments

Fra Tommaso's personal account book (1592-1609) contains a detailed record of salaries to singers and instrumentalists at Santa Maria Novella, thereby informing us as to how many musicians performed for particular services throughout the church year.

Text Underlay


An easy-to-use distillation of Harrán (*Word-Tone Relations in Musical Thought*, Neuhausen, 1986). Towne provides a clear set of rules extracted mainly from Lanfranco, Zarlino, Vicentino, Stoquerus, and Luchino, and concludes by putting the various principles to work in the masses (1524-49) of Gaspar de Albertis, in which unaligned texts are problematical in their underlay. In general a minim (or larger value) receives a syllable, a semiminim (or smaller value) does not, although by the late 16th century syllables could fall on successive semiminims. New syllables are called for on accented beats or after an 8ve (or often smaller) leap, but are avoided on dissonances (especially the anticipatory syncope 4th of a cadence). "Ei" (as in "eleison") may receive one or two syllables.

Pronunciation


The reconstruction of sounds of Latin in 16th-century musical settings takes as its starting point English phonology of the time. Wray offers suggestions for "Quia respexit" (*Magnificat*), although disclaiming any great certainty about it, since different locales and time periods had their effect on pronunciation.


Offers a possible phonation for three texts—(1) a piece from the Fayrfax ms. (c1505); (2) Morley's *Out of the Deep* (1580); (3) Tomkins's *When David Heard* (1622)—with the caveat that at any given time there was no single way of pronouncing English. Tables of vowels are provided for the following time-periods: pre-1500 to 1600, post-1500 to 1650, and post-1600 to 1750.


The sounds of words are an integral part of a composer's conception. Thus, the consideration of regional pronunciations (e.g. the French of Picardy, the German of Saxony) is of vital importance for the performer.

**Keyboard Instruments**


Argues against the previously held views that English virginals were derived either from the Ruckers spinett-type virginal from Amsterdam or from Flemish 16th-century virginals. The harpsichords of Philip's Spanish musicians (most notably Cabezón) may have been more important. At the same time, all may not have been imported, since Henry VIII's inventory suggests that some of his keyboard instruments were of English manufacture.

**String Instruments**

< Tyler, James. "The Guitar and Its Performance from the Fifteenth to Eighteenth Centuries." Cited below as item 129.

A four-course guitar (a small-sized treble-ranged instrument) appears in pictures of the 15th and 16th
centuries. Its strings were of gut and its technique shared much in common with that of the lute.


The minutes of the Consiglio Generale of Brescia bear testimony to a concern for excellence in 16th-century Italian instrumental ensembles (known as *pijfari*), which included violins.

Woodwind Instruments


Early 17th-century Flemish paintings show processions of winds, such as of a cornett, 3 shawms, sackbut, and dulcian or of a cornett, trumpet (trombone), and dulcian. Jointed dulcians are already seen in 16th-century iconography. 18th-century Montserrat paintings of the Virgin reveal that the dulcian was by then replaced by the bassoon.

Instrumental Ensembles

Tempo


An early 16th century standard may be seen in Aron’s (C) $S = (3/2)$ MMM or ($\zeta$) $B = SSS$. As the century progressed, however, metrical signs came to be used indiscriminately: $\zeta$ often had an S tactus and (according to Glarean, for example) 03 or C3 SSS was equivalent to one tactus. The difficulty in interpreting sections in triple time is in determining what constitutes the tactus of the duple time to which it corres-
ponds. DeFord can only conclude that one should "evaluate each case on its merits."


Shows that the quest for a single all-encompassing answer to tactus and tactus relations during the Renaissance is misguided. Apel's association of a pulse rate (60) as relating to the semibreve (1300-1450), then to the minim (1450-1600) is too great a generalization. Among the critical problems is that of 3 in the time of a previous 2. Theorists differ as to whether the 3 should be in the time of a full tactus (3:2, sesquialtera) or of a half tactus (3:1, proportio tripla).

Added Notes

Ornamentation

41. "Emotional Logic: Andrew Lawrence-King on Renaissance Instrumental Music and Improvisation." In item 2, pp. 157-72.

Vocal music stood at the center of the 16th-c. instrumental repertory, which used it as a model or as the basis of arrangements. In the latter we find a written-down record of the great improvisatory exploits of individual performers.

Tuning


In Zarlino's 2/7-comma tuning all the thirds sound "deliciously resonant." It works especially well for works like G. Gabrieli's Toccata Prima (which Lindley cites along with suggested contemporary fingerings).
Forms and Genres

Music in Theater
Concerns the singers and instrumentalists who participated in Molière’s productions.

Madrigal Comedy
While Vecchi proclaimed that his madrigal comedy was “for the ears, not the eyes,” the same is not true of those of his successor Banchieri, who at least upon occasion called for costumes and scenery. In Banchieri’s La prudenza giovenile, he describes a setting from which characters can talk to each other.

Falsobordone
Falsobordone settings, especially prominent in the late 16th and early 17th centuries, functioned as alternatim sections, either sung (e.g. as in Viadana) or played (e.g. as in Cabezón). The singers might be an ensemble of soloists, a chorus, or a soloist with instrumental accompaniment. Note repetitions (often indicated by a single note) were sometimes realized with even values (e.g. Rhaw and Macé), sometimes with uneven (e.g. Severi).

Composers

Monteverdi
46. Bowers, Roger. “Proportioned Notations in Banchieri’s Theory and Monteverdi’s Music.” Perfom-

Banchieri’s writings concerning the integrity of the tactus may be taken as a guide for the performance of Monteverdi: C S = C3/2 MMM, C3/1 SSS, or C6/4 M SM MSM; \( \varphi \) B = \( \varphi \)3/2 SSS, etc. In C the tactus falls on the S, in \( \varphi \) on the B. Three blackened Ss (hemiolia maggiore) = one B, three blackened Ms (hemiolia minore) = one S, and the two are not to be confused. Praetorius’s statement that the Italians indiscriminately substituted one triple tactus for another was due to his misreading of Banchieri, who had simply chided the use of such substitutions by incompetent composers.

47. Monterosso, Raffaello. “Tempo and Dynamics in Monteverdi’s Secular Polyphony.” As in item 46, pp. 93-117.

Monteverdi may be realized in conformity with Praetorius’s view of C as “tactus tardior,” with shorter note values (e.g. semibreves) executed more slowly or else of \( \varphi \) as “tactus celerior,” with lengthier values (e.g. breves) executed more rapidly. Vicentino’s stipulation that certain words be sung more quickly, others more slowly is obviated in Monteverdi by written-in shifts of note lengths, as is also Vicentino’s and Zacconi’s advice concerning softer and louder dynamics by Monteverdi’s deft changes of texture from sparse to full.


Monteverdi left specific registrations in the Vespers. “Fecit potentiam” calls for “registro delle fifare o voci humane” (probably a labial with slight beat). In general, his registers were in keeping with the practice of the time, i.e. for 1-3 voices, principal alone; for 4-6 voices, principal plus 8ve; for 6-7 voices, principal plus 8ve plus 15th; for 7 voices plus instruments, full organ.

Continues to argue for transposition downward by 4th in certain movements of the Vespers (the Mass, "Lauda Jerusalem," both Magnificats). As Praetorius pointed out, the upper limit for Eunuchus/falsetista/discantista was e" or f", g" and a" being drawn upon only exceptionally. The high notated pitches in certain works of G. Gabrieli were most likely intended for instruments. Parrott also indicates that a pitch of 466 (a semitone above 440) was relevant neither to Monteverdi's Mantuan nor to his Venetian compositions.

50. Pascucci, Daphne. "European Stage Design in the Age of Monteverdi: Costume in Early Italian Opera and Spectacle." As in item 146, pp. 215-64.

Drawing especially upon Il Corago (probably by P. F. Rinuccini, 1628-37), Pascucci establishes likely costumes and scenography for Monteverdi's stage productions. Other sources included contemporary depictions, such as of commedia dell'arte characters, mythological figures, and the contemporary garments of noblemen and women. Numerous illustrations are provided.


Proposes that Monteverdi used instruments symbolically throughout Orfeo, i.e. beyond his own indications. Pickett uses the olympian, pastoral, and infernal instrumentations of the intermedii as a basis, but suggests other scorings relating legend and mythology to various characters and situations.

< Pryer, Anthony. "Authentic Performance, Authentic Experience and "Pur ti miro" from Poppea." Cited below as item 156.


Relates the early-baroque vacillation of tempi (as in Monteverdi's Book 8 or in Coppini's "resting" and "pressing") to the acoustical properties and reverberation times of halls and churches used by Monteverdi.
Vacchelli, Anna Maria. "Monteverdi as a Primary Source for the Performance of His Own Music." As above, pp. 23-52.

Monteverdi provides many details regarding the performance of his own works in his letters, captions, and prefaces (details often overlooked by performers). He shows great care concerning specific instruments to be used (e.g. in Favolo di Teti e Peleo the singing of the tritons are accompanied by trombones and cornetti), their doublings (e.g. in Ballo delle ingrate where the viols, harpsichord, and chitarrone are to be doubled in accordance with the locale of the performance), and their placement (e.g. in the Seventh Book where the theorbo for Cloris and the harpsichord for Thyris are to be separated). He mentions dynamics (e.g. in "Lamento della Ninfa") and rubato (also in the "Lamento," which is to be sung “a tempo del’affetto e del’animo”).

54.

“Singing Like a Native: Alan Curtis, Rinaldo Alessandrini, and Anthony Rooley on Monteverdi.” In item 2, pp. 133-56.

Curtis: the inflection of words (la- SHA-te-mi mo-RIR-e) is of crucial importance. Light-voiced, pure, non-vibrato singing is not appropriate for early baroque dramatic presentations, nor is an elaborate orchestral background (such as Harnoncourt has used).

Alessandrini: vibrato in the early 17th century was quicker and narrower than ours; every voice has its own characteristic vibrato. Monteverdi depends upon a clear presentation of the text, which is conveyed through the precise rhythmic values of the score.

Rooley: a successful rendition of Monteverdi has nothing to do with being Italian. Rooley favors clarity and a centered, vibrato-free voice capable of rendering the consonant and vowel sounds of Italian.

Corelli

Among the numerous embellished versions of Corelli’s Op. 5 are versions for harpsichord, in which the ornamental part is taken by the right hand.


Considers problems faced by the Trio Veracini in performing Corelli’s Op. 5, most notably how to make a recorded version sound spontaneous when using ornaments.


Corelli’s violone (most likely a cello) can in itself provide an accompaniment (i.e. without harpsichord). Watkin shows through contemporary examples types of figuration through which the cello can fill out a chordal background.


Descriptions of Italian thoroughbass (Muffat, Gasparini, Tonelli, Heinichen, and Geminiani) often extolled full-voice playing, sometimes with considerable dissonance. When the bass is silent the continuo follows the upper part, as is indicated for example by Tonelli (who realized Corelli’s Op. 5).

Purcell


Evidence from Purcell himself concerning performance practice is disappointingly small, but other sources, such as Roger North (who lived in London during the latter part of Purcell’s lifetime) or Talbot (who wrote shortly after Purcell’s death) disclose much that seems applicable. William Holden’s A Treatise . . . of Harmony lends support to Purcell’s probable use of meantone. Purcell’s orchestra likely owes much to the
Lully model, i.e. that continuo was reserved for vocal sections and not airs de ballet or symphonies, and that an 8' bass was characteristic. Flutes, oboe, and trumpets were added from 1690 and pitch, determined by the new French winds, was likely a' = 392. The choral works, however, were geared to the Bernard Smith organ at a' = 442. Purcell's contratenor was midway in the evolution from high tenor to falsetto and at times Purcell appears to differentiate between the two voice types.


Little is known concerning the actual staging of Dido. Should the heroine stab herself prior to dying? Was a flying machine employed? Were two separate choruses called upon (Dido's courtiers as opposed to the witches and sailors)? Were musical numbers (e.g. witching music) added to what is in the score?


Reflects on Purcell's time signatures within the context of his own music. C and (2 in different movements of the Fantazias and Trio Sonatas are each ca. 120 per quarter; the use of these two signs within the same movement, however, implies some variability ( (2 being somewhat faster). Reversed (2 and 2 (as in a 1680 welcoming song) indicate different tempos, the former quicker.

< Dilworth, John. “Violin Making in England in the Age of Purcell.” Cited below as item 76.

“Exotick” (i.e. non-harmonic) trumpet notes in Purcell could have been achieved in different ways: through special lipping (e.g. in music for The Libertine), by different crookings for trumpet parts in D and C (various stage works), and by a slide mechanism (Funeral Music for Queen Mary II).


Considers the various ornaments in “Rules for Graces” (A Choice Collection of Lessons, 1699 ed.) within the context of Purcell’s music. The ornaments are each shown to be correct as given, contrary to Ferguson’s belief that some of them were erroneously represented.


In determining pitch standards during Purcell’s time there is little reliable evidence. Instruments have been altered and the ranges of Purcell’s vocal works vary, depending upon the singer or singers he favored for a particular work.


Designs for The Siege of Rhodes constitute the main evidence for what stages looked like in Restoration opera. Also revivals, such as for Purcell’s Diocle-
sian, which continued into the 18th century, allow for a reconstruction of the original. A 1705 production of Dido provides some clues, such as “A room of stait” for Dido’s palace.


Charles II sent Thomas Betterton to Paris to study French productions (e.g. Psyche), which were probably influential on Purcell’s presentations. Restoration actors wore contemporary attire, with occasional exotic garments for such numbers as Indian dances. The Frost Scene, known from later stagings, had statues with icicles and dancers who rubbed their hands and chattered.


Purcell’s “Frost Scene” (King Arthur) owes its inspiration to Lully’s “Shivering Chorus” in Isis. Purcell very likely adopted Lully’s tempo relations as well as his manner of interpreting the wavy lines (balance-ment). Montéclair (1699) explained how to realize the wavy lines: instruments with vibrato (flatté) and voices with several small aspirations (slower than the flatté). The Italian trillo was known in England as the plain shake, the likely vocal realization of the wavy lines in the Frost Scene.


Character dancing (for one or two performers) and group dances, using gestures and a simpler step vocabulary, constitute two distinct types. Which pieces by Purcell would have been danced? Perhaps the titled dances (such as the Chaconne in Dioclesan) as well as certain dance-like pieces (such as “Fear no danger” in Dido).
For the funeral of Queen Mary II the procession included 30 drummers, an oboe band, the Chapel Royal choristers, and a number of slide trumpets. The four groups were separated and played or sang different music. Wood determines the rhythm used by the drummers, which filled out four minims for each step.

Finds the bulging and fading (a transferred messa di voce) on almost every bowed note in recent early-music performances without foundation. Geminiani and Tosi (for vocal music) suggest the device solely for long notes. Appoggiaturas, however (as in Marpurg and L. Mozart) should be a little louder than the main note. Purcell’s slurs over two notes might best be realized in “scotch-snap” rhythm.

Media

Voices

Voices and Instruments
Nearly all of Purcell survives only in score, since the manuscripts parts were burned in the Whitehall Palace fire of 1698. The performance materials for Oxford degree ceremonies, however, reveal much about the size and disposition of performing groups for Purcell’s Odes. The usual was 4-5 vocal parts and 3-4 strings. Some Odes, however, had more than one to a part. During the 1670s and 80s solo voices were accompanied only by chordal continuo instruments (or-
gan and theorbo the most likely). Bass string instruments (most likely viols) were confined to instrumental passages and tuttis; the documents fail to provide evidence of 16' string instruments.

Thorough Bass

Early 17th-century Italian thorough bass realizations in numerous modern editions fail to adhere to the rules set down in treatises of the time. Elements of 19th-century functional harmony prevail, in contrast with 17th-century procedures (e.g. with a predominance of root positions, occasional cross relations, and parallel 5ths and 8ves, still sanctioned). For example, Apel’s realizations sometimes include 6/4 chords and Wilson’s fail to use major 3rds in the first of two chords that move by fifth.

Keyboard Instruments

Since Purcell tested Smith organs, his organ works may most aptly be realized on this type. Harris organs differ through their brilliant upper work. 17th-century English organs show a new interest in variety of tone colors, such as in the adding at Temple of a “Voice Humane” (1684) and of reed stops (1686).


Expressivity can be achieved through the subtle delaying of notes. Early fingerings only take one so far, and hardly any exists for the more important pieces. Much keyboard music may be realized indifferently on
a harpsichord, clavichord, or chamber organ, although for certain works one or the other seems more appropriate.


In 17th c. France neither the stress nor the vowel length is fixed. In 17th c. Latin (Charpentier) singers placed their voices differently. I begin rehearsals by having singers recite the text.

String Instruments


What kinds of violin would Purcell have had at his disposal? Most violins in 17th-century England were imported (especially from Cremona and Brescia). Native makers such as Rayman, Pamphilon, or Urquhart were less favored.

Tyler, James. "The Guitar and Its Performance from the Fifteenth to Eighteenth Centuries." Cited below as item 129, pp. 61-70.

The five-course guitar (late 16th to early 18th century) first appeared in Italy. It was often utilized for the accompaniment of monody, using "block" harmonies, for which alfabeto notation was especially devised.


Older bows are more suited to "speaking," modern ones to "singing." 19th c. music gives evidence of portamento by indicating the same finger on successive notes.

Woodwind Instruments

Double tonguing on woodwind instruments during the 17th and 18th centuries became a principal means of contrasting successive notes into more strongly and weakly stressed (and vice-versa). Pointed tonguing, first described by Brunelli (1614) reflected iambic rhythms (tu rú). Substitution involved the temporary dropping of double while reverting to single tonguing.

Brass Instruments


Thorough bass

Tempo


Illustrative of Loulié’s proportional practice is La Stravaganza (identified by Cohen as part of a cantata by Giuseppe Corsi), wherein unusual time signatures (such as 8/3 or 8/5) are used as cancellations of those preceding them (i.e. 3/8 or 5/8), thereby returning the meter to the basic C (or 8/8). The variety of signatures and the different rates of motion between one and the other (e.g. 5/8 in the same time duration as 8/8) are one means of expressing “Extravagance,” another being the use of stecates or false notes (presumably cross relations).

Added Notes

Ornaments

Altered Notes

Rhythmic alterations

If the French sometimes intended inequality when using even notes (the strict style), Purcell and Croft appear to have done so by dotted notes or by a mixture of dotted and even notes (the "careless" style). This latter approach seems to be present as well in many works of Handel, for keyboard as well as for oratorio movements. Bach may also sometimes have enlisted inequality, for example in the Allemande from the French Suite no. 6, which seems to imitate Rameau.

Pitch and Tuning

Pitch

Holds that Praetorius promoted a single pitch standard, "ordinary Cammerthon," "also called Chor Ton," (a 430 +/- 5 Hz) based on Praetorius's Pfeifflin diagram. Other theories (Baines, Thomas and Rhodes, Haynes) have disregarded certain aspects of evidence. Moreover, the erroneous notion prevails that a' 460 is a viable standard for mixed ensembles.

THE EARLY EIGHTEENTH CENTURY

Forms and Genres

French Noel

French syllables (unlike English) "are stressed by sustaining them with no appreciable increase in loudness or fluctuation in pitch." The lyrics of Noels were sung in a way that imitated speech, with single notes
long or short depending on the syllable on which they fall. Hotteterre seems to have transferred the idea to wind instruments (flute, recorder, oboe) for which odd-beat 8th notes are often slightly elongated.

Psalmody  

That the performance of psalmody in 18th-century parishes was quite sophisticated is indicated by the prefatory instructions for performance (by Tans’ur and others). Choirs constituted an elite group separated from the congregation. They tended to be male dominated (the tune in the tenor, the main accompaniment in the bass, soprano and alto filling out optionally). Instruments (especially bass instruments) supported increasingly by the mid-18th century. Dynamic contrasts, soft solo voices, bold-toned choruses, were in evidence, as were numerous added graces, including the messa di voce.

Composers  
Handel  

In respect to Messiah Larsen opposes the insertion of vocal ornamentation (characteristic of Italian opera), since no ornaments in Handel’s hand have come down to us. Handel’s orchestration was sparse, unlike later more elaborate versions, such as Mozart’s, which continued to be used into the 20th century.


Handel’s Esther, in a 1737 performance at Oxford, reportedly lasted from 5:30 to 8 (2½ hours), and Handel wrote to Jennens (in 1744) that four hours was too
long for *Belschazzar*. Handel indicated the durations of the three parts of *Solomon* as lasting 50, 40, and 40 minutes (in marked contrast with modern Novello MM markings, which would yield 61, 59, and 57 minutes). Larsen traces the slowing of Handelian tempi back to the late 18th century.


The principal question is, what constitutes the musical work? With Handel’s operas we can never reconstruct a single original since the composer always allowed his operas to be shaped by the singers at his disposal. The successive versions therefore may be said to offer “alternative improvisations.” Perhaps it is best to look upon each individual opera as in actuality a number of different works.


Traces the textual and musical changes in successive versions of *Judas Maccabaeus* (1747, 1750, 1758-59). In particular Channon considers the differing version of “O liberty” (the version with the short ending was the one used in Handel’s performances), “From Capharsalans,” and the March.


The sizes of Handel’s orchestras varied greatly, but a model may be taken from the Foundling Hospital *Messiah* performances with strings of 12 (vlns. 1 and 2), 3, 4, 2, and with 2 oboes doubling each violin part, and 4 bassoons reinforcing the bass.

90. “You Can Never Be Right for All Time: Nicholas McGegan on Handel.” In item 2, pp. 243-56.

It is best for singers to differ from one another. Written-out ornaments (including Handel’s own) lack
spontaneity, and a singer should not slavishly copy them. Concerning castrato parts, women need not necessarily be called upon (despite Handel's own use of them); finding the best singer is the priority.

Bach

Bach's Voices


A reply to Stauffer, concerning the number of singers in Bach's concerted vocal works. The preserved part books point to a single singer per part, doubled in certain works by ripieno singers.


Proposes that the *Entwurff* has been misinterpreted. Bach asked that at least 12 singers be assigned to each of his three choirs. Combined singing was characteristic for (old-style) motets and chorals. For concerted music (such as cantatas) he ordinarily relied on four good male solo singers (SATB) with several of the boys playing instrumental parts. The Passions represent special cases. In the *St. John Passion* four solo concertists (SATB) are set off from four solo ripienists (SATB); the individual parts are Evangelist (T concertist), Jesus (B concertist), Petrus (B ripienist), servus (added T), and Pilatus (added B). In the *St. Matthew Passion*, exceptionally, four solo concertists (SATB) are set off from four additional solo concertists (SATB) and one ripienist (S); the individual parts are Evangelist (T choir one), Jesus (B choir one), Ancil. 1, Ancil. 2, and Uxor Pilati (added S), Judas and Pontif. 1 (added B), and Petrus, Pontif. [= Caiaphas], Pontif. 2, and Pilatus (a different added B).

93. Triple Counterpoint: Jeffrey Thomas, Philippe Herreweghe, and John Butt on Singing Bach." In item 2, pp. 275-93.
Jeffrey: It is not a matter of (musicological) right or wrong, but of a good performance, not what Bach did, but the artistic results now.

Herreweghe: It is difficult now to find trained boy singers who can emulate Bach’s sound. Three singers on a give part has the advantage of making the part sound less individualized.

Butt: Bach’s articulation marks are actually consistent despite their seeming inconsistencies. Slurs for a harpsichord may differ from those for a gamba. If you articulate according to the original it brings out the contrapuntal textures.


In the *Missa* for Dresden the “Quoniam” is marked “a 2 Bassoni.” Bassoons may have shared parts but the violins did not, as is evidenced by the rubric “solo” in the concerted violin 1 part. Ripieno performers did not read from the same music as the concertists. That duplicate vocal parts may have vanished seems implausible in that we do have duplications of violin parts (concertist, ripienist).

Bach’s Voices and Instruments


In Weimar (1714) Bach performed *Ich hatte viel Bekümmernis* with four voice parts. In Leipzig (1723) he inflated the forces, adding four ripieno singers and four trombones, as well as doubling the number of oboe players. Bach used such ripienists rarely: of 150 known sets of parts a mere nine included ripieno parts, and only in the *St. John Passion* and one cantata do the ripienists sing throughout all the choruses. If a complete set of parts includes no ripieno copies, a performance by just one voice per part is the plausible inference.

For the pre-Leipzig cantatas Bach had an organ in Chorton (a’=+465), which meant that woodwinds (a’= 415 or 392) had to be transposed up a major 2nd or minor 3rd (e.g. for Ich hatte viel Bekümmernis the strings at 465 were written in c, the oboes at 415 in d). For the Leipzig cantatas Bach accepted the tradition of playing at Cammerton (a’ 415). The use of harpsichord plus organ results in tuning problems in a heated church. Also, the harpsichord is more apparent on recordings than to a live audience. An 8’ (rather than 16’) violone appears to be more authentic for the Leipzig works and for the Brandenburg Concerto no. 6.


Carefully weighs the evidence and the differing points of view concerning performance of the B Minor Mass. The remaining Dresden parts give evidence of a small ensemble, a chorus of 5, an orchestra of 17-18 (Rifkin). But the marking “solo” on violin 1 seems to indicate larger forces, as does Bach’s 1730 “Short but Most necessary Draft.” Choral “concertists” seems a likely possibility, e.g. for the fugal or imitative openings of “Et in terra,” “Cum sancto spiritu,” and “Pleni.” That is not as complicated as Ehmann might have had it, but more in conformity with Dürr’s idea. Bach’s part, marked simply “Continuo” (with figures), could have been realized on the Dresden organ, which was in Kammerton. Organ plus harpsichord is possible but not really necessary (due to the organ’s realization of figures). A lute or theorbo (conventional in Dresden) may have been enlisted, and there is a Dresden bassoon part. Colla parte scoring, with instruments doubling the vocal lines in the “Credo” and “Confiteor” (as in C.P.E. Bach’s version of 1786) is a possibility. Bach used it in his motets and choruses. Stauffer also includes some general guidelines for tempo and articulation. It is now generally confirmed that “Domine Deus” was in Lombard rhythm (Herz), apparently something of a craze in Dresden during the 1730s.
Bach’s Keyboard Instruments


Shows that Agricola’s (1757) observations concerning organ registration were retrospectively applicable to Bach. Agricola (like Adlung and Mattheson) recommends a 16’ manual plenum. But (contrary to them) he allows the addition of trumpet to plenum. Agricola defends simultaneous combinations of 8’ registers and is partial to the cornett (Bach’s treasured combination stop). Agricola opposes 4’ in deep register and open registers (16 + 4, 8 + 2). Faulkner elucidates Agricola’s similarities and differences as regards other German writers who described registrations: Mattheson, Adlung, Gronau, Kauffmann, and others.


To what extent was the piano a possibility for Bach, in view of the “neue Clavicymbel” at the Leipzig Collegium Musicum (1733)? Eppstein points especially to WTC I, with its diverse, highly individualized movements, singling out especially the Prelude in E♭ Minor, hardly conceivable without crescendos and diminuendos and the Fugue in D# Minor, whose cantabile theme sounds “monotonous” without dynamic gradations.


Concerning the most authentic keyboard instrument for particular pieces by Bach, the debate has centered upon the harpsichord (8’ or 16’), the clavichord (fretted, unfretted), and more recently the early pianoforte. It has been assumed that “pour le Clavessin” (Clavier-Büchlein) or “per il cembalo” (e.g. C.P.E. Bach’s Prussian Sonatas) designated a harpsichord—although the three dynamic levels called for in the Prussian Sonatas may point to a clavichord. Concerning the pianoforte, it seems unlikely that it was available in Germany in the 1720s (E. Badura-Skoda’s assumption), and “the new Clavicymbel” acquired by
the Leipzig Collegium in 1733 was most likely a harpsichord, since a pianoforte’s mellow tone (produced by leather-covered hammers) would have been too subdued to accompany a large group of musicians.

Bach’s Brass Instruments


Agrees with Smithers that some trumpet parts required sustained notes not in the natural scale. Smithers, however, concludes that these were played by Reiche by means of a change of attack. McCracken holds that even if true, this does not show that the easier method of playing such notes with a slide trumpet was not adopted, especially since such an instrument was found in Bach’s legacy.


Was the “clarino,” called for in the cantata *Ein ungefärbt Gemüte* (1723), a natural trumpet (as Smithers would have it)? The large number of notes out of the natural scale, some of them leaped to, some repeated, seems to preclude this. Was it a slide trumpet (as Terry maintained)? It would seem from the music that a more mobile instrument was needed. Was it a natural horn? The key of F (unusual for trumpet) makes this latter the most likely choice.

Bach’s Rhythms


Often overlooked in discussions of overdotting is the problem of “uniforming,” i.e. once the notes are synchronized vertically, the shorter note values need to be unified horizontally within a single voice part. For example, in the c-minor version of Bach’s *French Overture* a synchronizing of 16th notes in two bars of the work shows that Bach apparently expected every
appearance of dotted quarter-8th throughout the work to be overdotted. In the b-minor version of the same work Bach achieved greater rhythmic unity.


Casts new light on the debate concerning the two versions of Bach’s *French Overture*, in C Minor and B Minor. Collins held the latter, in which the rhythms are sharpened to 32nds, to be a “corrected” version; Neumann, on the other hand, considered it to be simply an alternative version. Dirst favors the “alternative” theory in that Bach likely came under the sway of the Dresden court, with its francophile tendencies, during the 1730s. But Neumann’s general thesis, that Bach avoided French influence whenever possible is shown to be a remnant of a long line of German writers who felt Bach would have been tainted by French influence.


Shows a chronology in Scarlatti’s sonatas based on the ranges of harpsichords available to him in different stages of his life: Italy (1702-19), Portugal (1719-27), Spain (1727-40), and later in Spain (from 1740). Concerning the pianoforte, Van der Meer finds it improbable that it was Scarlatti’s ideal instrument. Taking even the most favorable piano available to him at the Spanish court, about 20% of his later sonatas are not playable on it.


The author nowhere defines *belcanto*, a kind of singing which he associates especially with Italian opera from Caccini to Rossini (the term only arose in the 1820s and 30s as a wishful looking back). Is it free-
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dom to ornament ("agility singing")? In this sense, what seems on the surface a mere survey of Italian opera by Celletti with emphasis on written-out ornamental passages may offer clues to an (unwritten) improvisatory practice, and thus have performance practice implications beyond those perceived by the author. Was it dynamic prowess, the ability to move quickly from $p$ to $f$ ($pp$ to $ff$) as in the messa di voce? Was it clarity in the presentation of text, emphasized by the camerata, but which obviously declined with verismo? Was it "singing on the breath" (the capacity to execute exceptionally lengthy phrases and divisions) as described by the castrato Tosi? Celletti, in fact, associates belcanto especially with the castrato voice, whose distinctiveness he explains as the transfer of the boy's voice (all chest from $b$ to $d''$, $e''$, or $f''$) to the adult male. The decline of the castrato about the time of Rossini, who transferred castrato roles to the contralto-mezzo (e.g. Rosina), coincided with Celletti's demise of the belcanto. In the end, however, the question must remain: was there indeed such a thing as belcanto singing, or was this merely a nostalgic myth perpetrated during the 19th century?

107. "Beyond the Beautiful Pearl: Julianne Baird on Baroque Singing." In item 2, pp. 225-42.

Italian baroque theorists recognized two registers: chest and head (falsetto belonging to the head). Glottal singing appears to have been an unbroken tradition in Italy since the baroque.


From its very beginnings in the late 15th century, Owen traces in detail the developments of organ registration, moving from one European country to another. A myriad of organs are presented with their stop lists, and even more importantly, how stops and their combinations figured in the organ music of countries, of cities, and of individual composers. Suggestions are made concerning composer's works left without indica-
tions as to plausible registrations on the organs with which they had contact. Understandably, the most extensive discussion is accorded the organ works of Bach.

Thorough Bass


This, the largest collection of written-out thoroughbass in German, provides realizations of works by Corelli, Handel, Bach, and many other baroque composers. Since the source likely dates from the later 18th century (Berlin, 1770-90?), the question arises as to how closely the versions approximate those of the composers represented.

THE LATE EIGHTEENTH CENTURY

Composers

Mozart

Mozart’s Keyboard Instruments


111. Levin, Robert D. “The Devil’s in the Details” Neglected Aspects of Mozart’s Piano Concertos.” In item 110, pp. 29-50.

Discusses markings often misinterpreted: the (staccato) dot, which is not necessarily short and light, but depends upon the context; the dot beneath a slur, which implies an articulated attack followed by a sustained duration; the fermata, which remains valid until another marking appears; and the dolce, which serves as a dynamic marking (with intensity just above that of piano) and which also remains in force until succeeded by a different marking.

A considerable number of original cadenzas are available. The earliest, from Salzburg, are in free fantasia style; the latest, Viennese, integrate polyphonic textures and motives. Sometimes Mozart rewrote the cadenzas of early concertos for Viennese performances. Which cadenza, in this case, would be the more authentic, the stylistically appropriate one or the Fassung letzter Hand?

Zaslaw, Neal. “Contexts for Mozart’s Piano Concertos.” In item 110, pp. 7-16.

Preserved sets of parts indicates that reduced strings were present in solo passages, something supported as well by pictorial evidence, which in many instances shows keyboardists accompanied by one string per part. Performances in salons (as opposed to great halls or theaters) often had small orchestras, consisting of 3-5 strings and 2-5 woodwinds. Small-city orchestras were also minimal.


There is clear evidence that Walter altered the piano Mozart purchased in 1782, bringing it into line with his pianos of c1795 and after, which were given to greater volume and the withstanding of a more vigorous technique. Even the knee levers (for pedaling) were probably added after Mozart’s time. On the other hand, Mozart frequently played Stein pianos, many of which do have knee levers.


Mozart’s piano helps bring out his conception, for instance of a “vocal” line against a subdued background accompaniment. Also, the rapid decay places more emphasis upon small motives and phrases rather than on the long line, as with later pianos.

One can never imagine a final version for Mozart. His spontaneity in performance is akin to that of our pop culture.


What is the appropriate keyboard instrument for Mozart’s operas, fortepiano or harpsichord? Ferdinand von Schönfeld in 1796 (*Jahrbuch der Tonkunst*) wrote that the harpsichord was used in opera performances in Vienna as late as 1795. But Schönfeld may be referring only to Italian opera (which returned to Vienna in 1783). There is a strong possibility that a fortepiano was in use in the Burgtheater for Singspiel presentations 1778-1782. Also Mozart may have continued thereafter to have a preference for the fortepiano, not only for orchestrally accompanied numbers but for the accompaniment of recitatives.

Mozart’s Wind Instruments


The basset clarinet came into being in 1788 and was adopted by Mozart for the Concerto and Quintet as well as for certain arias in *Cosi fan tutte* and *La Clemenza di Tito*. Adelson suggests that other of Mozart’s post-1788 works as well may have been realized with basset clarinet, especially when Stadler was performing them.

Mozart’s Orchestra

23, 1785, wherein numerous strings (19, 19, 6, 7, 7) plus winds took part, were most likely called upon for symphonies, not for concertos.


"Basso" is a generic term, applicable to either a cello or double bass or to both, whereas “violoncello,” “violone,” and “contrabasso” identify specific instruments. In Mozart’s supervised manuscripts a distinction is made between “violone” and “violoncello.” Thus it is likely that K246, K238, and K365 exclude celli as do the serenades K203, K204, and K250—some connection exists between the earlier concertos and the serenades. On the other hand, it is likely that not all the Salzburg concertos and serenades lacked cellos.

Mozart’s Basso Continuo


Makes suggestions for individual concerto passages as to the most suitable keyboard accompaniment. E.g. in K453 the passage connecting to the cadenza proceeds in its highest part from d” stepwise downwards to g”, affording a skeleton for a keyboard obbligato. Mozart’s written-out continuo parts illustrate his sense of rhythmic precision and apposite dissonance.

Mozart’s Ornaments


From Mozart’s ornamental versions in slow movements (K284, 332, 457), and his written-out cadenzas and fermata embellishments, we can reconstruct and learn about his “gusto” as a performer. The omission of an Eingang in the NMA edition of the Piano Con-
certo K595 (later retrieved in an autograph) bears out that an improvisatory manner of realization should be encouraged.


Cramer and Hummel arranged a number of Mozart concertos for their own performances, elaborating both the right and left hand parts. Schumann looked upon such alterations as detestable, and Mendelssohn was praised for playing the Concerto in D Minor with Mozart's exact notes. (The performance practice debate had already begun.)

Mozart's Articulation


Neumann: Mozart used strokes consistently either for accentuated (hail) or for mild (snow) notes, as well as a grey zone in between (rain), which was neither very sharp nor mild. Maunder: it is difficult to classify Mozart's more or less vertical pen strokes as being either dots or strokes; they come in many sizes. Montgomery: Mozart sources are inconsistent and modern interpretations on both sides of the question have been subjective.


Most of the theorists who distinguished dots and strokes as different kinds of staccato were later than Mozart. Leopold Mozart did not differentiate between them and Wolfgang most likely continued his stance. Dots and strokes appear to have been inconsistently applied by Mozart in the autographs; moreover they are sometimes ambiguous in their forms (short strokes, lengthy dots). Mies attributed this latter simply to Mozart's writing habits, e.g. for a series of notes in one direction he used dots, for isolated notes strokes, etc.
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Media

Opera singing was closely related with gestures.

Keyboard Instruments

An early example of specifically English action is found in a Backers piano of 1772 (now in the Russell collection). Efforts followed to raise and lower all hammers at once, known as the “let-off adjustment.”

Keyboard Instruments

Herrando’s violin method shows many similarities with other mid-18th century violin tutors, including Geminiani’s (1752), L. Mozart’s (1756), and L’Abbé le fils’s (1761), in multiple stops, harmonics, and left hand and bowing techniques. Herrando’s picture, with chin on the instrument and bow held up from the frog, was apparently copied from Geminiani’s nearly identical depiction.


The six-course guitar (from the late 18th century) had a true bass register and was capable of sophisticated harmony. This “classical” model is the one that came down to the present.
Woodwind Instruments


< Haynes, Bruce. “Tu ru or Not Tu ru: Paried Syllables and Unequal Tonguing Patterns of Woodwinds in the Seventeenth and Eighteenth Centuries.” Cited above as item 78.

Double tonguing began to go out in the late 18th century, as lengthier slurs began to be used.


Quantz personally supervised flute making at Frederick’s court and sought a larger internal bore and greater size, thereby achieving a low basic pitch and a vocal ideal. An engraving of a Quantz flute in the Encyclopédie of 1777 displays a plug and tuning slide.

Altered Notes

Articulation Signs


Examines various meanings attached to the stroke and the dot by Quantz and Agricola. The signs could be equivalent, with the meaning of staccato. Sometimes, however, the stroke implied emphasis (as in L. Mozart). In connection with bowing (Quantz) the stroke implied a lifting of the bow, the dot a short bow stroke. For Agricola, the stroke on a long note stood for messa di voce, but it could also mean an accent (as when applied to a whole note in the finale of the Jupiter Symphony).

Phrasing

The attentiveness of performers to original phrase markings, e.g. the short slurs (2, 1, 1, ½, ½ m.) at the outset of Mozart’s Clarinet Quintet, can counteract the unmusical effects we inherit from certain 19th-century editions. To a composer’s slurs the sensitive performer will add copious dynamic gradations that are not part of the score, and observe the characteristic strong/weak alternations in classic-period meters.

The Lied


In “Declamation” (ch. 4) Kravitt traces the origins of a specifically German style of singing. Friedrich Schmitt’s *Grosse Gesangs schule für Deutschland* (1854) and Julius Hey’s *Deutscher Gesangs-Unterricht* (1884-86) placed a new emphasis on speech and enunciation (*Bühnen-Deutsch*), the shading of vowels (for better transition), and the avoiding of emphasis on consonants. Wagner favored this new manner, which was prominent from the 1860s to World War I. Wolf and Strauss, however, placed more emphasis on conso-
nants and Mahler took a more "thematic," less declamatory approach.

In "Expressive Aesthetics in Performance" Kravit draws attention to the extreme emotionalism of the late 19th and early 20th centuries (e.g. men wept upon hearing Mahler's Second Symphony). Various means not in the score were adopted to emphasize feelings, such as Luftpausen, agogic accents, portamentos, shifts of speed, and extremes of dynamic contrast. Wolf and Mahler attempted to specify such effects in their scores, Wolf (for example) by written-in note lengths, suggesting rallentandos, and Mahler (for example) by frequent tempo modifications.

**Composers**

**Beethoven**


Despite Beethoven's own metronomic indications, questions remain. Should the Presto of the scherzo be whole note at 116 (as indicated), which sounds frenetic, or (assuming the stem was missing) half note at 116, which sounds lethargic. A rapid third movement (Adagio: quarter-note 60) allows the violins to sound decorative, as they perhaps should (e.g. the Norrington recording). According to Smart, the Vienna premiere took only 45 minutes. Concerning the scoring, Beethoven is known to have encouraged doubling the wind instruments when large numbers of strings were used, as was the case for the Vienna performance. The recent use of period instruments by Hogwood and Norrington has shown the reorchestrations, by Wagner, Mahler, Weingartner, and others, including even Toscanini, to have been unnecessary.


Beethoven's phrasing and attentiveness to barlines "makes you dance." This quality has a distinct bearing on his tempi, as does the use of less vibrato, which con-
tributes to textural clarity. The only questionable tempi in the Ninth are those of the trio in the scherzo and the march in the finale.

Schubert


Enquires whether in Schubert’s piano music ornaments might be added or tempos fluctuated according to the performer’s discretion. Hummel suggests that ornaments might be added to slow movements in particular (although sparsely) and that the pace might be slowed for moments of lyricism (*Gesangstellen*). But Hummel may have been reflecting on his own manner of playing rather than on Schubert’s. Piano treatises representing Vienna in the 1820s and 30s (Starke, Joseph Czerny, Swoboda, Carl Czerny) fail to mention such options.

Chopin


Chopin’s pedalings are very precise and often distinguish unpedalled from pedalled segments, even those involving an identical musical pattern. The Mazurka, op. 59 no. 2 and Nocturne, op. 55 are discussed for their specific markings. Performed on a Pleyel (the author tried one owned by Chopin) the unpedalled measures add color and clarity to these two works as well as others such as the “largo” from the Sonata in B Minor and the Barcarolle.

Liszt


Liszt’s interpretive remarks concerning his own keyboard works (of which about 100 are included), discussed in the context of his master classes, often go
beyond the printed score (e.g. for *Valse oubliée* no. 3, "bring out the crescendo, playing the octaves loudly, but not too fast," or for the *Hungarian Rhapsody* no. 5. "play *una corda* at the second theme"). Liszt’s recurrent caveat is to avoid a “conservatory-like” stiffness of rhythm.

**Wagner**


Wagner offers insights into his approach to conducting and interpretation in a number of essays concerning individual works: *Tannhäuser, Fliegende Holländer*, Gluck’s Overture to *Iphigenia in Aulis*, Beethoven’s Ninth Symphony. He experimented with the positioning of instruments and singers (Braun provides a number of diagrams) and already in 1847 placed himself in the pit next to the audience, facing all the instruments and singers—previously the conductor was usually in front of the stage with some of the instrumentalists behind him. Wagner planned a Bayreuth music school to train conductors, singers, and instrumentalists in the performance of his own works.

**Franck**


Franck’s music is intimately tied to the Cavaillé-Coll organ, which after his lifetime went out of fashion. The editions (e.g. of Durand) consequently suggested different registrations from those of Franck. Guilmant, Pierné, and Dupré adhered to the legato school of Lemmens, for which Franck is said to have cared little—although, remarkably, Franck’s 1887 Braille edition reveals a systematic use of absolute legato.

To bring Franck to life requires the tone colors of the Cavaille-Coll organ. Moreover, he played with remarkable freedom especially in regard to rubato and rallentandos before cadences. The Lemmens method of absolute legato and precise regard for the value of notes only came into French pedagogy when Widor succeeded Franck in 1891.

Brahms


Compares a number of famous Brahms conductors. Brahms himself favored Bülow (who was noted for his tempo vacillations) over Richter (whom he called rigid and unimaginative), and late in life (1895) gave highest approval to the young Weingartner for his performance of the Second Symphony (was Weingartner’s recording of 1940 comparable?). Max Fiedler’s highly nuanced Brahms interpretations, with their extreme tempo changes, may resemble Bülow’s in spirit. Norrington recaptures Brahms’s orchestral sound, using string instruments entirely of gut which play without vibrato. Furtwängler is perhaps the most attentive to Brahms’s markings, interpreting for instance the hairpins expressively but without exaggeration.


Although Brahms (in 1880) proclaimed the metronome to be “of no value,” we do possess 44 earlier markings in 8 works which disclose certain patterns, e.g. that Brahms preferred to take choral fugues alowly. Proportions can at times be established, between sections or between movements (e.g. movements 2 and 3
of Piano Concerto no. 2 have a 3:4 ratio, but as a general principle (David Epstein’s thesis), they seem not to have been operative. The timings of performances since the late 19th century show a tendency toward slowing. At the premiere of the First Symphony the 1st movement lasted about 13½-14½ minutes (with repeats). Of pre-1946 recordings 10% were slower, of post-1946 recordings this jumped to 23%.


Original instruments (e.g. those specified by Berlioz) serve as an antidote to the monochrome sound of today’s orchestras. Also, the original spacing, with the violin sections as well as cellos and double basses on opposite sides of the stage, allows for a more sharply defined sound.

Media

Keyboard Instruments


The concertina, an instrument cultivated by serious Victorian composers, such as George Macfarren, early contained distinctions between enharmonic keys (e.g. g# and a♭). Berlioz (1855) found its tone both “mordant et doux.”


Considers Lemmens’s style lié, through finger substitution and gliding and pedal ( alternating-toe and toe-heel) techniques. This style was forecast 1800-40 by Knecht, Wenner, and Rinck, and continued 1840-70 by Benoist, Niedemeyer, and Georges Schmitt and 1870-90 by Loret and Clément, and 1890-1911 by Guilmant.
String Instruments


About 1800 six single strings became the norm for the guitar, with 19 fixed metal frets and a raised bridge. Special playing techniques were devised, e.g. by Sor, Aguado (who atypically recommended fingernail plucking), and Tárrega, whose use of tremolo became renowned. Flamenco guitarists made use of tremolo with four repeated notes, the *golpe*, in which the right hand strikes the fingerboard and the *rasgueado*, involving complex strumming.

Woodwind Instruments


Traces the many 19th-century editions of Devienne’s treatise, showing what was added by successive flute pedagogues (e.g. Wunderlich’s use of embouchure, Ducreux’s breath marks). The editions lead to the (so-called) modern French school of flute playing, which places particular emphasis on tone color.

Orchestra


Payment records (e.g. for 1826) permit us to reconstruct the size and scoring of a provincial theater orchestra such as that of Liège. 31 players were divided into strings (66242), winds (22-2), and brass (22-ophicleide).
THE TWENTIETH CENTURY

Composers

Strauss

Strauss conducted in four recordings of Don Juan: 1917 (taken over in part by Szell), 1922, 1929, and 1944. A table of tempi taken in 19 sections of the latter three shows Strauss’s close adherence to his original metronomic markings (only in 5 of the sections is the tempo somewhat slower); moreover there is a remarkable consistency between the three recordings (only occasionally is the 1922 version slightly faster). They also reveal which instruments Strauss intended to stand out (e.g. mm. 85-89 of the 1944 version shows that he preferred that the bassoon take precedence over the first violins). In the 1922 version Strauss atypically modified his original scoring, here presumably for the sake of making a clearer and more balanced acoustical recording.

Bartók

Bartók’s own performances frequently departed from his published scores. Of 49 recordings only 4 match his timings. He frequently pedals beyond his own indications, and in pieces with driving rhythms (e.g. Allegro Barbaro) he tends to insert unnotated accelerandos.

Weill

Weill’s theater works have a complex, dynamic identity (subject to frequent changes). This conflicts with the idea of a stable, definitive text, and with the ideal of a composer’s collected works.
For Elliott Carter, performers are important in that they find more in his works than he himself had been aware of.

Stockhausen


For Stockhausen, performance practice concerns the many variables of realization, such as the placement of loudspeakers around an audience, the carrying of active microphones by performers, the subtle degrees of amplification, the interactions between pre-recorded and actively performed sounds. A number of Stockhausen’s works can take two differing forms: electronic alone or electronic with live performers.

Voices


The author sees a revival of belcanto in Callas, Tebaldi, Schwarzkopf, Sutherland, et al. (perhaps because of of new attention to clarity of text).

REFLECTIONS ON PERFORMANCE PRACTICE

Larsen, Jens Peter. “Handelian Tempo Problems and Messiah.” Cited above as item 86.

Since a modern performance can never be an exact reproduction (i.e. of Handel’s choral or orchestral sound or of his auditorium size), can there be any justification for a historical approach? Larsen answers in the affirmative.

Pryer, Anthony. “Authentic Performance, Authentic Experience and “Pur ti miro” from Poppea.” Per-

Accepts authentic performance as to some extent achievable, but authentic experience (i.e. recapturing an original audience’s reactions) as impossible.


Questions the existence of the work per se. The performance, not the score, should be the “text” of musicology. Bowen compares different conductors’, or a single conductor’s, performances of a given work in terms of its tempo and tempo fluctuation. The computer can compare minute gradations measure by measure. Interestingly, each particular conductor adheres to a similar pattern of change from one performance to the next.


Weill disavowed “the view of art as autonomous from the society in which it was produced.” Ingarden questioned the idea that a performance can represent a work as “an ideal aesthetic object,” for every performance is necessarily different.


Performers build their responses into a coherent whole and resent the incursion of historical practice into an area they feel to be inviolate.


The musical score is sometimes juxtaposed against the freedom of the performer. In respect to this dichotomy Dunsby suggests a third element, something akin to a performer’s rethinking of music intuitively. At
this moment the performer becomes a creator in his/her own right (Kivy), transcending the score as well as the usual, simply neurally-transmitted, performance.


Peter Kivy (Authenticities: Philosophical Reflections on Musical Performance) fears that the mainstream performer’s individuality is currently being curtailed and may eventually be entirely eliminated by the historical performance movement, which is determining ever more exactly how past musical works should be realized. That historical practice is in actuality capable of individual expression, however, is affirmed by various elements unmarked in scores, particularly gradations of dynamics between successive notes and slight deviations from the notated rhythms. Historical performance needs more fully to incorporate such elements, while mainstream performance needs to learn whatever it can about historical practice. In this way the two could very well become reconciled.


The advantage of a new online journal concerning performance practice is that sound clips can be made available. Some recent studies are cited that might stimulate illustrations by excerpts in sound.


PPR’s contribution to scholarship and to the “performance practice debate” is summarized.
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