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PERFORMANCE PRACTICE BIBLIOGRAPHY (1988)*

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SURVEYS

Media

String Instruments

1. Jackson, Barbara G., Joel Berman, and Kenneth Sarch. *The A.S.T.A. Dictionary of Bowing Terms for String Instru-*

* Containing as well a number of earlier citations.

ments. 3rd ed. American String Teachers Association, 1987. vii, 73p.

Includes historical definitions of bowing terms (English and foreign) with numerous illustrations (e.g. "strappato" in Vivaldi's "La primavera"). Two additional sections provide 20th-century terms (e.g. "circular bowing") and pizzicato techniques (e.g. "flicking").

MONODY: 9TH-13TH CENTURIES

Forms and Genres

Cantigas

2. Fernandez de la Cuesta, Ismael. "La interpretación melódica de las *Cantigas de Santa Maria*." *Studies on the 'Cantigas de Santa Maria': Art, Music, and Poetry*. Proceedings of the International Symposium on the *Cantigas* . . . 1981 (New York). Edited by Israel J. Katz and John E. Keller, Madison, 1987, pp. 155-88.

Shows that a correspondence existed between the ictus of the verse and the melodic accent or the prose accent, or in case of a disparity that the composer displaced the melodic accent to an anterior position. This idea is supported by a detailed analysis of *Cantiga* no. 76.

3. Llorens Cisteró, José Maria. "El ritmo musical de las *Cantigas de Santa Maria*: Estado de la cuestión." *Studies on the 'Cantigas de Santa Maria': Art, Music, and Poetry*. Proceedings of the International Symposium on the *Cantigas* . . . 1981 (New York). Edited by Israel J. Katz and John E. Keller, Madison, 1987, pp. 203-22.

Traces the background (Beck, Aubry, Ludwig, et al.) of Anglés's interpretation of the *Cantigas* according to rhythmic modes 1, 2, 3, mixtures of these, and binary meters. Llorens Cisteró concludes that so spontaneous a lyrical art cannot be fit into preexistent molds derived from 13th-century polyphony.

4. Van der Werf, Hendrik. "Accentuation and Duration in the Music of the *Cantigas de Santa Maria*." *Studies on the 'Cantigas de Santa Maria': Art, Music, and Poetry*. Proceedings of the International Symposium on the *Cantigas* . . . 1981 (New York). Edited by Israel J. Katz and John E. Keller, Madison, 1987, pp. 223-34.

A critique of Anglés's mensural transcriptions of the *Cantigas*, for which the notation was originally only semi-mensural. In Van der Werf's view the stresses in the *Cantigas* (as in the troubadour-trouvère repertory) may change from line to line and strophe to strophe by means of notes that are *more or less* equal. This is not possible in Anglés's barred meters, which often run contrary to textual and melodic accents.

Media

Voices

5. Robertson, Anne Walters. "Benedicamus Domino: the Unwritten Tradition." *Journal of the American Musicological Society* 41 (1988): 1-62.

Concerns mainly *Benedicamus Domino* melodies, sources and derivations from other chants. Performance was at times improvised (even after the availability of notation). One to six singers were called upon, depending on the feast day and the service. These singers were sometimes boys (or else girls in nunneries), who were familiar with the chant melismas upon which the *Benedicamus Domino* tended to be based.

Brass Instruments

6. Lawson, Graham, and Geoff Egan. "Medieval Trumpet from the City of London." *Galpin Society Journal* 41 (1988): 63-66.

Describes the newly-discovered 14th-century trumpet (now in the London Museum). Since it shows signs of having been repaired it most likely represents a time earlier than the 14th century.

7. Webb, John. "The Billingsgate Trumpet: an Introduction." *Galpin Society Journal* 41 (1988): 59-62.

Compares the 14th-century trumpet (described by Lawson and Egan above) with other medieval brass

instruments, of which very few remain. The trumpet with shawms may have played dance music in which drones were prominent.

Altered Notes

Rhythmic Alterations

8. Fassler, Margot E. "Accent, Meter, and Rhythm in Medieval Treatises 'De rithmis'." *Journal of Musicology* 5 (1987): 164-90.

Treatises on rhythmic poetry ("De rithmis") of the 12th and 13th centuries reveal a taste for accentual patterns, and form a basis for our understanding of the monophonic and polyphonic Parisian repertoires. Stress accents (not necessarily regular) in monody were replaced by harmonic (i.e., consonant) accents in polyphony. On-the-beat consonances came to be accorded a longer duration and this led to the origin of the first rhythmic mode.

9. Van der Werf, Hendrik. "The 'Not-so-precisely Measured' Music of the Middle Ages." *Performance Practice Review* 1 (1988): 42-60.

Offers evidence contrary to a mensural interpretation of French chansons. Beginning with the texts Van der Werf finds no regular positions for accented syllables other than those of the rhymed endings. And comparing the multiple versions of particular chansons he points to inconsistencies in the distribution of notes to a text, something that could not have happened if the originals were sung modally. Also telling is the fact that a manuscript of Adam de la Halle shows his polyphonic works notated mensurally, his monophonic works non-mensurally.

POLYPHONY: 9th-13th CENTURIES

Forms and Genres

Motets

10. Page, Christopher. "The Performance of Ars antiqua Motets." *Early Music* 16 (1988): 147-64.

Observations concerning the ranges and performing forces of 13th-century motets. The Bamberg motets have a range of about 11 notes (as was typical of other motets as well, which never extended as far as 20 notes). Since one singer could do any part, a blended rather than a differentiated sound is suggested (no firm evidence exists for the use of instruments). Concerning the tenor, a recent discovery shows the text "Et gaudebit" stretched throughout; was this typical? The holding back of certain notes (as in the written-in *ritenuto* in "Pucelete") was mentioned by theorists ca. 1270-1300.

Media

Keyboard Instruments

11. Williams, Peter. "How Did the Organ Become a Church Instrument? Some Preliminary Questions." *Organ Yearbook* 17 (1986): 5-21.

During the Middle Ages a distinction developed between the west-end noisy organ and the east-end smaller, more versatile organ. The former, probably a summoning instrument, belonged to a tradition going back to Byzantine acclamations and other early-Christian ceremonial uses. The latter was associated especially with the development of *alternatim* performance in the liturgy during the 12th and 13th centuries, a practice which became quite universal by the end of the 14th century.

Altered Notes

Rhythmic Alterations

- < Fassler, Margot E. "Accent, Meter, and Rhythm in Medieval Treatises 'De rithmis'."
Cited above as item 8.

THE FOURTEENTH CENTURY

Media

Brass Instruments

- < Polk, Keith. "Instrumental Music in the Urban Centres of Renaissance Germany." Cited below as item 18.

The existence of trombones (instruments with S-folded double slides) can be pushed back to ca. 1350, when the Florentine Filippo Villani already reported on a sliding mechanism.

THE FIFTEENTH CENTURY

Composers

Dufay

12. Planchart, Alejandro E. "What's in a Name? Reflections on Some Works of Guillaume Dufay." *Early Music* 16 (1988): 165-75.

Vergine bella and *Gaude virgo*, improperly designated a chanson and a sequence, have as a consequence been distorted in their performance. A more appropriate categorization of *Vergine bella* is as a devotional cantilena in treble-dominated style. Besseler's transcription has led performers to take the opening Ø at twice the speed of the following O, whereas the relationship should result in a diminution by 1/3.

Obrecht

13. Hudson, Barton. "On the Texting of Obrecht's Masses." *Musica disciplina* 42 (1988): 101-27.

Reconstructs Obrecht's text underlay, especially on the basis of Obrecht's autograph (copied by Glareanus) of *Missa Fors seulement*. Also indicates that the texts of cantus firmi, appropriate to particular feast days, were very likely sung.

Media

Voices and Instruments

14. Forney, Kristine K. "Music, Ritual, and Patronage at the Church of Our Lady Antwerp." *Early Music History* 7 (1987): 1-57.

During the 15th century 12 chaplains (divided into tenor, contratenor, and alto) sang in discant at the mass and office, their singing interspersed with organ versets. Special lay devotions (*lof* or *Salve regina* services) occurred on certain feast days, and Forney documents the musicians who participated in them.

Voices

15. Lockwood, Lewis. "Size and Structure of Ercole's *Capella di Cantori*." *Music in Renaissance Ferrara 1400-1505*. Cambridge: Harvard University Press, 1984, 149-59.

Ercole of Ferrara maintained a relatively large contingent of chapel singers, whose numbers fluctuated, for example from 15 (1472) to 25 (1477) to 35 (1503) to 25 (1505). The number of sopranos, apart from boys, was proportionately large (as it was, according to D'Accone, in other Italian chapels), e.g. including 4 of the 15 singers in 1473.

Keyboard Instruments

16. Bridges, Geoff. "Portatives and the Way They Were Played." *Organ Yearbook* 15 (1984): 115-20.

Two types of portatives may be observed in late 15th-century paintings: one that needs to be rested on the knee or on a table, another that can be played while walking about (as in Memling's "Mystical Marriage of St. Catherine").

String Instruments

17. Geiringer, Karl. *Die Flankenwirbelinstrumente in der bildenden Kunst der Zeit zwischen 1300 und 1550*. Wiener Veröffentlichungen zur Musikwissenschaft. Vol. 17. Edited by Othmar Wessely. Tutzing: Hans Schneider, 1979. 98p.

Observes in detail the various changes that came into five plucked-string instruments (lute, mandola, fiddle, colascione, and guitar) between 1300 and 1550, primarily on the basis of their representations in visual arts. The most decisive period of change came in the later 15th century when these

instruments assumed their modern forms or else were replaced. (A republishing of Geiringer's 1923 dissertation.)

Instrumental Groups

18. Polk, Keith. "Instrumental Music in the Urban Centers of Renaissance Germany." *Early Music History* 7 (1987): 159-86.

Civic ensembles flourished in Germany during the last half of the 14th century, the *pifferi* (many of them German "travelers") in Italy by ca. 1400. Until ca. 1450 3 instruments were prominent, 4-5 later in the century, when the idea of *haut* and *bas* began to break down.

Tempo

19. Berger, Anna Maria Busse. "The Origin and Early History of Proportion Signs." *Journal of the American Musicological Society* 41 (1988): 403-33.

Clarifies the proportions (which affected the tempi of successive sections) and their differing interpretations in the early and late 15th century. *Prosdocimus (1408) regarded them as a means of overriding the M equivalence of French notation in that B = B. *Tinctoris (1473-74) and *Gaffurius (1496) expanded the concept beyond B equality, whereby M = M. In the early century fractions referred back to the initial proportion, as in Anthonello da Caserta's O, 9/6, 4/2, where the 4/2 is realized according to O, not 9/6. *Guilelmus, on the other hand, reckoned mensurations from the preceding sign.

Altered Notes

Accidentals

20. Caldwell, John. "Musica ficta." *Early Music* 13 (1985): 407-8.

"The evidence of theorists (and of intabulations) must be used with caution," and hexachords may distract from the main issue, which is the individual style of the work in question.

THE SIXTEENTH CENTURY

General Studies

Surveys

21. Wulstan, David. *Tudor Music*. Iowa City: University of Iowa Press, 1986. vi, 378p. ISBN 0-87745-135-4

The choirmaster of Magdalen College shares the problems of realizing the 16th-century English repertory: voice quality, of boys and adults; text placement, sometimes uncertain in the sources; *ficta*, involving some unusual clashes; *tactus* and proportions; and especially pitch (for which Wulstan favors a level about a minor 3rd above what is written, or with *chiavette* clefs, down a 4th and up a 3rd). For each of these the extensive evidence — mostly absorbed from earlier scholarly writings — is gone over and a considered judgement arrived at.

Editing

22. Brett, Philip. "Text, Context, and the Early Music Editor." *Authenticity and Early Music: a Symposium* (item 150), pp. 83-114.

A probing look at the problems inherent in (mainly Renaissance) editions. For example, 16th-century performers were often confronted with uncertainty concerning the *arsis* and the thesis of the *tactus*, which a modern editor alleviates, sometimes incorrectly. Should we favor the best-text or a conflation, descriptive or prescriptive (i.e. interpretive) editions? Should we encourage performances from original sources? Brett points to the dangers of superimposing a later sense onto a given musical text, and describes certain of the difficulties encountered by editors such as Fellowes and Dart.

Media

Voices

23. Harrán, Don. "Directions to Singers in Writings of the Early Renaissance." *Revue belge de musicologie* 41 (1987): 45-61.

*Rutgerus (ca. 1500) and *Rossetti (1529) show a similar concern for textual clarity (as in where to take a breath) and

for singing with a clear voice — Rossetti, for instance, is against nasalizing (as had perhaps earlier been shown in the well-known Van Eyck painting). Both theorists may simply reflect a continuing tradition, since similar points appear already in the 13th-century *Instituta patrum*. As in the *Instituta* Rossetti relates the expression of chants (singing happily, sadly) to the nature of the texts.

24. Fisher, Gary. "Renaissance Vocal Technique for the Choral Conductor." *Choral Journal* 29, no. 1 (August 1988): 15-23.

Goes over *Maffei's 10 rules, *Troiano, and *Finck.

String Instruments

- < Ward, John M. "Sprightly and Cheerful Musick: Notes on the Cittern, Gittern and Guitar in 16th- and 17th-Century England." Cited below as item 43.

Music for consorts was an English phenomenon of ca. 1580 to 1600 (e.g. Rosseter, Morley). A typical scoring was for treble and bass viol, flute, cittern, lute, and bandora.

Woodwind Instruments

25. Puglisi, Filadelfio. "A Survey of Renaissance Flutes." *Galpin Society Journal* 41 (1988): 67-82.

The mouthholes of 16th and early-17th century flutes are quite small, requiring that the airstream be gathered together and made precise. There is no way of distinguishing military from art-music flutes. A checklist is provided of 43 extant examples, most of which are tenors.

Instrumental Groups

26. Edwards, Warwick. "Notes on Performance." *Music for Mixed Consort*. Musica Britannica, vol. 40, London: Stainer and Bell, 1977, pp. xix-xx.

Evidence concerning the nature of mixed consorts is provided by pictures of Vinckboons and Cellarius as well as the Unton portrait. The treble violin appears to have been interchangeable with treble viol, the violone (an 8ve lower) with bass viol, and a transverse flute was more commonly employed than a recorder.

Tempo

27. Erig, Richard. "Gedanken zum Element des Improvisierens im Musik der Renaissance." *Basler Jahrbuch für historische Musikpraxis* 10 (1986): 91-100.

Should a theme and its ornamented variations be taken at the same speed or should the theme be two or three times as fast? Erig suggests that either solution is extreme, since note values at the time had a particular character and tempo.

Altered Notes**Accidentals**

28. Lockwood, Lewis. "A Dispute on Accidentals in Sixteenth-Century Rome." *Analecta musicologica* 2 (1965): 24-40.

The papal singer Ghiselin Danckerts reported on a dispute (between 1535 and 1544) concerning the application of a B^b by the bass singer Guido (the full text in Italian and the passage in question are cited). Danckerts rejected the flat to preserve an exact imitation, which shows that at least in this instance structural principles took precedence over the rule of a major 6th (B^b-g) prior to an 8ve (A-a).

29. Berger, Karol. "The Common and Unusual Steps of *musica ficta*: a Background for the Gamut of Orlando di Lasso's *Prophetiae sibyllarum*." *Revue belge de musicologie* 39-40 (1985-86): 61-73.

Fifteenth-century theorists (e.g. *Ramos) favored c# e^b f# a^b b^b, but by the early 16th century (e.g. *Aaron) g# rather than a^b became conventional, a usage continued by Lasso.

30. Toft, Robert. "Traditions of Pitch Content in the Sources of Two Sixteenth-Century Motets." *Music and Letters* 69 (1988): 334-44.

Motet sources of the 16th century often differ in their accidentals, a variance that very likely reflects localized performance practices; a single authoritative source usually does not exist. As illustrations Toft compares differing versions of Josquin's *Inviolata* and of Clemens's *Fremuit*.

Pitch and Tuning

Tuning

31. Ruhnke, Martin. "Lassos Chromatik und die Orgelstimmung." *Convivium musicorum: Festschrift Wolfgang Boetticher*. Edited by Heinrich Hüschen and Dietz-Rüdiger Moser. Berlin: Verlag Merseburger, 1974, pp. 291-308.
Concerned with the problem of performing certain chromatic tones (such as were found in Lasso) on the organ. Ruhnke goes over various types of tuning, e.g. by *Schneegass, *Reinhard, and *Praetorius, and provides a valuable table by half steps.
32. Barbieri, Patrizio. "I temperamenti ciclici da Vicentino (1555) à Buliowski (1699): teoria e pratica 'archicembalistica'." *L'organo* 21 (1983): 129-208.
In cyclically-tempered systems (applied, for example, to *archicembali*) all fifths are equally altered. For just minor thirds $1/3$ comma can be applied in a cycle of 19 tones, for major thirds $1/4$ comma in 31 tones. Barbieri summarizes 16th and 17th-century treatises. Cycles of 12 tones (equal half steps) were favored by Spanish guitarists and subsequently by *Mersenne, of 24 also by Mersenne (based on Aristoxenus), of 19 by Luython and *Praetorius, of 31 by *Salinas and *Vicentino.
- < Lindley, Mark. "A Suggested Improvement for the Fisk Organ at Stanford."
Cited below as item 77.

THE SEVENTEENTH CENTURY

General Studies

Surveys

33. Cohen, Albert. "The Performance of French Baroque Music: a Report on the State of Current Resarch." *Performance Practice Review* 1 (1988): 10-24.

The tercentenaries of the birth of Rameau (1683) and of the death of Lully (1687) and attendant performances have reawakened interest in problems surrounding the realization of their works. An abundance of materials has recently appeared on these and other French baroque composers, and Cohen adroitly lays out the terrain.

Composers

Schütz

34. Mattfeld, Victor H. "The Use of Instruments in the Music of Heinrich Schütz." *American Organist* 19 (March 1988): 65-69.

Schütz's prefaces point to a larger instrumental participation than is actually called for in his scores. Of particular interest are the *Psalmen Davids*, the three volumes of *Symphoniae Sacrae*, and the three oratorios. Although Schütz's instruments were destroyed in 1760, the description of those of Praetorius at Dresden in 1617 is especially pertinent, since these are the very ones Schütz subsequently utilized.

Media

Voices and Instruments

35. Kelly, Thomas Forrest. "'Orfeo da camera': Estimating Performing Forces in Early Opera." *Historical Performance* 1 (1988): 3-9.

In Peri's *Euridice* and Monteverdi's *Orfeo* the singers very likely duplicated roles (a chart determines this by clef correspondences). The soloists appear to have joined together to form choruses. Concerning instruments, *Orfeo* shows discrepancies between the list at the beginning and those required in the score. The instruments were placed in front of or on the side of the stage, and sometimes behind the scenery. It seems surprising that a harpsichord or a chitarrone alone are not called for; did they constitute an accompanimental norm, not requiring designation?

36. Moore, James W. "The Musical Chapel of St. Mark's in the Seventeenth Century." *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta, and Francesco*

Cavalli. Ann Arbor: UMI Research Press, 1979, pp. 59-110.

Information concerning the numbers and the placement of musicians as gleaned from St. Mark's archives (*chiesa actorum*), pictorial evidence, partbooks, etc. The juxtaposing of a solo quartet against a ripieno choir, rather than being an innovation of the 17th century, actually goes back to at least 1564, if not to Willaert's collection of 1550. A larger number of voices began to come in between 1600-1613 with high parts shared by castrati, boys, and falsettists. The exact numbers of instruments is less certain; from a nucleus of four cornetts and trombones ca. 1600 the disposition changed, for example to four violins, two *viole da braccio* (violas), four trombones, and three organs in a performance of 1647. The ensembles, vocal and instrumental, may be seen to correspond with those portrayed by artists such as Morosini or Canaletto, who also show them positioned in choir lofts as well as *nicchie* (niches above the altar).

Keyboard Instruments

37. Focroulle, Bernard. "Le 'Liber fratrum cruciferorum Leodensium' (1617) contiendrait-il les premiers récits de cornet et basses de trompette?" *Organ Yearbook* 17 (1986): 22-48.

A Liège ms. of 1617 (*Liber fratrum . . .*) contains a number of pieces titled "echo," some requiring different keyboards in a dialogue. One piece calls for "trompette," another for "cornetto." These usages seem to antecede, although they are still probably distinct from, the mid-17th century Parisian organists' "echo," "basse de trompette," and "recits de cornet."

38. Musch, Hans. "Registrierung, Satztypen und Vortragsweisen in der klassischen französischen Orgelmusik des 17. und 18. Jahrhunderts." *Zur Interpretation der französischen Orgelmusik*. Edited by Hermann J. Busch. Berlin, Kassel: Verlag Merseburger, 1986, pp. 7-50.

How to register *plain chant*, *duo*, *trio à deux*, *voix humaine*, *récit en taille*, *dialogue sur les grands jeux*, and many other designations, as documented by French organists.

39. Prevost, Paul. "Deux exemples de notation des Préludes non mesurés pour clavecin vers 1660-1670: Louis Couperin et

Nicolas Lebègue." *Instruments et musique instrumentale*. Comp. by Hélène Charnassé. Paris: Centre national de la recherche scientifique, 1986, pp. 61-84.

Considers the implications of the slurs in unmeasured preludes. The earlier meaning (e.g. L. Couperin) was that notes other than those forming 2nd were to be sustained throughout a slur marking, the later (e.g. for Lebègue) that black values between white were not sustained, nor were shorter values (e.g. 16ths among quarter notes) — the latter usually not interpreted as actually shorter.

40. Adkins, Cecil, and Alis Dickinson. "Miniaturization of the Positive Organ, 1570-1750." *Journal of the American Musical Instrument Society* 14 (1988): 5-37.

Small positive organs added to the range of baroque color possibilities and were most often placed adjacent to a large organ for contrast. They were early referred to as a "chair" (later corrupted to choir) organ or as a Rückpositiv. Examples include six portable (1607) and seven small organs (1608) used in Venetian services, and the two *Organi di legno* and regal called for in Monteverdi's *Orfeo*. 25 plates, illustrating a variety of miniature organs, are included.

41. Barbieri, Patrizio. "Il cembalo onnicordo di Francesco Nigetti in due memorie inedite di G. B. Doni (1647) e B. Bresciani (1719)." *Rivista italiana di musicologia* 22 (1987): 34-113.

Frescobaldi's pupil Francesco Nigetti built three different forms of *archicembalo* between ca. 1640 and 1670, the last two described by Giovanni Doni and by Benedetto Bresciani. Barbieri offers a reconstruction of what Nigetti's instrument must have been like ca. 1670 and provides as a background tables of 8ve divisions by Vicentino, Stella, Trabaci, Colonna, and Doni.

String Instruments

42. Harwood, Ian. "Thomas Robinson's 'General Rules'." *Lute Society Journal* 20 (1978): 18-22.

The close similarity between Robinson's lute (1603) and cittern rules (1609) points up the generalized technique of fretted instruments at the time.

43. Ward, John M. "Sprightly and Cheerful Musick: Notes on the Cittern, Gittern and Guitar in 16th- and 17th-Century England." *Lute Society Journal* 21 (1979-81): i-ii, 1-234.
 *Playford (1666) advocated thumb and first (or second) finger on the cittern, the "quill" representing the old way. The gut-strung *gittar* (guitar), introduced from France to England in the 17th century, was often confused by name with the wire-strung English gittern. Wire stringing lent itself to the plectrum, sounding chords or single (never double) lines.

44. Jensen, Richard d'A. "The Guitar and Italian Song." *Early Music* 13 (1985): 376-83.
 Guitar accompaniments in the 17th century were probably often strummed (as is suggested by a special *alfabeto* notation), and the vocal parts (in many cases only texted without melodies) could have been improvised according to conventional *folia* and *ciaccona* patterns.

45. Green, Robert. "The Treble Viol in 17th-Century France and the Origins of the Pardessus de Viole." *Journal of the Viola da Gamba Society of America* 23 (1986): 64-71.
 The treble viol was often called upon in the 17th century to provide instrumental interludes and obbligato parts, especially in vocal chamber works. The trend towards higher pitches late in the century encouraged the beginnings of the pardessus, which increased in popularity during the 1720s and 30s. The earliest extant example had been thought to be that of 1714 at the Paris Conservatoire, but an example of ca. 1690 has now been discovered in the Germanische Nationalmuseum of Nürnberg.

46. Martin, Colette. "L'ornementation dans les tablatures françaises de guitare au xvii^e siècle." *Instruments et musique instrumentale*. Comp. by Hélène Charnassé. Paris: Centre national de la recherche scientifique, 1986, pp. 85-100.
 Includes a valuable table of guitar ornaments. *Corbett and *Martin described right-hand technique as well as ornamenting (for which the symbols closely resembled those applied to the lute). Considerable liberty was accorded the performer in realizing ornaments.

Woodwind Instruments

47. Haynes, Bruce. "Lully and the Rise of the Oboe as Seen in Works of Art." *Early Music* 16 (1988): 324-38.

Seventeenth-century iconography shows a gradual change from *Praetorius's shawm to the fully developed baroque oboe. Haynes divides this development into three phases: the evolving shawm (ca. 1620-60), the protomorphic oboe (ca. 1660-80), and the definitive oboe (from 1680). The nature of Lully's instrument, during the middle phase, remains uncertain, since the term "hautbois" was applied to both the shawm and the oboe.

48. Lasocki, David. "The French hautboy in England, 1673-1730." *Early Music* 16 (1988): 339-57.

Robert Cambert introduced the oboe into England in his operas of 1671. Thereafter the English assimilated the various types of French oboe, although early on it is difficult to decide whether parts are for shawm or oboe since both went by the same name.

Orchestra

- < Zaslaw, Neal. "Three Notes on the Early History of the Orchestra."
Cited below as item 104.

49. Zaslaw, Neal. "When is an Orchestra Not an Orchestra?" *Early Music* 16 (1988): 483-95.

The word "orchestra" has been applied too loosely to early ensembles. Zaslaw characterizes it as an ensemble consisting mainly of string instruments, in which the strings were usually (and other instruments sometimes) doubled, and in which the instrumentation tended to be standardized. This definition excludes Renaissance festival ensembles, the ensembles of G. Gabrieli and Schütz, and those of mid-17th century opera in Florence, Rome, and Venice. In the early orchestra, from the second half of the 17th century, the bass line was not necessarily 8' + 16' (the violone was 8' during most of the 17th century) and a chordal continuo may or may not have been present.

Tempo

50. Eberlein, Roland. "Die Bedeutung der Proportionsangaben von deutschen Komponisten des 17. Jahrhunderts." *Die Musikforschung* 40 (1987): 238-42.

*Praetorius and *Printz saw a tempo differentiation between tripla (3/1) and sesquialtera (3/2), whereas *Gengenbach maintained that in either case the movement is simply a third faster than in *tactus aequalis*. Although *Friderici characterized tripla as slow and sequialtera as fast, his mixing of signs shows that he did not pay attention to differences between the two.

Added Notes

Ornamentation

51. Kooiman, Ewald. "Verzierungen in der klassischen französischen Orgelmusik." *Zur Interpretation der französischen Orgelmusik*. Edited by Hermann J. Busch. Berlin, Kassel: Verlag Merseburger, 1986, pp. 65-77. Summarizes well-known points.

Altered Notes

Rhythmic Alterations

52. Kooiman, Ewald. "Die 'inégalité' in der französischen Barockmusik." *Zur Interpretation der französischen Orgelmusik*. Edited by Hermann J. Busch. Berlin, Kassel: Verlag Merseburger, 1986, pp. 51-64.

Reiterates points already made by Fuller and others. Kooiman finds some exceptions to the principle that inequality necessarily occurs in scalewise motion.

53. Neumann, Frederick. "The Notes *inégaes* Revisited." *Journal of Musicology* 6 (1988): 137-49.

Claims that other scholars (most notably Fuller) have applied the concept of *notes inégales* too broadly by including the written-out dotted notes and the "strong-weak" designations of theorists. The various kinds of unequal notes present in *Santa Maria, *Caccini, and *Frescobaldi are essentially different from those of the French *inégaes*.

Vibrato

54. Moens-Haenen, Greta. *Das Vibrato in der Musik des Barock: ein Handbuch zur Aufführungspraxis für Vokalistinnen und Instrumentalisten*. Graz: Akademische Druck- und Verlagsanstalt, 1988. 315p.

Thoroughgoing survey of the concept vibrato and of its realization during the baroque period (with extensive quotes of theorists). Part 1 (by media) shows the ways vibrato, an ornament, appeared in music for voice, gamba, violin, lute, recorder, trumpet, etc. Part 2 (mostly by country) considers the diverse meanings of vibrato, as rhetoric (e.g. "majesty" or "affliction" for *Geminiani) or as beautification (for example on a held note). Moens-Haenen takes up the question of continuous vibrato, as described for instance by Praetorius or Mozart, concluding that it must have existed, but so slightly that a modern listener would not notice it. Terms such as trillo, tremolo, gargante, shake, Bebung, Zittern, and several others at times indicated vibrato, and confusion arose even at the time. A further problem is the imitation of the organ tremulant (such as Simpson's "trembling with the bow"), which however was not really vibrato since it was continuous.

THE EARLY EIGHTEENTH CENTURY

General Studies

Surveys

- < Cohen, Albert. "The Performance of French Baroque Music: a Report on the State of Current Research."
Cited above as item 33.

Composers

Handel

Handel in General

55. Lindgren, Lowell. "The Staging of Handel's Operas in London." In *Handel: Tercentenary Collection*. Edited by

Stanley Sadie and Anthony Hicks. Ann Arbor: UMI Research Press, 1987, pp. 93-119.

Stage design had an important place in Handel's operatic conception as evidenced by the fact that he included scenic descriptions in his autographs. No actual drawings, however, have been linked to specific operas. Spectacular effects were most prominent in the operas of the 1710s and 1730s, while those of the 1720s depended more on superstars and stock sets. In the London theater where *Rinaldo* and a number of other operas were produced the scenery receded about 60 feet, while the actors appeared on a 12-foot deep forestage, the orchestra on the floor 12-feet before the stage.

Handel's Keyboard Instruments

56. Gudge, William D. "Handel and the Organ Concerto: What We Know 250 Years Later." In *Handel: Tercentenary Collection*. Edited by Stanley Sadie and Anthony Hicks. Ann Arbor: UMI Research Press, 1987, pp. 271-78.

The British theater organs (on which Handel played his concertos) were capable of playing open and stopped diapasons, but lacked solo stops such as the cornet. Hawkins's description indicates that Handel drew upon diapasons for adagios, a fuller combination for fugues. The marking "ad libitum" could mean extemporize a movement, fill out a skeleton, adopt a free tempo, or continue playing sequences. Elaborations of the concertos only come from later in the century, not from Handel's own time.

Handel's Orchestra

57. Burrows, Donald. "Handel's London Theatre Orchestra." *Early Music* 13 (1985): 349-57.

The orchestra at the Haymarket Theatre in 1710, shortly before Handel's *Rinaldo* (1711), consisted of 6 first, 5 second violins, 2 violas, 6 cellos, 1 double bass, 2 oboes, 4 bassoons, and 2 harpsichords. In *Rinaldo* this contingent was expanded to include 4 trumpets and drums (and a flageolet, 2 recorders, and *violetta*, probably doubled by regular orchestral members). Burrows finds further evidence for the period 1714-28 in other out-of-way sources.

58. Marx, Hans Joachim. "The Instrumentation of Handel's Early Italian Works." *Early Music* 16 (1988): 496-505.

Handel's vocal works of the Roman period were often scored for a three- or four-part string band plus solo instruments. The opulence of the Roman orchestras is indicated, for example, by Bernardo Pasquini's *Applauso musicale* (1687) with its *ripieno* of 34 violins, 14 violas, and 11 cellos, placed in four rows behind the soloists.

Handel's Ornaments

59. Spitzer, John. "Improvized Ornamentation in a Handel Aria with Obligato Wind Accompaniment." *Early Music* 16 (1988): 514-22.

In his memoirs (1830) William Parke describes a performance of Handel's "Consider Fond Shepherd" (*Acis and Galatea*) in 1801 in which he followed the singer's ornaments, imitating them on an oboe. Spitzer determines where in the aria this could have occurred, and shows that the ornaments very likely substituted for others originally provided by Handel. This, as well as a double (i.e. simultaneous) cadenza by voice and instrument (perhaps implied by Parke) were procedures condoned by 18th-century theorists. Similar practices may have gone back to Handel's own time.

Handel's Thorough Bass

60. Mann, Alfred. "Zur Generalbasslehre Bachs und Händels." *Basler Jahrbuch für historische Musikpraxis* 9 (1985): 25-38.

The sporadic thorough-bass figurings of Bach and Handel give insight into their workaday procedures. Numerous individual problems of structure come to the fore, reflecting (for Handel especially) that figures were more linearly than chordally conceived.

Handel's Rhythmic Alterations

61. Best, Terence. "Interpreting Handel's Rhythmic Notation — Some Reflections on Modern Practice." In *Handel: Tercentenary Collection*. Edited by Stanley Sadie and Anthony Hicks. Ann Arbor: UMI Research Press, 1987, pp. 279-90.

Was the juxtaposing of dotted and even values in Handel's script inadvertent (Donington) or deliberate? Support for the latter appears in the autograph of the Overture to Flavio, where Handel crossed out certain dots,

or in the Flute Sonata in E Minor with its careful distinctions of rhythm. *Inégales*, on the other hand, seem not to have been a part of Handel's conception, as is borne out by versions of his works preserved on mechanical clocks.

Bach

Bach's Keyboard Instruments

62. Faulkner, Quentin. "Griepenkerl on J.S. Bach's Keyboard Technique: a Translation and Commentary." *American Organist* 22 (1988): 63-65.

Summarizes Griepenkerl's statements concerning Bach's finger, hand, and arm positions. Faulkner does not address the question of whether Griepenkerl (whose writings appeared in the first half of the 19th century, in editions of Bach's organ works, etc.) reflected a tradition going back to Bach's time.

63. Harmon, Thomas Fredric. *The Registration of J. S. Bach's Organ Works: a Study of German Organ-building and Registration Practices of the Late Baroque Era*. Buren: Uitgeverij Frits Knuf B.V., 1978. vi, 372p.

Bach himself provided only a few clues regarding his organ registration: an occasional p, f, or *dolce* marking, or some indications of "organo pleno" or "a due claviere." Nonetheless, by examining the background of German organ building in Bach's time (especially in terms of a number of specific organs) and by reviewing all the available registration information provided by Bach's predecessors and contemporaries (Matthaeus Hertel, *Werckmeister [1698], *Mattheson [1739, pt. 3], Daniel Gronau, *Samber, J. G. Walther, J. F. Agricola, and others) Hammond provides a richly varied and plausible basis for Bach's registration.

64. Williams, Peter. "Hints for Performance in J.S. Bach's *Clavierübung* Prints." *Early Keyboard Journal* 5 (1986-87): 29-44.

Bach's notational idiosyncracies, e.g. slurs, stem directions, distinctions between rests and ties, are revealing of his performance moreso than the writings of contemporaries who only knew Bach at a distance. Williams points to Bach's "full-dress" notation, especially in *Clavier-*

übung II, wherein aspects are precisely notated that may not be so elsewhere (in his script). The manual changes in the Italian Concerto and French Overture underline a ritornello principle that should be followed in organ preludes and similar works.

Bach's Brass Instruments

65. Lewis, H. M., Jr. "The *tromba da tirarsi* before and after Bach." *Divisions* 1, no. 4 (1980): 37-46.

The *tromba da tirarsi* was called upon by Kuhnau and by Bach (in three cantatas) to play the chorale melody, either by itself or by doubling the soprano of the choir (a convention also reported on by *Altenburg). According to this usage its participation may be extended to 13 other Bach cantatas, even though the parts are marked "tromba," "clarino," or "corno da tirarsi."

66. Brischle, Andreas. "Zum Gebrauch der Trompete bei J. S. Bach." *Archiv für Musikwissenschaft* 44 (1987): 306-12.

About half of Bach's works with trumpet contain notes not purely in pitch (b^b , f , a , b^b). Brischle holds that the works are plausible on a natural (rather than a slide) trumpet in that the "unusable" notes are relatively seldom and short or in certain passages underscore particular texts, such as "voll Schmerzen, Qual und Pein."

Bach's Ornaments

67. Neumann, Frederick. "Interpretation Problems of Ornament Symbols and Two Recent Case Histories: Hans Klotz on Bach, Faye Ferguson on Mozart." *Performance Practice Review* 1 (1988): 71-106.

Encourages grace, spontaneity, and elegance, rather than stiffness and uniformity, in the interpretation of ornaments. In Neumann's view Klotz (in his 1984 book) makes a number of unwarranted assumptions: for example, that Bach's ornaments were French-derived, that neighbor-note ornaments necessarily fell on the beat and were dissonant, and that symbolized and improvised ornaments were quite distinctive from each other.

Bach's Thorough Bass

- < Mann, Alfred. "Zur Generalbasslehre Bachs und Händels."
Cited above as item 60.

Bach's Rhythmic Alterations

- < Neumann, Frederick. "Conflicting Binary and Ternary Rhythms."
Cited below as item 75.

D. Scarlatti

68. Sloane, Carl. "A Note on Scarlatti's Harpsichord Temperament." *Diapason* 79, no. 4 (April 1988): 15.

Scarlatti's distribution of keys suggests an unequal temperament that favors certain sharp keys. Werckmeister V has a "good" major 3rd on F#, somewhat smaller than Pythagorean. Significantly, Scarlatti's sonatas in A^b, B, and F# avoid 3rds on C# and G#.

Media

Keyboard Instruments

- < Musch, Hans. "Registrierung, Satztypen und Vortragsweisen in der klassischen französischen Orgelmusik des 17. und 18. Jahrhunderts."
Cited above as item 38.

Brass Instruments

69. Smithers, Don L. *The Music and History of the Baroque Trumpet before 1721*. 2nd edition. Carbondale and Edwardsville: Southern Illinois University Press, 1988. 352p.

In a fresh preface Smithers expresses his dismay at the continuing presence of bogus instruments and of directors still wanting the courage to insist upon honest and verifiable trumpets that more nearly approximate the baroque sound.

Orchestra

70. Selfridge-Field, Eleanor. "Italian Oratorio and the Baroque Orchestra." *Early Music* 16 (1988): 506-13.

The orchestras assembled for Roman oratorios were often quite large and usually prevailingly of strings (due to papal injunctions against winds). Selfridge-Field provides dispositions for orchestras of Lulier (23 violins, 7 violas, 17 continuo instruments), of A. Scarlatti, and of Vivaldi.

Conducting

71. Neumann, Frederick. "Mattheson on Performance Practice." *New Mattheson Studies*. Edited by George J. Buelow and Hans Joachim Marx. Cambridge: Cambridge Univ. Press, 1983, pp. 257-68.
*Mattheson (1739) contains chapters on ornamentation and conducting; otherwise he made relatively few remarks. Ornaments were to be used with restraint. He indicated that ascending trill chains should connect (implying main note starts). His failure to mention *inégales* seems negatively significant for the German practice. He held that the conductor's main responsibility was a proper tempo, with some flexibility, for example for the tasteful execution of ornaments. He castigated loud beating, showed that a suitable arrangement of singers would best bring out the parts, and finally felt it ridiculous to deny the use of women's voices in church music.

Added Notes

Ornamentation

- < Neumann, Frederick. "Mattheson on Performance Practice." Cited above as item 71.
72. Turnow, Hans. "Die Verzierungskunst aus Matthesons Sicht." *New Mattheson Studies*. Edited by George J. Buelow and Hans Joachim Marx. Cambridge: Cambridge Univ. Press, 1983, pp. 269-89.
Considers ornaments one by one and compares *Mattheson's realizations with those of his contemporaries. Some of Mattheson's definitions follow: *tremolo* (the gentlest *Schwebung* on a single, firm note); *trilletto* (shorter than *trillo*); *ribattuta* (a dotted-note exchange); *Überschlag* (= Walther's *superjectio*).
73. Lasocki, David. "Late Baroque Ornamentation: Philosophy and Guidelines." *American Recorder* 29, no. 1 (February 1988): 7-10.
Since baroque ornaments were originally applied in a spontaneous and vivacious manner, modern performers (who tend to apply them with care or calculation) will have difficulty in achieving the originally intended effect.

Thorough Bass

74. Buelow, George J. *Thorough-Bass Accompaniment according to Johann David Heinichen*. Rev. ed. Ann Arbor: UMI Research Press, 1986. xvii, 462p.

Adds two new appendices to the 1966 edition, Appendix C, concerning Heinichen's theory of resolving dissonance, offers guidelines for the thorough-bass player, especially in realizing the accompaniment of recitative in the theatrical style.

Altered Notes

Rhythmic Alterations

75. Neumann, Frederick. "Conflicting Binary and Ternary Rhythms." *Music Forum* 6 (1987): 93-128.

Returns to the question of whether binary and ternary patterns should be assimilated. For J.S. Bach, according to his pupil Agricola, synchronization was only deemed appropriate in rapid passages. Otherwise, as Neumann develops, the interplay of binary and ternary, for example in vocal parts as opposed to instrumental, represents an important aspect of Bach's style, and particularly if a motive in one part or another needs to be retained. On the other hand, Neumann feels that synchronization is preferable in purely harmonic, and non-motivic, passages of twos against threes. Neumann also maintains that Collins's interpretation of a great many (noted) ternary patterns as actually binary, from the 16th to early 18th centuries, overly extends the opinions of certain 17th-century theorists.

Vibrato

- < Moens-Haenen, Greta. *Das Vibrato in der Musik des Barock: ein Handbuch zur Aufführungspraxis für Vokalisten und Instrumentalisten*.
Cited above as item 54.

Pitch and Tuning

Tuning

76. Federhofer, Hellmut. "Johann Joseph Fux und die gleichschwebende Temperatur." *Die Musikforschung* 41 (1988): 9-15.

*Fux supported equal temperament in 1725 and it was henceforth applied in Vienna. His disciples Wagenseil and Zelenka spread its use. Concerning Bach's *WTC* Rudolf Rasch has recently argued for the application of equal temperament. Federhofer supports this with two pieces of evidence: Lorenz Mizler, Bach's associate, held equal to be practical, and *Kirnberger spoke of Bach's demand that all major thirds be sharp, which would have ruled out an irregular temperament like Kirnberger's own.

77. Lindley, Mark. "A Suggested Improvement for the Fisk Organ at Stanford." *Performance Practice Review* 1 (1988): 107-32.

The Fisk Organ enables the performer (by means of a lever) to change from one distinct tuning to another, from Renaissance meantone to a late baroque temperament designed to play in all keys. Lindley feels that the Renaissance tuning is too unlike those of the time and the baroque tuning settles on a method of tempering the 5ths that results in dull leading tones and chromatic notes not smoothly varied (the A-major triad, for instance, sounds sour). For the baroque Lindley proposes a temperament midway between the French and German styles, and with varied 5ths. For the German style he points to the potential importance of *Neidhart (1724, 1732), who was esteemed more than was Werckmeister by Mizler, Sorge, and Altnikol, all of Bach's circle.

THE LATE EIGHTEENTH CENTURY

General Studies

Surveys

78. Cole, Malcolm S. "Back to the Land": Performance Practice and the Classic Period." *Performance Practice Review* 1 (1988): 25-41.

Points up problematical areas and aspects worthy of further investigation in Classic period performance. Valuable bibliographical coverage.

Composers

Carl Philipp Emanuel Bach

79. Berg, Darrell M. "Carl Philipp Emanuel Bachs Umarbeitungen seiner Claviersonaten." *Bach Jahrbuch* 74 (1988): 123-61.

Throws light on the diminution practice of the late 18th century by examining a number of Carl Philipp Emanuel's reworkings of his sonatas. Bach's procedure consisted primarily of reornamenting an unchanging structural framework.

80. Schulenberg, David. "Performing C.P.E. Bach: Some Open Questions." *Early Music* 16 (1988): 542-51.

C. P. E. Bach continually revised his works, adding embellishments, slurs, and dynamic markings. Do the changes make explicit what was earlier understood? Which version best represents his intent? Many questions remain beyond those addressed in the *Versuch*: which keyboard instrument was intended? what was the disposition of ensembles? how were ornaments applied? and so on.

81. Soderlund, Sandra. "Performing the Keyboard Fantasies of C. P. E. Bach." Parts 1, 2. *Diapason* 79, nos. 4, 5 (April, May 1988): 12-14, 10-11.

The *Versuch* offers a guide for a good performance: "when one has all the notes and their embellishments played in correct time with fitting volume produced by a touch which is relevant to the true content of a piece." The performer needs to determine the affect, of which there may be more than one in a work. For unbarred fantasies Bach indicates that usually 4/4 is assumed, although alternate affects may require a change of meter. Knee or manual levers afford sustaining (and perhaps *una corda*) sonorities.

Haydn

Haydn in General

82. Gerlach, Sonja. "Haydn's Works for Musical Clock (*Flötenuhr*): Problems of Authenticity, Grouping, and Chronology." *Haydn Studies: Proceedings of the International Haydn Conference, Washington, D.C., 1975*. Edited by Jens Peter Larsen, Howard Serwer, and James

Webster. New York: W.W. Norton and Co., 1981, pp. 126-29.

A *Flötenuhr* enregistering about 18-20 works of Haydn illuminates certain aspects of his performance, particularly articulation. Since the clock spring has been replaced, however, the original tempos cannot be determined.

Haydn's String Instruments

83. Drabkin, William. "Fingering in Haydn's String Quartets." *Early Music* 16 (1988): 50-57.

Relates Haydn's occasional string fingerings to his search for unusual sound qualities.

Haydn's Ornaments

84. Neumann, Frederick. "Bemerkungen über Haydns Ornamentik." *Joseph Haydn: Bericht über den internationalen Joseph Haydn Kongress, Wien . . . 1982*. Edited by Eva Badura-Skoda. Munich: G. Henle Verlag, 1986, pp. 35-42.

Shows a number of instances where musical sense seems to dictate a before-the-beat interpretation of Haydn's ornaments (e.g. the theme of the Minuet in Symphony no. 102).

85. Somfai, László. "How to Read and Understand Haydn's Notation in Its Chronologically Changing Concepts." *Joseph Haydn: Bericht über den internationalen Joseph Haydn Kongress, Wien...1982*. Edited by Eva Badura-Skoda. Munich: G. Henle Verlag, 1986, pp. 23-35.

Points to certain inconsistencies in Haydn's notating of ornaments. He took greater care about 1780 when he began to prepare edited versions for Artaria and other printers. He was still subject, however, to the misreading of his markings by copyists. Somfai provides a number of valuable tables.

Billings

86. McKay, David P., and Richard Crawford. "Performance of William Billings's Music." *William Billings of Boston: Eighteenth-Century Composer*. Princeton: Princeton University Press, 1975, pp. 231-55.

Considers how what is known from Billings's time can be accommodated to a modern choir. Billings's singing school roster of 18 women (treble), 5 men (counter=A), 8 men and

13 women (T—the women singing an 8ve above), and 5 men (B) is misleading in that the composer spoke often of the importance of a firm bass foundation. He accepted the doubling of the bass by a viol or an organ, and didn't seem opposed in general to the presence of an organ (unlike certain of his contemporaries). As regards tone quality the authors suggest that recent shape-note singing with its straight and somewhat nasal sound might offer a plausible model.

87. Kroeger, Karl, ed. *The Complete Works of William Billings*. Vol. 1. *The New England Psalm-Singer* (1770). Boston: the American Musicological Society and the Colonial Society of Massachusetts, 1981. lxviii, 383p.

The relation of Largo to Adagio shows some ambiguity. Billings seems to indicate (by pendulum) Adagio quarter note 60, Largo 90, but Philo-Musicus of Cambridge would have it 60 and 80 and Billings elsewhere 60 and 60. Most tunes were rendered half note 60.

Clementi

- < Rosenblum, Sandra P. "Introduction." *Introduction to the Art of Playing on the Piano Forte, by Muzio Clementi*. Cited below as item 127.

Mozart

Mozart's Keyboard Instruments

88. Ferguson, Linda Faye. "'Col basso' and 'Generalbass' in Mozart's Keyboard Concertos: Notation, Performance Theory, and Practice." Ph.D. diss., Princeton University, 1983. xviii, 430p. (67 plates).

Did Mozart direct from the keyboard during *tutti*s and realize chords above a given bass or did he relinquish direction to a first violinist and remain silent? The sources (manuscripts, parts, scores, early editions) point to flexibility in this regard both before and after the 1770s, and the soloist presumably exercised day by day options. In certain concertos (such as K. 246) the presence of two keyboard instruments seems to be indicated: a student seems to have played a "solo" accompaniment duplicating wind parts, while Mozart improvised an "orchestral" accompaniment duplicating the strings.

Mozart's Brass Instruments

89. Müller, Thomas. "Zur Stopftechnik in Mozarts Hornkonzerten." *Mozart-Jahrbuch* (1987/88): 147-51.
Indicates how notes lying between those normally produced on the natural horn could have been executed: stopped, *gedämpft*, open.
90. Pizka, Hans. "Das hohe Horn bei Mozart — oder die Situation des hohen Horns zu Mozarts Zeit." *Mozart-Jahrbuch* (1987/88): 139-46.
Ranges of horn parts varied regionally 1750-1800. Mozart's lie mostly in a broad middle register, although a few (singled out by Pizka) are exceptionally high and difficult.

Mozart's Tempi

91. Marty, Jean-Pierre. *The Tempo Indications of Mozart*. New Haven: Yale University Press, 1988. xv, 279p.
Proposes that Mozart's music carries precise messages concerning tempo, but that the messages need to be properly read. An Italian word and a time signature (e.g. Andante 6/8, Allegro C) form the basic categories, but within each subtle variations of speed depend upon a prevailing (or "privileged") note value: a dotted quarter, quarter, 8th, etc. Marty begins with the three "basic" tempos, Adagio, Andante, and Allegro, followed by the three principal modifications, Larghetto (faster than Adagio), Andantino (slower than Andante), and Allegretto (slower than Allegro). Then he takes up modifying words, such as *con espressione*, *cantabile*, *amoroso*, *un poco*, *molto*, which to some extent slow down or speed up a basic tempo: e.g. Adagio molto is somewhat slower, Adagio cantabile somewhat more rapid than Adagio. Finally Marty takes up the extreme tempos Largo and Presto. A recapitulative chart presents all the types and their suggested tempos. Throughout the book specific works are cited to illustrate each of the tempo categories.

Mozart's Ornaments

- < Neumann, Frederick. "Interpretation Problems of Ornament Symbols and Two Recent Case Histories: Hans Klotz on Bach, Faye Ferguson on Mozart." Cited above as item 67.

Replies to Ferguson's criticisms (Mozart-Jahrbuch, 1986) of Neumann's book on Mozart's ornaments. Neumann maintains that Mozart's solo and accompanimental parts need not always be coordinated, and that Mozart's Index occasionally reveals his flexibility with ornaments.

92. Sitton, Michael. "Mozart's Cadenzas and Improvisations." *Piano Quarterly* 138 (Summer 1987): 40-44.

Mozart wrote out a number of cadenzas, most likely for his students or for Nannerl. They display characteristics advocated by theorists such as Türk, for instance the introduction of themes related to those of the movement itself. Mozart did not digress from the tonic key, which makes Beethoven's cadenzas for the D Minor Concerto with its segments in B major and B minor, stylistically inappropriate.

Forms and Genres

American Music

93. Britton, Allen Perdue. "Theoretical Introductions in American Tune Books to 1800." Ph.D. dissertation, University of Michigan, 1949. xi, 686p.

Chapters 5 and 6 ("Materials and Methods of Instruction") concern text presentation, dynamics, tempo, and ornaments. Singing clearly and with proper accentuation was a major concern. Soft and loud were compared with "light and shade in a painting" (Andrew Law), and swelling on a word or singing repeated words more strongly was the usual practice. Tempos were measured quite exactly with pendulums (e.g. by Billings), albeit with variations. And the ornamenting that had been curtailed in the early 18th century (when singing from notes was fostered) emerged once again in the late century.

94. Camus, Raoul F. "Of the Different Beats of the Drum." *Military Music of the American Revolution*. Chapel Hill: Univ. of North Carolina Press, 1976, pp. 82-117.

Von Steuben's *Regulations . . . of the Troops* included various drum beats for assembling, marching, etc.

Media**Keyboard Instruments**

- < Rosenblum, Sandra P. "Introduction." *Introduction to the Art of Playing on the Piano Forte*, by Muzio Clementi. Cited below as item 127.

95. Rosenblum, Sandra P. *Performance Practices in Classic Piano Music: Their Principles and Applications*. Bloomington: Indiana University Press, 1988. xxviii, 516p.

Focuses on the keyboard music of Haydn, Mozart, Clementi, and (especially) Beethoven, and examines an impressive range of contemporary evidence: the many kinds of pianos; composers' manuscripts, editions, prefaces, statements; treatises and their revisions; mechanical instruments; the music itself. Rosenblum tried out Viennese, German, and English instruments of 1780-1820 prior to substantial frames, becoming aware first-hand of the rich overtones, clarity, rapid decay, and varied registers. She isolates problematical passages and seeks to discover the most musical solutions. She weighs conflicting data: *Adam's main-note and *Clementi's upper-note trills, *Türk's non-legato (notes reduced by 1/4 or 1/8) and Beethoven's legato, the varieties of pedalling (including Beethoven's coloristic and blurred effects), discrepancies in articulative markings, and so on. The book's organization according to aspects of performance (tempo, ornaments, pedalling, etc.) makes it a useful compendium for reference.

96. Snider, Diane Meier. "Organ Instruction Books from 1753 to 1862." *American Organist* 22, no. 3 (March 1988): 63-65.

Takes a cross-section of 113 instruction books. Of interest is the lingering of certain baroque elements, such as earlier fingerings and detached notes, into the late 18th and 19th centuries. All-toe pedalling also appears at times (e.g. in *Petri and, to some extent, in *Türk). *Lemmens's method (1862) became a model for those that followed.

97. Winter, Robert S. "Striking It Rich: the Significance of Striking Points in the Evolution of the Romantic Piano." *Journal of Musicology* 6 (1988): 267-92.

Many elements contributed to the increased coloristic and sonorous capabilities of the 19th-century piano. Among the least discussed of these is the place on the string where the hammer strikes. Winter compares, with a series of graphs, the striking points of various types of 19th-century pianos, e.g. Viennese and English models, Erard, Pleyel, and Steinway, and points out how each was appropriate or congenial to the music of the composers who wrote for them.

String Instruments

98. Milliot, Sylvette. "La harpe au xviii^e siècle à travers les documents iconographiques." *Instruments et musique instrumentale*. Comp. by Hélène Charnassé. Paris: Centre national de la recherche scientifique, 1986, pp. 141-60.

Iconography reveals the harp's structural development, but more importantly the nature of ensembles, of harp with winds, with winds and strings, and especially of duos, such as harp and flute.

99. Ribouillault, Danielle. "La guitare au xviii^e siècle: recherches sur les causes du déclin de l'accord baroque." *Instruments et musique instrumentale*. Comp. by Hélène Charnassé. Paris: Centre national de la recherche scientifique, 1986, pp. 101-27.

A variety of stringing prevailed in the second half of the 18th century: 4 doubles plus 1 single, 5 singles, 5 doubles, 6 singles, 6 doubles, 7-8 singles. Tunings also varied considerably, one example appearing in the *Encyclopédie* in 1785: a a', d' d", g' g', b' b', e" e".

Woodwind Instruments

100. Griswold, Harold E. "Changes in the Tonal Character of the Eighteenth-Century French Bassoon." *Journal of the American Musical Instrument Society* 14 (1988): 114-25.

The bassoon underwent remarkable changes during the latter half of the 18th century: smaller dimensions, alterations of bore, and an expanding of range to include higher pitches. *Ozi recommended a manner of performance that imitated the voice. The bassoon's softer and more blending tone quality allowed it to participate more fully in the orchestra, where it found a place, for example, in Haydn's symphonies by 1775.

101. Zadro, Michael. "Quantz and Flute Tone in Prussia." *Divisions* 1, no. 4 (1980): 32-36.

Late 18th-century north German compositions are best realized on Quantz flutes, longer and of wider bore than the type described (1777) in Diderot's encyclopedia.

Brass Instruments

102. Widholm, Gregor. "Klangliche Besonderheiten der Hörner zur Zeit Mozarts im Verhältnis zu modernen Hörnern." *Mozart-Jahrbuch* (1987-88): 153-78.

The natural horn of the 18th century had a brighter tone, a more songlike treble, and more vivid color contrasts in its extreme registers than has the modern horn. These differences are illustrated visually by a series of computer graphs.

Orchestra

103. Stowell, Robin. "Good execution and other necessary skills": the Role of the Concertmaster in the Late 18th Century." *Early Music* 16 (1988): 21-33.

Considers the responsibilities of the concertmaster as described by *Quantz, *Petri, *Koch, and *Galeazzi. According to Galeazzi he was supposed to set tempos, regulate bowings, establish articulations and accents, indicate the expression, and show a concern for the balance of instruments. The strings were treble heavy: 4-8 (violins) plus 2-1-1 (violas, cello, contrabass), or 8-12 plus 2-2-2 according to Galeazzi. Diagrams are provided of a number of theater orchestras, including those of Turin, Naples, and Dresden.

104. Zaslaw, Neal. "Three Notes on the Early History of the Orchestra." *Historical Performance* 1 (1988): 63-67.

Offers three correctives: that Monteverdi did not call for an "orchestra" (i.e. more than one player to a part) in *Orfeo*; that certain letters in the booklet with a recent recording of Lully's *Atys* are actually forgeries; that larger orchestras were not preferred to smaller in the Classic period. Smaller orchestras were actually favored for their clarity and flexibility, their balance between strings and winds, and their appropriateness to the size of the halls. Mozart's expressed pleasure over a large orchestra was limited to a single

symphony in 1781, and may have amounted to nothing more than a case of bragging.

Tempo

105. Malloch, William. "Carl Czerny's Metronome Marks for Haydn and Mozart Symphonies." *Early Music* 16 (1988): 72-82.

Czerny's four-hand arrangements of Haydn and Mozart show metronome markings of about twice the speed of most modern recordings. Such tempos, however, are corroborated by Hummel's similar markings and by a version of Beethoven's Adagio (Op. 12, no. 3) recorded ca. 1814-18 on a mechanical organ that is now in Leipzig.

106. Martin, David. "An Early Metronome." *Early Music* 16 (1988): 90-92.

A metronome of William Pridgin prior to 1793 suggests that English tempos may have been somewhat slower than those on the continent.

Added Notes

Ornaments

- < Berg, Darrell M. "Carl Philipp Emanuel Bachs Umarbeitungen seiner Claviersonaten."
Cited above as item 79.

Cadenzas

107. Swain, Joseph S. "Form and Function of the Classical Cadenza." *Journal of Musicology* 6 (1988): 27-59.

*Türk cautioned against introducing into the cadenza thematic material not related to the rest of the movement, and also against moving into keys too remote from the main one. Mozart (in his 64 written-out cadenzas and *Eingänge*) generally conformed to these principles, whereas Beethoven was more experimental, most often lengthier than Mozart, and more exploratory in his use of keys. That Beethoven told Ries he could write out his own cadenza for Concerto no. 3 shows that the performer's version still stood on a par with the composer's (something no longer true for Concerto no. 5).

THE NINETEENTH CENTURY

General Studies

Surveys

- < Cole, Malcolm S. "Back to the Land": Performance Practice and the Classic Period.
Cited above as item 78.

Forms and Genres

Composers

Taylor

108. Yellin, Victor Fell. "Rayner Taylor's Music for *The Aethiop*: Part 2, the Keyboard Score (*The Ethiop*) and Its Orchestral Restoration." *American Music* 5 (1987): 20-47.

Suggests a reconstruction of *The Ethiop* (Philadelphia, 1814) along the lines followed at the time, when keyboard scores often had to be adapted to local theater orchestras. Models may be sought in other scorings actually preserved and *The Ethiop* (the piano version) does offer some indications of instruments.

Clementi

109. Hortschansky, Klaus. "Clementi und der musikalischen Ausdruck." *Chigiana* 38 (1982): 59-85.

Clementi added descriptive words to the tempo markings in his later editions, e.g. "cantabile" in revisions of the 1804 complete edition, "con espressione e passione" in 1821, and "agitato" and "con molta vivacità" in other late versions.

Beethoven

Beethoven in General

110. Hiebert, Elfrieda. "Beethoven's Pathétique Sonata, op. 13: Should the Grave Be Repeated?" *Piano Quarterly* 133 (Spring 1986), 33-37.

Riemann and Reti supported a repeat of the opening Grave on the basis of the Breitkopf and Härtel edition of 1862-65. However, a repeat from the Allegro is indicated in

the Hoffmeister edition of 1799, in Haslinger's preparations for an edition in 1818-21, and in 15 of 17 other editions of Beethoven's lifetime.

Beethoven's Keyboard Instruments

111. Hiebert, Elfrieda F. "Beethoven's Fingerings in the Piano Trio in B-Flat Major, WoO 39." *Early Keyboard Journal* 4 (1985-86): 5-27.

Beethoven's trio (1812) was fingered in detail as a guide for the 10-year old Maxe Brentano. The fingerings reveal a combination of the earlier emphasis on short articulative groupings and the later legato. 1212 in scales and the repeating of a finger on the same note show a concern for detachment and clarity. An upper-note start is apparently indicated in cadential, a main-note start on internal trills.

112. Newman, William S. *Beethoven on Beethoven: Playing His Piano Music His Way*. New York: W. W. Norton and Co., 1988. 336p.

"Whatever intentions on Beethoven's part can be documented." Definitive answers are often elusive, since Beethoven lived during a transitional time in regard to the piano, ornaments (from harmonic to melodic), articulative markings, detached to legato touch, and dynamic gradations (used increasingly). The question is, at what point in respect to these changes is a particular work to be interpreted? Newman points to a number of aspects that merit further study: the nature of the Viennese pianos (which Beethoven apparently preferred); the various meanings of slurs (local, supraphrasal, "psychological"); the incomplete articulative markings (were they deliberate or inadvertent?); Beck's approach to faster tempos (by considering note values, time signatures, and tempo inscriptions), applied to slower ones as well; and the validity of extraneous evidence, such as the Cramer annotations or Schindler's remarks. Further questions concern whether the earlier works should be adjusted to place their themes into expanded ranges (Beethoven considered reediting, perhaps with this in mind), or whether (or to what extent) blurring through harmonies should be condoned (Czerny indicated that Beethoven pedalled more than he indicated).

113. Winter, Robert. "Performing Beethoven's Early Piano Concertos." *Early Music* 16 (1988): 214-30.

Addresses a number of issues. Did Beethoven play during tutti (particularly in the first two concertos)? Were the tempos sometimes elastic (Czerny appears to caution against this)? How reliable are the editions (the manuscripts of Concertos no. 1 and 2 were heavily revised)?

Beethoven's String Instruments

114. Jander, Owen. "The 'Kreutzer' Sonata as Dialogue." *Early Music* 16 (1988): 34-49.

Proposes that Beethoven incorporated new kinds of bowing (such as martelé) in the Kreutzer Sonata. Such bowings were described in the violin treatises of *Woldemar (1798) and of *Baillot, Rode, and Kreutzer (1803).

Beethoven's Tempi

115. Gleich, Clement von. "Die Theorie des variablen Metronomgebrauchs." *Die Musikforschung* 41 (1988): 46-49.

Suggests (like Talsma earlier) that Beethoven's faster tempos were meant to be taken at half the indicated metronome markings (or at two swings of the pendulum rather than one). Gleich shows by a graph that the faster tempos are only proportionate to the slower if half markings are adopted.

116. Rosenblum, Sandra P. "Two Sets of Unexplored Metronome Marks for Beethoven's Piano Sonatas." *Early Music* 16 (1988): 59-71.

Four sets of metronome markings for the Piano Sonatas, all of them very likely by Czerny, are shown to have some rather wide-ranging discrepancies: H1 and H2 — hitherto not explored — from Haslinger's successive complete works (1828-33 or 37; 183?-ca. 1842), and C3 and C4 from Czerny's Pianoforte-Schule (1846) and his Simrock edition (1856-68). The explanation appears to lie in changes of taste in respect to tempo between 1828 and 1868. H1 embodies the fairly rapid tempos that prevailed during Beethoven's time, while H2 and C3 reflect a trend toward slower tempos during the 1830s and 40s, due in large part to the influence of Liszt and Wagner. This trend was redressed, however, in C4, which returns to tempos somewhere between those of H1 and H2.

Beethoven's Articulation.

117. Badura-Skoda, Paul. "A Tie Is a Tie Is a Tie: Reflections on Beethoven's Pairs of Tied Notes." *Early Music* 16 (1988): 84-88.

Addresses the question of Beethoven's tied notes with changed fingering, such as in Op. 69/ii, which Czerny interpreted as producing two separate sounds. Badura-Skoda regards the tie here (and elsewhere) as a means of indicating that a note was to be held for its full value — since non-legato had been the normal touch until about 1800 — and also to induce from the pianist a preferable (a more caressing) touch. The ties were not related to the *Bebung* of the clavichord.

Schubert

118. Geiringer, Karl. "Schubert's Arpeggione Sonata and the 'Super Arpeggio'." *Musical Quarterly* 65 (1979): 513-23.

Schubert's sonata (1824) was conceived for a "bowed guitar" newly-invented in Vienna in 1823 by G. Stauffer. Schubert's designation *Arpeggione* ("super-arpeggio"), rather than the more commonly accepted *Bogen-gitarre* may derive from his use of extra-large arpeggiated chords, which skipped over certain of the guitar's (six) strings.

119. Brown, A. Peter. "Performance Tradition, Steady and Proportional Tempos, and First Movements of Schubert's Symphonies." *Journal of Musicology* 5 (1987): 296-307.

Proposes that Schubert adhered to a steady pulse or to proportional relationships between the slow introductions and the allegro sections of his symphonies, and that the two movements of Symphony No. 8 are also proportional. The bases for such relationships lie in time signatures (e.g. C - $\text{C} = 1: 2$) or in tempo markings (e.g. adagio - andante - allegro = 1: 2: 4).

Franck

120. Jaquet-Langlais, Marie-Louise. "Die Orgelwerke von César Franck — Probleme der Überlieferung und Interpretation." *Zur Interpretation der französischen Orgelmusik*. Edited by Hermann J. Busch. Berlin, Kassel: Verlag Merseburger, 1986, pp. 78-101.

Franck's organs, their dispositions, and problems of executing and registering individual organ works.

*Tournemire indicated that with Franck one needs to forget the metronome completely.

Brahms

121. Brady, Stephen, and George S. Bozarth. "Brahms's Pianos." *American Brahms Society Newsletter* 6, no. 2 (Autumn 1988): [1-7].

Brahms acquired the Schumanns' (1839) Graf in 1856 (an instrument of varied tone color by registers) and would have used it in Hamburg when composing the Handel Variations and other works through Opus 38. He wanted to premiere the First Piano Concerto on an Erard in 1858, but settled for a Baumgardten and Heins (an instrument with "a songful tone") in 1859. Although he concertized on a wide variety of pianos and was especially fond of Bechstein and Steinway, after the mid-1870s most of his concerts were on Bösendorfers. For a home piano he seems to have preferred a Streicher (transparent with soft-surfaced hammers), which he kept in his Vienna apartment from 1872 until his death.

122. "Brahms as Pianist." *American Brahms Society Newsletter* 6, no. 2 (Autumn 1988): [7-8].

A vivid picture of Brahms as pianist during the 1870s and 80s is provided by the memoirs of his pupil Florence May. She reports on his broad phrasing, delicate embroidery, and varying, sensitive expression, and in the Second Piano Concerto on his emphasis of the themes and curiously free rhythms.

123. Crutchfield, Will. "Brahms by Those Who Knew Him." *Opus* 2 (August 1986): 12-21, 60.

Brahms performed his own *Hungarian Dance no. 1* on an Edison cylinder in 1889. Despite the poor sound Crutchfield discerns a number of characteristics perhaps typical of his playing: carefully observed dynamic shadings, a full bass, left hand slightly before right, occasional hurrying to a cadence, and a shift of tempo (beginning MM83, and soon after 78). Crutchfield compares a number of early recordings by violinists (e.g. Joseph Joachim), pianists (e.g. Ilona Eiberschütz, Carl Friedberg, Arnold Rosé), and singers (e.g. Gustav Walter, Anton Sistermans) in some way or other associated with Brahms, and finds that certain of the above qualities are also present in their renditions. Crutchfield

warns, however, that record companies' claims of "pupil of" or "contemporary with" are no sure indication of the transmission of a composer's ideals.

Forms and Genres

American Music

124. Nathan, Hans. The Performance of the Virginia Minstrels." *Dan Emmett and the Rise of Early Negro Minstrelsy*. Norman: Univ. of Oklahoma Press, 1962, pp. 123-34.
Singers used sliding pitches (beyond the written notes) to imitate negro singing. Interludes were at times rendered by banjo (playing melody, not chords) and clicking bones. Tambourine and fiddle filled out the accompaniment, the fiddle varying the melody with dotted notes and syncopations and using open strings as drones.
125. Patterson, Daniel W. "A Note on Shaker Notation and My Tune Transcriptions." *The Shaker Spiritual*. Princeton: Princeton Univ. Press, 1979, pp. 41-56.
Shaker tempos were based on time signatures and measured by pendulums (for example, by a "mode-ometer" of about 1841), although there were disagreements by Russel Haskell, and divergences in individual tunes. The Shakers took pleasure in ornamenting a melody, and the notation indicated slides (e.g. by a slur from a small to a large letter).

Media

Voices

126. Manén, Lucie. *Bel canto: the Teaching of the Classical Italian Song-Schools, Its Decline and Restoration*. Oxford: Oxford University Press, 1987. xii, 75p.
Claims to describe the true "bel canto" (an expression that appeared in the late 19th century for a kind of vocal production developed in the 17th). Manén believes that *Garcia caused confusion and that only the modern X-ray has established how the larynx works, through a vocal cord mechanism and a ventricular mechanism with the whole body as a resonator.

Keyboard Instruments

127. Rosenblum, Sandra P. "Introduction." *Introduction to the Art of Playing on the Piano Forte, by Muzio Clementi*. New York: Da Capo Press, 1974, v-xix.
Points up the considerable significance of *Clementi's treatise in light of other keyboard methods of its time. Clementi established the new legato manner and prepared the way for the cantabile playing of pianists such as Cramer and Field. Rosenblum points out that *Pasquali (1760) had already emphasized legato, even though the detached manner predominated until ca. 1810.
128. Owen, Barbara. "Pitch and Tuning in Eighteenth and Nineteenth Century American Organs." *Organ Yearbook* 15 (1984): 54-59.
Points to the Germanic influence in organ building in Pennsylvania, the English influence in New England. Many organs retained meantone temperament until the mid-19th century.
- < Rosenblum, Sandra P. *Performance Practices in Classic Piano Music: Their Principles and Applications*. Cited above as item 95.

String Instruments

129. Brown, Clive. "Bowing Styles, Vibrato and Portamento in Nineteenth-Century Violin Playing." *Journal of the Royal Musical Association* 113 (1988): 97-128.
An important supplement to and continuation of Stowell's book. Bowing styles changed according to time and locale. During the 1780s and 90s the use of a springing bow appeared and was mentioned by *Woldemar (1798) and implied by *Galeazzi (1791-96). *Spohr (1832), however, indicated that a springing style was improper for Mozart, Haydn, or Beethoven. Paganini again exploited a springing bow during the 1820s, and *Baillot (1834), probably influenced by Paganini's playing, described *détaché*, *léger*, *sautillé*, and *ricochet*. Later, *Schröder (1887) reported on various types of springing, while indicating that they were most appropriate for French music. Concerning vibrato, Brown disagrees with Donington that an unobtrusive vibrato was present in early string playing. At the beginning of the

19th century *Baillot (1803) failed to mention it, whereas Baillot (1834) described a finger vibrato like a minute trill. Spohr indicated four speeds (fast, slow, speeding up, slowing down). Portamento perhaps began in the early 19th century, and *Vaccai described its artistic treatment. Late 19th-century treatises give it much space and it had extensive use in a 1916 recording of Elgar's violin concerto conducted by the composer.

Woodwind Instruments

130. Charlton, David. "Classical Clarinet Technique: Documentary Approaches." *Early Music* 16 (1988): 396-406.

The early 19th century saw a transition from clarinet playing with the reed above and chest articulation, as in *Roeser and *Froehlich, to playing with the reed below with tongued articulation, as in *Blatt and *Berr.

131. Rice, Albert R. "Berr's Clarinet Tutors and the 'Boehm' Clarinet." *Galpin Society Journal* 41 (1988): 11-15.

*Berr was the first to divide the clarinet's range into four parts: *chalumeau*, *intermédiaire* (g^2 - b^b), *clairon*, and *aigu*. He is also among the earliest in France to advocate placing the reed on the lower lip, a procedure gradually adopted by the French in the second half of the 19th century.

Orchestra

132. Brown, Clive. "The Orchestra in Beethoven's Vienna." *Early Music* 16 (1988): 4-20.

Concerns orchestral sizes and positioning of players. Beethoven's suggestion (1813) for strings numbering 8 (4-4?) 4-2-2 apparently only had to do with a play-through ensemble; more strings were normal for concerts (although the player's abilities ranged from accomplished to barely competent). The directing of players until ca. 1810 was from the first violin, or from a keyboard when voices were present. For better coordination a director seated at a separate desk began to be enlisted (one thinks of Beethoven at the premiere of the 9th Symphony).

Tempo

<

- Malloch, William. "Carl Czerny's Metronome Marks for Haydn and Mozart Symphonies."
Cited above as item 105.

Added Notes

Cadenzas

- < Swain, Joseph. "Form and Function of the Classical Cadenza."
Cited above as item 107.

Tuning

- < Owen, Barbara. "Pitch and Tuning in Eighteenth and Nineteenth Century American Organs."
Cited above as item 128.

THE TWENTIETH CENTURY

Composers

Mahler

133. Keener, Andrew. "Gustav Mahler as Conductor." *Music and Letters* 56 (1975): 341-55.

Mahler's conducting of works, such as the first movement of Beethoven's Symphony no. 9 marked by frequent changes of tempo, afford insights into the interpretation of his own works. Mahler often changed the scoring of his symphonies according to the acoustics of a particular hall, and was never fully satisfied, especially of Symphony no. 5, which comes down to us in two versions (1902, 1932).

Sibelius

134. Cherniasky, D. "Sibelius' Tempo Corrections." *Music and Letters* 31 (1950): 53-55.

Sibelius was anything but dogmatic concerning performance, instead encouraging the interpreter to develop his own personal vision. Nonetheless, he did provide, retrospectively, tempo indications for all the symphonies (a list is included), although he did not wish them to be taken too strictly.

Scriabin

135. Bowers, Faubion. "In Performance." *The New Scriabin: Enigma and Answers*. New York: St. Martin's Press, 1973, pp. 195-204.

The most frequent words describing Scriabin's performance of his own piano works were "arhythmical," "nervous," "pauses," "pedalization" (as tabulated by Tatyana Shaborkina in 1940 from reviews of all his concerts). These qualities are borne out by Scriabin's Welte-Mignon recordings and by the reports of N.N. Cherkass, who heard him play; Cherkass attributed his excessive rubato to a stiffening of the body brought on by illness. Boleslav Yavorsky in 1913 indicated that Scriabin sometimes played his works differently than they were marked.

Vaughan Williams

136. Boulton, Adrian. "Vaughan Williams and His Interpreters." *Musical Times* 113 (1972): 957-58.

Vaughan Williams did not require that his performance directions be rigidly adhered to. He also changed his mind; for example he initially urged Boulton to do his 3rd Symphony faster, then later indicated that everything was too fast.

Holst

137. Boulton, Adrian. "Interpreting 'The Planets'." *Musical Times* 111 (1970): 263-64.

A letter to Boulton from the composer goes into certain details not marked in the score, these having to do mainly with bringing out various sonorous effects: clarifying the 16th notes in "Mars," broadening the trumpet in "Jupiter" (recapitulation), beginning "Saturn" "as emotionally as possible," and closing a door to make more distant the hidden choir in "Neptune."

138. Holst, Imogen. "Some Problems of Performance in *The Planets*." In *The Music of Gustav Holst and Holst's Music Reconsidered*. Oxford: Oxford University Press, 1985, pp. 141-45.

Today's conductors take "Mars" too rapidly (Holst merely wanted it forceful and assertive), "Jupiter" with too much emphasis on each accent (Holst simply wanted it buoyant), and settle for using a rawhide hammer on the bells in "Saturn" (Holst asked for a metal striker). The sound of the

unseen women's chorus in "Neptune" cannot be duplicated away from its original setting. The evidence provided by Holst's own recordings (1922-23 and 1926) should be accepted with caution since sufficient rehearsal time was lacking and the need to fit movements onto record sides makes questionable the tempos.

Stravinsky

139. Buxbaum, Erica Heisler. "Stravinsky, Tempo, and *Le Sacre*." *Performance Practice Review* 1 (1988): 61-70.

Compares Stravinsky's comments concerning five performances of *The Rite* — by Karajan, Mehta, Boulez (2), and Stravinsky himself — and exposes certain inconsistencies in Stravinsky's ideas concerning his own tempos.

Berg

140. Berg, Alban. "The Preparation and Staging of *Wozzeck*." *Musical Times* 109 (1968): 518-21.

A translation of Berg's "Praktische Anweisungen zur Einstudierung des 'Wozzeck'," written in 1930 and published in Willi Reich's *Alban Berg* (Vienna, 1937). Berg amplifies upon the performance indications of the score, particularly in regard to dynamics (*Wozzeck* is a "piano" opera), *Sprechstimme* (head tones are important), and stage design (the low-tavern scene must have a ghostly, immaterial effect).

Messiaen

141. Tikker, Timothy J. "The Organs of Olivier Messiaen, Part 1." *Diapason* 79, no. 12 (December 1988): 16-19.

Examines organs on which Messiaen's works were premiered as well as the Cavaillé-Coll of his own church, L'église de la Sainte Trinité, for which many of his registration requirements were conceived. A crescendo-pedal scheme in Messiaen's hand matches his own recording of *Méditations*, although the printed score of this work shows certain discrepancies.

Babbitt

142. Scotto, Ciro. "Preparing a Performance of Babbitt's *Arie da capo*." *Perspectives of New Music* 26, no. 2 (Summer 1988): 6-24.

Performances of Babbitt often sound "fragmented" because of a lack of knowledge of his musical structure. In the *Arie* such a knowledge provides a sense of why particular notes should sound louder, or why the same tempo should be maintained throughout to arrive at the proper ratios between pitches and time aggregates.

Forms and Genres

American Music

143. Hagert, Thornton. "Band and Orchestral Ragtime." *Ragtime: Its History and Composers*. Edited by John Edward Hasse. New York: Schirmer Books, 1985, pp. 268-84.

Offers some typical scorings of ca. 1900. Many later recordings only attempted to recreate the rhythms, not the original instrumentation. However, the early publishers tended to simplify the rhythms. And the tempo indications (e.g. "slow march") are now unclear in their significance.

Russian Choral Music

144. Morosan, Vladimir. "Problems of Performance Practice in the Sacred Music of the New Russian Choral School." *Choral Performance in Pre-Revolutionary Russia*. Russian Music Studies, no. 17. Edited by Malcolm H. Brown. Ann Arbor: UMI Research Press, 1986, pp. 249-307.

The new Russian choral school just prior to the Revolution (Kastal'sky, L'vov, Rachmaninov, and others) inherited many features of traditional Russian harmonized chant, yet it was a tradition already on the wane ca. 1900. Recapturing the old style is difficult for Westerners, since the chant had a certain freedom of tempo (i.e., rubato), a subtlety of textual emphasis, and a lack of strict adherence to note values that is not fully reflected in the notation of the choral compositions.

Media

Voices

145. Logue, Joan. "Extended Vocal Techniques." *NATS Journal* 45, no. 2 (November, December, 1988): 10-11.

Describes various non-traditional vocal productions exploited by 20th-century composers, from *Sprechgesang* (Schoenberg's term) — borrowed from German expressionist theater — to *afona* gasps in Bussotti, "circular breathing" (inhaling while singing) in Risset, and simultaneous fundamentals and upper partials in Febel.

Brass Instruments

146. Dempster, Stuart. *The Modern Trombone: a Definition of Its Idioms*. Berkeley and Los Angeles: Univ. of California Press, 1979. xv, 110p.

Describes novel trombone sounds encountered in contemporary works and how to achieve them: multiphonics, harmonics, buzzing, inhaled sounds, disassembled-slide sounds, and so on. Lavishly illustrated, e.g. Erickson's *General Speech* is cited *in toto* with directions for performance.

REFLECTIONS ON PERFORMANCE PRACTICE

147. Morrow, Michael. "Musical Performance and Authenticity." *Early Music* 6 (1978): 233-46.

"Authentic" is a catchpenny label for record companies; "imaginative reconstruction" is more accurate. We know from the idiosyncracies of today's folk and pop singers that the written notes are mere symbols. Since all we have are the notes from the Middle Ages and Renaissance, having lost the vital oral tradition, the possibilities of reconstructing a performance like that of the past is very remote and not worth the attempt.

148. Dreyfus, Laurence. "Early Music Defended Against Its Devotees: a Theory of Historical Performance in the Twentieth Century." *Musical Quarterly* 69 (1983): 297-322.

Exposes many of the naive assumptions associated with the early music movement: fixed rules, purist interpretations, glib answers. Adorno early questioned early music's eliminating of subjectivity and its equalizing of past masters. Dreyfus characterizes early music as more a manifestation of 20th-century musical life than of a resurrection of the past. The broad acceptance of the

movement reflects the quest for novelty, whereby known works are able to regenerate themselves in new guises.

149. Jackson, Roland. "Performance Practice: Criticism, Summary, Discovery." *Performance Practice Review* 1 (1988): 5-9.
 Seeks to define the gap between critic and historian. Whereas critics have tended to view the performer's expressivity as subjective and undefinable, historians have sought to rediscover what made a performance peculiarly communicative in its own time.

150. Kenyon, Nicholas, editor. *Authenticity and Early Music: a Symposium*. Oxford, New York: Oxford University Press, 1988. xv, 219p. Contains items 151-156.
 Brings together papers presented at Oberlin Conservatory, 1986-87, during a series of conferences entitled "Musical Interpretations: the Influence of Historically Informed Performance."

151. Brown, Howard Mayer. "Pedantry or Liberation? A Sketch of the Historical Performance Movement." *Authenticity and Early Music: a Symposium* (item 150), pp. 27-56.
 How far can the quest for historical exactness be taken? What would remain, for instance, for the Chicago Symphony to perform? After tracing the "movement" as it developed in various countries (most notably in Germany, England, and the U.S.), Brown encourages that "historical" performance "come to life" and be aesthetically convincing.

152. Crutchfield, Will. "Fashion, Conviction, and Performance Style in an Age of Revivals." *Authenticity and Early Music: a Symposium* (item 150), pp. 19-26.
 Is a performance the approximation of a fixed ideal in the composer's thought, or of an unfixed ideal that is realized individually at each performance? Crutchfield feels that ideally a performer "joins hands with the genius of the composer and in the greatest performances seems to merge so that we feel music and musician are one."

153. Kenyon, Nicholas. "Authenticity and Early Music: Some Issues and Questions." *Authenticity and Early Music: a Symposium* (item 150), pp. 1-18.

Summarizes the points of view expressed in the symposium. Can we determine how the past really was? Can we pin it down as an objective reality? How are we to interpret the data with true discrimination? Kenyon also points to some of the surprising developments in early music performance over the past two decades.

154. Morgan, Robert P. "Tradition, Anxiety, and the Current Musical Scene." *Authenticity and Early Music: a Symposium* (item 150), pp. 57-82.

Characterizes the quest for authenticity as an escape into a more structured past, as a nostalgia for what cannot really be recalled. By placing historical works in a "museum" we utterly transform their original meaning.

155. Taruskin, Richard. "The Pastness of the Present and the Presence of the Past." *Authenticity and Early Music: a Symposium* (item 150), pp. 137-207.

Prefers the term *authentistic* to *authentic* to characterize historical performances. The *authentistic* is empirically ascertainable, is transmitted (rather than interpreted), and is "geometrical" rather than "vitalist." Taruskin associates the current taste for historical correctness with contemporary attitudes in general, with a disdain for individual freedom of expression (Stravinsky's execution rather than interpretation), and with a general movement towards depersonalization in the arts (Eliot, Pound). This is illustrated by comparing several recordings of the Fifth *Brandenburg Concerto* covering the period 1935-1985; these display increasingly the avoidance of personal nuances and of flexibility of tempo.

156. Tomlinson, Gary. "The Historian, the Performer, and Authentic Meaning in Music." *Authenticity and Early Music: a Symposium* (item 150), pp. 115-136.

Believes that the entire meaning is not conveyed by the work itself, but by the work in conjunction with its cultural and historical context. The modern listener appreciates the work to the extent that he/she is aware of this context. This, in Tomlinson's view, frees the performer from a troubling dead-end, of having to discover the ultimate (or entire) meaning of a work by reconstructing its original sounds.

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