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PERFORMANCE PRACTICE BIBLIOGRAPHY (1990)*

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MONODY: 9th-13th CENTURIES

Forms and Genres

Troubadour, Trouvère Chansons

1. Tischler, Hans. "The Performance of Medieval Songs."
Revue belge de musicologie/Belgisch Tijdschrift voor Muziekwetenschap 43 (1989): 225-42.

Advances ten reasons why a metrical interpretation of trouvère melodies (and of medieval monophony as a whole) is the most plausible. Three are extrinsic and have to do

* Containing as well a number of earlier citations.

with the prevalence of metrical theory from the time of Charlemagne through the 12th century. Seven are intrinsic and concern the musical settings themselves: (1) poetic rhyme is dependent on stress; (2, 3) musical consistency between stanzas and between repeated phrases can only be maintained if meter is employed; (4) contrafacta (e.g. from Latin to Old French) would only be recognizably the same if the melodies were shaped by meter; (5) goliard and trouvère melodies incorporated into polyphonic settings are metrical; (6) ornamental melismas (two or more notes to a single syllable) frequently appear in alternation to syllabic notes, thus reinforcing metrical schemes; (7) a number of trouvère settings are preserved in mensural notation.

2. Cohen, Joel. "Peirol's *vielle*: Instrumental Participation in the Troubadour Repertory." *Historical Performance* 3 (1990): 73-77.

Questions Page's distinction between low styles (e.g. dance songs, *descorts*, *chansons de geste*) accompanied by instruments, and high styles (e.g. the singing of troubadour poetry), for which there is little evidence of accompaniment. Two references in poems indicate the presence of instruments, although it is uncertain whether they played simultaneously or alternately with the songs: Peire d'Alverha's "poem made to *enflabat*" (a kind of wind instrument), and Albert de Sestairon's "Peirol *violatz et chantatz*" (plays on the *vielle* and sings).

Altered Notes

Rhythmic Alterations

- < Tischler, Hans. "The Performance of Medieval Songs."
Cited above as item 1.

POLYPHONY: 9th-13th CENTURIES

Altered Notes

Rhythmic Alterations

3. Atkinson, Charles M. "Franco of Cologne on the Rhythm of *Organum purum*." *Early Music History* 9 (1990): 1-26.

Fresh interpretation of a passage in Franco concerning the realization of duplum rhythm in *organum purum*. The passage contains a number of expressions that Atkinson reconsiders: *figurae*, *in unisono*, *percuti*, and *floratura*. The passage now reads: "It should be noted that whenever in *organum purum* several *figurae* [representations of pitch disposed in some one mode] come together in *unisono* [over a single pitch in the tenor], only the first should be *percuti* [beaten in a fixed rhythm]; all the rest should be taken in *floratura* [in a rhythmically free fashion]." This represents a significant departure from earlier readings, as in Strunk's "only the first is to be sounded [*percuti*]; let all the rest observe the florid style [*floratura*]." Atkinson's reinterpretation links Franco to the metrical concepts of other late 13th-century theorists.

THE FOURTEENTH CENTURY

Forms and Genres

Minnesang

4. Welker, Lorenz. "Some Aspects of the Notation and Performance of German Song around 1400." *Early Music* 18 (1990): 235-46.

Mensural versions of songs (or of parts of them) by Hugo von Monfort, Oswald von Wolkenstein, and Monk of Salzburg allow for fresh interpretations. Lyric portions could be in free rhythm, "dance" refrains in triple meter. Newly written-out parts in fifths point back to an improvisatory practice, perhaps reflected in Oswald's phrase "von hals nit

schon quientieret" (from the throat does not already form fifths).

Media

Instruments in General

5. Brown, Howard Mayer. "Trecento Angels and the Instruments They Play." *Modern Musical Scholarship*. Edited by Edward Olleson. Stocksfield: Oriel Press, 1978, pp. 112-40.

Italian 14th-century painters seem to have depicted instruments realistically, even when played by angel musicians. Interesting details emerge such as shawms played with puffed cheeks or psalteries with 7-22 triple courses. Noteworthy are the double recorders, although in general recorders and rebecs appear to have been rare in Italy and the transverse flute entirely unknown. A typical disposition is Allegretto Nuzi's 2 fiddles, recorder, and portative (or tambourine).

6. Page, Christopher. "German Musicians and Their Instruments: a 14th-Century Account by Konrad of Megenberg." *Early Music* 10 (1982): 192-200.

Konrad's account includes a description of household (rather than itinerant) musicians who play a wide assortment of instruments: 7 winds, 8 strings, 3 percussion. The *tibia* (shawm?) and *tuba* (straight trumpet) are said to sound well together in 4ths, 5ths, and 8ves (a probable reference to polyphony).

THE FIFTEENTH CENTURY

Media

Voices

7. Haggh, Barbara. "Itinerancy to Residency: Professional Careers and Performance Practices in 15th-Century Sacred Music." *Early Music* 17 (1989): 359-66.

Investigates the economic background of secular churches in Flanders during the 14th and 15th centuries. Trusts, endowments, and corporations (combined funds) enabled churches to hire singers of polyphony. The singing was increasingly carried out by vicars (the paid surrogates of absent canons) and choirboys directed by Chaplains. During the 15th century a resident body of singers was gradually built up, but there is little evidence available for more than one singer to a part.

Instrumental Groups

8. Polk, Keith. "Voices and Instruments: Soloists and Ensembles in the 15th Century." *Early Music* 18 (1990): 179-98.

A fresh look at instrumental ensembles in the 15th century vis-à-vis German cities and their financial records. From these records Polk constructs a series of valuable tables, affording an idea of how frequently certain players or singers (e.g. two lutes, lute and *geige*, two bowed instruments, boy sopranos) received payments. Lute and harp, *geige* and organ are rare — contrary to the iconographical sources. In lute duos, a favored early-century combination, the lower (larger?) lute may have filled out two or three lower parts (as Paumann was adept at doing). By mid-century two to three *geigen* (viols?) were a frequent combination.

Acoustics

9. Baumann, Dorothea. "Musical Acoustics in the Middle Ages." *Early Music* 18 (1990): 199-210.

The medieval interest in how sounds moved through the air was derived from *Boethius (Bk. I, ch. 3). Baumann considers the positioning of organs and choirs and the reflection of sounds within church interiors, concentrating especially on Florence Cathedral during the 15th century.

Tempo

10. Berger, Anna Maria Busse. "The Myth of *diminutio per tertiam partem*." *Journal of Musicology* 8 (1990): 398-426.

When O is followed by Ø Berger recommends a diminution by 1/2 and a tactus by the semibreve. This is supported by all later 15th-century Italian theorists (only *Tinctoris being ambiguous concerning it). The notion that the diminution should be by 1/3 (as has been expressed by

some modern musicologists) derives from a handful of 15th-century German theorists, who were probably misled by their reading of *Muris (or by his followers *Prosdocius and *Ugolino), who had held that a tenor in perfect mode, perfect time, and major prolation should be by 2/3.

Altered Notes

Accidentals

11. Gümpel, Karl-Werner. "Gregorianischer Gesang und *musica ficta*. Bemerkungen zur spanischen Musiklehre des 15. Jahrhunderts." *Archiv für Musikwissenschaft* 47 (1990): 120-47.

*Estevan (1410) describes the use of *conjuntas*, the changing of a whole into a half step or vice-versa, especially in respect to chant, providing a number of examples.

THE SIXTEENTH CENTURY

Forms and Genres

Commedia dell'arte

12. Farahat, Martha. "Villanescas of the Virtuosi: Lasso and the *Commedia dell'arte*." *Performance Practice Review* 3 (1990): 121-37.

Although 16th-century commentators (such as Mes-sisburgo and Troiano) alluded to the presence of music in *commedia dell'arte* performances, specific examples have not been identified. Farahat suggests that certain of Lasso's *villanelle* of 1581, including for example a dialogue between Pantalone and Zanni, had been performed as part of the 1568 wedding festivities in Munich described by Troiano.

Festivals

13. Bowles, Edmund. *Musical Ensembles in Festival Books, 1500-1800: an Iconographical and Documentary Survey*. Ann Arbor: UMI Press, 1989.

Renaissance and baroque festival books contain a wealth of untapped information concerning the size and disposition

of musical ensembles, the placement of performers, and the methods of direction. Bowles has selected illustrations of parades, tourneys, banquets, and other celebrations that include musicians. A useful commentary identifies the instruments and describes the nature of the ensembles.

Media

Voices and Instruments

14. Hudson, Frederick. "The Performance of William Byrd's Church Music." Part one. *American Choral Review* 12 (1970): 147-59.

Cites contemporary documents relating to the instrumental accompaniment of Anglican anthems and services by organ, viols (especially with verse anthems), and cornetts and sackbuts. Also points out that clearly understood Latin settings were not excluded from Anglican worship.

15. Korrick, Leslie. "Instrumental Music in the Early 16th-Century Mass: New Evidence." *Early Music* 18 (1990): 359-70.

Argues against the current view, that (except for organ) instruments rarely took part in Renaissance church services, on two grounds: (1) North-European theologians (Erasmus, Karlstadt, Luther, Calvin) complained so bitterly about the presence of instruments that it would seem that their participation was not the exception but the rule; (2) McKinnon's primary evidence, consisting of illuminations that show church services without instruments, involves Requiem masses, for which instrumental accompaniment would have been less likely.

Percussion

- < Schweizer, Rolf. "Die Pauken in der Bläsermusik." Cited below as item 34.

String Instruments

Guitar

16. Tyler, James. *The Early Guitar: a History and Handbook*. Early Music Series, 4. London: Oxford Univ. Press, 1980. xii, 176p.

Although no specimens survive from the 15th century, pictorial evidence already shows a long-necked, waisted, flat-backed, gut-strung ancestor of the later guitar. Tyler traces the history and repertory of this instrument from the 16th century to the beginning of the 19th, when the modern guitar emerged. The 16th-century flat-backed, 6-coursed *viola* or *vihuela de mano* (*Milan, *Bermudo) had a repertory indistinct from that of the lute, while the 4-coursed, treble *guiterne* (*Morlaye) did possess a unique, though limited range of compositions. These two types, however, were eclipsed in the late 16th century by the 5-course (so-called "Spanish") guitar, which elicited an extensive and distinctive repertory. Tyler examines the sources, especially the prefaces, for information concerning the guitar's (unique) ornaments, and explains the nature of its playing techniques, e.g. the *punteado* (individually plucked-note) style as opposed to that of the *rasgueado* or *battente* (strummed) style, and of the *alfabeto* notation (i.e. letters = individual chords) associated with the latter.

Instrumental Groups

17. Shaw, David J. "A Five-Piece Wind Band in 1518." *Galpin Society Journal* 43 (1990): 60-67.

A description of a royal performance in Paris in 1518 casts light on the scoring of loud music. Five *menestriers* performed on *tibiae*, three of wood (probably three shawms of different size) and two of brass (folded trumpets or trombones).

Added Notes

Ornamentation

18. Lohmann, Ludger. "Zur Ornamentik in der Orgelmusik der Spätrenaissance und des Frühbarock." *Musik und Kirche* 60 (1990): 173-85.

Summarizes the nature of *Santa Maria's *redobles* and *quiebros*, *Diruta's *gropi*, and *F. Rognoni's *effetti*. When applying such realizations to actual pieces, which version should be utilized when symbols are present, and where should they be applied when symbols are not present?

THE SEVENTEENTH CENTURY

Composers

Gabrieli

19. Charteris, Richard. "The Performance of Giovanni Gabrieli's Vocal Works: Indications in the Early Sources." *Music and Letters* 71 (1990): 336-47.

Shows that aspects of Gabrieli's scoring known from the 1615 book can be extended back to his 1597 *Sacrae symphoniae* and even to his 1587 *Madrigali*. Charteris brings to light a number of hitherto unnoticed markings both in printed part books from the Venetian archives and in manuscript copies from Austria and especially from Kassel. At least one book in Kassel bears Venetian watermarks, evidence that it was likely brought there by Schütz or another Gabrieli pupil, and that its specific markings probably reflect Venetian practice. The markings on this and the other sources bear out Praetorius's suggestions for flexibility of scoring—for the frequent doubling of vocal parts by instruments, or for choirs comprised of one solo part (marked *voce*) and instruments.

Monteverdi

20. Arnold, Denis. "Performing Practice." *The New Monteverdi Companion*. Edited by Denis Arnold and Nigel Fortune. London: Faber and Faber, 1985, pp. 319-33.

Monteverdi's letters reveal some precious details concerning his approach to singing. He praised a certain alto who projected "without strain," but disliked his swallowed vowels and singing through the nose. He admonished a bass who failed to coordinate chest and middle voice resulting in ornaments either too harsh or too unctuous. Arnold suggests that Monteverdi favored a more continuous application of ornaments (as, for example, in "Possente spirto"), unlike Caccini. And a sustained organ seems to have been preferable so that dissonances in the voice might stand out the more pungently.

Schütz

21. Edwards, Michele. "Schütz's Use of the Violone and Wind Instruments: Reading the Evidence." *American Organist* 23 (1989): 63-65.

Schütz's *Bassgeige* or *grosse Viol[on]* was (in light of its ranges) presumably a large bass gamba tuned E'A'DGcf. It played at 8' and did not perform the entire basso continuo line; in an Uppsala ms., for instance, the violone is silent whenever the b.c. doubles a vocal soloist or solo ensemble.

Lully

- < Coeyman, Barbara. "Theatres for Opera and Ballet during the Reigns of Louis XIV and Louis XV." Cited below as item 24.
- < Harris-Warrick, Rebecca. "A Few Thoughts on Lully's *hautbois*." Cited below as item 30.

Charpentier

22. Hitchcock, H. Wiley. "The Present Edition." *Marc-Antoine Charpentier: Pestis Mediolanensis*. Chapel Hill, Univ. of North Carolina Press, 1979, pp. 8-12.

From the clefs one can reconstruct a string (violin family) orchestra, possibly doubled in the two upper parts by recorders (not flutes) and oboes. The time signatures (2, C, 3, $\frac{3}{2}$) are roughly proportional, e.g. half note in 2 = quarter in C, half in 2 = dotted half in $\frac{3}{2}$.

Corelli

- < Mangsen, Sandra. "The Trio Sonata in Pre-Corellian Prints: When Does 3 = 4?" Cited below as item 36.

Corelli used three partbooks for chamber sonatas, one for the bass, marked *violone o cembalo* (i.e. either cello or harpsichord), four for church sonatas, two for the bass, marked *violone o arcileuto* (cello or archlute) and *basso per l'organo* (continuo for organ).

23. Le Huray, Peter. "Corelli's Violin Sonata op. 5, no. 11." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 24-44.

Corelli favored long bow strokes and the separate bowing of notes. In the 5th and 6th sonatas, however, the figurations are fully slurred, although a problem concerns how to bow unslurred 8th notes.

Forms and Genres

Opera

24. Coeyman, Barbara. "Theatres for Opera and Ballet during the Reigns of Louis XIV and Louis XV." *Early Music* 18 (1990): 22-37.

None of the sites for presenting opera or ballet in 17th-century France was ideal. Either the size of the theatre was small, making stage effects difficult (Versailles: Salle de Comédie), or the size was ungainly and the acoustics deplorable (Tuileries: Salle des Machines).

- < Bowles, Edmund. *Musical Ensembles in Festival Books, 1500-1800: an Iconographical and Documentary Survey*. Cited above as item 13.

Media

Voices and Instruments

25. Schnoebelen, Anne. "The Role of the Violin in the Resurgence of the Mass in the 17th Century." *Early Music* 18 (1990): 537-42.

A number of Italian sacred works were conceived for optional (or dispensable) instrumental parts. Sometimes purely instrumental ensembles were substituted for parts of the Proper or for the Sanctus and Agnus.

Voices

- < Sanford, Sally Allis. "Seventeenth and Eighteenth Century Vocal Style and Technique." Cited below as item 63.

Instruments in General

26. Bonta, Stephen. "The Use of Instruments in Sacred Music in Italy 1560-1700." *Early Music* 18 (1990): 519-35.

For what kinds of sacred music were instruments preferred? Which instruments were called upon? To answer these questions Bonta examined the part books of 320 Italian sacred works (1560-1700), concluding that

instrumental ensemble pieces (e.g. motet arrangements, ensemble canzonas) were frequently substituted for parts of the mass propers and that violin family instruments (violins, alto and tenor violas, and bass violins — called *violoni*) rose to prominence, gradually replacing winds (e.g. cornetts and trombones) during the first half of the 17th century.

Keyboard Instruments

27. Lindley, Mark. "Early English Keyboard Fingerings." *Basler Jahrbuch für historische Musikpraxis* 12 (1988): 9-25.

How might one best study the thousands of fingerings found in early 17-century English keyboard music? Initially from pieces fingered throughout and then from those only occasionally fingered. Lindley cites 74 examples, noting a number of inconsistencies, for which he advances possible explanations.

String Instruments

28. Banks, Margaret Downie. "The *violino piccolo* and Other Small Violins." *Early Music* 18 (1990): 588-96.

What size of violin would have been most suitable for the various works calling for *violino piccolo* (e.g. by Monteverdi or by Bach)? Iconographical and acoustical evidence indicates that a 75% model, as built by the brothers Amati in the early 17th century, was the most feasible.

29. Zaslaw, Neal. "The Italian Violin School in the 17th Century." *Early Music* 18 (1990): 515-35.

Few violins of the 17th century still exist and these have been drastically altered. Original bows are even rarer and cannot be matched to particular violins.

Guitar

- < Tyler, James. *The Early Guitar: a History and Handbook*. Cited above as item 16.

Woodwind Instruments

30. Harris-Warrick, Rebecca. "A Few Thoughts on Lully's *hautbois*." *Early Music* 18 (1990): 97-106.

Shows that Joseph Marx's widely accepted "invention" of the oboe by Jean (I) Hotteterre and Martin Philidor in the 1650s (*GSH*, 1951) was based on incorrect assumptions. Actually, as Haynes has recently shown, the oboe gradually

evolved, and most likely more than one Hotteterre and Philidor were involved. Harris-Warrick considers as well the nature of *hautbois* ensembles, whether for three different instruments (treble, 2 tenors, bass) or perhaps for four (treble, alto, tenor, bass), the latter suggested by the use of four different clefs and four names for *hautbois*: *dessus*, *haute-contre*, *taille*, and *basse*.

31. White, Paul J. "Early Bassoon Fingering Charts." *Galpin Society Journal* 43 (1990): 68-109.

Early bassoon performance remains a great puzzle. There is a lack of surviving instruments (and especially of crooks and reeds) of the 17th and 18th centuries as well as alterations to those surviving. Moreover, little can be ascertained concerning embouchure, reed style, and breath support without such instruments. One piece of firm evidence in this puzzle is provided by fingering charts. White provides résumés of 47 such charts from *Speer (1687) to *Ozi (1810), and thus sketches out a mini-history of bassoon performance (concept of sound, reed style, temperament, and pitch) prior to the 19th century.

Brass Instruments

- < Guion, David M. *The Trombone: Its History and Music, 1697-1811*. Cited below as item 55.

32. Downey, Peter. "What Samuel Pepys Heard on 3 February 1661: English Trumpet Style under the Later Stuart Monarchs." *Early Music* 18 (1990): 417-28.

Pepys most likely heard (in 1661) a French-style piece played by three trumpets, two high, one low. Downey shows that a number of English works, beginning in the 1680s, were composed for this combination, for instance Nicola Mattei's *Concerto di trombe* (1687), in which one of the movements, in c minor, would require special liping to obtain certain of its tones.

33. Herbert, Trevor. "The Sackbut in England in the 17th and 18th Centuries." *Early Music* 18 (1990): 609-16.

Records from the reign of Charles II refer to the sackbut and illustrations of the coronation of James II give evidence

of its continuing ceremonial presence. But by the late 17th century use of the trombone was declining in England and in the 18th it became quite rare (Handel's interest, 1739-1741, notwithstanding).

Percussion

34. Schweizer, Rolf. "Die Pauken in der Bläsermusik." *Musik und Kirche* 60 (1990): 196-202.

Demonstrates how various Renaissance and baroque ensembles, e.g. for cornetts and trombones, or for trumpets, could improvisatorily have been accompanied by a pair of timpani (playing 1 and 5).

Instrumental Groups (Chamber Music)

35. Welker, Lorenz. ". . . per un Chitarone, Fagotto, Overo altro istromento simile, pronto alla velocità: Chitarrone, Theorbo, und Arciliuto in der italienischen Ensemble-musik des 17. Jahrhunderts." *Basler Jahrbuch für historische Musikpraxis* 12 (1988): 27-64.

Corelli's *da camera* sonatas call for "violone o cembalo" (cello or harpsichord) implying that the chordal instrumental could be dispensed with. His *da chiesa* sonatas on the other hand call for "violone o arcileuto col basso per l'organo" (cello or archlute with organ continuo). In the latter type, by Corelli and others, the obbligato bass part (cello or archlute—or theorbo, or chitarrone) often displayed a technical brilliance equivalent to that of the upper parts, and should therefore be distinguished from the continuo part. Welker also shows that the modern categories of solo and trio sonata were often more subtle: "solo" sonatas with an obbligato bass part should be thought of as duo sonatas.

36. Mangsen, Sandra. "The Trio Sonata in Pre-Corellian Prints: When Does 3 = 4?" *Performance Practice Review* 3 (1990): 138-64.

The 17th-century trio sonata was realized in a variety of instrumental combinations: SBbc, SSbc, SSB, SSBbc, etc. (S = soprano, B = bass instrument, bc = continuo). Moreover, there were often options, such as between SSbc or SSB in Uccellini and Corelli.

Added Notes

Ornamentation

37. Hudson, Barton. "Notes on Gregorio Strozzi and His *Capricci*," *Journal of the American Musicological Society* 20 (1967): 209-21.

In his *Capricci da sonare* (Naples, 1687) Strozzi sometimes writes out only the beginning and ending of trills, placing between them either a single long note or a number of repeated notes. Hudson believes that the repeated notes are not the equivalent of the old vocal *trillo* (as Apel has indicated), but that they require an upper auxiliary.

38. Carter, Stewart. "On the Shape of the Early Baroque Trill." *Historical Performance* 3 (1990): 9-17.

The designation *trillo* was applied to two forms: one with alternating, one with repeated notes. The latter appears in *Conforto, *Caccini, *Praetorius (vol. 3), and *F. Rognoni. Carter suggests that its intent may originally have been pedagogical, rather than as a model for performance—although Monteverdi already introduces repeated notes in "Possente spirto" (1607). Carter proposes the existence of a third type, one that includes repeated but admits adjacent notes as well (as seen in *Conforto, *Praetorius, and *Durante).

- < Lohmann, Ludger. "Zur Ornamentik in der Orgelmusik der Spätrenaissance und des Frühbarock." Cited above as item 00.

Pitch and Tuning

Tuning

39. Sloane, Carl. "The Mysterious Werckmeister VI Temperament." *Diapason* 81, no. 10 (October 1990): 15.

In *Werckmeister VI each of the sharps is the arithmetic mean of its neighboring diatonic notes, as is B in reference to B^b and c.

THE EARLY EIGHTEENTH CENTURY

General Studies

Surveys

40. Le Huray, Peter. *Authenticity in Performance: Eighteenth-Century Case Studies*. Cambridge: Cambridge Univ. Press, 1990. xvii, 202p.

Takes a rather different approach to the study of historical performance, that of applying historical information to particular musical works, in this case to compositions by Corelli, Couperin, Handel, Bach, Haydn, Mozart, and Beethoven. Each of the compositions evinces its own kinds of performance problems, often reaching beyond what we know of the practice of its time. Contains items 23, 41, 42, 46, 50, 51, 58, 60, 61, 67, 91.

Composers

Couperin

41. Le Huray, Peter. "Couperin's *Huitième ordre*." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 45-69.

Many aspects of Couperin's notation provided only a general shape, not the precise details. How rapidly was a trill to be played? What was the length of a grace note? On which note was an ornament to be begun? In what proportion were two unequal notes? Did Couperin's unusual rhythmic notation, for example of a dotted 8th followed by three 128th notes, signify overdotting?

Handel

Handel in General

42. Le Huray, Peter. "Handel's *Messiah*." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 82-101.

For his oratorios Handel drew upon chapel singers, boys to sing treble, adult males alto. For the *Messiah* in Dublin

the proportion was 10 choristers and 24 men, for the (1754) Foundling Hospital performance 6 boys and 13 men, the latter against a string orchestra of 15, - , 5, 3, 2. Tosi lived in London 1693-1732 and apparently had a hand in training London singers.

43. Rogers, Patrick J. "A Neglected Source of Ornamentation and Continuo Realization in a Handel Aria." *Early Music* 18 (1990): 83-89.

A version of "Cara sposa" from *Radamisto* offers the best extant example of authentic embellishment in a Handel aria and the only surviving example of continuo realization for harpsichord by the composer (the Sonata in C Major for gamba and harpsichord is now regarded as spurious).

Handel's Ornaments

44. Goleekee, Thomas. "Ornamenting Handel: 'Like Seasoning a Meal,' a New Look at the Old Style." *NATS Journal* 47, no. 1 (Sept., Oct. 1989): 15-18.

A British Museum manuscript of "Da tempeste" (*Giulio Cesare*) shows several repeated notes being used to embellish single sustained notes, a type of ornamentation verified by a Library of Congress manuscript of Faustina Bordoni's decorations of an aria by Giuseppe Vignati.

Handel's Tuning

45. Sloane, Carl. "Handel's Harpsichord Temperament." *Continuo* 14, no. 5 (1990): 20-21.

*Werckmeister III could account for the distribution of minor (and, less conclusively, of major) keys in Handel's harpsichord pieces, while the little-known Werckmeister VI could account for his neglect of D major and extensive use of G minor.

J.S. Bach

Bach in General

46. Le Huray, Peter. "Bach's *Ouverture* in D, BWV 1068." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 70-81.

Were French type movements in suites to be played in a French manner (as Muffat had advocated)? In Bach's Suite in D Major the general lack of conjunct 8th notes seems to

preclude inequality. And the maintaining of overdotting (in the opening movement) would have required quite special rehearsing. Concerning the orchestra itself, the Bach sources indicate that single part books were utilized, implying that the suites (and the Brandenburg concertos as well) were presumably originally played by soloists, or at most by pairs of instruments on a part.

- < Schulenberg, David. "Expression and Authenticity in the Harpsichord Music of J.S. Bach." Cited below as item 92.

47. Schwandt, Erich. "Questions concerning the Edition of the 'Goldberg Variations' in the *Neue Bach Ausgabe*." *Performance Practice Review* 3 (1990): 58-69.

Points to a considerable number of errors in the *NBA* version of the Goldberg Variations: mordents indicated with normal trill signs, editorial accidentals and a tie printed in normal type, editorial appoggiaturas not reported in the *Kritische Bericht*, and a trill with prefix changed to an ordinary trill simply for the sake of "consistency."

Bach's Voices

Bach's Keyboard Instruments

- < Henning, Uta, and Rudolf Richter. "Die 'Laute auf dem Claviere': zur Rekonstruktion des Theorbenflügels nach Johann Christoph Fleischer (1718) durch Rudolf Richter (1986)." Cited below as item 54.

48. Albrecht, Christoph. "Current Problems in the Interpretation of Bach's Organ Works." *Diapason* 81, no. 1 (1990): 14-15.

Following upon Karl Straube's free alternating of manuals and registers, Jacobus Kloppers (*Die Interpretation und Wiedergabe der Orgelwerke Bachs*, Frankfurt, 1965) represented a reaction, leading to the modern tendency to play, for example, entire preludes or fugues in *organo pleno* without register change. Albrecht, however, feels that Bach's cantata and oratorio scorings may provide clues for a more changeable registration, and that page-turning pupils may very well also have pulled stops. Albrecht also opposes the tendency to introduce inequality in Bach, citing Abraham Birnbaum, who heard Bach play "every note . . . with consistently equal durational values."

49. Faulkner, Quentin. "Jacob Adlung's *Musica mechanica organoedi* and the 'Bach Organ'." *Bach* 21, no. 1 (Spring 1990): 42-59.

Firsthand information concerning Bach's organ ideal comes to us from two sources: his memorandum for changes (or compromises?) in the Mühlhausen organ, for which he favored strong, sonorous tone, and Johann Friedrich Agricola's additions to *Adlung (1768), which brings out that Bach was a friend of reed stops. Adlung's treatise in itself may constitute a further mirror of Bach's preferences. Adlung (like Bach) advocated a bass with proper gravity, bright stops to accompany chorale singing by the congregation, quiet stops for continuo playing, and well temperament.

50. Le Huray, Peter. "Bach's C Major Prelude, BWV 870 and 870a." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 5-23.

This prelude and fugue was fingered by a Bach pupil, Johann Vogler, probably transmitting Bach's approach better than any other source. Occasional breaks between notes are necessary, unlike the smooth fingering of later editors such as Czerny. Otherwise Le Huray poses the obvious questions concerning editions (are the sources apparent?), instruments (organ, piano, clavichord, harpsichord?), articulations (pairings, legato, staccato?), and analysis (how do we discover the tensions, relaxations, points of arrival, etc.?).

51. Le Huray, Peter. "Bach's C Minor Passacaglia, BWV, 582." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 102-12.

Considers Bach's organs and the possibilities of registration. Although Williams proposes that the Passacaglia had a single registration throughout, it is also conceivable that a page turner could have served as a stop puller.

Bach's Articulations

52. Butt, John. *Bach Interpretation: Articulation Marks in Primary Sources of J.S. Bach*. Cambridge: Cambridge University Press, 1990. xiii, 278p.

In-depth study of manuscripts and early prints that seeks to discover a rationale behind Bach's own slur markings, and other articulative nuances that clarify the slurs. Despite some inconsistencies Bach seems to have used slurs to bring out those figures he considered essential to a composition. The markings, often betraying a high degree of subtlety and change as a composition progressed, offer a hitherto untapped resource for interpreting Bach.

Forms and Genres

Opera

- < Coeyman, Barbara. "Theatres for Opera and Ballet during the Reigns of Louis XIV and Louis XV." Cited above as item 24.

Media

Voices

- < Sanford, Sally Allis. "Seventeenth and Eighteenth Century Vocal Style and Technique." Cited below as item 63.

Voices and Instruments

53. Milhous, Judith, and Curtis Price. "Harpsichords in the London Theatres, 1697-1715." *Early Music* 18 (1990): 38-46.

On the basis of an early 18th century lawsuit (by a harpsichord maker) it is deduced that the harpsichord's role in opera was solely to accompany voices (string bands had no harpsichord). What English harpsichords of the time were like can be seen in several paintings by Marco Ricci.

Keyboard Instruments

54. Henning, Uta, and Rudolf Richter. "Die 'Laute auf dem Claviere'; zur Rekonstruktion des Theorbenflügels nach Johann Christoph Fleischer (1718) durch Rudolf Richter (1986)." *Basler Jahrbuch für historische Musikpraxis* 12 (1988): 109-22.

Considers the differences between two types of lute-harpsichord: the *Lautenklavier* (8' with gut strings) and the *Theorbenflügel*, such as was built in 1718 by Fleischer (16' and 8' with gut and 4' with metal strings). Bach owned two of the former and the authors propose a number of Bach's

keyboard works that might suitably be performed on this instrument.

Woodwind Instruments

- < White, Paul J. "Early Bassoon Fingering Charts." Cited above as item 31.

Brass Instruments

55. Guion, David M. *The Trombone: Its History and Music, 1697-1811*. New York: Gordon and Breach, 1988. xvii, 333.

Contains a translation of passages concerning the trombone in 24 treatises from *Speer (1697) to *Fröhlich (1811). In large part the volume surveys the treatment of the trombone by 18th-century composers.

Orchestra

56. La Gorce, Jérôme de. "L'orchestre de l'Opéra et son évolution de Campra à Rameau." *Revue de musicologie* 76 (1990): 23-43.

The orchestra of the Paris Opéra (1704-1764) was divided into the *petit chœur* (continuo instruments), made up of harpsichord, lutes and theorboes, viols, and cellos, and the *grand chœur* (full orchestra), a five-part violin-family ensemble with woodwinds, brass, and percussion added for special effects. A *chef* (ordinarily the composer) beat the time. While the number of players remained fairly stationary (43-46), distinct changes appeared in the scoring; the continuo group gradually declined in size, while the larger body proceeded from a five- to a four-part (Italianate) ensemble.

Pitch and Tuning

Tuning

- < Sloane, Carl. "The Mysterious Werckmeister VI Temperament." Cited above as item 39.

THE LATE EIGHTEENTH CENTURY

General Studies

Surveys

- < Le Huray, Peter. *Authenticity in Performance: Eighteenth-Century Case Studies*. Cited above as item 40.

Composers

Haydn

57. Brown, A. Peter. "Options: Authentic, Allowable, and Possible in Performing Haydn's *The Creation*." *Musical Times* 131 (1990): 73-76.

Haydn's *Creation* was presented a number of times in Vienna between 1799 and 1809. Part books exist containing emendations by Haydn himself, revealing many details of how he himself performed the oratorio.

58. Le Huray, Peter. "Haydn's 'Drum Roll' Symphony in E flat, no. 103." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 149-63.

Editors of Symphony no. 103 (Unverricht, Robbins Landon, et al.) have had to weigh the differences between the autograph copy, the orchestral parts (presently with Haydn's corrections), and parts published ca.1800 containing more abundant slurrings and articulative markings. Le Huray also considers the sizes of late 18th-century orchestras (variable) and of halls (relatively small), as well as the effect of woodwind tonguing and of the lighter construction of string instruments.

59. Webster, James. "On the Absence of Keyboard Continuo in Haydn's Symphonies." *Early Music* 18 (1990): 599-608.

Counters Robbins Landon's (1955) remark that Haydn's Symphonies 1-40 would require a harpsichord continuo and that Haydn played a continuo in the Salomon Symphonies. Evidence shows that Haydn directed orchestral music at Esterhazy as first violinist (although he did lead opera and church music from a keyboard).

Mozart's String Instruments

60. Le Huray, Peter. "Mozart's D Minor String Quartet K421: a Contemporary Analysis." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 113-22.

Momigny's *Cours complet* (1806) presents an analysis of Mozart's quartet, pointing up the importance for Mozart's contemporaries of sharp mood contrasts during the course of a single movement.

61. Le Huray, Peter. "Leopold Mozart and the K421 String Quartet." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 123-48.

*Leopold Mozart's guidelines concerning string technique (bowing, phrasing, articulation, dynamics) presumably had a direct effect on Wolfgang's practice. The autographs for K421, however, do show some bow marks that are equivocal in interpretation. Leopold also suggests that certain ornaments (e.g. appoggiaturas, mordents) be further decorated, and Wolfgang provides some written-out examples. As for tempo, Wolfgang's concern seems to have been primarily for clarity: a tempo "in which all the notes, appoggiaturas, etc. are played exactly as written and with the proper expression and taste (letter of 17 January 1778).

Mozart's Orchestra

62. Zaslaw, Neal. "Performance Practice." *Mozart's Symphonies: Context, Performance Practice, Reception*. Oxford: Clarendon Press, 1989, pp. 445-509.

Mozart's orchestras (1764-1788) fluctuated according to time and circumstance. Larger ensembles (despite Mozart's single, ecstatic letter) were not necessarily ideal, since their renditions (after reports of the time) could be ragged. Contemporaries (*Koch, *Petri, *et al.*) were much concerned about balance, within the strings, between strings and woodwinds, and about placement of instruments (*Galeazzi *et al.*). The venues were relatively small and resonant, with a lack of sound-absorbing rugs or draperies. Aside from orchestral sizes and sounds this chapter ranges over a host of other matters — ornamentation, vibrato, tempo, unnotated parts, leadership — in each probing into the underlying issues, always tempered by Zaslaw's sage commentary.

Media**Voices**

63. Sanford, Sally Allis. "Seventeenth and Eighteenth Century Vocal Style and Technique." D.M.A. dissertation, Stanford Univ., 1979. viii, 241p.

A valuable compendium of excerpts from prominent (and lesser) theorists — *Mersenne, *Bacilly, *Bérard in the 17th, *Tosi, *Hiller, *Mancini in the 18th century. Sections are dedicated to "breath control" (a *passaggio* was, at least until about 1760, to be rendered in a single breath), "vocal agility" (every note to be clear and audible" — Mancini), "mouth position" (an essential conveyor of resonance), and "vocal registers" (the principal means prior to the 19th century of categorizing voice types), among other topics. The concluding chapter on Italian *passaggi* and French *agréments* is one of the clearest and most detailed expositions to date concerning vocal ornamentation.

String Instruments

64. Goldsmith, Pamela. "The Transition to the Tourte Bow and Its Effect on Bowing Articulation." *Journal of the Violin Society of America* 9 (1987): 63-82.

Compares, by performing on them, the various types of 18th-century bows. The transitional bow (1740-90), associated with the playing of Wilhelm Cramer of Mannheim, naturally produced spaces between the notes, and achieved a greater dynamic variation on individual notes than did the later Tourte bow. Especially relevant to the "Cramer" bow are the remarks of *Labadens (1774) concerning two types of detachment, by separate strokes and by a slight lifting of the bow.

65. Woodward, Ann M. "Observations on the Status, Instruments, and Solo Repertoire of Violists in the Classical Period." *Journal of the Violin Society of America* 9 (1988): 81-104.

Late 18-century violas still came in three sizes. Which was used for a particular work might be decided from the ranges, the high registers of certain viola concertos necessitating the smaller size.

66. Firth, Ian M., and Claire Sykes. "Harp Strings of the Eighteenth and Twentieth Centuries: an Acoustical Comparison." *Galpin Society Journal* 43 (1990): 46-59.

The nature of strings on early harps (14th to 18th century) has remained a mystery. The uncovering (by Albert Cohen, *GSJ*, 1983) of a cache of silk or silk overwrapped with copper strings from 1798, therefore, was of considerable importance, in that it allows Firth and Sykes to arrive at specific conclusions concerning the tension, stress, and "feel" of late 18th-century harp strings.

- < White, Paul J. "Early Bassoon Fingering Charts." Cited above as item 31.

Brass Instruments

- < Guion, David M. *The Trombone: Its History and Music, 1697-1811*. Cited above as item 55.

Conducting

- < Galkin, Elliott W. *A History of Orchestral Conducting: in Theory and Practice*. Cited below as item 80.

THE NINETEENTH CENTURY

Composers

Beethoven

Beethoven's Keyboard Instruments

67. Le Huray, Peter. "Beethoven's 'Moonlight' Sonata and Late Eighteenth Century Pianism." *Authenticity in Performance: Eighteenth-Century Case Studies* (item 40), pp. 164-86.

For Czerny a subtle means of expression lay in gradations of pace, in slight rallentandos and accellerandos. To what extent is this applicable to Beethoven? Le Huray feels that Czerny's observations (especially as set forth in the *Complete Pianoforte School*, op. 500) need to be taken seriously, in that he had earlier studied many of the sonatas with Beethoven.

Op. 27, no. 2 (which shows distinct differences between the composer's fair copy and the first "authentic" edition of 1802) leaves many questions unanswered, pedalling, phrasing, tempo, etc.

Berlioz

68. Gross, Ernest H. III. "The Influence of Berlioz on Contemporary Nineteenth Century Use of Brass Instruments." Parts 1-4. *Brass Bulletin* no. 67-70 (1989, 1990): no. 67, pp. 20-31; no. 68, pp. 34-39; no. 69, pp. 88-92; no. 70, pp. 62-67.

Berlioz reported (letter of 1843) on having heard the valved trumpet and horn in Berlin and detected no difference in tone quality from the natural instruments. However, he deplored the use of two bass trombones, which overpowered the tenors. Elsewhere he bemoaned (in his *Treatise*, p. 176) that French orchestras possessed no tubas.

Chopin

69. Rosenblum, Sandra P. "Potholes in the Road to Critical Editions." *Journal of the Conductors' Guild* 10, nos. 3,4 (summer, fall 1989): 81-87.

Can an editor arrive at a definitive text when confronted by a number of conflicting sources? Chopin represents a case in point. His works were simultaneously published in France, Germany, and England, resulting in certain disparities. Subsequently he introduced changes into the copies of students such as Camille Dubois and Jane Stirling, copies (now in the Bibliothèque Nationale) that are valuable for performers to consult.

Verdi

70. Chusid, Martin. "A Letter by the Composer about *Giovanna d'Arco* and Some Remarks on the Division of Musical Direction in Verdi's Day." *Performance Practice Review* 3 (1990): 7-57.

Brings to light an unknown letter of Verdi (to Pietro Romani) concerning tempi and other performance aspects in *Giovanna d'Arco*. Verdi's tempi in general are to move rather quickly; of *Ermani*, for instance, he said, "it is better to err on the side of liveliness than to drag." Chusid goes on to consider the conducting of Verdi's operas, which underwent a gradual transition from double direction (first violin and

vocal supervisor) to single conductor. An extensive table, listing first performances of Verdi's operas in various Italian cities, shows that divided direction persisted into the 1860s and 70s.

Franck

71. Hastings, Karen. "New Franck Fingerings Brought to Light." *American Organist* 24 (1990): 92-101.

Franck aided blind students by providing fingerings and pedallings (in Braille) of 31 pieces by Bach. These markings, newly transcribed by Hastings, are of value primarily in regard to Franck himself, and affirm the few markings available in his own organ works. Frequent note substitutions, sliding from black keys to white, finger crossing for parallel intervals, and (in pedalling) a liberal use of the heels show Franck to have been a true successor of Lemmens.

72. Lueders, Kurt, and Ton van Eck. "Franck, Cavaillé-Coll, and the Organ of Sainte-Clotilde." *American Organist* 24 (December 1990): 115-119.

Detailed description of Franck's (Cavaillé-Coll) organ at Ste.-Clotilde. His published registrations reflected a generic organ rather than his own.

73. Lueders, Kurt. "Approaching Franck's Organ Works from Within: Considerations on Interpretation." *American Organist* 24 (1990): 102-8.

Concerning two schools of Franck playing, represented by Tournemire (rhapsodic tempi) and Dupré (adherence to steady tempo), the modern organist has to come to his/her own personal judgement.

74. Smith, Rollin. "Playing the Organ Works of César Franck." Parts 1-12. *American Organist* 24 (January-December 1990): no. 1 (Introduction and *Fantaisie in C*), pp. 54-58; no. 2 (*Grand pièce symphonique*), pp. 60-64; no. 3 (*Prélude, fugue, et variation*, op. 18), pp. 66-68; no. 4 (*Pastorale*, op. 19), pp. 90-92; no. 5 (*Prière*), pp. 296-299; no. 6 (*Final*), pp. 70-72; no. 7 (*Fantaisie in A*), pp. 68-71; no. 8 (*Cantabile*), pp. 50-52; no. 9 (*Pièce héroïque*), pp. 78-80; no. 10 (*Choral I in E Major*), pp. 74-78; no. 11 (*Choral II in B Minor*), pp. 92-95; no. 12 (*Choral III in A Minor*), pp. 120-23.

Considers each of the organ works, section by section, in regard to problems of realization, particularly in light of performances and commentaries by Tournemire, Dupré, Marchal, and Langlais. Questions concern tempi, registration, fingering and pedaling, and articulative and dynamic nuances. Tempi, unmarked by his associates and students—bearing in mind his own propensity toward flexibility. Franck's registrations are often in need of adaptation to available organs. For Franck legato was the norm, with frequent fingering and foot substitutions; his indicated fingerings and pedalings seem purposeful, but are not always easy to realize. Later suggestions, such as Dupré's "appropriate phrasings," "added" or "suppressed ties," and gratuitous dynamic indications are perhaps best discarded, even though they do provide valuable insights into Franck's time.

Forms and Genres

American Music

75. McKenzie, Wallace. "The Alto Parts in the 'True Dispersed Harmony' of *The Sacred Harp* Revisions." *Musical Quarterly* 73 (1989): 153-71.

In *The Sacred Harp* (1844, 1859 eds.) about 3/4 of the hymns are in three parts (treble, tenor, bass). Subsequently (1902, 1936 eds.) a fourth (alto) part has been added. McKenzie (statistically) counters the notion that these additions were made primarily to fill in open fifths or to provide close, rather than "dispersed" (or spread out), harmony.

76. Loftis, Deborah C. "Southern Harmony Singing: a Tradition of Shape-Note Practice." *Performance Practice Review* 3 (1990): 165-69.

Sets apart "Southern Harmony" singing (as practiced today) from that of "The Sacred Harp." Southern Harmony is slower paced, less frenzied, and mostly in homogeneous rhythm (whereas "The Sacred Harp" comprises 50% fugal tunes).

Media

Voices

77. Crutchfield, Will. "Some Thoughts on Reconstructing Singing Styles of the Past." *Journal of the Conductors' Guild* 10, nos. 3, 4 (summer, fall 1989): 111-20.

Shows how problematical it is to recreate a past singing style (especially prior to recordings). In the 19th century vibrato was a nuance limited to certain notes. But were the remaining notes "straight" or slightly vibrated? Until the late 19th century vocal theorists recognized only two registers. Could modern singers (trained in multiple registers and different breaking points) be retrained according to the earlier method? As for ornaments, more tangible evidence has been passed down in singers' notebooks and elsewhere, and Crutchfield suggests that a modern singer might learn a number of alternative and eventually become as freely improvisatory with early arias as is a pop singer or jazz player today. Concerning portamento, introduced far more by 19th-century singers, a number of sources exist that indicate just where slides might be inserted.

String Instruments

- < Goldsmith, Pamela. "The Transition to the Tourte Bow and Its Effect on Bowing Articulation." Cited above as item 64.

Brass Instruments

- < Gross, Ernest H. III. "The Influence of Berlioz on Contemporary Nineteenth Century Use of Brass Instruments." Cited above as item 68.

Chamber Music

78. Locke, Ralph P. Review of Joël-Marie Fauquet, *Les sociétés de musique de chambre à Paris de la Restauration à 1870* (Paris, 1986). *Journal of the American Musicological Society* 43 (1990): 504-12.

In Paris ca. 1814-1870 chamber music was sometimes performed with orchestral forces plus soloists. Contrarily, Cherubini arranged certain (orchestral) works of Mozart for chamber ensemble.

Percussion Instruments

79. Bowles, Edmund A. "Nineteenth-Century Innovations in the Use and Construction of the Timpani." *Journal of the American Musical Instrument Society* 5,6 (1979, 1980): 74-143.

Decisive changes as regards the timpani took place between 1810 and 1870. Bowles shows the expansion to three or more drums on various pitches (citing unusual excerpts by Spohr and others) as well as the mechanical developments whereby gears and rotary timpani ultimately progressed to foot actuated devices that increased the speed and accuracy of pitch changes.

Conducting

80. Galkin, Elliott W. *A History of Orchestral Conducting: in Theory and Practice*. Stuyvesant N.Y.: Pendragon Press, 1988. x1, 893p.

*Berlioz (1855) represents a point of demarcation between earlier directing (largely devoted to keeping an orchestra together) and later interpretative conducting. Galkin offers a valuable survey of 19th-century conducting manuals, illustrating beat patterns and other techniques. But a large part of the book is dedicated to other matters (the nature of orchestration, the lives of conductors, etc.) rather than to performance practice per se.

THE TWENTIETH CENTURY

Composers**Mahler**

81. Lebrecht, Norman. "The Variability of Mahler's Performances." *Musical Times* 131 (1990): 302-4.

Since Mahler himself conducted his own works differently each time, and continually re-orchestrated his works during rehearsals, it appears there can be no one "correct" way to perform them.

82. Raabe, Nancy M. "Tempo in Mahler as Recollected by Natalie Bauer-Lechner." *Performance Practice Review* 3 (1990): 70-72.

For Mahler metronome marks were inadequate, the proper interrelationship between sections being much more important than the initial tempo. Mahler was scornful of conductors who were simply "concerned with hammering the beat into the players."

Debussy

83. Tollefson, Arthur R. "Pedal Technique in the Piano Works of Claude Debussy." D.M.A. dissertation, Stanford Univ., 1968. v, 77p.

Debussy's performances on Welte-Mignon piano rolls reveal where he utilized damper pedals but fail to recapture half or partial pedallings (as used by Copeland and others). Only nine of Debussy's piano works contain scattered markings, although the sustaining of sounds was also indicated by slurs attached to notes. Special effects include pedals that override rests or staccato notes, anticipatory pedals, and una corda pedalling combined with *f*.

Conducting

- < Galkin, Elliott W. *A History of Orchestral Conducting: in Theory and Practice*. Cited above as item 80.

REFLECTIONS ON PERFORMANCE PRACTICE

84. Keller, Hans. "Whose Authenticity?" *Early Music* 12 (1984): 517-19.

Since we understand the past better than did its own contemporaries we are able to perform its music more authentically.

85. Newman, William S. "Authenticity—Some Options and Priorities." *Journal of the Conductors' Guild* 10, nos. 3,4 (summer, fall 1989): 73-75.

The anti-authenticity faction, the three Ts (Taruskin, Tomlinson, Treitler) "at first simply deplored the worship of historical accuracy at the expense of artistic quality." Now their questions seem more serious: do we not assume (they

ask) many things about past works, such as a steady beat alla Stravinsky? and what about differing versions, or recreating the circumstances and tastes surrounding individual pieces?

- < Rosenblum, Sandra P. "Potholes in the Road to Critical Editions." Cited above as item 69.

86. Rudolf, Max. "Authenticity in Musical Performance?" *Journal of the Conductors' Guild* 10, nos. 3,4 (summer, fall 1989): 70-72.

Is authenticity an illusion? What would Mozart or Beethoven say if they came back? Was Ernest Ansermet correct, that the composer only provides a blueprint, while the performer *creates* the music? Despite such questions, Rudolf holds the attempt to strive for authenticity to be worth pursuing. His own foremost concern is a proper tempo, his least a dubious note.

87. Weiss, Piero. "Zeitgeist, Klangideal, and Other Imponderables in the Reconstruction of 'Authentic Performance'." *Journal of the Conductors' Guild* 10, nos. 3,4 (summer, fall 1989): 76-81.

Recreating the music of past eras is in a way as elusive as getting back to the plays of the *commedia dell'arte*. For even though we have the notes, we can no more recapture the spontaneity and improvisatory spirit of early musical performances than we could that of *commedia* performances if we had their texts. The fact is that we cannot help but feel the past through our own contemporary feelings.

- < Zaslaw, Neal. "Performance Practice [in Mozart's symphonies]." Cited above as item 62.

The early-music approach to Mozart can be called "neo-classical," that of a majority of concert performers "post-romantic," although the latter is currently being influenced by a "trickle down effect" from the former. How can we ever know, though, if the neo-classical performers are really "getting it right"? Assuredly, we can never return 100% to the way things were in Mozart's time; nevertheless we can arrive at ever closer approximations (which Zaslaw relates to the "iterative solution" in the sciences).

88. Boulez, Pierre. "The Vestal Virgin and the Fire-Stealer: Memory, Creation, and Authenticity." *Early Music* 18 (1990): 355-58.

"The age-old conflict . . . between memory and creation, burns unabated." We hold onto the past (through memory) and distort the meaning of its work and activity. The past is always being recreated in the present according to the taste of the times.

89. Jackson, Roland. "Performance Practice: a Manifestation of Our Time?" *Performance Practice Review* 3 (1990): 117-20.

Critics of historical performance (such as Taruskin or Leech-Wilkinson) may be characterized as conceptual-ists (the past viewed as our conception of it), those who champion historical performance (such as Donington) as realists, in that they hold that a discoverable reality is present in the past. For the realists musical works have an intrinsic quality, and the original manner in which they were performed is a part of this quality.

90. Le Huray, Peter. "The Spirit of Authenticity." *Authenticity in Music: Eighteenth-Century Case Studies*, (item 40), pp. 1-4.

Although Liszt played earlier composers with an apparent disregard for their original markings, Stravinsky, and Hindemith have considered it only ethical to rediscover (and realize) what a composer intended. Musical scores, however, are in the end inadequate, as Schoenberg, Messiaen, and Vaughan Williams have pointed out, so that a "correct" interpretation can only lie somewhere within a range of possibilities.

91. Schulenberg, David. "Expression and Authenticity in the Harpsichord Music of J.S. Bach." *Journal of Musicology* 8 (1990): 449-76.

Authenticity is not simply giving a privileged place to one interpretation; rather it attempts to determine what was originally expressive in a musical work (and what we now consider expressive may be revised or even overturned in future). The expressivity of Bach's Chromatic Fantasy, for example, seems originally to have arisen in respect to 18th-century figural theory, of the Chromatic Fugue from certain

melodic or harmonic ambiguities relative to his own time, and of a Bach sarabande from traditions established by Froberger and by the French baroque dance composers.

92. Taruskin, Richard. "The Spin Doctors of Early Music." *New York Times*, Arts and Leisure (29 July, 1990): 1, 21.

Early music embodies the sounds of now, not then, and actually mirrors late 20th-century taste: literal, unspon-taneous, impersonal, and lightweight (i.e. circumventing profound, Romantic emotions). Moreover, historical performers tend to be pickers and choosers: Brüggen's Beethoven is on period instruments, but the tempi are ignored; Norrington's follows the metronome, but too rigidly; etc.

INDEX OF THEORISTS

Indicated by * in the Bibliography

Bacilly, Bénigne de. *Remarques curieuses sur l'art de bien chanter*. Paris, 1668. (vocal technique)

Bérard, Jean-Antoine. *L'art du chant*. Paris, 1755. (vocal technique)

Berlioz, Hector. *L'art du chef d'orchestre*. Paris, 1856. (conducting)

Bermudo, Juan. *El libro llamado declaración de instrumentos musicales*. Osuna, 1555. (instruments, musica ficta)

Boethius. *De institutione musica*, ca. 387. (acoustics)

Caccini, Giulio. *Le nuove musiche*. Florence, 1602. (vocal ornaments)

Conforti, Giovanni Luca. *Breve et facile maniera . . . a far passaggi*. Rome, 1593. (vocal ornaments)

Diruta, Girolamo. *Il transilvano, dialogo sopra il vero modo di sonar organi, et istromenti da penna*. Parts 1, 2. Venice, 1593, 1609. (ornamentation)

Durante, Ottavio. *Arie devote*. Rome, 1608. (vocal ornaments)

Estevan, Fernand. *Reglas*. Seville, 1410. (musica ficta)

Fröhlich, Joseph. *Vollständige theoretisch-praktische Musikschule*. Bonn, 1811. (trombone technique)

Galeazzi, Francesco. *Elementi teorico-pratici di musica*. Rome, 1791. (orchestra)

Hiller, Johann Adam. *Anweisung zum musikalisch-zierlichen Gesange*. Leipzig, 1780. (vocal technique)

Koch, Heinrich Christoph. *Musikalisches Lexicon*. Leipzig, 1802. (orchestra)

Labadens. 1774. (violin bowing)

Mancini, Giambattista. *Pensieri, e riflessioni pratiche sopra il canto figurato*. Vienna, 1774. (vocal technique)

Mersenne, Marin. *Harmonie universelle*. Paris, 1636-37. (cornett technique, strings, pitch, tuning)

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