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PERFORMANCE PRACTICE BIBLIOGRAPHY (1992)*

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SURVEYS

Media

Brass Instruments


* Containing as well a number of earlier citations.
Clarifies aspects of terminology and of usage of the trumpet in Italy from ancient Rome to the 17th century. The *tuba* (straight trumpet) and *bucina* (curved trumpet)—the latter possibly associated with the medieval *buisine*—were military instruments in Rome. In medieval times evidence exists for Arabic influence in the revival of the straight trumpet (this contrary to Smithers' view). Late 15th-century wall paintings in Milan show that the slide trumpet was already present in Italy at this time.

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

**Forms and Genres**

**Chant**


Holds that Cardine's semiology (the study of graphic differences in neumes as indicative of rhythmic nuance) failed to take into consideration the melodic direction of the altered tones. For Colette the first element of a descending neume (in particular the *clivis*) often has rhythmic predominance, as does the last element of an ascending neume (such as the *pes*). Colette supports this idea by showing the intimate connection between neumes and text and between neumes and the ornaments they sometimes contain.

**THE FOURTEENTH CENTURY**

**Media**

**Voices**


Disagrees with McGee's contention that the Faenza Codex was conceived for two lutes or for a harp and lute rather than for keyboard. Eberlein's arguments are these: (1) the tenor (or treble) part is sometimes called upon to play two notes simultaneously, which is awkward on the lute; (2) the tenor has at times but a single note against as many as 12 or 20 in the treble, and would die away and create gaps (silences) in the accompaniment; (3) the score notation (which wasted precious parchment) can only have been intended for one (i.e. a keyboard) performer; (4) in passages where the voices cross (which McGee holds to be awkward), either the treble could be transposed up, or the tenor down, an octave. Eberlein also surveys what is known about 14th- and 15th-century organs, concluding that part of Faenza could have been played on a large positive with 42 keys, and part of it on a smaller one with 36 keys.


Replies to Eberlein's points (item 4): (1, 2) a present-day lute performer has demonstrated that the simultaneous notes are playable and that tenor notes can be properly sustained; (4) transposing is troublesome in that B and c# would need to be eliminated from the instrument's range. To this McGee adds that certain of the treble passages (especially those containing repeated notes) are awkward on a keyboard, but quite idiomatic on a plucked string.

Keyboard Instruments


In 1387 King Joan of Aragon solicited the services of Johan des orguens of Burgundy and told him to bring "the book in which he has notated estempides and other works . . ." Juan Ruiz (ca. 1330) refers to chanzones (arrangements of French songs) on organ. Such references, as well as paintings in cathedrals, show the esteem accorded the organ in 14th-century Spain, even though no music has survived.
Woodwind Instruments
Most likely associated with secular monophony in the 14th century, the bladder pipe became less useful in the 16th century, when instrumental polyphony came to the fore.

Added Notes

Improvisation
The Rossi Codex contains three madrigals that survive in other sources with the superius ornamented differently. This points to an improvisatory practice as evidenced by the fact that the upper melodic lines show little compositional pre-planning. Moreover, frequent simultaneous pauses in the two parts allow the singers an opportunity to coordinate their presentation.

THE FIFTEENTH CENTURY

General Studies

Surveys
What was the weight of particular tones and intervals? Here analysis can aid the performer. Where was a given example performed—in church or chapel? Did it originate in France, Italy, or England? For the latter, a specific knowledge of sources and their places of origin can be instructive.
Voices and Instruments


Literary references from the time of Ferdinand and Isabella indicate that canciones were performed by voices alone, by instruments alone, or by a solo voice accompanied by a plucked instrument (lute, vihuela, harp). Examples of each follow. (1) Juan del Encina during one of his plays sang two villancicos joined by two of the other characters (no mention is made of instrumentalists). (2) the poet Costana writes of a dream in which he heard three instrumentalists (harp, bowed vihuela, lute) playing particular canciones—some of these are known from preserved sources. (3) In the literary work Curial a musician took up his harp and both played and sang sweetly.


Mostly describes the role of music in daily life: the duties of musicians, the ceremonies in which they participated. Three-part polyphony was probably sung two to a part, with or without boys on the triplum. Four-part polyphony often called for six performers: probably two boys on the triplum, one succentor on motetus, two clerks on tenor and contratenor, and one organist.


Chansons appear to have been sung by voices (a cappella) in all parts, the tenor and contratenor singing texts when these are provided and vocalizing when they are not. With partial texting, as in Cordier's Belle e bonne or Dufay's Resveillez vous the lower voices simply sang the opening words (as in the manuscript) and thereafter vocalized.

Singers confronted with untexted lower parts could have made spontaneous "enlargements" of the sort found in some manuscripts, where the scribes have added more notes to the lower voices to carry text. The texting of lower voices seems to have arisen from a convention of *a cappella* performance.


Deschamps's remark about "singing in an artistic way without text" may have referred to the practice of vocalization, and Evrard de Conty's "bourdonner . . . sans parler" may have meant "buzzing [on lower notes] . . . without words." Fallows has also proposed that a distinction may have existed between the words found in poems, "dicere" or "dire" ("to sing with text"?) as distinguished from "cantare" or "chanter" ("to vocalize"?). Page, on the basis of spectrographic sections, finds that an "y" sound may have been the most suitable syllable for vocalizing, although singers could have changed their syllables at times to good effect.

Text Underlay


Contends that earlier transcriptions of two songs, although logical, fail to observe proper syntax. More plausible versions are suggested.

Woodwind Instruments


Instrumental Groups


15. Polk, Keith. "Approaches to Instrumental Performance Practice: Models of Extemporaneous Techniques." In (the author's) *German Instrumental Music of the Late Middle*

(1) Were 15th-century instrumentalists capable of sophisticated counterpoint? (2) Did contrapuntal theory of the late 15th century apply to improvisation? (3) Did contrapuntal theory apply to instruments? Polk provides evidence supporting affirmative answers to each question: (1) in Tinctoris's shawm band each instrument is assigned a polyphonic part; and 15th-century dance masters wanted instruments to play dance melodies with other parts added improvisatorily; (2) there are theoretical descriptions of counterpoint "on the book," in which each part is to consonate with the tenor; (3) Paumann provides guidelines for players to add counterpoint to a cantus firmus. Polk also distinguishes between 15th-century embellishments (mainly in the upper part and conceived against a cantus firmus) and those of the 16th century (in all voices against an imitative framework—as described, for example, by Maffei).

Tempo

*Tinctoris (ca. 1473-4) remarked, "it is proper to the stroke [in ∅] to signify acceleration of the measure." Berger has interpreted this "speeding up" as proportional, but Wegman shows that Tinctoris in this case cannot mean a proportion but something more like our più mosso. Thus in a number of 15th-century Kyrie and Agnus settings, where the first part is marked O and the third ∅, this third part is only "a little faster," and not twice the speed. In other situations, however, where ∅ appears simultaneously with other time signatures, it is indeed proportional. Therefore ∅ can have two meanings, and the majority of 15th and 16th century theorists have described it as such, i.e. as either "a little faster" or as "twice as fast."

Altered Notes

Accidentals

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

Added Notes

Ornaments

Some 15th-century songs appear to have been fluid, coming down to us in variously embellished forms (reflecting contemporary improvisation). Others had a more definitive ("Urtext") form, such as Dufay's Le serviteur, which appears in 14 manuscripts with relatively little change, despite the fact that embellishments could have been added in many places. Since 15th-century singers were trained to improvise against a tenor, this accounts for examples of the first type. The Buxheim organ book also displays the principle of improvisation, but draws upon figures that are instrumental (or digital) in character, as distinguished from the usual vocal ornamentation.

THE SIXTEENTH CENTURY

Composers

Merulo

The designation d'organo on the title pages of three prints indicates that Merulo intended his music primarily for organ. *Diruta and *Antegnati offered valuable guidance in finger- ing and registration respectively.
Voices


Although it has been commonly held that German lieder were conceived for solo tenor accompanied by instruments, evidence shows that the other parts were sometimes sung. Schöffer's anthology (1513-1518) has a discant voice preserved that is entirely underlaid with text. And in the preface to Aich's collection (1519) we read that the works are "jolly to sing with discant, alto, bass, and tenor."


The Iberian component in the papal choir grew from two singers (1497) to four (1499) to nine (1512), the latter making up nearly half of the 20-member choir. The singing of the Passions (with polyphony for Christ's utterances) and of Tenebrae beginning on Wednesday of Holy Week represent specifically Spanish practices.

Voices and Instruments


Using the woodcuts of Maximilian I as a backdrop, Welker summarizes what is known concerning types of wind ensemble in the 15th and 16th centuries. During the 15th century the ensemble of shawm, bombarde, and trombone was in the forefront. In the 16th century, however, shawms (and other loud winds, such as the *rauschpfeife*) were pushed into the background as cornett and trombone ensembles became prominent, and by around 1600 the basis of St. Mark's ensembles (where groups of cornetts and trombones were augmented by *fagott* and violin).


In Spanish churches players of instruments aside from the organ (called *ministrils*) were more prevalent than in other European churches. In Barcelona (1457) 8 pairs of trumpets
and 3 ministrils (shawms?) processed into the cathedral while playing. In the 16th century wind bands of shawms, trombones, bajón (bass dulcian or bass shawm?), and others were on the payroll in many Spanish churches, and soft instruments such as harps and viols were used as well. In Seville Cathedral (1570) 7 viols played on one side, 6 loud instruments on the other. Guerrero (1586) provided some guidelines, including the directive that three verses of Salves were to be played respectively by shawms, cornetts, and flutes. Whether such instruments accompanied (or simply alternated with) the singers remains a question.

Keyboard Instruments


In light of the typical fingerings—r.h. (asc.) 3434, (desc.) 3232; l.h. (asc.)1212 or 3232, (desc.) 3434—LeHuray cites a number of exceptional and problematical passages. The fingering of ornaments represents a special problem, although some instances of fingered ornaments may provide guidance.


The author has over time adapted himself to using original fingerings and thus is able to dispel ideas such as that paired fingerings necessarily imply articulative breaks between each two notes. Hunter divides the fingerings of the sources into two types: the detailed, very likely for beginners; and the skeletal, very likely for experienced players. Skeletal fingerings often show departures from norms, and for various musical reasons. Fingerings associated with ornaments may at times have been applicable to an auxiliary (upper or lower neighbor) rather than to the written note itself.

A terminological confusion has prevailed in that *clavicordio* in Spanish refers simply to a plucked string instrument. Since in the Renaissance the *clavicordio* was distinguished from the *clavicimbalo* (harpsichord) and *claviorgano* (an instrument with tubes in addition to strings), *clavicordio* seems best regarded as a virginals. The true clavichord, as described by *Bermudo* or *Santa Maria* and played by Peraza of Seville, was known as a *monacordio*.

Woodwind Instruments


Ambiguity surrounds the many names attached to windcap instruments during the Renaissance. Did *Tinctoris's* *celimela* refer to an uncapped, his *dulzina* to a capped shawm? Did *Zacconi's* single-bore *dolzaina* have a connection with the 14th-century instrument of that name? Did *Zacconi's* *doppioni* refer to a capped instrument with two tubes each of which could be played independently? What was the distinction between *Praetorius's* *Schreierpfeife*, *Schryari*, and *Rauschpfeife*? These theorists and others often seem uncertain about providing answers. During the course of the article Brown disproves a number of earlier speculations and proposes some fresh ones in their place.


The crumhorn most likely emerged in the 15th century as a fully distinct instrument, rather than (as Sachs suggested) as an instrument derived from the 14th century *douçaine* or *dolzaina*. In the 16th century it assumed prominence as an ensemble instrument and (as reported by *Agricola*) was built in three sizes playing four parts.


The *bassanelli* (singular) is a little-known late 16th-century wind instrument of conical bore and soft tone. Our knowledge concerning its range and nature derive solely from *Praetorius*.
Added Notes

Ornamentation

*Bovicelli's volume precedes and is quite like *Rognoni's and *Conforti's in its manner of applying diminutions. *Zarlino and *Bottrigari were critical of an immoderate use of decoration and *Viadana was opposed to anything that went beyond the printed page. Nevertheless, some indication of the extent to which vocal diminutions were applied may be found in surviving instrumental versions of the vocal works.

THE SEVENTEENTH CENTURY

General Studies

Surveys

Conveniently summarizes what is currently known concerning baroque sound, tempo, dynamics, pitch and tuning, continuo playing, articulation, and rhythm. Scores (and a cassette) are provided for 11 works.

Composers

Monteverdi

Monteverdi's notation and proportions derive from and are consistent with the mensural tradition of the Renaissance. Modern editions and performances, however, display much confusion, especially as regards the proportions. Monteverdi calls for $\text{c\,z}$, a moderate pace, in sections without virtuosity, and for $\text{C}$, a more spacious tempo in virtuosic sections. Two types of triple pattern apply to these duple speeds: tripla, or 3 semibreves in the time of 1 in duple time; and sesquialtera, or 3
Monteverdi 205

semibreves in the time of 2 in duple time. Bowers shows how this works in a number of sections of Monteverdi's Mass and Vespers.

Schütz


From 1629 on Schütz called for a multiplicity of tempi through a variety of expressions: presto, praesto, cito, celeriter, allegro, tarde, lente, adagio. Sacrae Symphoniae (1647) represents a change to an increased use of black notes, probably conveying a slower tactus (alla minima?). The background for Schütz's tempi is to be found in *Praetorius's degrees of speed for C tardior and <c celerior and in *Frescobaldi's degrees of speed for triple time: 3/1, 3/2, 3/4, and 6/4, each successively more rapid.

Jenkins


*Mace compared the various dances descriptively (e.g. "Serabands ... are more Toyish and Light, than Corantoes") and directed the performer to play "loud" or "soft," "briskly" or "tenderly" "according as [the compositions] best please your own fancy." *Simpson pointed to the advantages of spontaneous improvised over written-out divisions, and also reminded players of ensembles that "that Part which Divides should always be heard lowdest." Jenkins's "The 5 Bells" or "The Sixe Bells" mimic change ringing, as described, for instance, in Fabian Stedman's Campanologia (London, 1677).

Purcell


Considers Purcell's own remarks regarding tempo in the light of slightly earlier English (*Simpson, *Mace) and slightly later French (*Loulie, *St. Lambert, *L'Affilard) theorists. By comparing these different sources, Miehling postulates a range of tempi for Purcell: C ̈ = 60-70; <c ̈ = 80-105; <c ̈ =
80-105; * = 120-140. In the Choice Collection (1696), written under Purcell's influence, * is described as "a little faster" than C, * as "a briske and airry time" (this latter sign approximating the French "2").

Media

Keyboard Instruments


Toward the end of the 16th and beginning of the 17th century organs began to be built in Spain with divided registers (medio registro) between their upper and lower halves (the division falling between c' and c#). The principle spread to Portugal (meio registo) and Italy (registri spezzati—as mentioned by *Antegnati). Suited to the new divided registration (as distinguished from simple plenum) were certain tientos which made use of brilliant, toccata-like passage-work in the upper register, as composed by Correa and others. The background for different colors in the higher and lower registers may well have lain in the various wind ensembles that accompanied church choirs in Spain during the 16th century.


Points to the intimate connection between finger pressure and tone quality (as well as pitch) in the playing of the clavichord. Due to fretting a noticeable break occurs between chromatic notes, such as in Merula's theme a-g#-g#-g-f#-f#-e.


A number of compositions of the early 17th century called for a performance on a chromatic harpsichord (an instrument that allowed a performer to move extensively through keys while maintaining meantone tuning). Stembridge shows that many of these compositions could also have been performed on
normal harpsichords by transposing them or simply by retuning certain pitches. These procedures would have been expedient, since chromatic harpsichords were not very readily available at the time.


Describes 15 historic Dutch/North German organs and their suitability (in compass, manuals, pedals, etc.) for the performance of specific works by Sweelinck, Hieronymus and Jacob Praetorius, Scheidt, Scheidemann, and Buxtehude.

String Instruments

Tempo

< Brainard, Paul. "Proportional Notation in the Music of Schütz and His Contemporaries." Cited above as item 33.

< Miehling, Klaus. "Das Tempo bei Henry Purcell." Cited above as item 35.

Added Notes

Ornamentation

Baroque theoretical sources (extensively cited in Moens-Haenen's book) support the view that a pitch vibrato—generally narrower than a half step in its oscillation—was introduced only occasionally, as a special, ornamental effect. Modern pitch vibrato, on the other hand, is applied continuously—and it tends to be wider, often beyond a half step, this as a by-product of the increased volume required of singers or instrumentalists in order to be heard in larger concert halls.
Pitch and Tuning

Tuning


Lindley had raised questions concerning the Fisk Organ tunings (originally devised by Harald Vogel), and he was subsequently responded to by Bates and Marshall, who offered further suggestions of modification. In the present article the three authors agree upon a synthesis. Their thoughts revolve around the limits of compromise that are possible in respect to particular intervals as these appear in various organ repertories. On the high-Renaissance side an attempt is made to reconcile tunings, for instance for Cavazzoni and for Frescobaldi, and on the high-baroque side as well to reconcile tunings, for instance for the French Classical tradition and for Bach.

THE EARLY EIGHTEENTH CENTURY

General Studies

Surveys


Composers

Couperin

Bazzana, Kevin. "The Uses and Limits of Performance Practice in François Couperin's Huitième ordre." Cited below as item 80.

Handel

Handel in General

Can one speak of a Handel opera as a "work"? Editions perpetuate the idea of a single version. Handel, however, in deference to his singers felt obliged (compelled?) to make cuts and to adjust successive versions of his works.

Handel's Voices

Baroque singing was the reverse of modern in that higher notes were ideally softer, lower notes stronger. Moreover, a clear distinction was maintained between a full chest and light head voice (although in the 17th century *Caccini and *Bacilly preferred one register). In this regard modern singing of Handel is often misguided in that his higher notes, even within phrases, were originally intended to be sung delicately and ornamentally (e.g. c'a'-d'b'/a'-b'—underlined notes sung more lightly). Handel's leading singer during the 1720s, Cuzzoni, was praised for the incomparable clarity and sweetness of her high notes.

Handel's Tempi

Handel's autograph provides act lengths for Judas Macca-baeus (40, 40, 25 minutes) and for Solomon (50, 40, 40 minutes), suggesting performances considerably more rapid than those of more recent times.


Handel's act lengths (see item 44) show modern renditions (e.g. Mackerras, Gardiner) to be lengthier, therefore slower. Krones points to the significance of musical-rhetorical figures and whatever can be found out about their pace (through analogies with dance, etc.) as a key to achieving more rapid tempi.

In light of Handels act lengths (item 44) Miehling postulates MM markings for individual pieces in Judas Maccabaeus and Solomon. Handel changed his tempo designation for "Tis liberty" from "allegro non molto" to "andante," then to "larghetto" and finally to "andante larghetto," showing the relative closeness of these markings in his estimation.

Bach

Bach's Keyboard Instruments


Links particular instruments with specific works of Bach: Brandenburg Concerto no. 5 with the Mietke Harpsichord, the French Overture and Italian Concerto with Hildebrandt's (1733) Clavicymbel, the Organ Prelude and Fugue in E-flat with the Trost organ. The new temperament proposed by Neidhardt is shown to have had an effect on Bach's harmonic language during the 1730s and 1740s.


Establishes that the double-fretted clavichord (such as one built by Donat in 1700) was the ubiquitous string-keyboard instrument in Bach's time, and would have been called upon even for multi-keyed works such as the Well-Tempered Clavier. Most of the study concerns the fretting conflicts that would have resulted and how they might have been resolved. Significant is the fact that of 179 conflicts found in WTC only 2 or 3 appear to have been unplayable.


Of some 40 suites by Bach, only Partitas 4 and 6 break the scheme of allemande-courante-sarabande by the insertion of a aria (or air) between the courante and sarabande. Louwenaar-Lueck shows that this anomaly was probably not intended by
Bach, but rather was the result of the publisher's wish to eliminate difficult page turns.

Bach's Brass Instruments

MacCracken holds that the slide trumpet was intended (and necessary) in a number of Bach's works where it is not called for specifically. Smithers, on the other hand, has argued that tones felt to be obtainable only on a slide trumpet could have been realized on a natural trumpet by lipping (especially as practiced by Bach's famous trumpeter Reiche).

Bach's Articulation

Works out a taxonomy of Bach's articulative indications for the keyboard works based on the autographs and early prints. Bach added slurs on the basis of intervallic patterns (ced, def, etc.), rhythms (repeated 8th and 16ths, etc.), metrical aspects (beaming, barlines, accents, etc.), ornaments (a trill, a turn, etc.), to point up motives, and to clarify keyboard technique (by adding slurs prior to a leap, etc.). Certain qualities remain constant throughout Bach's life, although he did explore different possibilities within each of the above categories. Occasionally, too, a variability of markings may be found within a single work.

Media

Keyboard Instruments

An introductory survey shows how fingerings changed from one school (or composer) to another from the 16th through the early 18th centuries. The musical section extends an invitation to the performer to try out the various kinds of early fingerings. (This volume expands and updates the authors' *Early Keyboard Fingerings: an Anthology*, 1982.)
Brass Instruments


No distinction existed between Bach's designations corno and corno da caccia (as Terry had alleged). Reiche's coiled instrument should simply be called "spiral," rather than a tromba da caccia (as Smithers had suggested). The question whether Bach's parts were for "high" or "low" horn is difficult to solve—but high horn parts only came into vogue during the second half of the 18th century and were associated with court virtuosi.

Pitch and Tuning

Tuning


THE LATE EIGHTEENTH CENTURY

Composers

Mozart


In the late 18th century two distinct approaches to sound divided London (and Paris) from central Europe. English (and French) pianos had heavier actions and were more sonorous, Viennese pianos had lighter actions and were sweeter sounding and more nuanced. This seems analogous to the adoption of the more powerful Stradivarius violin and the Dowd/Tourte bows in London and Paris and the retention of the more mellow Stainer violins and pike's-head bows in central Europe, as it does also to the English preference for full-sounding
Potter flutes and the central-European favoring of flutes such as those of Genser, which are more covered in tone.

Mozart's Voices


All of Mozart's leading female roles were labeled simply "soprano." But the roles are differentiated by register, e.g. Nancy Storace (the Vienna Susanna) seems to have had a limited top, the tessitura lying mainly between f and f". Otherwise, we rely mainly on commentary. For example, Aloysia Weber Lange (the Vienna Donna Anna) was found (earlier) by Leopold Mozart to have had too much disparity between her strong held notes and her more delicate passages. And Dorothea Bussani (the Vienna Cherubino and Despina) was considered by Da Ponte to have won over audiences more by her facial contortions than by her singing.

Mozart's Keyboard Instruments


Mozart's string keyboard works until 1770 were conceived for harpsichord (Flügel), those after 1780 for piano (Piano-forte). During the 1770s a number of compositions are difficult to assign, although the liberal use of dynamic markings (as in the sonatas K279-284) points to the piano. The clavichord appears to have been enlisted primarily as a composing instrument in Mozart's study, rather than as a recital instrument. Mozart may have acquired his own five-octave (subF-f") piano in Vienna as early as September 1782.

Mozart's String Instruments


The Stainer violin, distinguished for its clarity and sweetness, was held in particular esteem in the Mozart orbit. Still favored, too, was the pike's-head (or Mannheim*) bow. The strengthening changes in the violin itself and the lengthening of the fingerboard (Mozart did extend to d" in the Concerto K218) mainly took place after Mozart's death.

Mozart's Woodwind Instruments

Mozart's earlier works were most likely played on a four-piece, one-key flute (such as one by Denner, 1735). But the 1790s flutes with added keys were appearing in many locales. But concerning the nature of flutes in Vienna during the 1780s we remain uncertain.


The classical oboe had a smaller bore and tone holes than its baroque predecessor, and consequently produced a softer tone, especially in its upper register. It normally was provided with one chromatic key (other added keys being rare until late in the century). Chromatic tones were negotiated through forked or cross fingerings (or half-holing), which made them more veiled or covered in sound than the regular tones. This resulted in distinct differences of tone color between one tonality and another.

**Mozart's Brass Instruments**


Mozart occasionally scored lower trumpets in bass clef (e.g. *Don Giovanni*, bar 10), but intended them to sound an 8ve higher. His use of trumpet *con sordino* (as in *Idomeneo*) is a special color he may have called upon elsewhere without indicating it. Mozart's request for the *tromba lungha*, most often in display pieces in the earlier operas, was to distinguish this instrument, a long twice-folded military trumpet, from the coiled *tromba da caccia*.

**Mozart's Orchestra**


Mozart had no standard-size orchestra for his Viennese works. Much depends on the size of the hall or theater and the type of work. The orchestra of 40 violins, 10 violas, etc. that Mozart described (letter 11 April 1781) was by no means typical. The Kärntnertortheater (for *Thamos*, 1774) had 13 violins, 2 violas, 3 cellos, and 4 double basses. The Nationaltheater (for the *Enführung*, 1782) had strings of 66435, and later (for *Don Giovanni*, 1788) 66433.
One needs to take into account the kinds of orchestra (court, cathedral, private) and the occasions and venues. The Salzburg court orchestra between 1756 and 1781 consisted of 25-35 players, the cathedral orchestra of about 20 (on lesser feast days of about 10).

Mozart tailored his music to the orchestra at his disposition (whether for a Viennese theater, the Salzburg court, Prague, Paris, etc.). The Italian orchestras showed a preponderance of strings over winds, and of violins over lower strings. German orchestras often gave more emphasis to the winds. Smaller-sized orchestras afforded greater clarity and flexibility, whereas larger orchestras had the disadvantage that they could be ragged or unclear. Zaslaw provides a list of the orchestras with which Mozart appeared, or for which he composed works.

That Mozart strove to have just the right tempo is evidenced by his changes, e.g. from allegro assai to allegro molto in the first movement of Symphony no. 40, or from andante sostenuto to larghetto in Sarastro's second aria. Each of his qualified indications denotes a somewhat different pace, as in andante (plus moderato, or maestoso, or sostenuto, or grazioso, or con moto, etc.).

Encourages the performer's creativity in elaborating upon the printed text. Mozart's occasional elaborations (as in the return of the theme in the Rondo K511 or in the slow movement of K332) can provide models. Appropriate places for decorating include the return of themes, sequential repetitions, and passages where lower and upper notes appear without
intervening connecting tissue. Even individual notes can at times be enhanced with a grace note, a trill, or a turn.


Late 18th-century conventions follow: for feminine endings $\frac{1}{4} + \frac{1}{4}$ and $\frac{3}{4} + \frac{1}{4}$ (Mozart wrote out the latter, and for masculine endings $\frac{1}{4} + \frac{1}{4}$ could = $\frac{1}{4} \frac{1}{4}$). There was no call for rising appoggiaturas in recitatives. Despite these clear delineations, *NMA* editors have (erroneously) suggested at times rising patterns: $\frac{1}{4} \frac{1}{4}$, and even $\frac{1}{4} \frac{1}{4}$.

Mozart’s Articulations


*Türk’s* section on performance (*Vortrag*) is divided into two parts: Execution (*Ausführung*) and Expression (*Ausdruck*). Expression has to do with the proper feeling for all the passions and sentiments in the music. Execution is more technical, having to do mainly with the duration and emphasis of notes. Bilson considers these attributes of execution, specifically as regards the articulative slurs in the Sonata K282 and in the opening of the Sonata K332. Most pianists play the melodies as continuous lines, as is more congenial to the modern Steinway. Bilson, on the other hand, observing Mozart’s individual slur markings, renders the melodies in a more detached and articulated manner, a style that seems more appropriate to the Viennese pianos of Mozart’s time.

Media

Brass Instruments

< Dahlquist, Reine. "*Corno* and *Corno da caccia*: Horn Terminology, Horn Pitches, and High Horn Parts." Cited above as item 53.
Wagner


"The present volume . . . concentrates on particular aspects of the performance and reception of Wagner's works in Europe and America."


Wagner was more deeply involved with matters of stage production that any opera composer before him. He commented on the staging of Holländer and of Tannhäuser, and personally blocked out scenes in the Ring. He favored naturalism in operatic acting and pictorialism in sets (this latter generally abandoned since his time).


Early 20th-century recordings preserve singers who had earlier performed under Wagner, most notably Lilli Lehmann, Marianne Brandt, and Hermann Winkelmann. In these singers one observes vivid declamation and flexible phrasing. Cosima Wagner emphasized that the operatic action needed to be made intelligible through clear pronunciation. Later, however, international standards of singing replaced the more specialized Wagnerian manner.


Wagner envisaged a music school to ensure that renditions of his works be "in the correct style." He stressed the importance of model performances in order that his music be heard "exactly as he heard it when he wrote it down." Wagner's conception of rhythmic structure was reinforced by his subtle, and ever more abundant use of articulative and accentual markings. His modifications of tempi were quite extreme when compared with those of his contemporaries.
(George Smart, for instance, reported that he slowed an allegro movement by 1/3 during cantabile passages).


Wagner felt that stage design "made visible the deeds of music," and for the Ring commissioned a particular Inszenierung (photographs of a touring version exist from the time). He also insisted that the mimetic characterization of the performers be coordinated with the expressivity of the words and of the vocal line. Later Wagnerian staging and acting completely lost sight of his original wishes.


Conductors closely associated with Wagner followed his principle of Melos (conducting by phrases rather than by barlines), of tempo modification, and of adopting very slow tempi for certain themes ("adagio" themes). Journalists indicate that this new manner of conducting was represented by Felix Mottl and Artur Nikisch, for instance, both of whom were directly associated with Wagner. A number of their successors, including Mahler, Muck, and Weingartner (who were not personally connected with Wagner) continued in this tradition. In 1897 a member of Mahler's orchestra wrote to him, informing him that he (Mahler) conducted as Wagner had.

Media


A judicious use of portamento (= port de voix) is advocated by theorists such as *Garaudé and *Garcia. Early 20th-century recordings by singers like Adelina Patti and Emmy Destinn give evidence of a continuation of the practice, but with greater subtlety and variety. Tasteful portamento gave emphasis to particular notes (and words) and avoided "scooping" as well as adding a lower slide (or port de voix) to many of the notes.
Voices 219

75. Stowell, Robin. "Technique and Performing Practice." The Cambridge Companion to the Violin, ed. Robin Stowell. Cambridge: Cambridge University Press, 1992, pp. 122-42. Summarizes aspects of violin playing from the 17th through 19th centuries: violinist's stance, how the violin was held (shoulder, chin, arm, etc.), how the bow was held (French, Italian grip), shifting and portamento (technical vs. expressive), vibrato (e.g. Spohr's slow, accelerating, fast, decelerating), and bow strokes (pre- and post-Tourte). All these aspects are illuminated by a detailed reference to theorists' statements.

Brass Instruments

*Méifred throws light on a critical transition in horn playing, when hand technique (which prevailed longer in France than in some other parts of Europe) was giving way to valve technology. Meifred attempts to retain hand technique while at the same time using valves. He points out that the valveless tones have a different timbre, and he hopes that the works of earlier composers (written with valveless horn sounds in mind) will be respected, since their original tone colors were part of their composers' conception.

THE TWENTIETH CENTURY

General Studies

Surveys

Recordings ca. 1900-1930 reveal distinct differences from those of ca. 1930-1950. In the former, tempi were more flexible, rubato was more prevalent, and portamento more freely applied (and for purposes of expression), while vibrato was still rather sparingly used. In the latter, tempi were more regular, and rubato and portamento went out of fashion, while
vibrato was continuously applied. The former undoubtedly reveals a manner of playing that goes back into the 19th century, taking us close to the practice of Mahler, Elgar, Debussy, Wagner, Brahms, and Tchaikovsky. The latter point toward the present-day attitude. Whereas the earlier manner was more volatile, energetic, flexible, and rhythmically informal, the later one stressed clarity and accuracy, and was more orderly, controlled, and deliberate.

Composers

Brown

Holds that notation is only a skeleton, suggestive of an unlimited world of possibilities (timbral, spatial, temporal, etc.). In the author's *Folio* (1952-1953) a notation was devised whereby "mobility" (or "open form") could be activated during a performance—a Calder influence. And in his *Available Forms I, II* (1961-1962) the conductor (or conductors) are regarded as though "painting" with a palette of sound events—a Pollock influence.

Media

String Instruments

The demands on a violinist playing recent experimental works do not lie so much in new aspects of playing, such as ponticello, col legno, etc., but rather in the speed of change between these aspects. In Nono's *Varianti* (1957), for example, ten changes of tone color appear within less than ten seconds. Another challenge for the performer exists in the subtlety of pitch gradations sometimes expected, as in works by Morton Feldman or Giacinto Scelsi, the latter sometimes calling for the creation of beats between simultaneously performed pitches, as well as the playing of different vibratos at the same time.
REFLECTIONS ON PERFORMANCE PRACTICE


Despite the wealth of historical information regarding Couperin's instruments, keyboard technique, registration, tuning, tempi, and character differences, this constitutes but an outer shell. The musical values to be communicated need to be arrived at through analysis, which shows Couperin's skillful piling up of intensities, especially in the passacaille.


Research on 18th century performance practice has severe limits in getting at the most profound issues in Mozart performance. Also the attempt to return to an 18th-century kind of understanding is misguided, in that it was a time that misunderstood Mozart. Only in the 19th century did Mozart's music come to be appreciated (e.g. by Mörike). And this romantic understanding was transmitted into the 20th century. Early 20th-century performances, such as of K421 by the Flonzaley Quartet (1929) has far more nuance and gesture than do more recent recordings that apparently seek to avoid sentiment.


Joseph Kerman (U.C. Berkeley) divides those debating into the ancients, who hold to historical music making; the moderns, who see such music making simply as a product of our own century, and the postmoderns, who see recent improvements in early music technique as demarcating a new phase. Laurence Dreyfus (Stanford U.) finds that the "modern" phase (as represented by the Kuijkens, Brüggen, et al.) shaped a generation who thought of performance as "a summary of accrued details," played coldly and mechanically. He laments, "must we return 60 years to experience passion and rapture"—as with the charismatic great conductors. Ellen Rosand (Yale U.) turning to opera, questions Sills's revivals using oversized orchestra and Leppard's cutting and pasting. She also wonders
about the translations in supertitles, which "re-read" an original text. Joshua Kosman (S.F. Chronicle) feels that early music has satisfied two current audience desires: the wish for novelty (hearing old works in new ways) and the wish to flee from hearing living composers. John Rockwell (N.Y. Times) pleads for an understanding of critics, who (in the process of having to hear large quantities of music) may become unduly attracted to the novelties in early music performance. Nicholas McGegan (Philharmonia Baroque Orchestra) feels that authenticity is dangerous in that it implies "a right answer." He himself has "never done the same performance twice." He regards as deplorable the attitude that original instruments (which he has used in many of his own recordings) in themselves constitute a sufficient return to authenticity. Richard Taruskin (U.C. Berkeley) asserts that musical performance has never been "historical" and isn't now. He feels that early music specialists too often lapse into correctness of one kind or another, but without any real historical verisimilitude.


"There is no single meaning to a work." It is a complex "trace," as (for example) with Wagner, whose music came into being against an elaborate philosophical and literary background. Subsequently we create hypotheses about composers intentions based on our own contextual types of information. Interpreters continually recreate a work, each assigning in turn a new network of meanings. Each culture (or time) has the feeling that it is in contact with the essence of a work. As Roland Barthes (and Boulez) would have it, the artwork continues to evolve, to acquire new meanings, and to bear new truths.


Recordings of the early 20th century convey a different musical world from that of the present. It was a time of greater spontaneity, and was far more casual in the observance of details (especially of rhythm). The modern preference is essentially different, i.e. we are preoccupied with accuracy and clarity, and will only settle for exactness of note values. Re-
constructing performances, therefore, as they were 100 years ago would be quite unacceptable to our modern taste, and the belief we can do so is simply an illusion. As Philip points out, "no musicians can ever escape the taste and judgment of their own time."


Devotees of historical performance accept the composer as an oracle, the score as a complete and self sufficient guide, regarding departures from an original "text"as a debasement. Taruskin, contrarily, looks upon changes from an original as both interesting and liberating. He points to the spontaneity of individual performances (e.g. to Prokofiev's recordings, wherein he sometimes deviates from his own written version) as especially treasurable. The pioneers of performance practice (like the European anthropologists who discovered Maori culture) both reinvented and recolored music of the past in the light of their own prejudices.
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