

# Performance Practice Review

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## PERFORMANCE PRACTICE BIBLIOGRAPHY (1993)\*

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## SURVEYS

### General Studies

#### Historical Overviews

1. Lassetter, Leslie. "Music Iconography and Medieval Performance Practice." *College Music Symposium* 31 (1991): 91-116.

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\*Containing as well a number of earlier citations .

How were instruments held and fingered? How were musicians placed in ensembles? What was the acoustic environment? What was symbolic, what realistic? Did drone instruments such as the double pipe, bagpipe, and organistrum have an influence on the drone-like sections of Notre Dame polyphony? A plethora of pictures accompany the discussion.

## MONODY: 9th-13th CENTURIES

### Forms and Genres

#### Chant

2. Haug, Andreas. "Zur Interpretation der Liqueszenzneumen." *Archiv für Musikwissenschaft* 50 (1993): 85-100.

Liquescent neumes came into being for a verbal reason, diphthongs or semivocals that do not of themselves hold a syllable. Such verbal sounds, spoken with a half-closed mouth, may have signalled musically as well a lessening of tone.

#### Troubadours and Trouvères

3. Wishart, Stevie. "Echoes of the Past in the Present: Surviving Traditional Instruments and Performance Practices as a Source for Performers of Medieval Secular Monody." In item 00, pp. 210-22.

Points to surviving Mediterranean folk instruments and practices (such as Islamic preludes that explore a mode) as resources for modern performers of secular monody.

## POLYPHONY: 9th-13th CENTURIES

### General Studies

4. Nuchelmans, Jan. "Finding the Right Context: Where to Perform Early Music." Item in 00, pp. 300-304.

Would it be best to perform works in their original settings, e.g. Perotin in Notre Dame Cathedral?

### Keyboard Instruments

5. Williams, Peter. *The Organ in Western Culture: 750-1250*. Cambridge: Cambridge University Press, 1993. xvii, 397p. Carefully evaluates the multifarious references to "organ" during the earlier Middle Ages. "Organ" did not, to be sure,

refer simply to a musical instrument (*organum* = organized sound, etc.), and when it did, the implications are not always apparent (e.g. *organo concordavit* could have meant "make the chant agree with the organ," which in turn could have meant "sing the chant alternately with the organ"). How did the organ (a noisy contraption of late antiquity) come to be a revered instrument within the church? Williams offers a number of reasons, each perhaps partially contributive to a change of attitude in the 8th to 9th centuries: its backing by illustrious rulers and popes, scriptural authority, the seeming recommendation of the psalm commentaries, the fascination of monks for new-fangled devices. The organ underwent astonishing alterations, and the simple slider organs of the 10th and 11th centuries bore little resemblance to the mellifluous keyed instruments of the 13th (the latter, probably for the first time, winning a place in the actual services of the church).

## THE THIRTEENTH CENTURY

### Forms and Genres

#### Chant

6. Caldwell, John. "Plainsong and Polyphony 1250-1550." *Plainsong in the Age of Polyphony*. Ed. Thomas Forrest Kelly. Cambridge: Cambridge University Press, 1992, 6-31.

Although equal-note performance of chant was a norm throughout the later Middle ages, there were modifications (as for pronunciation) and exceptions. \*Jerome, for instance, stipulated Longae for the penultimate note of a phrase, for the first note (if a final), and for the second (if not preceded or followed by another Longa). \*Hothby (15th century) seems to have had a quasi-mensural system for plainsong, and some 16th-century English sources used different note shapes within chants (e.g. Marbecke, 1550).



## THE FOURTEENTH CENTURY

## Media

## Keyboard Instruments

- < Marshall, Kimberly. *Iconographical Evidence for the Later Medieval Organ in French, Flemish, and English Manuscripts*. Cited below as item 13.

## THE FIFTEENTH CENTURY

## General Studies

7. Knighton, Tess, and David Fallows, eds. *Companion to Medieval and Renaissance Music*. New York: Schirmer Books, 1992. Items that consider performance practice are the following: 3, 4, 10, 12, 14, 16, 19, 20, 24, 27, 43, 87.

## Forms and Genres

## Chant

- < Caldwell, John. "Plainsong and Polyphony 1250-1550." Cited above as item 6.
8. Sherr, Richard. "The Performance of Chant in the Renaissance and Its Interactions with Polyphony." *Plainsong in the Age of Polyphony*. Ed. Thomas Forrest Kelly. Cambridge: Cambridge University Press, 1992, 178-208.
- Shows that some variety of rhythm occurred in chant during the Renaissance. \*Gaffurius, \*Tinctoris, and \*Rossetti seem to imply that chant notation might be rendered as if mensural. Moreover, Credos 1 and 4 were disseminated in a rhythmic form, and this was followed in polyphonic sections.

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Media

## Voices

9. McGee, Timothy J. "Singing with Text." *Performance Practice Review* 6 (1993): 1-32.

Vocalizing—"singing with only sounds and pitches" (\*Gaffurius)—was the most likely manner of realizing untexted parts in 15th-century polyphony, both sacred and secular. Works texted only in the superius would have been vocalized in their lower parts. Those texted but occasionally (i.e. in one part, then another—as in dialogues—or in all parts at certain points during a work) would have been vocalized elsewhere. Were pieces with all the parts texted performed on special occasions? Were those with occasional texts designed so as to emphasize those texts? Answers will require a further examination of the sources.

10. Page, Christopher. "The English *a cappella* Heresy." In item 7, pp. 23-29.

It has become increasingly evident to scholars that medieval secular polyphony was performed by voices alone. As Eustache Deschamps proclaimed, a *triplicité des voix* (a "three-fold voice") afforded the best means of realizing a polyphonic chanson.

11. Page, Christopher. "The English *a cappella* Renaissance." *Early Music* 21 (1993): 453-71.

Page's premise is that *a cappella* singers working together on a daily basis (as exemplified by 20th-century English cathedral choirs and professional singing groups) reinvokes something very like the circumstances of late medieval and Renaissance chapel choirs, which practiced similarly on a daily basis. Page challenges the habit of coloring with instruments the chansons of Machaut and Dufay, postulating that such chansons, as originally performed by disciplined chapel singers, were (and presently can be) sung convincingly without accompaniment.

12. Meconi, Honey. "Is Underlay Necessary?" In item 7, pp. 284-91.

15th-century choral performers may have been able to underlay texts (many of which they had memorized) on the spot. The manuscripts show considerable inconsistency: does

this reflect the differing practices of various locales, or does it mean that a certain leeway prevailed in text realization?

### Keyboard Instruments

13. Marshall, Kimberly. *Iconographical Evidence for the Later Medieval Organ in French, Flemish, and English Manuscripts*. New York: Garland Publishing, 1989.

Much is to be learned about portatives, positives, and gallery organs from depictions in manuscripts and by correlating these with literary references. Were the depictions contemporary (artists sometimes copied models from earlier centuries)? Were the references allegorical (the word "organ" could represent the liberal art of music)? To authenticate, it is essential to establish identical features in many examples. Organs of the 11th and 12th centuries, necessarily positives, had sliders. Those of the 13th century were the first to show individual fingers on keys (e.g. the Rutland Psalter, c1270). Those of the 14th century were the first to show a second row of chromatic keys (e.g. the Norlanda organ, c1380). Those of the 15th century advanced to pin and tracker action, to rollerboards linking pipes to keys, and to separable registers (as described by \*Arnaut).

### Wind Instruments

14. Welker, Lorenz. "Wind Ensembles in the Renaissance." In item 7, pp. 146-53.

Although \*Tinctoris described an assembly of loud winds as "*alta*," it was named differently in the various European nations: loud minstrels (England), *hauts ménestrels* (France), *ministriles altos* (Spain), *piffari* (Italy), *Pfeifer* (Germany).

### Tempo

15. Berger, Anna Maria Busse. *Mensuration and Proportion Signs: Origins and Evolution*. Oxford: Clarendon Press, 1993. xiii, 271.

The signs govern successive tempi, and so are of vital interest to Renaissance choral performers. The difficulties of interpretation center on a few key issues. Which note value (breve, semibreve, minim) was taken as equivalent in successive signs? Fifteenth-century theorists (\*Anselmi, \*Ramos, *et al.*) generally favored the breve, but \*Tinctoris and \*Gaffurius (their reformers) began the trend toward the minim. Was the perfect breve 1/3 longer than the perfect or was the major semibreve 1/3



longer than the minor? Most 15th-century theorists favored the equal semibreve. Were successive proportions cumulative or were they determined in respect to the original mensuration? Again Tinctoris and Gaffurius initiated a change, this being toward the cumulative.

16. Sherr, Richard. "Tempo to 1500." Item in 7, pp. 327-36.

What was the tempo relation of three half notes in  $3/2$  followed by two half notes in  $\zeta$ ? Half note = half note might be suggested, although dotted whole = breve may be the better choice (i.e. four half notes in the time of three). Compositions in  $\text{O}$  with a third section in  $\text{O}$  (e.g. Kyries) are probably not doubled in speed, but only slightly speeded up (perhaps in a 4:3 relationship). An old stricture held that chant was done more slowly on solemn feasts (due to lengthier liturgical actions?). Could the same variability of speed have carried over into the singing of polyphony?

17. Nevile, Jennifer. "The Performance of Fifteenth-Century Italian *Balli*: Evidence from the Pythagorean Ratios." *Performance Practice Review* 6 (1993): 116-28.

Postulates on the basis of proportion signs the approximate MM of various dances: *bassadanza* (56 per dotted quarter), *quaternaria* (50-56 per half), *saltarello* (84 per dotted quarter, 126 per quarter), and *piva* (112 per dotted quarter, 168 per quarter).

## THE SIXTEENTH CENTURY

### General Studies

- < Knighton, Tess, and David Fallows. *Companion to Medieval and Renaissance Music*. Cited above as item 7.

### Forms and Genres

#### Chant

- < Caldwell, John. "Plainsong and Polyphony 1250-1550." Cited above as item 6.

**Media****Voices**

18. Fenlon, Iain. "St. Mark's before Willaert." *Early Music* 21 (1993): 547-63.

Prior to Willaert's arrival at St. Mark's (1527) a small choir, probably improvising polyphony "on the book" alternated with the singing of chant—very different from the great chapels staffed by northern singers at Naples, Ferrara, and Milan, beginning already in the late 15th century.

**Pronunciation**

19. Hillier, Paul. "Framing the Life of the Words." Item in 7, pp. 307-10.

"Historical pronunciation *does* make a difference and [it] is a difference well worth having." The difficulties of performing Tudor music begin to disappear when the original language is adopted.

20. Wray, Allison. "Restored Pronunciation for the Performance of Vocal Music." Item in 7, pp. 292-99.

Should we pronounce texts as the composers did originally? Perhaps, inasmuch as is plausible. The English of 300 years ago can be understood when we become accustomed to it. Other languages, such as Latin or Italian, varied greatly at the time according to locale. Only in the 19th century were these languages standardized. Latin became "Italianate" in the Catholic Church and "Classicized" in academic circles. Italian after 1861 became "Tuscan," a dialect that only 2% of Italians spoke at the time.

**Voices and Instruments**

21. Herbert, Trevor. "The Sackbut and Pre-Reformation English Church Music." *Historic Brass Society Journal* 5 (1993): 146-58.

English musicians at the Field of the Cloth of Gold (1520) sang parts of the mass unaccompanied (or perhaps with organ) while French musicians were accompanied by cornetts and trombones. Nonetheless, Henry VIII's payment records show that 4-5 players of shawms or sackbuts (= 2-4 trombonists) were present at the English court from 1509-19, and the number of trombonists grew to 12 by the mid-1530s.



## Keyboard Instruments

- < Lindley, Mark, and Maria Boxall, etc. *Early Keyboard Fingerings: a Comprehensive Guide*. Cited below as item 55.

Buchner (c. 1520) provides us with the earliest piece extant with fingerings. He and other Germans, Ammerbach and Erbach, along with the Italian \*Diruta, were in accord that 3 would normally take the metrically weaker notes in contradistinction to \*Banchieri (1608) and the entire English school, who held the very opposite.

- < Stembridge, Christopher. "The *cimbalo cromatico* and Other Italian Keyboard Instruments with Nineteen or More Divisions to the Octave (Surviving Specimens and Documentary Evidence)." Cited below as item 38.

## String Instruments

22. Woodfield, Ian. "The Basel 'gross Geigen': an Early German Viol?" *A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991*. Ed. Johannes Boer and Guido van Oorschot. Utrecht: Stimu Foundation for Historical Performance Practice, 1994, 1-14.

Did the viol emerge in Germany in the late 15th century (Polk's suggestion)? The sudden profusion of viols (as evidenced in paintings, etc.) in Germany after ca. 1510 argues against this idea.

23. Holman, Peter. *Four and Twenty Fiddlers: the Violin at the English Court 1540-1690*. Oxford: Clarendon Press, 1993. xxvii, 491p.

Examines archival materials and assigns specific instruments to the successive repertories used at the English court. Gives plausible answers as to where (within palaces and chapels) and under what circumstances musicians played. Speculates on the disposition of instrumental groups. Consorts of violins were enlisted for court dancing, perhaps beginning in Ferrara around 1500, after which they spread throughout Europe. At the Tudor court the first string (a rebec) is recorded in 1514, the first viol in 1524 (?), and the first violin in 1545. The violin consort received an impetus from Elizabeth, who was fond of dancing. Elizabethan and Jacobean ensembles (usually made up entirely of one or another kind of instrument) played alternately.

## Added Notes

### Ornamentation

24. Thomas, Bernard. "Divisions in Renaissance Music." In item 7, pp. 345-53.

Divisions speeded up dramatically in the last part of the 16th century (e.g. \*Dalla Casa). And subsequently fast even notes (16ths, 32nds) gave way to irregular rhythms and a mannered style (e.g. \*Caccini).

## Altered Notes

### *Musica ficta*

25. Toft, Robert. *Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century*. Toronto: University of Toronto Press, 1992. 199p.

Intabulations of vocal music (Josquin to Willaert and Clemens) provide clues concerning *ficta*; however, a range of versions (solutions) existed for each work. Toft considers in detail Josquin's *Inviolata* and Clemens's *Fremuit*, and shows that geographically localized traditions prevailed during and shortly after each composer's time.

## Pitch and Tuning

### Pitch

26. Barbieri, Patrizio. "*Chiavette* and Modal Transposition in Italian Practice (c.1500-1837)." *Recercare* 3 (1991): 5-79.

Transposition clefs, most notably the *chiavette* (G2, C2, C3, F3), were invoked in the 16th century primarily to notate the ambitus of the 12 modes while avoiding ledger lines. Theoretical suggestions for transposition of these clefs varied: 5th or 4th below (1580-1600), 4th below (1620-60), 4th or 3rd below (1660-90), 3rd below (18th century).

27. Kreitner, Kenneth. "Renaissance Pitch." Item in 7, pp. 275-83.

Aside from works written in the *chiavette*, or exceptionally low pieces (e.g. by Ockeghem and LaRue), pitch standards for Renaissance choirs may have been fairly uniform, and not that far from the written pitches. Of the 63 Josquin motets, 56 are comfortable at written pitch for a modern choir.

## THE SEVENTEENTH CENTURY

### General Studies

#### Surveys

- < Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries*. Cited below as item 49.

### Composers

#### Monteverdi

28. Holman, Peter. " 'Col nobilissimo esercizio della vivuola': Monteverdi's String Writing." *Early Music* 21 (1993): 576-90.

Monteverdi's scoring for string ensemble varied according to circumstances. *Ballo delle ingrate* (1608), perhaps performed by a visiting French group, retained the typically 16th-century disposition of 1 violin, 3 violas, and bass. This same scoring was used for the original version of *Combattimento* (1624), although in its revision Monteverdi went over to the more modern arrangement of 2 violins, 2 violas, and bass. For "Altri canti d'Amor," *Madrigali guerrieri et amorosi*, Monteverdi mixed violins and viols as customary at the Viennese court. *Poppea* is problematical. Perhaps an original 5-string version existed for the ritornellos. What we have is the 3-stringed Venetian version (possibly by someone from Cavalli's circle) and the 4-stringed Naples version of 1651 (probably newly composed).

29. Kurtzman, Jeffrey. "Notation and Proportions in Monteverdi's Mass and Vespers of 1610." *Music and Letters* 74 (1993): 487-95. With a response by Roger Bowers.

Bowers advocates holding to Monteverdi's notation—which derives ultimately from Vitry—and rejecting modern editors, who have (in his estimation) often arbitrarily introduced the halving or quartering of note values in certain passages. As Kurtzman points out, however, the interpretation of mensural notation was not always this certain in the early 17th century. \*Banchieri (1614), for instance, points out that composers sometimes contradicted themselves notationally, even in the same work. Also, the differences between C and  $\text{c}$  and bet-



ween 3/1 and 3/2 were not all that clear. Nor was the unit of beat (S, M, or SM) under these time signatures.

#### Chambonnières

30. Fuller, David. " 'Sous les doigts de Chambonnières'." *Early Music* 21 (1993): 191-202.

"Every time [Chambonnières] played a piece he incorporated new beauties with *ports-de-voix* and different *agréments*" (Jean le Gallois, 1680). Fuller suggests that the modern harpsichordist should emulate Chambonnières by playing not simply what is on the page but by improvisatorily adding new features characteristic of the style with each performance.

#### W. Lawes

31. Pinto, David. "Music at Court: Remarks on the Performance of William Lawes's Works for Viols." *A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991*. Ed. Johannes Boer and Guido van Oorschot. Utrecht: Stimu Foundation for Historical Performance Practice, 1994, 27-40.

Viols were sometimes played in concerts and not simply privately. The venues for concerts were undoubtedly quite small (Oxford's Holywell Music Room offers a model acoustic environment).

#### Lully

32. Harris-Warrick, Rebecca. "From Score to Sound: Questions of Scoring in Lully's Ballets" *Early Music* 21 (1993): 354-62.

Weighs the evidence provided by the *livrets* (librettos for the spectator) and the published score of a typical Lully ballet (*Les nopces de village*) and from these deduces a number of details concerning scorings. "Violons" (in five parts) represent the string band—modelled after the 18 *petits violons*, consisting of 7 violins, 7 violas (2,3,2) and 4 basses. "Hautbois," sometimes added to "violons" probably meant all the double reeds from top to bottom, and "harmonie rustique" probably was done by two oboes and bassoon (each perhaps doubled). The role of Hymen in soprano clef, sung by Blondel (a Frenchman) points to falsetto singing.

## Forms and Genres

### Opera

33. Termini, Olga. "The Role of Diction and Gesture in Italian Baroque Opera." *Performance Practice Review* 6 (1993): 146-57.

The conveying of emotion through enunciation, facial expression, and bodily movement, these often coordinated with the music, was deemed essential throughout the baroque. Termini draws attention to statements by \*Guidotti (for Cavalieri), Gagliano, Monteverdi, Marcello, Mancini, and by the anonymous author of *Il Corago* (1630).

### Media

### Voices

34. Toft, Robert. *Tune Thy 'Musicke' to Thy Hart: the Art of Eloquent Singing in England 1597-1622*. Toronto: University of Toronto Press, 1993.

Singers need to be cognizant of rhetorical devices in texts (e.g., repeated words, or "mounting" phrases), recreating the style of delivery typical of 17th-century oratory. Original punctuation should be retained since it can reveal much about the extent or nature of pauses.

### Voices and Instruments

35. Jones, Edward Huws. *The Performance of English Song 1610-1670*. New York: Garland Publishing, 1989. vi, 277, 144p.

How shall we recapture the sound of the lute and continuo song of 17th-century England? Boys would probably be ideal, but since voices break earlier now, present-day boys cannot attain the technical prowess of 17th-century boys. Women sang domestically, but not professionally prior to the Restoration. Men would need to sing the songs lower than at written pitch, since "countertenors" at the time were actually high tenors rather than falsettists. The songs were usually accompanied by lute, or later by theorbo, and sometimes by viol (even solo viol). Written-in divisions are present in certain of the musical sources (in particular those of Henry Lawes).

36. Tunley, David. "Tunings and Transpositions in the Early 17th-Century French Lute Air—Some Implications." *Early Music* 21 (1993): 203-11.



By around 1600 the tenor lute became the lute of choice for accompanying. Airs often needed to be sung lower than was indicated by the vocal notation and lutenists accommodated with transpositions and re-fingerings.

#### Keyboard Instruments

37. Ledbetter, David. "What the Lute Sources Tell Us about the Performance of French Harpsichord Music." *The Harpsichord and Its Repertoire: Proceedings of the International Harpsichord Symposium Utrecht 1990*. Ed. Pieter Dirksen. Utrecht: Stimu Foundation for Historical Performance Practice, 1992, 59-85.

Since the techniques of lutenists were often imitated on the harpsichord, a comparison of the same musical devices in each can offer some solutions to harpsichord performance. Ledbetter considers inequality (as written out in a Gaultier lute courante), rhythmic alteration (in Böhm), arpeggiation (in Chambonnières), and unmeasured preludes, whose notes (as reported by Marguerite Monin) were to be played equally and softly.

- < Lindley, Mark, and Maria Boxall, eds. *Early Keyboard Fingerings: a Comprehensive Guide*. Cited below as item 55.

Many examples show finger "3" assigned arbitrarily to either strong or weak positions. Sweelinck already forecasts this practice in certain of his works (as fingered by followers).

38. Stenbridge, Christopher. "The *cimbalo cromatico* and Other Italian Keyboard Instruments with Nineteen or More Divisions to the Octave (Surviving Specimens and Documentary Evidence)." *Performance Practice Review* 6 (1993): 33-59.

Describes "chromatic" harpsichords by Vicentino (by 1550 or earlier?), Trasuntino (1606), Stella (before 1618), and others by examining some remaining keyboards (keys, key holes, etc.) along with documents.

#### String Instruments

- < Holman, Peter. *Four and Twenty Fiddlers: the Violin at the English Court 1540-1690*. Cited above as item 23.

The 24 violins of Charles II performed in the Chapel Royal (6 at a time), in court masques and odes (ordinarily all 24), and in London theaters (ordinarily all 24) during the Restoration.

39. Sandman, Susan G. "Interpretive Left-Hand Fingerings for Lute in Nicolas Vallet's *Le Secret des Muses* (1615)." *Performance Practice Review* 6 (1993): 129-40.

Vallet's written-out fingerings, sometimes for entire movements, provide useful clues concerning articulation, as when the hand position shifts, or when the same finger appears successively on two frets.

40. Cunningham, Sarah. "Lessons from an Eighteenth-Century Master of the Viol: Some Markings in a Copy of Marais' Book II." *A Viola de Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium, Utrecht 1991*. Ed. Johannes Boer and Guido van Oorschot. Utrecht: Stimu Foundation for Historical Performance Practice, 1994, 85-101.

A copy of Marais's *Pièces de violes* (Book II) in the Sibley Library contains numerous performance markings, e.g. "g" = *grand coup d'archet* (big bowstroke) and "e" = *enfleur* (swell by pressing the fingers on the bow hair).

#### Brass Instruments

41. Dibley, Tom. "The Flat Trumpet in Perspective." *Galpin Society Journal* 46 (1993): 154-63.

Processional engravings, such as those for the coronation of William and Mary (1689), show long trumpets held diagonally by two hands, one of which is apparently operating a slide. The slide on the mouthpiece yard is an awkward format, far less practical than the trombone shape.

42. Mezger, Marianne. "Performance Practice for Recorder Players." *Leading Notes*, issue 7 (Spring 1994): 13-16.

A recorder tutor, Humphry Salter's *Genteel Companion* (1683), lists symbols for beats, slurs, shakes, etc., while the tablature indicates which fingers are to play an ornament.

#### Tempo

43. Segerman, Ephraim. "Tempo and Tactus after 1500." Item in 7, pp. 337-44.

The 17th-century "deliberate" pulse of four quarter notes (in C), as explained by \*Simpson, \*Mace, and \*Playford/Purcell is perhaps best equated with the 16th-century pulse of minims in  $\text{♩}$ .

44. Harris-Warrick, Rebecca. "Interpreting Pendulum Markings for French Baroque Dances." *Historical Performance* 6 (1993): 9-22.

Twenty-four examples of Feuillet (dance) notation contain pendulum markings showing tempos close to those given by \*L'Affilard and \*d'Onzembray. Dancers realizing the designated tempi have found them remarkably fast (except for the sarabande, which to the contrary seemed very slow). Such rapid movements seem plausible, though, when we consider the small spaces in which dancers performed, which allowed for only tiny steps.

45. Miehl, Klaus. *Das Tempo in der Musik von Barock und Vorklassik: die Antwort der Quellen auf ein umstrittenes Thema*. Wilhelmshaven: Florian Noetzel Verlag, 1993. 528p.

Reproduces all passages relevant to tempo in their original languages with commentary. Disproves Talsma's "metric" proposal in light of theoretical statements. Shows that the dance can be taken as a model for many non-dance pieces and that particular dances (e.g. the gavotte) often fell into slower and faster types. Treats of other factors that may affect tempo, such as rhetoric, the venues of performance, and the degree of ornamentation.

46. Sawkins, Lionel. "Doucement and légèrement: Tempo in French Baroque Music," *Early Music* 21 (1993): 365-74.

*Doucement* was associated with slower tempi (e.g. *lentement*), *légèrement* with more rapid (e.g. *vivement*). Lalande provided timings of individual movements in his motets, which show that the slow segments were slower, the fast faster than has been assumed.

## Added Notes

### Ornamentation

47. Sanders, Donald C. "Vocal Ornaments in Durante's *Arie devota* (1608)." *Performance Practice Review* 6 (1993): 60-76.

Durante brought Caccini's manner of ornamenting secular music into sacred arias. Durante adopted, for example, Cac-



cini's *crescimento* (swell), *gruppetto* (trill), and *trillo* (repeated notes), but not his *ribattuta di gola*. Perhaps the latter was considered inappropriate in church.

48. Seares, Margaret. "Mersenne and Vocal Diminutions." *Performance Practice Review* 6 (1993): 141-45.

In French solo song and declamatory *récits* diminutions for treble (including female voice) were an established procedure.

\*Mersenne provides some models.

## Altered Notes

### Rhythmic Alterations

- < Hefling, Stephen H. *Rhythmic Alteration in Seventeenth- and Eighteenth Century Music: Notes inégales and Overdotting*. Cited below as item 63.

## THE EARLY EIGHTEENTH CENTURY

## General Studies

### Surveys

49. Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries*. New York: Schirmer Books, 1993. xiii, 605p.

Complements Brown and Sadie (*Music since 1600*), which concentrated on instruments and the voice. Neumann concerns himself with the more "practical" aspects: tempo, dynamics, phrasing, articulation, rhythm, and ornaments. He often returns to questions taken up in his earlier writings. The procedure is to present the positions taken by other scholars followed by his own rebuttal, the latter fleshed out with numerous citations from theorists (in all, Neumann draws upon more than 200 treatises), after which a solution is proposed. Throughout the book musical excerpts are presented that do not lend themselves readily to a "textbook" answer. Here Neumann weighs the different possibilities and sometimes relies on musical "common sense of "instinct" to come to the most suitable realization.

## Composers

### Bach

#### Bach's Keyboard Instruments

50. Badura-Skoda, Paul. *Interpreting Bach at the Keyboard*. Translated by Alfred Clayton. Oxford: Clarendon Press, 1993, xviii, 573p.

Bach's keyboard works, sensitively considered by a musical artist who has the theoretical evidence well in mind. Numerous passages are cited whose manner of performance is not very readily apparent. Badura-Skoda's solutions are often ingenious: the "sighing" figures in the Chromatic Fugue, the influence of the flute on the G-major Fugue (WTC II), or of the gigue on the C#-minor and G#-minor Fugues (WTC II). Badura-Skoda advances a freer acceptance of the piano than has been recently the case, and it is pointed out that Bach may indeed have been favorably impressed by some of Silbermann's pianos in the 1730s.

#### Bach's Tempi

51. Williams, Peter. "Two Case Studies in Performance Practice and the Details of Notation: 1: J.S. Bach and 2/4 Time." *Early Music* 21 (1993): 613-22.

2/4 time may have first appeared in \*Loulié (1696) as an alternative to 4/4(C) and 2/2 (♩). A. Scarlatti adopted it for a type of stately aria. And it likely called for a somewhat slower (more stately) pace than did 4/4. This has implications for the tempo of Brandenburg Concerto no. 2 (3rd movement) and of the Italian Concerto (1st movement), which are probably taken usually at a faster pace than is appropriate.

### Pergolesi

52. Brook, Barry S., Francesco Degrada, and Helmut Hücke, eds. "Introduzione: la prassi esecutiva." *Giovanni Battista Pergolesi: Complete Works/ Opere Complete (Adriano in Siria)*, xix-xxx.

What was the orchestra like for *Adriano in Siria*? The Teatro di San Carlo in Naples between 1737 and 1750 could boast an ensemble of 25 violins, 5-6 violas, 2-3 cellos, and 3-4 contrabassi. Oboes often read from and doubled the violin



parts and bassoons were added to the bass whenever the oboes played. Crescendos were indicated by a succession such as "dolce" to "p" to "f assai."

## Forms and Genres

### Opera

53. Banducci, Antonia. "Staging a *tragédie en musique*: a 1748 Promptbook of Campra's *Tancrède*." *Early Music* 21 (1993): 180-90.

The 28-member Versailles orchestra used in the première of *Tancrède* (1702) was but half the size of the Opéra orchestra. A later promptbook (1748) provides information concerning the lighting, costumes, and movements on stage.

## Media

### Keyboard Instruments

54. Hoeren, Harald. "Remarks on Harpsichord Building and Harpsichord Repertoire in France from 1650 to 1770." *The Harpsichord and Its Repertoire: Proceedings of the International Harpsichord Symposium, Utrecht 1990*. Ed. Pieter Dirksen. Utrecht: Stimu Foundation for Historical Performance Practice, 1992, 87-98.

The sound of the French harpsichord moved from "somber majesty" (late 17th century) to "bright and robust" (1715) and "extremely resonant" (1730). The range expanded from G<sub>1</sub>-c''' (late 17th century) to F<sub>1</sub> (1713), d''' (1730), e''' (1739), f''' (1741).

55. Lindley, Mark, and Maria Boxall, eds. *Early Keyboard Fingerings: a Comprehensive Guide*. Mainz: Schott & Co., 1992. xiv, 98p.

Affords an overview of the changing approaches to fingering from the 16th to 18th centuries through examples of entire pieces that have been preserved with left and right hand markings. The early-18th c. was a time of transition between the earlier predominantly paired fingerings (as in Dandrieu) to the more modern unpaired approach (as in Rameau). The appearance of the same finger on successive notes (e.g. 4332) in Dandrieu and J. S. Bach contributed to distinctive articulation. C. P. E. Bach still preferred, for ascending l. h. (A major) 21

321 432 as "in most cases more useful" than 54321 321, and, for ascending r. h. C major, 1234 3434 as "more convenient" than 1231 2345.

### Brass Instruments

56. Dahlquist, Reine. "Pitches of German, French, and English Trumpets in the 17th and 18th Centuries." *Historic Brass Society Journal* 5 (1993): 29-41.

In the 18th century trumpets (in *Chorton*) sounded a step above other instruments (in *Cammerton*) or one and a half steps above other instruments (in *tief-Cammerton*). At the same time the typical trumpet pitch rose from C to D (\*Altenburg, 1795), and the instrument became shorter. The trumpet in F (called for in Bach's Brandenburg Concerto no. 2) was more common than has been supposed and was also called *clarino piccolo*.

57. Dahlqvist, Reine. "Gottfried Reiche's Instrument: a Problem of Classification." *Historic Brass Society Journal* 5 (1993): 174-91.

The coiled trumpet shown in the 1726 portrait of (Bach's trumpeter) Reiche should not be regarded as a *Jägertrompete* (illustrated by Praetorius) nor as a *tromba da caccia* (called for by Caldara and Porpora).

58. Bishop, Martha. "On Playing Continuo." *Journal of the Viola da Gamba Society of America* 30 (1993): 42-48.

Although writings concerning keyboard continuo abound, they are quite rare as regards the bass line player (cello, viola da gamba, violone). It was advised that the bass line was to avoid embellishment as well as changing octaves or inverting bass intervals. In recitativo secco bass notes were sometimes indicated in whole notes that were intended to be played as quarters followed by rests (e.g. in Bach's Passions).

### Tempo

59. Malloch, William. "Bach and the French Overture." *Musical Quarterly* 75 (1991): 174-97.

Explores the idea that the two parts of the French overture were performed at essentially the same pace, i.e. very fast. \*D'Onzembray's marking for a Lully overture in 6/8 time is dotted quarter at MM 100.

- < Williams, Peter. "Two Case Studies in Performance Practice and the Details of Notation: 1: J.S. Bach and 2/4 Time. Cited above as item 51.
- < Miehl, Klaus. *Das Tempo in der Musik von Barock und Vorklassik: die Antwort der Quellen auf ein umstrittenes Thema*. Cited above as item 45.
60. Neumann, Frederick. "Changing Times: Meter, Denominations, and Tempo in Music of the Seventeenth and Eighteenth Centuries." *Historical Performance* 6 (1993): 23-29.  
 French theorists such as \*Nivers (1670), \*Rousseau (1683), and \*Montéclair (1709) clearly linked meters with particular speeds. For example, C was generally taken with four slow (*graves*, *lents*) beats, 2 with two fast (*légers*) beats, etc. Around the middle of the 18th century in Germany other factors were taken to be more important, by \*Mattheson (1739), \*C.P.E. Bach (1753), and \*Marpurg (1755), who looked to the time values used in a composition as more indicative of the pace to be taken.

## Added Notes

### Ornamentation

61. Scheibert, Beverly. "New Information about Performing 'Small Notes'." *The Harpsichord and Its Repertoire: Proceedings of the International Harpsichord Symposium, Utrecht 1990*. Ed. Pieter Dirksen. Utrecht: Stimu Foundation for Historical Performance Practice, 1992, 99-118.  
 Short note graces, although written with regular note values, had no measurable value (e.g. \*Montéclair, "n'ont aucune valeur") and appeared either on or just before the beat (\*Jean Rousseau).

## Altered Notes

### Rhythmic Alterations

62. Newman, Anthony. "Inequality (*Inégales*): a New Point of View." *Musical Quarterly* 76 (1992): 169-83.



Handel and F. Couperin sometimes broke off from dotted rhythms in the measure before a cadence. The same may be applicable to pieces employing inequality, allowing a work to "breathe" prior to its (inner and final) points of termination

63. Hefling, Stephen E. *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes inégales and Overdotting*. New York: Schirmer Books, 1993. xvi, 232p.

Concerning inequality Hefling links the French tradition (late 17th and early 18th centuries) with the earlier manifestations (described for instance by \*Santa Maria or \*Caccini). And later, inequality seems to have been transmitted to the Netherlands (\*Loulié was printed in Amsterdam), to England, and to northern Italy (Modena). Overdotting may have derived from inequality (beginning with assimilation, e.g. of dotted quarter plus 8th to four unequal 8ths). \*Quantz described overdotting in 1752, but what he says probably reflects his time in Dresden (1720-40). And in this regard it is significant that Handel, whose arrangements of his own overtures contain sporadic overdotting, spent several months in Dresden in 1719, while Bach's rewriting of the French Overture using overdotting (1734-35) was perhaps inspired by Dresden.

## THE LATE EIGHTEENTH CENTURY

### General Studies

#### Surveys

- < Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries*. Cited above as item 49.

### Composers

#### Haydn

64. Kirby, Paul H. "The Impact of Haydn's Conducted Performances of *The Creation* on the Work and the History of Conducting." *Journal of the Conductor's Guild* 13/1 (1992): 7-22.

That Haydn “conducted” performances of *The Creation* in the modern sense is confirmed by contemporary reports. Princess Eleonore Lichtenstein conveyed (letter of 1798) that Haydn “gave the beat with both hands.” At a 1799 performance Weigl was at the piano, Haydn one level higher with a conductor’s baton. And at an 1801 performance Haydn was said to have “conducted with youthful fire.”

## Mozart

### Mozart's Keyboard Instruments

65. Maunder, Richard. “Performance Problems in Mozart’s Keyboard Concertos.” *Mozart-Jahrbuch* (1991): 319-26.

For Mozart’s Salzburg orchestra only one part survives for each string instrument. Was the part shared? Prior to c1780 Mozart’s preferred instrument was the harpsichord. Later, for K466 and K467, some evidence exists for the use of a pedal piano.

66. Restle, Konstantin. “Mozart’s Hammerflügel.” *Mozart-Jahrbuch* (1991): 313-18.

Mozart played publicly his Walter piano (obtained in 1781) until at least 1785.

67. Wittmayer, Kurt. “Der Flügel Mozarts.” *Mozart-Jahrbuch* (1991): 301-12.

A harpsichord is appropriate for K242, 246, 176, and 238, but for K271 the dynamic indications seem to be realizable only on the piano.

68. Smith, Laura Rhoades. “Five Mozart Sonatas Revisited (K. 279-283/189d-h).” *Early Keyboard Journal* 11 (1993): 39-65.

Mozart’s first keyboard sonatas were conceived for and performed on a harpsichord. The sixth sonata, composed when a piano was at Mozart’s disposal, displays a distinctly new style, more idiomatically pianistic.



## Mozart's Dynamics

69. Moens-Haenen, Greta. "Die Dynamik in den Orchester- und Bühnenwerken Mozarts als Ausdruck eines geänderten Musikverständnisses und als Folge neuer Möglichkeiten des Orchesters" *Mozart-Jahrbuch* (1991), 852-5.

To \*Türk's succession of dynamic markings, ff f pf (poco forte, not piano and forte) mf rf (rinforzando) sf p pp, \*Reichardt added poco piano (somewhat soft). Other markings at the time included mezzo piano, più piano, and dolce espressivo (which had dynamic implications). The possibilities for decrescendo, aside from calando and diminuendo, included diluendo, smorzando, morendo, and perdendo

## Mozart's Improvisation

70. Krikkay, Eva. "Zur Funktion der Ornamentik in den Klavier-sonaten Mozarts." *Mozart-Jahrbuch* (1991), 686-92.

Mozart's insertion of (written-out) ornaments during the course of a theme can be taken by the modern performer as a guide to improvisatorily decorating other of Mozart's themes.

## Mozart's Tempo

71. Fadini, Emilia. "Indicazioni di movimento e velocità di esecuzione nelle sonate per pianoforte di Wolfgang Amadeus Mozart." *Mozart-Jahrbuch* (1991): 327-33.

Suggest tempi for the 18 piano sonatas of Mozart using \*Quantz as a basis.

72. Miehling, Klaus. "Das Tempo bei Mozart." *Mozart-Jahrbuch* (1991): 625-32.

The normal minuet tempo in the baroque of about 60-77 per minute became slower during the galant period. Mozart's minuets were often slower, i.e. about 50 per minute, especially those of the Italian type that used many notes, although in his late symphonies he came closer to the baroque ideal of quickness. Gottfried Weber (in 1815) remembered "Ach ich fühl's" (*Die Zauberflöte*) as about MM. 138-52, rather than what it had become by his time, about 96.

73. van Reijen, Paul. "Die Temporelationen in der Aufführung von Mozarts Variationzyklus 'Ah, vous dirai-je maman' KV 256 (300e)"

\*Milchmeyer stipulated that a last variation (as well as those intervening) be played at the same speed as the theme, and Mozart himself indicated (letter of 1777) that "they all admired that I always stay in time." Modern pianists playing "Ah, vous dirai'je maman," however, fail to observe a consistency.

#### Mozart's Articulation

74. Neumann, Frederick. "Dots and Strokes in Mozart." *Early Music* 21 (1993): 429-35.

Attempts to establish that Mozart differentiated between dots and strokes, each within certain musical contexts. In other contexts, however, he made no effort to distinguish the two markings and used them indifferently ("a grey area"). In addition, Mozart sometimes used strokes for other than staccato meaning, as on the dotted half notes in the finale of the Jupiter Symphony, where they are accentual.

#### Media

#### Keyboard Instruments

75. Latham, Michael. "The Check on Some Early Pianos and the Development of Piano Technique around the Turn of the 18th Century." *Early Music* 21 (1993): 29-42.

The check (already present on Cristofori's pianos) allowed for a greater dynamic range, since the key could be struck more forcefully without the hammer rebounding against the string. Stein's escapement, praised by Mozart (1777), fulfilled a similar function. But Walter's check allowed Mozart an even greater opportunity for power. Nanette Streicher may have been swayed by Beethoven into adding a check on her pianos in 1805.

- < Rosenblum, Sandra P. "Pedaling the Piano: a Brief Summary from the Eighteenth Century to the Present." Cited below as item 88.

76. Rowland, David. *A History of Piano Pedalling*. Cambridge: Cambridge University Press, 1993. 194p.

Describes the origins of pedaling from knee levers (1760s-70s) to foot pedals (1790s). Although J. C. Bach and Mozart inserted no markings, certain passages can be singled out (especially those with extended left-hand arpeggiations) that seem to have been conceived with a sustaining device in mind.

The earliest markings, around 1800, were not very extensive—Beethoven reportedly pedaled more than is shown in his music. Clementi was the first to carefully indicate pedalings (and he took the care to revise pedalings in his later editions). Chapters on pedaling were included in \*Milchmeyer's and \*Adam's piano tutors (Rowland translates these in the appendices).

### String Instruments

- < Russell, Tilden A. "New Light on the Historical Manner of Holding the Cello." Cited below as item 89.

In the 18th century illustrations show the soloist seated *without* end-pin, the ripienists standing *with* short end-pins.

### Woodwind Instruments

77. Page, Janet K. "'To soften the sound of the hoboy': the Muted Oboe in the 18th and Early 19th Centuries." *Early Music* 21 (1993): 65-80.

Muted trumpets, oboes, and timpani were called for by Keiser in a funerary piece (*Julius Caesar*, 1710). Oboes were ordinarily muted with cotton, although Quantz suggested a damp sponge, and wooden mutes survive from England. In the 19th century Spontini suggested leather bags and Berlioz (in Lélío) cloth or leather.

### Brass Instruments

78. Weiner, Howard. "André Braun's *Gamme et méthode pour les trombones*: the Earliest Modern Trombone Method Rediscovered." *Historic Brass Society Journal* 5 (1993): 288-308.

\*Braun (after 1795?) can now be considered the first to describe a B<sup>b</sup> trombone with seven slide positions instead of four. \*Fröhlich (c1811) had previously been held to be the earliest.

### Conducting

79. Charlton, David. "'A *maître d'orchestre* . . . conducts': New and Old Evidence on French Practice." *Early Music* 21 (1993): 340-53.



Audible conducting (by means of a wooden stick) as reported by Grimm, Rousseau, and the Encyclopédistes, was apparently limited to the Paris Opéra (mid- to late-18th century). But the practice soon declined, and by the 1770s it may already have been limited simply to an occasional audible tapping in the wings for the sake of coordinating on-stage choirs. At the Opéra Comique violin direction was normal, although sometimes a conductor presided, either by means of a paper scroll or a short stick.

## Tempo

80. Malloch, William. "The Minuets of Haydn and Mozart: Goblins or Elephants." *Early Music* 21 (1993): 437-44.

The Earl of Bute's mechanical organ (1762) displays a range of tempos (slow to fast) for minuets. Similarly, minuets (and *Ländler*) from later in the century, e.g. by Haydn and Mozart, were sometimes slow, sometimes fast (contrary to Neumann's assertion that the minuet slowed down in mid-century, then speeded up in the 1790s and 1800s).

## Added Notes

### Ornamentation

- < Scheibert, Beverly. "New Information about Performing 'Small Notes'." Cited above as item 61.

For \*C.P.E. Bach and \*Agricola short-note graces were stronger than the note following, but for \*L. Mozart they "received less stress." For \*J-J Rousseau they were played very quickly and their value was taken either from the note before or after.

## Altered Notes

### Rhythmic Alterations

- < Hefling, Stephen E. *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes inégales and Overdotting*. Cited above as item 63.

### Articulation

- <. Brown, Clive. "Dots and Strokes in Late 18th- and 19th-Century Music." Cited below as item 93.

In the late 18th century the musical context provided a guide to performers as to whether they should play a passage staccato or not. Moreover, little distinction was made between

dots and strokes (Brown rejects Neumann's view that Mozart made such a distinction, item 74).

## THE NINETEENTH CENTURY

### Composers

#### Clementi

81. Burnett, Richard. "Muzio Clementi: Pianist, Composer, and Piano Maker." *The Organ Yearbook*. 23 (1992/93): 97-107.

A Clementi grand of 1800 included four pedals: una corda shift, lock and release, dampers, and harmonic swell (which resonated sympathetic strings). Clementi rewrote many of his earlier works, inserting pedal markings and extending compasses, to reflect the possibilities of his own pianos. Exceptionally lengthy pedallings (sometimes blurring two harmonies) appear in the later works, e.g. the slow movement of the Sonata "Didone Abbandonata."

#### Cherubini

82. Sluchin, Benny. "Alto or Tenor Trombone: Open or Closed Case?" *Historic Brass Society Journal* 5 (1993): 309-17.

Cherubini's Requiem in D Minor has parts for three trombones. Unlike the Peters *Urtext*, which has 1 and 2 in tenor, 3 in bass clef (implying two tenor and one bass trombone), the manuscript shows parts for alto, tenor, and bass trombones (the usual combination in Cherubini's works).

#### Schubert

83. Montgomery, David. "Triplet Assimilation in the Music of Schubert: Challenging the Ideal." *Historical Performance* 6 (1993): 79-96.

Assimilation (e.g. dotted rhythms "softened" to triplets) was essentially a baroque practice due to restrictions in the notation. By the 19th century most theorists recognized that distinctions between dotted rhythms and triplets needed to be observed (e.g. \*Starke, 1819). That Schubert sometimes notated quarter-plus-

eighth with a triplet sign argues against his need to have employed dotted rhythms in the sense of triplets.

84. Bilson, Malcolm. "Triplet Assimilation in the Music of Schubert—a Reply by Malcolm Bilson." *Historical Performance* 7 (1994): 27-29.

Montgomery's conclusion (item 83)—not to assimilate Schubert's dotted rhythms—seems to Bilson too mathematical and far-reaching. For the best artistic results the musical context always needs to be taken into account.

#### Mendelssohn

- < Bowen, José A. "Mendelssohn, Berlioz, and Wagner as Conductors: the Origins of the Ideal of 'Fidelity to the Composer'." Cited below as item 93.

Mendelssohn sought to avoid personal mannerisms ("nothing of himself") and held as unwarranted any variation of tempo within movements. On the other hand, he accepted a choir of 400 for the St. Matthew Passion.

#### Berlioz

- < Bowen, José A. "Mendelssohn, Berlioz, and Wagner as Conductors: the Origins of the Ideal of 'Fidelity to the Composer'." Cited below as item 93.

Berlioz was concerned with following the designated tempi, with using original instruments, and with observing repeats. He did feel, however, that the inner meaning of a work needed to be brought out through personal enthusiasm and inspiration.

#### Wagner

- < Bowen, José A. "Mendelssohn, Berlioz, and Wagner as Conductors: the Origins of the Ideal of 'Fidelity to the Composer'." Cited below as item 93.

Wagner respected the original notes, but held that the tempo was a matter of intuitive feeling.

#### Brahms

85. Friedel, Lance. "Tempo Relations in the Finale of Brahms's First Symphony." *Journal of the Conductor's Guild* 12/3-4 (1991): 96-100.

Earlier attempts to regulate the finale of Brahms's First Symphony into a single pulse (e.g. *più andante* at 8th=72, *allegro* at quarter=72, *più allegro* at half=72) seem misguided.



The result is an extremely slow *Adagio*. The unpublished MM Brahms provided for the Requiem and other markings in the First Symphony suggest that he avoided extremes of tempo. Also, it appears that he was not averse to fluctuations of tempo, and this argues against the notion of mathematical exactness within a movement.

### Grieg

86.

Crutchfield, Will. "Yes, Grieg Did Make Records." *New York Times*, 31 Jan. 1993.

In Paris, May 2 1903, Grieg recorded about 15 minutes of his own piano music on wax masters. He plays very rapidly (this in keeping with his metronome markings elsewhere) and with surprising rubato, internal hesitations and rushings. Such "freedoms would be considered intolerable today; no modern recording takes even 10 percent of Grieg's liberty with tempo and note values."

### Media

#### Voices

87.

Potter, John. "Reconstructing Lost Voices." Item in 7, pp. 311-16.

\*García (1847) stands out as the first observer of the workings of the voice. Earlier writers, such as \*Zabern tend to be general, and \*Maffei (1562) advocated simply that the voice be soft, with the mouth open no more than for ordinary speech. García, however, initiated a scientific approach to singing. He witnessed, for instance, the beginnings of a lower larynx position, and this has remained characteristic of singing since his time. It has had the drawback of sacrificing clarity of speech in favor of tonal production.

#### Keyboard Instruments

88.

Rosenblum, Sandra P. "Pedaling the Piano: a Brief Summary from the Eighteenth Century to the Present." *Performance Practice Review* 6 (1993): 158-78.

Between the late 18th century and the present various effects became possible through the damper pedal: split dampers (differing lower and upper halves of the keyboard), blurred damping for climaxes (Haydn) and for color (Chopin), rhythmic damping (a new pedal on the following chord, mentioned already by \*Adam), syncopated damping (immediately after

attacking, as mentioned by \*Köhler, 1860), partial damping (Debussy), and anticipatory damping (thereby allowing sympathetic vibrations, 20th century). Various coloristic pedals were in use about 1800, including the *Moderator*, called upon at least once by Schubert. The *sostenuto* pedal on Steinway grands (1875) was not available for Debussy, but became necessary in some 20th-century works (such as Villa-Lobos's *Prolé do Bêbé*).

- < Rowland, David. *A History of Piano Pedaling*. Cited above as item 76.

By mid-century it was recognized that the sustaining pedal greatly enhanced the sonorous capabilities of the piano, and this was exploited by Chopin, Liszt, and Thalberg. Refinements were introduced, such as syncopated pedaling (changing just as a fresh harmony is played), quick half-pedaling, partial depressions, and tremolo pedaling. The first extensive books appeared later in the century by \*Schmitt, \*Köhler, and Lavignac. Aside from the sustaining (i.e. damper) pedal, Rowland considers the uses of the soft (*una corda*) pedal, the *Moderator*, the bassoon or lute pedal, and the *sostenuto* pedal.

#### String Instruments

89. Russell, Tilden A. "New Light on the Historical Manner of Holding the Cello." *Historical Performance* 6 (1993): 73-78.

Although pictures provide evidence of a short end-pin on cellos through the 18th century, most of the 19th century avoided its use. \*Kummer (1839), for instance, depicts a cellist without an end-pin, and only in the 1898 edition is one shown.

#### Brass Instruments

90. Larkin, Chris. "Félicien David's *Nonetto en ut mineur*: a New Discovery and New Light on the Early Use of Valved Instruments in France." *Historic Brass Society Journal* 5 (1993): 192-202.

David's *Nonetto*, scored for 2 cornets-à-pistons, 4 cors-à-pistons, 2 trombones, and ophicleide, was composed for Mulsard's ensemble of virtuoso brass players. David's advanced and flexible brass writing shows that three-valve performance must have been mastered prior to \*Meifred's treatise, which expressed misgivings about the third valve.

91. Tarr, Edward H. "The Romantic Trumpet." *Historic Brass Society Journal* 5 (1993): 213-61.

Three means of achieving chromatic notes came into effect toward the end of the 18th century: stopping with two to three fingers (from the 1770s), a slide mechanism (from the 1790s in France and England), and keys (most notably in the concertos of Haydn, 1796, and Hummel, 1803). All three were superseded by the valved trumpet: tubular (Stoelzel, 1814), box (Blühmel, 1818), and slim piston (Périnet, 1820s). Early uses of the valved trumpet appeared in Berlioz's *Les francs jugs* (1826) and Rossini's *William Tell* (1829).

92. Webb, John. "The English Slide Trumpet." *Historic Brass Society Journal* 5 (1993): 262-79.

During the 19th century the English slide trumpet continued to vie with the valved trumpet (in F) and the valved cornet (in B<sup>b</sup>). Slide trumpets usually moved on the mouthpiece yard, but some U-bend specimens have come to light.

#### Conducting

93. Bowen, José A. "Mendelssohn, Berlioz, and Wagner as Conductors: the Origins of the Ideal of 'Fidelity to the Composer'." *Performance Practice Review* 6 (1993): 77-88.

Mendelssohn, Berlioz, and Wagner each professed faithfulness to the composer's intent, but each realized this ideal differently. If Mendelssohn and Berlioz simply "recreated" the original, Wagner "interpreted" it.

#### Tempo

94. Auhagen, Wolfgang. "Eine wenig beachtete Quelle zur musikalischen Tempoauffassung im frühen 19. Jahrhundert." *Archiv für Musikwissenschaft* 50 (1993): 291-308.

Compares Crotch's notations of the duration of works (mostly from the 18th and early 19th centuries) with 20th century performances and finds relatively slight discrepancies. Handel, however, was performed markedly more slowly in Crotch's time due to the English oratorio tradition with its emphasis on mammoth choirs.

#### Altered Notes

#### Articulation



95. Brown, Clive. "Dots and Strokes in Late 18th- and 19th-Century Music." *Early Music* 21 (1993): 593-610.

Clear differences between signs of articulation only began to develop in the early 19th century (e.g. Beethoven's letter to Holz concerning the difference between dots and strokes in Op. 132). Gradations of meaning also depended on whether keyboard, string, or vocal music was at issue, and whether the sources were French or German.

## THE TWENTIETH CENTURY

### Media

#### Keyboard Instruments

96. Hess, Carol A. "Enrique Granados and Modern Piano Technique." *Performance Practice Review* 6 (1993): 89-94.

Aspects of Granados's piano technique come to light from his own diary and from the *Recuerdos* (Reminiscences) of Guillermo de Boladeres Ibern. Granados (influenced by Bériot and Deppe) reacted against the earlier high-finger technique and cultivated coloristic pedaling. Granados was also noted for his spontaneous insertion of improvisatory passages within known pieces.

- < 97. Rosenblum, Sandra P. "Pedaling the Piano: a Brief Survey from the Eighteenth Century to the Present." Cited above as item 88.

## REFLECTIONS ON PERFORMANCE

### PRACTICE

97. Bowen, José A. "The History of Remembered Innovation: Tradition and Its Role in the Relationship between Musical

Works and Their Performances." *Journal of Musicology* 11 (1993): 139-73.

Takes as a model the performance of jazz to show that there can never be a final, fixed text. The attempts to capture in musical script chant and opera, in particular, have produced only "frozen improvisations." And many 18th-century scores were more "recipes" than "holy writ." A musical work is like an evolving species that responds and changes in accord with its environment.

- < Page, Christopher. "The English *a cappella* Renaissance." Cited above as item 11.

Page counters Taruskin's axiom that modern interpretation (so-called authenticity) owes more to the 20th century than to any past. As Page points out, the present-day English choral tradition and its professional manifestations (e.g. the Hilliards, the Tallis Scholars) reach back and closely resemble the very situation of late medieval chapel singers caught up in the daily routine of working out the problems of vocal polyphony (balance, texture, accidentals, and so on).

98. Hartman, James B. "The Search for Authenticity in Music: an Elusive Ideal?" *Diapason* 84/6 (June, 1993), 11-13.

Summarizes the various questions that have been raised concerning authenticity. Which musical text is the correct one? Can we ever be sure that a particular text was the one preferred by the composer? Is it possible to know just how original instruments sounded? Can we really resurrect the original manner of playing them? Are not "early music" performances often rule-governed rather than vital, imaginative, and spontaneous, as were original performances? Can we set aside our modern expectations, our built-in cultural equipment, and experience a musical work as it was by its own contemporaries?

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