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PERFORMANCE PRACTICE BIBLIOGRAPHY (1994-1995)*

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SURVEYS

1. Gutknecht, Dieter. "Aufführungspraxis." *Die Musik in Geschichte und Gegenwart*. 2nd ed. Kassel: Bärenreiter, 1994, pp. 954-86.

* Containing as well a number of earlier citations.

The history of the various disciplines related to performance practice: organology, notation, the study of pitch, etc. The history of groups that performed earlier music (i.e. since the Academy of Ancient Music in the 18th century. The history of performance practice as an academic discipline (the term *Aufführungspraxis* was first utilized in 1906). A survey of the main performance practice issues for each historical period, Middle Ages to the present.

Editions

2. Bent, Margaret. "Editing Early Music: the Dilemma of Translation." *Early Music* 22 (1994): 373-92.

Advocates that musicians perform directly from the original notation (now widely accessible in film and facsimile). Modern editions tend to make precise many aspects that were not so originally: text underlay (manuscripts reflected differing approaches); pitch level (original clefs merely defined tones and semitones); note values (a "normative" *integer valor* did not exist); *musica ficta* (performers modified their parts according to context); rhythms (modern scores create a "straight-jacket"). In these various respects a modern score is merely a "translation" of the original, not the original itself.

THE FIFTEENTH CENTURY

General Studies

Surveys

- < Vanscheeuwijck, Marc. "Musical Performance at San Petronio in Bologna: a Brief History." Cited below as item 51.

San Petronio in the 15th century had a master and 24 boys. A large and a small organ was constructed.

Media

Keyboard Instruments

3. Bridges, Geoffrey. "Medieval Portatives: Some Technical Comments." *Galpin Society Journal* 44 (1991): 103-16.

No medieval portatives survive. Memling (c1480) shows a two-octave instrument with two-foot metal pipes. Wooden pipes, though we lack pictorial evidence, would have been lighter to carry. We assume monophony, but two, three, or more keys could easily have been played at once. A sub-octave drone key (on tonic or dominant) was presumably present on some models.

4. Ashworth, Jack. "Keyboard Instruments." Item in 5, pp. 175, 88.

By the mid-15th century large church organs had two keyboards. By the 16th century players could close off ranks to obtain differing tone colors.

THE SIXTEENTH CENTURY

General Studies

5. Kite-Powell, Jeffery T., ed. *A Performer's Guide to Renaissance Music*. New York: Schirmer Books, 1994. Contains items 4, 10, 11, 15, 16, 17, 18, 19, 22, 23, 24, 25, 26, 27, 28, 30, 31, 32, 33, 38, 39.

A practical guidebook, addressing the immediate concerns of a Renaissance (collegium) performer. Chapters are devoted to individual instruments, ensembles, fingerings, pitch, etc. (The known facts are presented accessibly.)

Composers

LaRue

6. Karp, Theodore. "Mensural Irregularities in LaRue's *Missa de Sancto Antonio*." *Israel Studies in Musicology* 5 (1990): 81-95.

Behind LaRue's abnormal rests and complex interplay of rhythms lay a regular hierarchy of beats, a clearly prevailing tactus.

Palestrina

7. Barbieri, Patrizio. "On a Continuo Organ Part Attributed to Palestrina." *Early Music* 22 (1994): 587-605.

Organ continuo basses appeared in Rome in the late 16th century, the earliest being by A. Striggio (1587), Croce (1594), and Banchieri (1595). For Palestrina the first known example (in an 18th-century copy) dates from the first decade of the 17th century.

8. Dixon, Graham. "The Performance of Palestrina: Some Questions, but Fewer Answers." *Early Music* 22 (1994): 667-75.

A norm of about 8 voices in Roman *cappelle* would mean 2 per part in four-part works, 1⁺ per part in eight-part (polychoral) settings. Except for the Sistine Chapel, instruments (e.g. the trombone) apparently substituted at times for missing voice parts. Improvised ornaments may very well have been introduced on major feast days (especially by the castrati of the Sistine Chapel, who would have decorated the top part).

- < Kurtzman, Jeffrey G. "Tones, Modes, Clefs, and Pitch in Roman Cyclic Magnificats of the 16th Century." Cited below as item 37.

Media

Voices

9. Sherr, Richard. "Competence and Incompetence in the Papal Choir in the Age of Palestrina." *Early Music* 22 (1994): 607-29.

Although the papal choir (in Palestrina's time) increased from 24 to 31, it was a "bloated" membership, and the proportion of either incompetent singers or singers past their prime could have approached 40%.

10. Hargis, Ellen. "The Solo Voice." In item 5, pp. 3-12.

Since voice types were not specified, our present distinctions are based upon ranges, which makes the problem of transposition (or supposed transposition) crucial.

11. Duffin, Ross W. "Pronunciation Guides." In item 5, pp. 257-9.

Provides hints for the historical pronunciation of Renaissance German, Italian, Spanish, English, and French (e.g. *oi* = west). Regional Latin took on the qualities of the vernacular languages in the various regions.

Keyboard Instruments

12. Brauchli, Bernard. "Aspects of Early Keyboard Technique: Hand and Finger Positions, as Seen in Early Treatises and Iconographical Documents." *Journal of the American Musical Instrument Society* 18 (1992): 62-102; Part 2, 20 (1994): 90-110.

How were fingers placed on the keys? What degree of (finger and hand) arch was used? How high was the elbow in relation to the wrist, or to the keys? Descriptions by theorists are not too precise, and this brings out the value of pictorial evidence; in these articles dozens of illustrations make specific the position of the arm, wrist, and fingers in relation to the keyboard. These

pictures of keyboard performers show no essential difference between clavichord, harpsichord, and organ. *Santa Maria, the first to treat positioning, stipulated that the fingers be held higher than the hand. *Diruta, on the other hand, advocated a hand in a straight line with the arm, with fingers somewhat arched. Early legato is evident in Diruta's statement that the fingers be raised only the height of the key and *Correa's that one finger not be raised until the next is pressed down.

13. Wraight, Denzil, and Christopher Stenbridge. "Italian Split-Keyed Instruments with Fewer than Nineteen Divisions to the Octave." *Performance Practice Review* 7 (1994): 150-81.

Split keys, occasionally present on harpsichords, virginals, and organs, "may shed some light on problems of interpretation in Italian Renaissance keyboard music." But difficulties remain in divining the original state of many of the instruments.

14. Lindley, Mark. *Ars ludendi: Early German Keyboard Fingerings c. 1525-c. 1625*. Neuhof: Musikverlag Isabel Kraft, 1993. 124p.

Applies fingerings of Ammerbach, Erbach, and Buchner to contemporary compositions. Recognizes the different roles of the hands (why they are fingered differently) and suggests ways in which the medieval performer might assimilate and master the earlier fingerings.

15. Lindley, Mark. "Keyboard Fingering." Item in 5, pp. 189-99.

The Renaissance sources vary: England shows hundreds of fingerings in musical examples, but no tutors; Italy and Spain have tutors but little music; Germany has two discussions, two sets of exercises, and two fingered pieces.

Finger 3 is most often strong in England, most often weak in Germany and Italy.

String Instruments

16. Douglas, David. "The Violin." Item in 5, pp. 125-38.

In the 16th century ensembles of violins sometimes performed arrangements of motets and madrigals. The thicker (than modern) strings were difficult to activate, responded slowly, and sometimes produced unwelcome sounds.

17. Gillespie, Wendy. "Bowed Instruments." Item in 5, pp. 109-24.

Aside from viols and violins (what was O. Gibbons's "greatdooble bass"?), describes the *lirone* (a proto-continuo instrument), the *lira da braccio*, the *tromba marina* (capable of buzzing sounds), the fiddle, the rebec, and the kit.

18. Myers, Herbert. "Harp." Item in 5, pp. 154-6.

24 to 26 strings, diatonic from F or G, were common. *Bermudo proposed 8 additional strings for accidentals. From 1581 a harp of two ranks (*a due ordini*) was constructed, one rank was diatonic, one chromatic, the two switching sides halfway down the range. This was followed soon after by a triple harp with a chromatic rank sandwiched between two diatonic ranks.

19. O'Dette, Paul. "Plucked Instruments. Item in 5, pp. 139-53.

Distinguishes the cittern (wire), bandora (bass, wire), orpharion (wire), chittarone/theorbo (gut), and archlute (gut). Lute ensembles (2-4 lutes) in the later 16th-century (e.g. Adriaensen) divided polyphonic compositions in various ways (e.g. lutes 1234—C/AB/TB/B).

Woodwind Instruments

20. Downie, Margaret Anne. "Rebec in French Literary Sources from 1379-1780." *Journal of the Viola da Gamba Society of America* 19 (1982): 71-98.

The rebec (from the 14th to 18th centuries) was used by various classes. In 1560 Queen Mary of Scots was serenaded by *viollons* and *rebecz* upon her return from France. But at about the same time, the French poet Marot recommended the *flute*, *flageolet*, *cornemuse*, and *rebec* to accompany singing and dancing. The rebec's standing declined in the 17th and 18th centuries, as is seen in laws enacted against its use in public.

21. Rowland-Jones, Anthony. "Recorder Slurring I: Renaissance and Early Baroque." *American Recorder* 34 (June 1993): 9-15.

To 1600 recorder players probably played their notes detached (even in concluding trill patterns). In the early 17th century slurs were often of two notes (*appoggiaturas*) or three (slides) and never more than five. *F. Rognoni (1620) offers the first example of an (8th-note) trill in one articulation.

22. Duffin, Ross W. "Shawm and Curtal." In item 5, pp. 69-75.

Small-sized shawms already appeared in the 13th-century *Cantigas* illustrations; by the end of the 16th century they began to lose ground to the cornett. In the early 16th century *Schreierpfeifen* (or windcap shawms) were present in loud bands. The *dulcian* or *curtal* was introduced in the second half of the 16th century.

23. Kirk, Douglas. "Cornett." Item in 5, pp. 79-96.

A buzzed-lip instrument (fl. 1575-1630) most often played at the corner of the mouth, whereby

due to the thinness of the lips great agility was possible.

24. Kite-Powell, Jeffery. "Crumhorn." Item in 5, pp. 63-68.

The earliest written reference was in 1486 (in Germany), the first pictorial evidence in 1488 (in Italy). The most typical 16th-century consort was for ATTB. The crumhorn's intonation is mainly governed by wind pressure, and articulation requires considerable effort.

25. Kite-Powell, Jeffery. "Racket." Item in 5, pp. 76-78.

A racket may be seen in Lasso's band of players (c1570), but was first described by *Praetorius, who mentioned four sizes: C, A/T, B, and great B, the last being propitious for doubling a bass line.

26. Myers, Herbert. "Recorder." Item in 5, pp. 41-55.

A quartet of recorders played at the Feast of the Pheasant (1454). *Virdung described a discant recorder in g, a tenor in c, and a bass in f. *Agricola's basic tonguings were *de de de, tellelletelle* (for quicker passages), and *di ri di ri* (a kind of double tonguing).

27. Myers, Herbert. "Renaissance Flute." Item in 5, pp. 56-62.

Consorts of flutes (typically ATTB at 4') came into favor in the first decades of the 16th century. Later the *curtal* replaced the bass flute. Renaissance flutes were cylindrical pipes open on both ends with a mouthhole and six finger-holes.

Brass Instruments

28. Carter, Stewart. "Sackbut." Item in 5, pp. 97-108.

A trombone with double-branched slide appeared sometime in the 15th century. *Praetori-

us described an alto (in D), tenor (in A), bass (in E), and double bass (in A) trombone.

29. McGowan, Keith. "The World of the Early Sackbut Player: Flat or Round?" *Early Music* 22 (1994): 441-66.

How was the trombone held? From 16th-century iconography we observe an underhand style, unlike the modern overhand grip. Trombones, derived from the earlier slide trumpet, were in A (not B^b).

Percussion Instruments

30. Harms, Ben. "Early Percussion." Item in 5, pp. 161-71.

The most common Renaissance percussion were kettledrums (e.g. nakers), frame drums (e.g. tambourines), two-headed cylinder drums (two sticks), and tabors (one stick).

Instrumental Ensembles

31. Tyler, James. "Mixed Ensembles." Item in 5, pp. 217-27.

It is essential to consider the country, date, and genre, and to distinguish the everyday consort from the more elaborate one. Some typical Renaissance ensembles include: recorder quartet (alto in g', 2 tenors in c', bass in f); crumhorn quartet (the same an octave lower); "low" viol quartet—the more common type (tenor, top string a', two basses, top string d', large bass, top string g); "high" viol quartet (treble, top string d", two tenors, top string a' or g', bass, top string d'); Elizabethan broken consort (flute, violin—or treble viol, bass viol, lute, cittern, bandora). To these Tyler adds a number of judicious suggestions: for outdoor performance (three alto shawms in g and trombone, or alto cornett, two tenor cornetts, trombone, or alto cornet and three trombones); for intradas a wind band (three cornetts and two trombones) or, especially for German court

performance (three alto shawms in g and trombone, or alto cornett, two tenor cornetts, trombone, or alto cornet and three trombones); for intradas a wind band (three cornetts and two trombones) or, especially for German court music, a string band (two violins, viola, bass viol). For consistently imitative music the low viol quartet (see above) or lute quartet (using plectra) are particularly apt. The true six-string contrabasso or violone in contrabasso (16', top string d) only appeared toward the end of the 16th century.

32. Kite-Powell, Jeffrey T. "Large Ensembles." Item in 5, pp. 228-31.

Even in larger ensembles the individual parts were most likely not doubled. As *Praetorius indicated, a 16' bass and an upper-octave soprano added excitement to the ensemble. Concerning the conductor, all the players needed to see him; at times as many as eight directors coordinated different groups (according to André Maugars, 1640).

Added Notes

Thorough Bass

33. Ashworth, Jack, and Paul O'Dette. "Overview and Practical Applications." Item in 5, pp. 203-13.

The early-baroque basso continuo reflected a practice that goes back into the 16th and even 15th century. Improvised chordal accompaniments were played on the *lira da braccio* (with sung or recited poetry) and on the lute (for chansons). Multiple instruments providing a chordal background (harpsichords, lutes, harps, etc.) were prominent in the Florentine intermedii of 1539, 1565, and 1589, and in the Munich wedding of 1568 in which Lasso participated.

Ornamentation

34. Bradshaw, Murray C. "Giovanni Luca Conforti and Vocal Embellishment: from Formula to Artful Improvisation." *Performance Practice Review* 8 (1995): 5-27.

Conforti's *Breve et facile maniera . . . a far passaggi* (1593) was essentially practical, showing how to add diminutions to various intervals. His *Salmi passaggiati* (1603), however, shows how the earlier formulas could be meaningfully incorporated into his own music, and how they often pointed up the underlying meanings in the texts.

Altered Notes

Musica ficta

35. Bent, Margaret. "Accidentals, Counterpoint and Notation in Aaron's *Aggiunta* to the *Toscanello in Musica*." *Journal of Musicology* 12 (1994): 306-44.

*Aaron's appendix (1529) advocates that accidentals be fully indicated. When not indicated, however, Aaron's principles can still serve as a guide for today's performers and editors. Melodic tritones were to be avoided, but could be tolerated in the interest of a more important consideration, such as the avoiding of simultaneous false consonances. The anticipation of a raised leading tone, e.g. b-a-g-f#-g, could counter the need for b^b (introduced to avoid a previous tritone). Aaron also specified the need that thirds be major in phrase endings.

Articulative Nuances

36. Schrock, Dennis. "Phrasing in Music of the Renaissance." *Choral Journal* 35 (Aug. 1994): 35-45.

As *Santa Maria stated, all tactus are measured and regulated by the length of the first tactus. This means that effects of phrasing as well as of syncopation can only be brought out if

the performers regularly observe the underlying meter. Any rebarring of Renaissance music does a disservice.

Pitch

37. Kurtzman, Jeffrey G. "Tones, Modes, Clefs, and Pitch in Roman Cyclic Magnificats of the 16th Century." *Early Music* 22 (1994): 641-64.

The *chiavette* rather than implying a downward transposition by a specific interval (as became true later, in the 17th century) signaled instead a transposition that varied in accordance with the mode (at least in Palestrina's Magnificat settings). The *chiavette* offered a means of relating, by means of the pitch of a reciting tone, the plainchant antiphon with the polyphonic setting within a particular mode.

38. Myers, Herbert. "Pitch and Transposition." Item in 5, pp. 248-56.

Considers pitch in terms of various Renaissance instruments. Many Venetian cornetts and recorders were c460. *Mersenne's winds were about the same. English (and some German) organs were c480, some cornetts and recorders c440. Transpositions (down a 4th or 5th from written pitch) was often enlisted by viols, since they could more readily finger the higher pitches when in actuality they wished to produce lower sounds.

Tuning and Temperament

39. Duffin, Ross W. "Tuning and Temperament." Item in 5, pp. 238-47.

Pythagorean intonation is still at times applicable in the 15th century (e.g. for a number of works in the Buxheimer Organ Book), but by the end of the century (*Ramos) meantone temperaments were increasingly drawn upon to produce pure thirds. Surviving 16th-century instruments

with fixed frets (including citterns, bandoras, and orpharions, as well as lutes) show a tendency toward meantone schemes (we await a larger consideration of this question). Voices, violins, and certain winds might well aspire to just intonation—some groups (the Hilliards, Tallis Scholars, Gothic Voices) have shown that this is not a chimera.

THE SEVENTEENTH CENTURY

Composers

Monteverdi

40. Stubbs, Stephen. "*L'armonia sonora: Continuo Orchestration in Monteverdi's Orfeo.*" *Early Music* 22 (1994): 86-98.

In *Orfeo* the various affects are reinforced by continuo scoring. Celebratory moods are brought out by the combining of chittarone, harp, and harpsichord; but when the messenger appears the turn to seriousness is accompanied by a shift to chittarone with *organo de legno*; the centerpiece, "Possente spirto," is enhanced by obbligato violins, cornetts, and harp; and Orfeo's doubtful feelings upon encountering Euridice are underlined by successive changes of scoring.

41. Wistreich, Richard. "'La voce è grata assai, ma . . .': Monteverdi on Singing." *Early Music* 22 (1994): 7-19.

Monteverdi esteemed primarily the audibility of the text and the articulateness of ornaments. Unlike modern singing, a distinction between chest and head voice was respected, and Monteverdi seems also to have separated the baritone from the true bass.

- 41a. Bowers, Roger. "Proportional Notations in Monteverdi's *Orfeo*" *Music and Letters* 76 (1995): 149-67.

Advocates that we interpret Monteverdi's rhythms in conformity with the mensural notation he inherited from the Renaissance (e.g. 3/2 plus blackened notes are to be understood cumulatively, as a *sesquialtera* of *sesquialtera*, i.e. as a *proportio tripla*). Monteverdi in ways such as this sets off quicker tempos in triple time from slower ones.

Praetorius

42. Lampl, Hans, and Steven Plank. "Praetorius on Performance: Excerpts from *Syntagma musicum III*. *Historic Brass Society Journal* 6 (1994): 244-69.

*Praetorius's Part I (1614-15) deals with "ancient" chant and biblical instruments, Part II (1618) with contemporary instruments, Part III (1618) with tempo, dynamics, ornaments, thorough bass, etc., as well as suggested scorings for voices and instruments. Praetorius's great interest in matters Italian may have been influenced by Schütz, whom he knew while in Dresden.

Schütz

43. Brainard, Paul. "Proportional Notation in the Music of Schütz and His Contemporaries." *Current Musicology* no. 50 (1992): 21-46.

*Praetorius assigned tempo connotations to C (*tardior*, the madrigal) and ♩ (*celerior*, the motet).

Du Mont

44. Decobert, Laurence. "Les chœurs dans les grands motets de Henry Du Mont (1610-1684)." *Revue de musicologie* 80 (1994): 39-80.

In Du Mont's motets a *petit chœur* (5, 6, 7 soloists) contrasts with a *grand chœur* (in five parts, *dessus*, *haute-contre*, *haute taille*, *basse*

taille, basse, these parts doubled by orchestral instruments). The orchestra adds *ritournelles*, played mainly by (two) *dessus de violon* and a continuo.

Froberger

45. Rampe, Siegbert. "Johann Jacob Frobergers Clavier- und Orgelwerke: Aufführungspraxis und Interpretation." *Musik und Kirche* 64 (1994): 310-23.

Froberger very likely heard Louis Couperin perform. A consideration of Couperin's *Préludes non mesurés*, therefore, in which the player decides upon the rhythm of the individual notes, is indispensable to an understanding of Froberger's *stylus phantasticus*.

Purcell

46. Cyr, Mary. "Tempo Gradations in Purcell's Sonatas." *Performance Practice Review* 7 (1994): 182-98.

Concerning Italian indications in the sonatas, (1) "adagio" or "grave" are associated with sections featuring suspensions and dissonances, (2) "presto largo," "poco largo," or "largo" with 3/4 or 3/2, sometimes with a sarabande character, and (3) "allegro" or "vivace" most often with finales or with pieces displaying a canzona-like character. Of English designations in the fantasias, "slow" is most often associated with chromaticism and suspensions, "brisk" with rapid values and staccatos, and "drag" (possibly) with ritardandos. Thus, tempo in Purcell is intimately bound up with the character of a piece or a section.

47. Boal, Ellen TeSelle. "Purcell's Clock Tempos and the Fantasias." *Journal of the Viola da Gamba Society of America* 20 (1983): 24-39.

MM 120 (which Boal associates with a quarter note in C) is deemed a good tempo for the fantasias. ♪ means simply "a little faster," ♪ twice the speed of C (i.e. MM 240 per quarter).

Jacquet de la Guerre

48. Griffiths, Wanda. "Brossard and the Performance of Jacquet de La Guerre's *Céphale et Procris*."

Jacquet's *Céphale* (1694) was presented by Brossard in Strasbourg in 1696. His arrangement of the prologue and his manuscript partbooks contribute substantially to our knowledge of operatic performance during the late 17th century. He added tempi, breath marks, and ornaments. Also, the nature of the inner instrumental parts, lacking in the souvenir score, becomes evident.

Media

Voices

- < Wistreich, Richard. "'La voce è grata assai, ma . . .': Monteverdi on Singing." Cited above as item 41.

Voices and Instruments

49. Nelson, Bernadette. "Alternatim Practice in 17th-Century Spain: the Integration of Organ Versets and Plainchant in Psalms and Canticles." *Early Music* 22 (1994): 239-56.

Organ versets not only commonly alternated with chant but provided the ensuing psalm tones for each chant. Transpositions were often required, and especially for modes 2, 3, 5, 7, and 8.

50. Robledo, Luis. "Questions of Performance Practice in Philip III's Chapel." *Early Music* 22 (1994): 198-218.

Philip III's musical personnel was considerable: 21 chaplains, 30 singers, 12 boy singers, enough for 6-7 voices to a part. Yet the documents reveal that solo polyphony was the rule rather than the exception.

51. Vanscheeuwijck, Marc. "Musical Performance at San Petronio in Bologna: a Brief History."

Performance Practice Review 8 (1995): 73-82.

By 1657 the basilica of San Petronio had 42 regularly employed musicians (plus numerous extras on special occasions). Cazzati's instruments numbered 4 violins, 2 violas, tenor viola, 2 violoni, theorbo, 2 trombones, and 2 organs.

52. Woodfield, Ian. " 'Music of forty several parts': a Song for the Creation of Princes." *Performance Practice Review* 7 (1994): 54-64.

Tallis's 40-part motet was adopted into 17th-century Creations of Princes. According to descriptions, singers were disposed across the hall, perhaps on scaffolding, while groups of instruments (probably seated) were situated below them.

53. Olson, Greta J. "Required Early Seventeenth-Century Performance Practices at the Colegio-Seminario de Corpus Christi Valencia." *Studies in Music* no. 21 (1987): 10-38.

The choir in Valencia comprised 30 first and 15 second chaplains, 6 choirboys, and 5-6 instrumentalists (shawm, cornett, trombone, crumhorn, flute or recorder, and bassoon). Polyphonic masses took place as many as 170 days in a year. An organ substituted versets for polyphony about 50% of the time.

Instruments in General

54. Bonta, Stephen. "The Use of Instruments in the Ensemble Canzona and Sonata in Italy, 1580-1650." *Recercare* 4 (1992): 23-43.

From clef sets where instruments are specified (as in G. Gabrieli and Monteverdi) one can draw conclusions concerning the scoring of canzonas and sonatas that are unspecified. From the late 16th century on violin-family instruments were gradually replacing cornetts and trom-

bones, and by the 1630s strings became the preferred scoring.

Keyboard Instruments

55. Knights, Francis. "Some Observations on the Clavichord in France." *Galpin Society Journal* 44 (1991): 71-76.

Finds that a great deal of French keyboard music, 17th-18th centuries, sounds very satisfactorily on the clavichord, an instrument too often considered as merely a practice vehicle for organists.

56. Pascual, Beryl Kenyon de. "Two Features of Early Spanish Keyboard Instruments." *Galpin Society Journal* 44 (1991): 94-101.

Few Spanish string keyboard instruments have survived. Only about 14 authentic harpsichords and 30 clavichords remain. From the clavichords may be noted unusual fretting and short levering.

String Instruments

57. Kory, Agnes. "A Wider Role for the Tenor Violin." *Galpin Society Journal* 47 (1994): 123-50.

*Zacconi's *Tenor viole da braccio*, tuned Fcgd', could have been suitably used in Monteverdi's five-part ensembles, as in *L'Orfeo* (G2, G2, C3, C4, F4) as the fourth part (C4). Corelli's first three concertos, Op. 6, may have had a *concertino* of two violins and tenor violin, considering the virtuosity required of the lower part. Bach sometimes called not only for *violoncello*, but for *violoncello piccolo* (i.e. a tenor violin).

58. Cyr, Mary. "Violin Playing in Late Seventeenth-Century England: Baltzar, Matteis, and Purcell." *Performance Practice Review* 8 (1995): 54-66.

The French grip (three fingers on wood, thumb on hair) was prevalent for a time after Charles II returned from France (1660). But Matteis introduced the Italian grip (thumb on stick), which allowed greater connectedness between the notes. Matteis's long bow, lively articulation, and *messa di voce* had an affect on Purcell.

Woodwind Instruments

59. Kopp, James B. "Notes on the Bassoon in Seventeenth-Century France." *Journal of the American Musical Instrument Society* 27 (1991): 85-113.

Having as ancestor the one-piece, two-key dulcian of the 16th century, the baroque bassoon emerged as a four-jointed, three-key instrument. The first document is a Dutch painting of 1669 or before.

Brass Instruments

60. Webb, John. "The Flat Trumpet in Perspective." *Galpin Society Journal* 46 (1993): 154-60.

The "flat trumpet" was essentially an alto trombone, as is evidenced by the instruments held with both hands in the processions of William and Mary's coronation. Talbot's flat trumpet in C was a fully chromatic instrument with a 14" slide movement.

Altered Notes

Rhythmic Alterations

61. Neumann, Frederick. *Notes inégales* for Bach, Overdotting for Everybody? A Commentary on an Attempt to Revive Dolmetsch's 'Rhythmic Alterations'." *Historical Performance* 7 (1994): 13-26.

Dolmetsch's "rhythmic alterations" (inequality, overdotting) were applied universally to Frescobaldi, Lully, Corelli, Couperin, Bach, and

Handel. Neumann fears that Hefling's book¹ will initiate a return to a similarly indiscriminate use of alteration.

62. Hefling, Stephen E. "Déjà vu All Over Again? Rhythmic Alteration vs. Neumann's Musical Protectionism: a Response to Frederick Neumann's Review of *Rhythmic Alteration in Seventeenth and Eighteenth Century Music: Notes inégales and Overdotting*." *Historical Performance* 7, no. 2 (1994): 85-94.

If inequality could include at times a 3:1 ratio, the combination, e.g., of four unequal 8ths with a dotted quarter and 8th would turn the final 8th into a 16th, as *Morel de Lescer indicated. Thus overdotting undoubtedly affected hundreds of French pieces. The spread of the French practice to Germany is supported by *Muffat and by *Quantz (who spent much time in Dresden during the 1620s and 30s). That overdotting could have been applied to orchestral works is clearly suggested by Sulzer's article (1774) *Ouverture*, which also lists Bach and Handel among the composers who had written overtures (presumably with overdotting).

63. Fuller, David. "Last Words on Inequality and Overdotting: a Review of Stephen Hefling's Book." *Performance Practice Review* 7 (1994): 120-32.

Fuller finds (more generally than does Hefling) that dotted rhythms, both in and outside of France, imply inequality. He also feels that Hefling underestimates the frequency of short-long inequality. Further, he suggests that we explore more fully the lives and background of theorists in order better to evaluate their pronouncements.

¹ *Rhythmic Alteration in Seventeenth- and Early Eighteenth-Century Music: Notes inégales and Overdotting*. New York: Schirmer Books, 1993.

64. Hefling, Stephen E. "Some Thoughts about 'Last Words on Overdotting'." *Performance Practice Review* 7 (1994): 133-45.

A response to David Fuller (item 63). As for theorists' backgrounds, a case in point would be Quantz's *Lebenlauf*, wherein we find that Volumier (leader of the Dresden orchestra, 1709-28) introduced the French style to the orchestra. This gives support to the likelihood of French influence in Germany. Concerning short-long inequality, Hefling finds no evidence that it was suggested by slurs.

Pitch and Tuning

Pitch

65. Haynes, Bruce. "Cornetts and Historical Pitch Considerations." *Historic Brass Society Journal* 6 (1994): 84-109.

Cornetts are advantageous for determining historical pitches since they were made in one piece (without pitch-adjusting joints, etc.). Preserved cornetts from Germany average 465 (Hz), while those from Italy fall into three groups, averaging 472, 460, and 442. German organs were often tuned to the cornett as a standard (hence *Cornet-Ton*).

Tuning

66. Lindley, Mark. "Tuning Renaissance and Baroque Keyboard Instruments: Some Guidelines." *Performance Practice Review* 7 (1994): 85-92.

Establish a particular rate of beating to obtain a tempered interval; eliminate all beating for a pure interval.

THE EARLY EIGHTEENTH CENTURY

Composers

Handel

67. Pont, Graham. "Handel's Keyboard Overtures: Problems of Authentication and Interpretation." *Studies in Music* no. 21 (1987): 39-68.

Handel's overtures were frequently arranged for keyboard, in some instances by Handel himself. In many details they differ from the full scores. Some show overdotting as well as Pont's mixed alternative (i.e. partly regular, partly overdotted).

Bach

Bach's Keyboard Instruments

- < Williams, Peter. "Two Case Studies in Performance Practice and the Details of Notation—2: J. S. Bach and Left Hand–Right Hand Distribution." Cited below as item 73.

Bach's Woodwind Instruments

68. Higbee, Dale. "Recorders in Bach's Cantata 161, *Komm du süsse Todesstunde*." *Journal of the American Musical Instrument Society* 27 (1991): 83-84.

The original recorder key was E^b *Camerton*, a minor 3rd higher than C *Chorton*. The best solo instrument for Bach's Cantata is alto recorder in f' for flute I and regular flute in d' for flute II.

D. Scarlatti

69. Sheveloff, Joel. "Domenico Scarlatti Tercentenary Frustrations (Part II)." *Musical Quarterly* 72 (1986): 90-118.

Argues that a great many of Scarlatti's sonatas (at least 200) were actually conceived for the

piano. The *acciaccatura*, a shocking effect on the harpsichord, is more saccharine sounding on the piano, and Scarlatti used this ornament primarily in connection with the piano. The issue of Scarlatti's keyboard instruments (based on the Madrid inventory) needs a more impartial consideration than was accorded it by Kirkpatrick.

70. Hammond, Frederick. "Domenico Scarlatti." *Eighteenth-Century Keyboard Music*. Ed. Robert I. Marshall. New York: Schirmer Books, 1994, pp. 154-90.

Did Scarlatti conceive his sonatas for harpsichord or piano? The Florentine piano was limited in tone color and mechanically inefficient. The most elaborate of the harpsichords at the Spanish court had five registers and four sets of strings, 8842 (2 may have been 8, or 16). The book of *Essercizi* displays a two-manual, Domenico's portrait a one-manual harpsichord. Concerning ornaments, a distinction is necessary between what is marked with a trill sign (played with upper auxiliary) and the *Tremulo* (a continuous mordent).

71. Sutherland, David. "Domenico Scarlatti and the Florentine Piano." *Early Music* 23 (1995): 243-56.

Scarlatti was the first great advocate of the piano, which enjoyed near equal status with the harpsichord in his playing and composing. A Florentine *cembalo col pian' e forte* and three other "pedal harpsichords" were among the 12 string keyboard instruments listed in Queen Maria Barbara's will of 1757. The range of these piano-harpsichords satisfy most of Scarlatti's sonatas (only 73 of the 550 require more than 56 notes).

Media

Voices

72. Cyr, Mary. "The Paris Opéra Chorus during the Time of Rameau." *Music and Letters* 76 (1995): 32-51.

Rameau's choruses were normally for four parts (G2, C3, C4, F4): *dessus*, *haute-contre*, *taille*, and *basse*. Contrasting sections for *petit chœur* had *dessus*, *dessus*, *haute-contre* (serving as a "bass"), while those for *grand chœur* had *dessus*, *dessus*, *haute-contre*, *taille*, and *basse*. The number of singers at times varied from a norm of about 32-40. Documents of 1713 show 12 women, 2 boys, and 22 men. *Les fêtes de l'hymen* (1747), however, called for 18 women and 38 men.

Keyboard Instruments

73. Williams, Peter. "Two Case Studies in Performance Practice and the Details of Notation—2: J. S. Bach and Left Hand–Right Hand Distribution." *Early Music* 22 (1994): 101-13.

Designating the distribution of the hands by stem directions in passagework was fairly common in keyboard music 1710-40. This sometimes brought out the motives more clearly. How much emphasis should be accorded to the separation of the hands, however, remains uncertain.

Woodwind Instruments

74. Hoeprich, Eric. "The Earliest Paintings of the Clarinet." *Early Music* 23 (1995): 259-66.

Two 18th-century paintings make tangible what we know about the clarinet in its earliest stages.

Thorough Bass

75. Christensen, Thomas. "The *Règle de l'octave* in Thorough-Bass Theory and Practice." *Acta musicologica* 64 (1992): 91-117.

A method for thorough bass conceived by *Campion, where-by every scale degree was as-

signed a particular chord. It was often used to train 18th-century musicians.

Altered Notes

Rhythmic Alterations

Dynamic Nuances

< Kroesbergen, Willem, and Jed Wentz. "Sonority in the 18th Century, *un poco più forte*? Cited below as item 110.

*Douwes indicates that the thinness of soundboards (e.g. on Ruckers harpsichords) resulted in a loud sound. *Quantz advocated a clear, penetrating, full, round, masculine, and yet pleasing sound. From such quotes as these the authors build a case that baroque sound was actually louder than many early-music performers have recently assumed.

Pitch and Tuning

Pitch

76. Davenport, Mark. "Recorder Pitch: Always Throwing Us a Curve." *American Recorder* 34 (March 1993): 7-10.

Fixed pitch standards in the baroque era are difficult to verify. Haynes, proceeding from four "absolute" standards in Bach's time, *Chorton* (c489-c460) and *Cammerton* (c410-c392), argues for a more varied set of standard pitches.

THE LATE EIGHTEENTH CENTURY

Composers

Mozart

77. Olson, Judith E. (with Dwight Blazin, Susan K. Brodie, and Helen M. Greenwald). "Performing Mozart's Music." *Current Musicology* no. 51 (1993): 118-32.

A summary of papers offered at the Juilliard School, 19-24 May, 1991, including Mozart's instruments, orchestras, voices, and source studies of his work.

Mozart's Keyboard Instruments

78. Badura-Skoda, Eva. "Mozart and the Compound Pianoforte." *Musicologia Humana* "Studies in Honor of Warren and Ursula Kirkendale. Florence" Leo S. Olschki, 1994, 473-84.

During the 18th century the piano as well as harpsichord was frequently called a *cembalo*. There existed as well compound instruments, with both hammers and quills, made principally by German makers. Such an instrument (with two manuals), by Friderici, was purchased by L. Mozart c1760.

79. Schmid, Manfred Hermann. "Zum Mitwirkung des Solisten am Orchester-Tutti bei Mozarts Konzerten." *Basler Jahrbuch für historische Musikpraxis* 17 (1993): 89-112.

Did soloists participate during Mozart's tuttis, and if so what did they play? Mozart's own filled-out example (Concerto in C, K246), simply duplicates the upper orchestral parts. If a continuo is lacking, the keyboard might fill in the orchestral parts in some such manner as this. If a continuo is present, however, having the soloist play along serves no real purpose.

80. Maunder, Richard, and David Rowland. "Mozart's Pedal Piano." *Early Music* 23 (1995): 287-96.

Mozart made use of a *Forte-Piano Pedal* for his concertos from 1785-91. This was a separate pedal board (C₁ probably to A) with its own soundboard placed beneath his regular concert piano (a Walter). The pedals contributed to the projection of the sound, and at least eight concertos (from K466 in d, and K465 in C) as well as the Fantasia in C Minor were played utilizing them.

Media

Voices

- < Toft, Robert. "The Expressive Pause: Punctuation, Rests, and Breathing in England, 1770-1850." Cited below as item 102.

Voices and Instruments

81. Ongley, Laurie. "Performance Practices in the Court Church." *Liturgical Music in Late Eighteenth-Century Dresden: Johann Gottlieb Naumann, Joseph Schuster, and Franz Seydelmann*. Ph.D. diss., Yale University, 1992, pp. 104-42.

From partbooks, descriptions, and the *Hof- und Staats-kalender* it is possible to reconstruct the numbers of performers who participated in Dresden's liturgical music: 4 solo and 12 ripieno voices (16 in all), 16-20 violins, 4 each of violas, cellos, and basses, 4 each of oboes and bassoons, and (most likely) 2 trumpets and timpani.

Keyboard Instruments

82. Libin, Lawrence. "The Instruments." *Eighteenth-Century Keyboard Music*. Ed. Robert L. Marshall. New York: Schirmer Books, 1994, pp. 1-32.

Prior to c1800 the instrument chosen to render a keyboard work (organ, harpsichord, clavichord, piano) was for the most part optional, although some pieces show idiomatic qualities pointing to a particular instrument (e.g. F. Couperin's *Pièces croisées*, requiring a two-manual harpsichord, or Mozart's Sonata K310, reflecting his probable contact with English-style pianos in Paris).

Woodwind Instruments

83. Bowers, Jane. "Tromlitz on Playing the Flute: a Résumé." *Performance Practice Review* 7 (1994): 65-77.

*Tromlitz (1791)—newly translated by A. Powell—differs in certain respects from *Quantz (1751), and as such reflects the change from baroque to Classic flute playing. Quantz's *ti di* tonguing is changed to *ta da* probably for the sake of a fuller, rounder tone. Tromlitz also favored a "metallic" rather than "wooden" tone (perhaps in emulation of the ring of brass instruments). Dots (over notes) indicated shortness, strokes accentuation and separateness (a distinction not always applied at the time by musical copyists).

- < Manning, Dwight. "Woodwind Vibrato from the Eighteenth Century to the Present." Cited below as item 00.

During the 18th century various kinds of finger vibrato were described by theorists such as *Hotteterre (1707), *Quantz, and *Tromlitz.

Orchestra

84. Allihn, Ingeborg. "Wechselbeziehungen zwischen Besetzungsmöglichkeit, kompositorischem Verhalten und Programmgestaltung ab 1740 im Berliner halböffentlichen und öffentlichen Konzertleben." *Basler Jahrbuch für historische Musikpraxis* 17 (1993): 161-73.

In Berlin (as elsewhere) orchestral musicians were arranged in tiers: upper (horn, contrabass, viola, bassoon); middle (violin 2, violin 2, viola, violin 1, violin 1); and lower (violin 2, contrabass, keyboard, violin 1, oboe, soloists). From 1740 the orchestral balance gradually shifted in favor of the woodwinds.

85. Brown, Clive. "String Playing Practices in the Classical Orchestra." *Basler Jahrbuch für historische Musikpraxis* 17 (1993): 41-64.

*Löhlein and *Reichardt each distinguished between solo and orchestral violin playing. The orchestral violinist rarely exceeded *e'''*, was discouraged from adding ornaments (including portamento and probably vibrato), and was un-

likely to have made use of special effects such as the springing bow. Consistency of bowing, tempo, and dynamics, on the other hand, were extolled.

86. Drescher, Thomas. "Johann Friedrich Reichardt als Leiter der Berliner Hofkapelle." *Basler Jahrbuch für historische Musikpraxis*

*Reichardt, concentrating on the strings, emphasized improved orchestral playing. His most valuable chapters concern a full tone, bowing, fingering, and ornaments. *Marpurg's (1754) list has 12 violins (a standard in the second half of the 18th century), 3 violas, 4 cellos, 2 contrabasses, 4 flutes, 3 oboes, 4 bassoons, 2 horns, 2 harpsichords.

87. Landmann, Ortrun. "Die Entwicklung der Dresdener Hofkapelle zum 'klassischen' Orchester." *Basler Jahrbuch für historische Musikpraxis* 17 (1993): 175-90.

In Dresden violins were predominant (e.g. in 1756: 19 violins, 4 violas, 3 cellos, 2 contrabasses). The wind players gradually became bound to a particular instrument (flute, oboe, etc.).

88. Spitzer, John. "Players and Parts in the 18th-century Orchestra." *Basler Jahrbuch für historische Musikpraxis* 17 (1993): 65-88.

In many instances the winds played one to a part, as did the strings sometimes as well. But for the most part the strings played two to a part.

89. Wolf, Eugene K. "On the Composition of the Mannheim Orchestra, ca. 1740-1778." *Basler Jahrbuch für historische Musikpraxis* 17 (1993): 113-38.

The actual performing size of the Mannheim orchestra differs from that of the number of players in the roster, which included retirees and did not take into account rotation. Manuscripts used in performances, however, permit a tentative so-

lution toward a norm: 4-7 1st violins, 5-8 2nd violins, 2-4 violas, 2-4 cellos, 2-3 contrabasses, 2 flutes, 2 oboes, 2 clarinets, 1-2 bassoons, 2 horns, 2 trumpets, timpani, 1 keyboard (here the smaller numbers reflect the earlier years).

90. Zaslaw, Neal. "The Origins of the Classical Orchestra." *Basler Jahrbuch für historische Musikpraxis* 17 (1993): 9-40.

What was the Classical orchestra? Zaslaw cites twelve interlocking characteristics: (1) a violin-family core; (2) doubled strings (although occasionally only one viola); (3) winds that did not simply double the strings (as did oboes and bassoons in the baroque orchestra); (4) a fairly uniform plan of instrumentation; (5) continuo instruments that did not play at all times; (6) a 16' bass line; (7) a particular (or fixed) group of performers; (8) idiomatic scoring that alternated string and wind timbres; (9) flexibility within orchestral groups; (10) orchestral discipline (Mozart was aware of the slightest error); (11) fluent sight reading (concertos usually had but one rehearsal); (12) performers centrally placed, in tiers or on the floor of a concert hall.

Altered Notes

Rhythmic Alterations

- < Rosenblum, Sandra. "The Uses of *Rubato* in Music, Eighteenth to Twentieth Centuries." Cited below as item 105.

91. Fontijn, Claire A. "Quantz's *unequal*: Implications for the Performance of 18th-Century Music." *Early Music* 23 (1995): 54-62.

In Quantz's *Solfeggi pour la flute traversiere* some examples of evenly-written 16th notes are marked "ungleich," and others "sehr ungleich." Elsewhere Quantz indicates, "unequal aber nicht als Punkte" (unequal, but not to the extent of being dotted).

THE NINETEENTH CENTURY

General Studies

Surveys

92. Harer, Ingeborg. "Musical Venues in Vienna, Seventeenth Century to the Present." *Performance Practice Review* 8 (1995): 85-92.

A list of the theaters, opera houses, music rooms, and concert halls associated with musical premieres, e.g. of Mozart, Beethoven, Schubert, Weber, Brahms, and Bruckner.

Composers

Beethoven

93. Brown, Clive. "Ferdinand David's Editions of Beethoven." *Performing Beethoven*. Ed. Robin Stowell. Cambridge: Cambridge University Press, 1994, pp. 117-49.

The violinists with whom Beethoven was closely involved—Schuppanzigh, Clement, Kreutzer, Rode, Spohr—left no fingerings or bowings for Beethoven's works. The most significant source, therefore, is Ferdinand David (published 1870, but reflecting 1830), who edited the violin sonatas, trios, quartets, and concerto. His bowings approximate those of the Viotti school as reflected especially in Spohr, and springing bows are considered inappropriate. His fingerings show noticeable (*portamento*) slides, but at the same time a generally detached execution. Violinists who follow these versions (rather than those of the Complete Edition) will need to discard much of what has been taken for granted in modern violin performance.

94. Lawson, Colin. "Beethoven and the Development of Wind Instruments." *Performing Beethoven*. Ed. Robin Stowell. Cambridge: Cambridge University Press, 1994, pp. 70-88.

Beethoven's scores reveal his intimate knowledge of the winds of his time, which were only gradually turning toward their modern counterparts. Beethoven was sensitive to idiom, exploring the technical capabilities of each instrument (he pushed the hand horn, for example, to its limits), and often requiring exceedingly high registers. Our own awareness of historical playing techniques remains very incomplete.

95. Polan, David. "The *Eingang* in Early Beethoven." *Performance Practice Review* 7 (1994): 78-84.

That *Eingänge* (extemporaneous insertions) are suitable in early Beethoven has not been generally acknowledged. Beethoven wrote out several for his piano sonatas, e.g. Op. 27, no. 1, and Op. 31, no. 1. Other examples, with a fermata over a 7th chord or a rest, call for the insertion of an *Eingang* (necessarily of the modern performer's own invention).

96. Rowland, David. "Beethoven's Pianoforte Pedalling." *Performing Beethoven*. Ed. Robin Stowell. Cambridge: Cambridge University Press, 1994, pp. 44-69.

Can Beethoven's pedalling be reconstructed? For those passages he marked, it is never certain what kind of piano he may have had in mind. And accounts of his own playing would indicate that he pedalled more extensively than he marked (some contemporaries, especially Hummel's partisans, accused Beethoven of a lack of clarity). According to Czerny, Beethoven pedalled through the entire theme of the slow movement of the Piano Concerto no. 3—which would have been more feasible musically on the Viennese than on the English style pianos with their greater resonance. Beethoven probably confined his use of pedals to the damper and *una corda*, although the *Moderator* (called upon by Schubert in some songs and sonatas) may sometimes have been employed.

in some songs and sonatas) may sometimes have been employed.

97. Stowell, Robin. "The Violin Concerto op. 61: Text and Editions." *Performing Beethoven*. Ed. Robin Stowell. Cambridge: Cambridge University Press, 1994, pp. 150-94.

Tyson's edition, based on the autograph full score and the solo-and-piano *Stichvorlage*, affords a basic reference. In respect to the first edition of 1808 (autograph and *Stichvorlage*), subsequent versions reflect the interpretations of a later era. In Beethoven's time broad (*martelé*) strokes characteristic of Viotti, a strong tone, and singing style were cultivated. Later the trend was toward increased virtuosity, with a wider range of bowstrokes, and fingerings that explored high positions, as is reflected in the performances of Joachim and Szigeti or in the teachings of Auer and Flesch.

98. Szász, Tibor. "Beethoven's *Basso continuo*: Notation and Performance." *Performing Beethoven*. Ed. Robin Stowell. Cambridge: Cambridge University Press, 1994, pp. 1-22.

Keyboard continuo during tuttis was originally required in all of Beethoven's piano concertos (except IV,ii). Yet no realizations have survived. After Beethoven's *Materiellen zum Generalbass* (1809) he explicitly notated bass parts, e.g. with *t.s.* whereby the soloist could abstain, with *all'ottava* or *unisono*, which meant one could play the (notated) pitches at a higher octave, with 5 (and a slur above), which indicated that one play only the diminished fifth. Some guidelines: the soloist plays continuo (with both hands in middle register, without real distinctions from the orchestral parts) when the double basses are playing. Sometimes the string bass line can be transformed by the keyboard idiom (e.g. with octave rolls).

99. Watkin, David. "Beethoven's Sonatas for Piano and Cello: Aspects of Technique and Performance." *Performing Beethoven*. Ed. Robin Stowell. Cambridge: Cambridge University Press, 1994, pp. 89-116.

Smooth bowing, greater sonority, and new fingering possibilities were emphasized by cello tutors such as those of *Romberg (1839) and *Duport (1840).

Wagner

100. Morrison, Leah. "Scenography, Reality, and *Gesamtkunstwerk*: Nineteenth-Century Operatic Set Design in Germany and Wagner's Quest for Illusion." *Opera Journal* 27, no. 4 (Dec. 1994): 14-22.

For Wagner the set design was equal in importance to the poetry and music in creating the illusion he sought. Although his scenography is known, producers have since his time continually imposed new and different designs on the operas.

Voices

101. Stark, James A. "García in Perspective: His *Traité* after 150 Years." *Journal of Research in Singing* 15, no. 1 (Dec. 1991): 2-56.

*García was ahead of his time in explaining glottal settings and their relation to the *coup de la glotte* ("firm onset"), register, and timbre. He distinguished two glottal settings: full glottal phonation (the entire length of the glottis) and anterior phonation (3/5 of the glottis). Among his many pupils were Malibran and Lind.

102. Toft, Robert. "The Expressive Pause: Punctuation, Rests, and Breathing in England, 1770-1850." *Performance Practice Review* 7 (1994): 199-232.

The orator was taken as a model, a primary object being to move the listener through the insertion of expressive pauses and breathing spaces. Corri (c1781) and *García (1841),

among others, provided examples showing breaks between phrases and other segments that were not present in the original.

Woodwind Instruments

103. Manning, Dwight. "Woodwind Vibrato from the Eighteenth Century to the Present." *Performance Practice Review* 8 (1995): 67-72.

As keywork was added finger vibrato fell into disuse. *Alexander described breath vibrato, *Fürstenau a trembling jawbone, *Schwendler larynx vibrato, and (more recently) *Weisberg diaphragm vibrato.

Altered Notes

Rhythmic Alterations

104. Hudson, Richard. *Stolen Time: the History of Tempo Rubato*. Oxford: Clarendon Press, 1994.

The two kinds of *rubato*—(1) the rhythms of a melody subtly altered, against a steady accompaniment; (2) the entire texture speeding up or slowing down in respect to the main tempo—are recognized and cited throughout music history. Type 1, however, became especially prevalent as part of the great vocal tradition (as described by writers from Tosi to García), was transferred to the great violin tradition (from Tartini to Spohr), and to the great keyboard tradition (from C. P. E. Bach to Chopin). Type 2 was already important in the late 18th century (Hummel and Türk) and was often achieved by verbal description in Beethoven (e.g. Op. 110), Schubert, and Brahms, became a great improvisatory technique in Liszt and Wagner, and continued into the 20th century in Debussy, Bartók, and others. The two types can exist side by side in an individual composer, Chopin offering perhaps the most striking example (Chopin, taking up 62 pages, is indeed central to the book). The 20th century witnessed a reaction against type 2, for example in Stravinsky's metronomic strictness—although instances of flexibility appeared in his earlier

works. The great achievement of Hudson's book is evidenced in his pursuit of every instance of the word as revealed in historical writings, and in his description of *rubato* effects in all the major and many minor composers from the baroque to the present.

105. Rosenblum, Sandra P. "The Uses of *Rubato* in Music, Eighteenth to Twentieth Centuries." *Performance Practice Review* 7 (1994): 33-53.

Rubato has meant either (1) a solo melody with subtly redistributed note values, or (2) a tempo flexibility involving the entire musical texture. Examples of 1 were apparent in the performing of W.A. Mozart, C.P.E. Bach, Spohr, and Chopin; of 2 in Czerny, Liszt, Wagner, and Bartók.

THE TWENTIETH CENTURY

Composers

Schoenberg

106. Zukofsky, Paul. "Schoenberg for Performers: the Prequel." *Journal of the Arnold Schoenberg Institute* 15, no. 1 (June 1992): 160-75.

Among Schoenberg's own writings is found much that is pertinent to the performance of his own music. Feeling is one aspect: "at all times [the composition student] should try to "express something." Clarity is another: "that every note is really heard, and that all sounds, whether successive or simultaneous, are in such relationship to each other that no part at any moment obscures another . . ." The signs / and \cup , make possible degrees of emphasis not subservient to but independent of the barlines. As Zukofsky points out, this in particular enables Schoenberg to achieve continual rhythmic variety as his music unfolds.

Cage
107.

Lochhead, Judy. "Performance Practice in the Indeterminate Works of John Cage." *Performance Practice Review* 7 (1994): 233-41.

How might we interpret Cage's indeterminate works from the late 1950s and after? Cage's own realization of *Fontana Mix* (among other compositions) merely offers one possibility and should not be taken as "the work." Nevertheless, a sound ideal or style did emerge at the time, not only through Cage himself, but through others such as David Tudor, Christian Wolff, Morton Feldman, and Earle Brown. Certain gestural types, such as "bang," "emerging," "stop," "dissolving," and "silence," were prominent, and offer a basis for the realizing of Cage's music (however random or indeterminate its notation).

Altered Notes

Rhythmic Alterations

- < Rosenblum, Sandra P. "The Uses of *rubato* in Music, Eighteenth to Twentieth Centuries." Cited above as item 105.

REFLECTIONS ON PERFORMANCE PRACTICE

- < Bent, Margaret. "Editing Early Music: the Dilemma of Translation." Cited above as item 2.

If our modern performing tastes vary from generation to generation (as Taruskin has been emphasizing), the same is true of our editions. The Old Hall editions of 60 and of 20 years ago, for example, each reflect in their notational aspects a particular time and musical taste.

108. Dunsby, Jonathan. *Performing Music: Shared Concerns*. Oxford: Clarendon Press, 1995. 104p.

Holds that an "ideal" or "authoritative" performance is illusory (there is no "best performance"). Looks skeptically at the usefulness of many performance practice studies. How are they to be meaningfully incorporated into a sensitive (concert) performance.

109. Jackson, Roland. "Performance Practice and Musical Expressivity." *Performance Practice Review* 8 (1995): 1-4.

Musical expressivity is intimately tied to subtle dynamic changes, to the slight variations of volume from one note, from one chord, to the next. Türk was exceptional among theorists in recognizing and describing this subtlety. Dynamic nuance also allows for expressive differences between one historically "correct" performance and another.

110. Kroesbergen, Willem, and Jed Wentz. "Sonority in the 18th Century, *un poco più forte*? *Early Music* 22 (1994): 483-95.

An overly-generalized study that characterizes modern "authentic" baroque performances as "soft and refined," this in contradiction to a number of statements made by 18th-century writers wherein a "strong" tone or loud performance is favored. Problematically, however, certain of the statements actually denounce rather than praise loudness (e.g. the "screaming" of certain singers).

111. Philip, Robert. "Traditional Habits of Performance in Early-Twentieth-Century Recordings of Beethoven." *Performing Beethoven*. Ed. Robin Stowell. Cambridge: Cambridge University Press, 1994, pp. 195-204.

Sees the performances in early 20th-century recordings as the culmination of a tradition extending back to Beethoven. Portamento, tempo fluctuation, rhythmic freedom (within the measure, i.e. *rubato*), a selective use of vibrato, and vibratoless woodwind—each is seen as not only

characteristic of the early 20th century but also of the time of Beethoven, Weber, and Spohr. Such notions as a constant tempo, precision of rhythm (within measures), extensive vibrato, and lack of portamento, are seen as later 20th century inventions and have as little to do with the time of Beethoven as they do with the earlier 20th century.

112. Wegman, Rob C. "Sense and Sensibility in Late Medieval Music." *Early Music* 23 (1995): 299-312.

To be able to hear and appraise 15th-century music as Tinctoris did is deemed an impossibility. He had his manner of hearing (e.g. consonances versus dissonances) and we have our own.

113. Williams, Peter. "General Preface." *Performing Beethoven*. Cambridge: Cambridge University Press, 1994, xi-xii.

Maintains that performance practice is "an elusive ideal." It has changed drastically since the 1950s and 60s, when research sought to confirm a composers "intention." We are now in a time of Derridaesque uncertainty, however. Can we ever know how music was perceived by its original listeners or what it really sounded like? Modern performers and scholars are bound to have difficulty reconciling on such issues.

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