

Performance Practice Review

Volume 10
Number 2 *Fall*

Article 10

1997

Performance Practice Bibliography (1996-1997)

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Recommended Citation

(1997) "Performance Practice Bibliography (1996-1997)," *Performance Practice Review*. Vol. 10: No. 2, Article 10. DOI: 10.5642/perfpr.199710.02.10

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SURVEYS

General Studies

Overviews

1. Danuser, Hermann. *Musikalische Interpretation*. Laaber: Laaber Verlag, 1992.

A summary (for German readers) of the principal concerns of performance practice and of musical interpretation in a more subjective sense. Numerous writers contribute, including Binkley (Middle Ages), Welker (Renaissance), Leopold (baroque), and Danuser (Classical).

* Containing as well a number of earlier citations.

2. Sherman, Bernard D. *Inside Early Music: Conversations with Performers*. New York: Oxford University Press, 1997.

Interviews with early-music performers concerning repertory from chant to Berlioz. Most of the musicians interviewed feel that historical performance only goes so far, and that more is needed to achieve a musically satisfactory result. Individual articles appear as items 12, 13, 14, 17, 28, 29, 41, 54, 74, 75, 77, 90, 93, 107, 115, 136, 145, 154.

Editing

3. Grier, James. *The Critical Editing of Music: History, Method, and Practice*. Cambridge: Cambridge University Press, 1996, xiv-267p. (ISBN 0 521 55190).

Considers the problems facing an editor: the locating of source materials, their comparison (autographs, first editions, performing parts, etc.), the question of a "best text" as opposed to multiple versions, etc. Three "case studies" discuss the editing by Grier of Adémar de Chabannes, by Eisen of Mozart's Linz Symphony, and by Günther of Verdi's *Don Carlos*.

Rhetoric and Music

4. Harrán, Don. "Toward a Rhetorical Code of Early Music Performance." *Journal of Musicology* 15 (1997): 19-42.

Information concerning Renaissance interpretation is scanty and can be filled out by ideas, highly esteemed at the time, of ancient rhetoricians. Indeed, much of what Renaissance theorists had to say concerning rhythm, tempo, dynamics, tempo (proportions), and phrasing are made more intelligible in the light of rhetorical manuals. Quintilian gave a high place to the projection of feeling, the voice being shaped by the nature of the subject. Other aspects include *pronuntio* (delivery), accuracy, clarity, elegance, and finally, compatibility with one's audience.

Media

Voices

5. Miller, Richard. *On the Art of Singing*. New York: Oxford University Press, 1996.

The concept of covering the voice (*copertura*, *Deckung*, *couverture*) is distinctive in the pedagogy of Italian, German, and French singing masters. International singers today, however, gravitate toward the Italianate approach and are generally similar in their sound. The Italian *copertura* involves an equalization of scale degrees through vowel modification. Attention is given to the transition between chest and head voice. Two kinds of singing are indispensable: a legato based on secure breath (upon which the syllables glide lightly), and an agility, involving leaps and scales, etc. Modern spectography is a valued means of testing vocal qualities such as focus, balance, warmth, and "ping."

Keyboard Instruments

6. Pollens, Stewart. *The Early Pianoforte*. Cambridge: Cambridge University Press, 1995.

Pollens describes all the known early pianos, taking 1763 as a cut-off date. An instrument capable of dynamic contrasts and possessing a striking mechanism, can be traced back to Arnaut (c1440). A 16th-century Italian *spinettino* was converted into a tangent "piano" in the 17th century. During the 18th century Florentine pianos were brought to Portugal and subsequently to Spain (where they were used by Scarlatti). Although Cristofori can now no longer be regarded as the piano's inventor, his spring-assisted escapement and backcheck became essential in the development of the modern instrument.

String Instruments

7. Tyler, James, and Paul Sparks. "The Mandolin: Its Structure and Performance (Sixteenth to Twentieth Centuries)." *Performance Practice Review* 9 (1996), 166-77.

Points to the change from the earlier plucked mandolin to the plectrum-played, early-18th century type.

Brass Instruments

8. Guion, David M. "Performing on the Trombone: a Chronological Survey." *Performance Practice Review* 9 (1996), 178-93.

Percussion Instruments

9. Bowles, Edmund A.. "The Timpani and Their Performance (Fifteenth to Twentieth Centuries): an Overview." *Performance Practice Review* 10 (1997): this issue.

Considers the changes in drums (17th c. 18"-20", late 18th c. 23"-24" to 26"-27"), in sticks (17th c. wooden, early 18th c. wrapped cloth, 19th c. felt and sponge), and in technics. From the 17th to early 18th c. stock formulas prevailed (some of which are seen in Bach's and Handel's orchestral writing), but by the late 18th c. characteristic written-out patterns came into use. In the 19th c. rapid changes of pitch became a challenge; screws and levers eventually gave way to the modern pedals.

Tempo

10. Segerman, Ephraim. "A re-examination of the Evidence on Absolute Tempo before 1700." Parts 1-2. *Early Music* 24 (1996): 227-48; 681-89.

A kind of standard or consistency existed in tempo relations from the 13th through 17th centuries if one takes into account four augmentations of notational values, about one per century. At MM70, for instance, Segerman relates this standard of tempo to the

Breve (mid- to late-13th c.)

perfect *Semibreve* (late 13th to early 14th c.)

Minim in major prolation (c. 1350, *Vetulus*)

Minim ♯, Ø (late 15th c.)

crotchet ♯, Ø (16th c. instrumental music)

crotchet C (16th c. vocal music c. 1550, *note nere*)

crotchet ♯ (17th c., here at MM80-90).

Altered Notes**Articulation**

11. Rosenblum, Sandra P. "Concerning Articulation on Keyboard Instruments: Aspects from the Renais-

sance to the Present.” *Performance Practice Review* 10 (1997): 31-40.

Surveys the changes in articulative nuance from the 16th to 20th centuries. Diruta recommended the (non-legato) harpsichord for secular, the (legato) organ for sacred music. Scheidt introduced short slurs into keyboard music, in imitation of string performance. 19th-century theory became more specific regarding the nature of slurs (the first note emphasized, the last shortened). An increase in legato coincided with piano hammers making use of padded felt, resulting in a noticeably less marked attack.

MONODY: NINTH to THIRTEENTH CENTURIES

Forms and Genres

Gregorian Chant

12. “A Different Sense of Time: Marcel Pérès on Plainchant.” In item 2, pp. 25-42.
We underestimate the degree of embellishment in early chant—consider, for instance, Jerome of Moravia’s ornaments. Further, our knowledge is limited in respect to drone singing and microtones.
13. “You Can’t Sing a Footnote: Susan Hellauer on Performing Medieval Music.” In item 2, pp. 43-53.
“A free oratorical rhythm based on speech” (Dom Pothier’s thought) is the ideal of the group *Anonymous 4*.
14. “Vox Feminae: Barbara Thornton on Hildegard of Bingen.” In item 2, pp. 54-70.
Vox Feminae has become acutely conscious of intervallic differences within the modes and of the relative quality of pitches—each pitch lends its own color to a melodic line. Our group is also aware of Hildegard’s ability to embroider the chants she inherited.

Troubadour, Trouvère Chansons

15. Aubrey, Elizabeth, "Performance." *The Music of the Troubadours*. Bloomington: Indiana University Press, 1996, pp. 237-273.

Reconsiders the many writings concerning troubadour and trouvère performance. In general, Aubrey cautions against the imposing of a general principle, since a considerable latitude probably existed between the realizations of one performer and another. Aubrey favors a clear reiteration of a melody from stanza to stanza rather than varied melodies brought about by differences in text declamation (as favored by Van der Werf). That "high style" melodies were unmeasured and "low style" measured (Page) seems in Aubrey's view to impose later ideals onto an earlier repertory. Moreover, she points to a lack of evidence that "high style" melodies were accompanied and "low style" unaccompanied (Page). If songs were accompanied, the instrumentalist most likely played the same melody, rather than improvising an organum. As for ornaments, the small differences that occur between different copies of a given chanson undoubtedly provide clues.

16. Pensom, Roger. "Performing the Medieval Lyric: a Metrical-Accental Approach." *Performance Practice Review* 10 (1997): this issue.

Since the metrical stresses are not the same for each verse, the rhythmic structure of the melody will necessarily change from stanza to stanza; this in contradistinction to Treitler's invariant metrical matrix from stanza to stanza.

POLYPHONY: NINTH to THIRTEENTH CENTURIES

General Studies

17. "The Colonizing Ear: Christopher Page on Medieval Music." In item 2, pp. 71-95.

By placing ourselves into the situation of medieval performers we can gain insight into the problems they

encountered, as well as into the meaning music had for them (a “transhistorical experience”).

THE FOURTEENTH CENTURY

Media

Voices

18. Page, Christopher. “An English Motet of the 14th Century in Performance: Two Contemporary Images.” *Early Music* 25 (1997): 7-32.

A miniature in the Howard Psalter (1310-20) depicts three singing clerics performing the motet *Zelo tui languet/Reor nescia*. This supports the idea that motets were generally performed by solo voices, and by adult males. The cleric nearest the lectern may be conducting (or is he simply pointing to the notes with his finger?).

Rhythm

19. Lerch, Irmgard. “Zur Messung der Notenwerte in den jüngeren Fauvel-Motetten.” *Musica disciplina* 45 (1991): 277-87.

Provides new evidence that Schrade’s (and Ludwig’s) interpretation of the later *Fauvel* motets as being in *tempus imperfectum, prolatio maior* (i.e. by recognizing the *caudatae*) is preferable to Apel’s Petronian interpretation. Eight *Fauvel* motets have concordances that show groups of two Ss as equal, 3 Ss as SSM, and 4 Ss as SMSM. Moreover, Rome Vaticana Barberini 307 describes the notational relationships in *Fauvel* as 2 Ss (equal), 3Ss (each with 3, 2, or 1 M), 4Ss (SMSM), 5Ss (MMMSM), and 6Ss (MMMMMM).

THE FIFTEENTH CENTURY

Media

Choirs

20. Bowers, Roger. "To Chorus from Quartet: the Performing Resource for English Church Polyphony, c. 1390-1559." *English Choral Practice 1400-1650*. Ed. John Morehen. Cambridge: Cambridge University Press, 1995, pp. 1-47.

In the period 1380-1450 sacred vocal music, largely for 3 voices or 4 (rarely 5), were fit into a two 8ve compass with 2 equal upper (most likely g-c') and 1 or 2 equal lower (c-f') voices. In the vocal revolution of c1450-1500 these parts became medius (g-c'), contratenor altus (c-f'), and tenor (c-f'), to which were added, a 5th above the medius, a treble (d'-g"), and a 5th below the tenor a contratenor bassus (F-b). These voice parts were consolidated 1500-1559. In respect to the main British repertories from the Old Hall and Eton mss. to Fayrfax and Taverner Bowers shows a general conformity to the above registers, although occasional exceptions or anomalies may be found. The kinds and numbers of voices are also determined in respect to the ranges, including the rising frequency of boys.

Text Underlay

21. Gerber, Rebecca L. "Ligature and Notational Practices as Determining Factors in the Text Underlay of Fifteenth-Century Sacred Music." *Studi musicali* 20 (1991): 45-68.

15th-century scribes often disregarded the connection between notes and words, but were not completely oblivious to the problems of texting. Gerber emphasizes the need to clarify their practices within individual sources. Such a study, taking into account individual composers, genres, and styles may well lead to discoveries concerning a composer's textual intentions (as Gerber shows for certain pieces in Trent C88, her own special focus).

Instrumental Ensembles

22. Strohm, Reinhard. "Instrumentale Ensemblemusik vor 1500: das Zeugnis der mitteleuropäischen Quellen." *Musik und Tanz zur Zeit Kaiser Maximilian I.* Ed. Walter Salmen. Innsbruck: Edition Helbling, 1992, pp. 89-106.

Polyphony for instruments can be pushed back to c1420. The basic model was that of a standard melody plus an improvised part or parts against it. A typical genre was the *tenorlied*, in which the tenor part (T) was sung while the other parts, a higher (C) and lower (CT), were played, most commonly by a fiddle, lute, or rebec.

23. Tröster, Patrick. "Ikonographische Belege zum Alta-Ensemble um 1500." *Musik und Tanz zur Zeit Kaiser Maximilian I.* Ed. Walter Salmen. Innsbruck: Edition Helbling, 1992, pp. 107-21.

Three- and four-man ensembles correspond to pieces for these numbers of parts in late 15th-century manuscripts. Scorings are typically for one or two shawms, bombarde, and trumpet, although a four-part ensemble involving bagpipe goes back to the late 14th century. While Bessler had speculated that the transition from trumpet to trombone took place sometime between 1421 and 1468, no depictions of the trombone exist prior to 1500. Tröster feels that 15th-century iconography reveals two types of slide trumpet, the later being a kind of proto-trombone (to which Tinctoris may have been referring).

24. Polk, Keith. "Foreign and Domestic in Italian Instrumental Music of the Fifteenth Century." *Musica Franca: Essays in Honor of Frank A. D'Accone.* Ed. Irene Alm, Alyson McLamore, and Colleen Reardon. Stuyvesant: Pendragon Press, 1996, pp. 323-32.

Italy attracted numerous singers and instrumental groups, the latter especially from Germany. Augustein Schubinger was a renowned trombonist who was lured to Florence. Aside from the trombone, German musicians also brought the cornett and large lute to Italy. Improvisatory pieces, such as Obrecht's *Tandernaken*, were written out in the (Italian) Casanatense manuscript. At the same time, Italy began to produce skilled native performers, like Bartolomeo Tromboncino from Venice.

Added Notes*Musica ficta*

25. Moll, Kevin N. "Realizing Partial Signatures around 1400: a Test Case (Liebert's Credo)." *Performance Practice Review* 10 (1997/this issue).

Proposes a system of realizing accidentals in three stages: (1) consider the relation between discantus and tenor, (2) consider the contratenor in relation to the two other parts, and (3) inflect the discantus according to melodic principles outlined by Marchettus in *Lucidarium* (c1318).

Tempo

26. Bent, Margaret. "The Early Use of the Sign Ø." *Early Music* 23 (1995): 199-225.

Ø has been assumed to mean 2;1 in a simultaneous, and simply "faster" (by a third, or some slight or unspecified amount). But all the theory is from the 1470s or later. In the early 15th century Ø was sometimes merely a marker for a change of scoring, such as with a section for "chorus" in Guillaume Legrant and in Binchois.

Pitch

27. Bowers, Roger. "Chorus or Quartet? "High Pitch" or "Low"? Just How Was Sacred Polyphony Performed in Pre-Reformation England? *Musical Times* 138 (1997): 5-10.

"The high-pitch theory fits neither the music nor the historical evidence." A range, approximately F-f", was established in the mid-15th century. The high treble voice, reaching g" and above, appeared only early in the 17th century, for instance in the verse style of Gibbons and Weelkes.

THE SIXTEENTH CENTURY**General Studies**

28. "There Is No Such Thing as a Norm: Paul Hillier on Renaissance Sacred Music." In item 2, pp. 100-116.

My singers pay particular attention to the intonation of intervals (such as the pure 5th) and are aware of the uncertainties surrounding unwritten accidentals, transposition, and the placement of occasional ornaments.

Composers

Palestrina

29. "Other Kinds of Beauty: Peter Phillips on the Tallis Scholars and Palestrina." In item 2, pp. 117-33.

Tactus is to be observed within, but not necessarily between movements. By performing mass movements in direct succession, rather than as in the liturgy, one does gain a sense of the musical argument without distractions.

Media

Voices

30. Mateer, David. "John Baldwin and Changing Concepts of Text Underlay." *English Choral Practice 1400-1650*. Ed. John Morehen. Cambridge: Cambridge University Press, 1995, pp. 143-60.

Baldwin's Commonplace Book (c1586-1606), which retexts Tallis and other Tudor composers, shifted the syllables so that a penultimate rather than a final syllable was attached to a concluding melisma. Numerous ditto marks were added, sometimes with the implication of repeating only part of, rather than an entire text unit.

Voices and Instruments

31. D'Accone, Frank A. "Repertory and Performance Practices in Santa Maria Novella at the Turn of the 17th Century." *A Festschrift for Albert Seay*. Ed. Michael D. Grace, Colorado Springs: The Colorado College, 1982.

Fra Tommaso's personal account book (1592-1609) contains a detailed record of salaries to singers and instrumentalists at Santa Maria Novella, thereby informing us as to how many musicians performed for particular services throughout the church year.

Text Underlay

32. Towne, Gary. "A Systematic Formulation of Sixteenth-Century Text Underlay Rules." Parts 1-2. *Musica disciplina* 44, 45 (1990, 1991): 255-87, 143-68.

An easy-to-use distillation of Harrán (*Word-Tone Relations in Musical Thought*, Neuhausen, 1986). Towne provides a clear set of rules extracted mainly from Lanfranco, Zarlino, Vicentino, Stoquerus, and Luchino, and concludes by putting the various principles to work in the masses (1524-49) of Gaspar de Albertis, in which unaligned texts are problematical in their underlay. In general a minim (or larger value) receives a syllable, a semiminim (or smaller value) does not, although by the late 16th century syllables could fall on successive semiminims. New syllables are called for on accented beats or after an 8ve (or often smaller) leap, but are avoided on dissonances (especially the anticipatory syncope 4th of a cadence). "Ei" (as in "eleison") may receive one or two syllables.

Pronunciation

33. Wray, Alison. "The Sound of Latin in England before and after the Reformation." *English Choral Practice 1400-1650*. Ed. John Morehen. Cambridge: Cambridge University Press, 1995, pp. 74-89.

The reconstruction of sounds of Latin in 16th-century musical settings takes as its starting point English phonology of the time. Wray offers suggestions for "Quia respexit" (*Magnificat*), although disclaiming any great certainty about it, since different locales and time periods had their effect on pronunciation.

34. Wray, Alison. "English Pronunciation, c. 1500-c. 1625." *English Choral Practice 1400-1650*. Ed.

John Morehen. Cambridge: Cambridge University Press, 1995, pp. 90-108.

Offers a possible phonation for three texts—(1) a piece from the Fayrfax ms. (c1505); (2) Morley's *Out of the Deep* (1580); (3) Tomkins's *When David Heard* (1622)—with the caveat that at any given time there was no single way of pronouncing English. Tables of vowels are provided for the following time-periods: pre-1500 to 1600, post-1500 to 1650, and post-1600 to 1750.

35. Leedy, Douglas. "Historical and Regional Pronunciations in Vocal Performance." *Performance Practice Review* 9 (1996): 163-65.

The sounds of words are an integral part of a composer's conception. Thus, the consideration of regional pronunciations (e.g. the French of Picardy, the German of Saxony) is of vital importance for the performer..

Keyboard Instruments

- < Owen, Barbara. *The Registration of Baroque Organ Music*. Cited below as item 108.

36. Martin, Darryl. "The Spanish Influence on the English Virginal." *Early Keyboard Journal* 14 (1996): 85-99.

Argues against the previously held views that English virginals were derived either from the Ruckers spinett-type virginal from Amsterdam or from Flemish 16th-century virginals. The harpsichords of Philip's Spanish musicians (most notably Cabezón) may have been more important. At the same time, all may not have been imported, since Henry VIII's inventory suggests that some of his keyboard instruments were of English manufacture.

String Instruments

- < Tyler, James. "The Guitar and Its Performance from the Fifteenth to Eighteenth Centuries." Cited below as item 129.

A four-course guitar (a small-sized treble-ranged instrument) appears in pictures of the 15th and 16th

centuries. Its strings were of gut and its technique shared much in common with that of the lute.

37. Hill, John Walter. "The Emergence of Violin Playing into the Sphere of Art Music in Italy: Compagnie di Suonatori in Brescia during the 16th Century." *Musica Franca: Essays in Honor of Frank A. D'Accone*. Ed. Irene Alm, Alyson McLamore, and Colleen Reardon, Stuyvesant: Pendragon Press, 1996, pp. 333-66.

The minutes of the Consiglio Generale of Brescia bear testimony to a concern for excellence in 16th-century Italian instrumental ensembles (known as *piffari*), which included violins.

Woodwind Instruments

38. Pascual, Beryl Kenyon de. "Two Contributions to Dulcian Iconography." *Early Music* 25 (1997): 412-26.

Early 17th-century Flemish paintings show processions of winds, such as of a cornett, 3 shawms, sackbut, and dulcian or of a cornett, trumpet (trombone), and dulcian. Jointed dulcians are already seen in 16th-century iconography. 18th-century Montserrat paintings of the Virgin reveal that the dulcian was by then replaced by the bassoon.

Instrumental Ensembles

Tempo

39. DeFord, Ruth I. "Tempo Relationships between Duple and Triple Time in the Sixteenth Century." *Early Music History* 14 (1995): 1-51.

An early 16th century standard may be seen in Aron's (C) S = (3/2) MMM or (♩) B = SSS. As the century progressed, however, metrical signs came to be used indiscriminately: ♩ often had an S tactus and (according to Glarean, for example) 03 or C3 SSS was equivalent to one tactus. The difficulty in interpreting sections in triple time is in determining what constitutes the tactus of the duple time to which it corres-

ponds. DeFord can only conclude that one should "evaluate each case on its merits."

40. McLamore, Alyson. "A Tactus Primer." *Musica Franca: Essays in Honor of Frank A. D'Accone*. Ed. Irene Alm, Alyson McLamore, and Colleen Reardon. Stuyvesant: Pendragon Press, 1996, pp. 299-321.

Shows that the quest for a single all-encompassing answer to tactus and tactus relations during the Renaissance is misguided. Apel's association of a pulse rate (60) as relating to the semibreve (1300-1450), then to the minim (1450-1600) is too great a generalization. Among the critical problems is that of 3 in the time of a previous 2. Theorists differ as to whether the 3 should be in the time of a full tactus (3:2, sesquialtera) or of a half tactus (3:1, proportio tripla).

Added Notes

Ornamentation

41. "Emotional Logic: Andrew Lawrence-King on Renaissance Instrumental Music and Improvisation." In item 2, pp. 157-72.

Vocal music stood at the center of the 16th-c. instrumental repertory, which used it as a model or as the basis of arrangements. In the latter we find a written-down record of the great improvisatory exploits of individual performers.

Tuning

42. Lindley, Mark. "Zarlino's 2/7-Comma Meantone Temperament." *Music in Performance and Society: Essays in Honor of Roland Jackson*. Ed. Malcolm Cole and John Koegel. Warren MI: Harmonie Park Press, 1997, pp. 179-94.

In Zarlino's 2/7-comma tuning all the thirds sound "deliciously resonant." It works especially well for works like G. Gabrieli's *Toccata Prima* (which Lindley cites along with suggested contemporary fingerings).

THE SEVENTEENTH CENTURY

Forms and Genres**Music in Theater**

43. Powell, John Scott. "Performance Practice in Molière's Theater." *Music in the Theater of Molière*. Ph. D. diss., Univ. of Washington, 1982, pp. 331-37.

Concerns the singers and instrumentalists who participated in Molière's productions.

Madrigal Comedy

44. Farahat, Martha. "On the Staging of Madrigal Comedies." *Early Music History* 10 (1991): 123-43.

While Vecchi proclaimed that his madrigal comedy was "for the ears, not the eyes," the same is not true of those of his successor Banchieri, who at least upon occasion called for costumes and scenery. In Banchieri's *La prudenza giovenile*, he describes a setting from which characters can talk to each other.

Falsobordone

45. Bradshaw, Murray. "Performance Practice and the Falsobordone." *Performance Practice Review* 10 (1997): this issue.

Falsobordone settings, especially prominent in the late 16th and early 17th centuries, functioned as *alternatim* sections, either sung (e.g. as in Viadana) or played (e.g. as in Cabezón). The singers might be an ensemble of soloists, a chorus, or a soloist with instrumental accompaniment. Note repetitions (often indicated by a single note) were sometimes realized with even values (e.g. Rhaw and Macé), sometimes with uneven (e.g. Severi).

Composers**Monteverdi**

46. Bowers, Roger. "Proportioned Notations in Banchieri's Theory and Monteverdi's Music." *Perfor-*

ming Practice in Monteverdi's Music: the Historic-Philological Background. Ed. Raffaello Monterosso. Cremona: Fondazione Claudio Monteverdi, 1995, pp. 53-92.

Banchieri's writings concerning the integrity of the tactus may be taken as a guide for the performance of Monteverdi: C S = C3/2 MMM, C3/1 SSS, or C6/4 M SM MSM; φ B = φ 3/2 SSS, etc. In C the tactus falls on the S, in φ on the B. Three blackened Ss (hemiolia maggiore) = one B, three blackened Ms (hemiolia minore) = one S, and the two are not to be confused. Praetorius's statement that the Italians indiscriminately substituted one triple tactus for another was due to his misreading of Banchieri, who had simply chided the use of such substitutions by incompetent composers.

47. Monterosso, Raffaello. "Tempo and Dynamics in Monteverdi's Secular Polyphony." As in item 46, pp. 93-117.

Monteverdi may be realized in conformity with Praetorius's view of C as "tactus tardior," with shorter note values (e.g. semibreves) executed more slowly or else of φ as "tactus celerior," with lengthier values (e.g. breves) executed more rapidly. Vicentino's stipulation that certain words be sung more quickly, others more slowly is obviated in Monteverdi by written-in shifts of note lengths, as is also Vicentino's and Zaccagni's advice concerning softer and louder dynamics by Monteverdi's deft changes of texture from sparse to full.

48. Morelli, Arnaldo. "Monteverdi and Organ Practice." As in item 46, pp. 125-141.

Monteverdi left specific registrations in the *Vespers*. "Fecit potentiam" calls for "registro delle ffare o voci humane" (probably a labial with slight beat). In general, his registers were in keeping with the practice of the time, i.e. for 1-3 voices, principal alone; for 4-6 voices, principal plus 8ve; for 6-7 voices, principal plus 8ve plus 15th; for 7 voices plus instruments, full organ.

49. Parrott, Andrew. "Monteverdi's Vespers of 1610 Revisited." As in item 46, pp. 163-74.

Continues to argue for transposition downward by 4th in certain movements of the *Vespers* (the Mass, "Lauda Jerusalem," both Magnificats). As Praetorius pointed out, the upper limit for Eunuchus/falsetista/-discantista was e" or f", g" and a" being drawn upon only exceptionally. The high notated pitches in certain works of G. Gabrieli were most likely intended for instruments. Parrott also indicates that a pitch of 466 (a semitone above 440) was relevant neither to Monteverdi's Mantuan nor to his Venetian compositions.

50. Pascucci, Daphne. "European Stage Design in the Age of Monteverdi: Costume in Early Italian Opera and Spectacle." As in item 146, pp. 215-64.

Drawing especially upon *Il Corago* (probably by P. F. Rinuccini, 1628-37), Pascucci establishes likely costumes and scenography for Monteverdi's stage productions. Other sources included contemporary depictions, such as of commedia dell'arte characters, mythological figures, and the contemporary garments of noblemen and women. Numerous illustrations are provided.

51. Pickett, Philip. "*Armonia celeste*: Orchestral Colour and Symbolism in Monteverdi's *L'Orfeo*." As in item 146, pp. 143-62.

Proposes that Monteverdi used instruments symbolically throughout *Orfeo*, i.e. beyond his own indications. Pickett uses the olympian, pastoral, and infernal instrumentations of the intermedii as a basis, but suggests other scorings relating legend and mythology to various characters and situations.

- < Pryer, Anthony. "Authentic Performance, Authentic Experience and "Pur ti miro" from *Poppea*." Cited below as item 156.

52. Stevens, Denis. "Claudio Monteverdi: Acoustics, Tempo, Interpretation." As above, pp. 9-22.

Relates the early-baroque vacillation of tempi (as in Monteverdi's Book 8 or in Coppini's "resting" and "pressing") to the acoustical properties and reverberation times of halls and churches used by Monteverdi.

53. Vacchelli, Anna Maria. "Monteverdi as a Primary Source for the Performance of His Own Music." As above, pp. 23-52.

Monteverdi provides many details regarding the performance of his own works in his letters, captions, and prefaces (details often overlooked by performers). He shows great care concerning specific instruments to be used (e.g. in *Favolo di Teti e Peleo* the singing of the tritons are accompanied by trombones and cornetti), their doublings (e.g. in *Ballo delle ingrate* where the viols, harpsichord, and chitarrone are to be doubled in accordance with the locale of the performance), and their placement (e.g. in the Seventh Book where the theorbo for Cloris and the harpsichord for Thyrsis are to be separated). He mentions dynamics (e.g. in "Lamento della Ninfa") and rubato (also in the "Lamento," which is to be sung "a tempo del'affetto e del'animo").

54. "Singing Like a Native: Alan Curtis, Rinaldo Alessandrini, and Anthony Rooley on Monteverdi." In item 2, pp. 133-56.

Curtis: the inflection of words (la-SHA-te-mi mo-RIR-e) is of crucial importance. Light-voiced, pure, non-vibrato singing is not appropriate for early baroque dramatic presentations, nor is an elaborate orchestral background (such as Harnoncourt has used).

Alessandrini: vibrato in the early 17th century was quicker and narrower than ours; every voice has its own characteristic vibrato. Monteverdi depends upon a clear presentation of the text, which is conveyed through the precise rhythmic values of the score.

Rooley: a successful rendition of Monteverdi has nothing to do with being Italian. Rooley favors clarity and a centered, vibrato-free voice capable of rendering the consonant and vowel sounds of Italian.

Corelli

55. Johnstone, H. Diack. "Yet More Ornaments for Corelli's Violin Sonatas, op. 5." *Early Music* 24 (1996): 623-33.

Among the numerous embellished versions of Corelli's Op. 5 are versions for harpsichord, in which the ornamental part is taken by the right hand.

56. Holloway, John. "Corelli's op. 5: Text, Act . . . and Reaction." *Early Music* 24 (1996): 635-40.

Considers problems faced by the *Trio Veracini* in performing Corelli's Op. 5, most notably how to make a recorded version sound spontaneous when using ornaments.

57. Watkin, David. "Corelli's op. 5 Sonatas: 'Violino e violone o cimbalo'?" *Early Music* 24 (1996): 645-63.

Corelli's violone (most likely a cello) can in itself provide an accompaniment (i.e. without harpsichord). Watkin shows through contemporary examples types of figuration through which the cello can fill out a chordal background.

58. Mortensen, Lars Ulrik. "'Unerringly Tasteful'?: Harpsichord Continuo in Corelli's op. 5 Sonatas." *Early Music* 24 (1996): 665-79.

Descriptions of Italian thoroughbass (Muffat, Gasparini, Tonelli, Heinichen, and Geminiani) often extolled full-voice playing, sometimes with considerable dissonance. When the bass is silent the continuo follows the upper part, as is indicated for example by Tonelli (who realized Corelli's Op. 5).

Purcell

59. Parrott, Andrew. "Performing Purcell." *The Purcell Companion*. Ed. Michael Burden. Portland: Amadeus Press, 1994, pp. 385-444.

Evidence from Purcell himself concerning performance practice is disappointingly small, but other sources, such as Roger North (who lived in London during the latter part of Purcell's lifetime) or Talbot (who wrote shortly after Purcell's death) disclose much that seems applicable. William Holden's *A Treatise . . . of Harmony* lends support to Purcell's probable use of meantone. Purcell's orchestra likely owes much to the

Lully model, i.e. that continuo was reserved for vocal sections and not *airs de ballet* or symphonies, and that an 8' bass was characteristic. Flutes, oboe, and trumpets were added from 1690 and pitch, determined by the new French winds, was likely $a' = 392$. The choral works, however, were geared to the Bernard Smith organ at $a' = 442$. Purcell's contratenor was midway in the evolution from high tenor to falsetto and at times Purcell appears to differentiate between the two voice types.

60. Savage, Roger. "Producing *Dido and Aeneas*: an Investigation into Sixteen Problems." *The Purcell Companion*. Ed. Michael Burden. Portland: Amadeus Press, 1994, pp. 445-68.

Little is known concerning the actual staging of *Dido*. Should the heroine stab herself prior to dying? Was a flying machine employed? Were two separate choruses called upon (Dido's courtiers as opposed to the witches and sailors)? Were musical numbers (e.g. witching music) added to what is in the score?

61. Laurie, A. Margaret. "Continuity and Tempo in Purcell's Vocal Works." *Purcell Studies*, ed. Curtis Price. Cambridge: Cambridge University Press, 1995, pp. 192-206.

Reflects on Purcell's time signatures within the context of his own music. C and C in different movements of the *Fantazias* and Trio Sonatas are each ca. 120 per quarter; the use of these two signs within the same movement, however, implies some variability (C being somewhat faster). Reversed C and 2 (as in a 1680 welcoming song) indicate different tempos, the former quicker.

- < Dilworth, John. "Violin Making in England in the Age of Purcell." Cited below as item 76.

62. Downey, Peter. "Performing Mr Purcell's 'Exotick' Trumpet Notes." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 49-60.

"Exotick" (i.e. non-harmonic) trumpet notes in Purcell could have been achieved in different ways: through special lipping (e.g. in music for *The Libertine*), by different crookings for trumpet parts in D and C (various stage works), and by a slide mechanism (*Funeral Music for Queen Mary II*).

< Gwynn, Dominic. "The English Organ in Purcell's Lifetime." Cited below as item 72.

< Holman, Peter. "Original Sets of Parts for Restoration Concerted Music at Oxford." Cited below as item 71.

63. Johnstone, H. Diack. "Ornamentation in the Keyboard Music of Henry Purcell and His Contemporaries." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 82-104.

Considers the various ornaments in "Rules for Graces" (*A Choice Collection of Lessons*, 1699 ed.) within the context of Purcell's music. The ornaments are each shown to be correct as given, contrary to Ferguson's belief that some of them were erroneously represented.

64. Morris, Timothy. "Voice Ranges, Voice Types, and Pitch in Purcell's Concerted Works." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 130-42.

In determining pitch standards during Purcell's time there is little reliable evidence. Instruments have been altered and the ranges of Purcell's vocal works vary, depending upon the singer or singers he favored for a particular work.

65. Muller, Julia and Frans. "Purcell's *Dioclesian* on the Dorset Garden Stage." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 232-42.

Designs for *The Siege of Rhodes* constitute the main evidence for what stages looked like in Restoration opera. Also revivals, such as for Purcell's *Diocle-*

sian, which continued into the 18th century, allow for a reconstruction of the original. A 1705 production of *Dido* provides some clues, such as "A room of stait" for Dido's palace.

66. Ronen, Ruth-Eva. "Of Costume and Etiquette: Staging in the time of Purcell." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 197-211.

Charles II sent Thomas Betterton to Paris to study French productions (e.g. *Psyché*), which were probably influential on Purcell's presentations. Restoration actors wore contemporary attire, with occasional exotic garments for such numbers as Indian dances. The Frost Scene, known from later stagings, had statues with icicles and dancers who rubbed their hands and chattered.

67. Sawkins, Lionel. "Trembleurs and Cold People: How Should They Shiver?" *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 243-64.

Purcell's "Frost Scene" (*King Arthur*) owes its inspiration to Lully's "Shivering Chorus" in *Isis*. Purcell very likely adopted Lully's tempo relations as well as his manner of interpreting the wavy lines (*balance-ment*). Montéclair (1699) explained how to realize the wavy lines: instruments with vibrato (*flatté*) and voices with several small aspirations (slower than the *flatté*). The Italian *trillo* was known in England as the plain shake, the likely vocal realization of the wavy lines in the Frost Scene.

68. Semmens, Richard. "Dancing and Dance Music in Purcell's Operas." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 180-96.

Character dancing (for one or two performers) and group dances, using gestures and a simpler step vocabulary, constitute two distinct types. Which pieces by Purcell would have been danced? Perhaps the titled dances (such as the Chaconne in *Dioclesan*) as well as certain dance-like pieces (such as "Fear no danger" in *Dido*).

69. Wood, Bruce. "The First Performance of Purcell's Funeral Music for Queen Mary." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 61-81.

For the funeral of Queen Mary II the procession included 30 drummers, an oboe band, the Chapel Royal choristers, and a number of slide trumpets. The four groups were separated and played or sang different music. Wood determines the rhythm used by the drummers, which filled out four minims for each step.

70. Wulstan, David. "Purcell in Performance: II." *Leading Notes* 6 (spring 1996): 20-26.

Finds the bulging and fading (a transferred *messadi voce*) on almost every bowed note in recent early-music performances without foundation. Geminiani and Tosi (for vocal music) suggest the device solely for long notes. Appoggiaturas, however (as in Marpurge and L. Mozart) should be a little louder than the main note. Purcell's slurs over two notes might best be realized in "scotch-snap" rhythm.

Media

Voices

- < Celletti, Rodolfo. *A History of Bel Canto*. Cited below as item 106.

Voices and Instruments

71. Holman, Peter. "Original Sets of Parts for Restoration Concerted Music at Oxford." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 9-19.

Nearly all of Purcell survives only in score, since the manuscript parts were burned in the Whitehall Palace fire of 1698. The performance materials for Oxford degree ceremonies, however, reveal much about the size and disposition of performing groups for Purcell's Odes. The usual was 4-5 vocal parts and 3-4 strings. Some Odes, however, had more than one to a part. During the 1670s and 80s solo voices were accompanied only by chordal continuo instruments (or-

gan and theorbo the most likely). Bass string instruments (most likely viols) were confined to instrumental passages and tuttis; the documents fail to provide evidence of 16' string instruments.

Thorough Bass

72. Goede-Klinkhamer, Thérèse de. "Del suonare sopra il bass: Concerning the Realization of Early Seventeenth-Century Italian Unfigured Basses." *Performance Practice Review* 10 (1997): 80-115.

Early 17th-century Italian thorough bass realizations in numerous modern editions fail to adhere to the rules set down in treatises of the time. Elements of 19th-century functional harmony prevail, in contrast with 17th-century procedures (e.g. with a predominance of root positions, occasional cross relations, and parallel 5ths and 8ves, still sanctioned). For example, Apel's realizations sometimes include 6/4 chords and Wilson's fail to use major 3rds in the first of two chords that move by fifth.

Keyboard Instruments

73. Gwynn, Dominic. "The English Organ in Purcell's Lifetime." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 20-38.

Since Purcell tested Smith organs, his organ works may most aptly be realized on this type. Harris organs differ through their brilliant upper work. 17th-century English organs show a new interest in variety of tone colors, such as in the adding at Temple of a "Voice Humane" (1684) and of reed stops (1686).

- < Owen, Barbara. *The Registration of Baroque Organ Music*. Cited below as item 108.

74. " 'One Should Not Make a Rule': Gustav Leonhardt on Baroque Keyboard Playing." In item 2, pp. 193-206.

Expressivity can be achieved through the subtle delaying of notes. Early fingerings only take one so far, and hardly any exists for the more important pieces. Much keyboard music may be realized indifferently on

a harpsichord, clavichord, or chamber organ, although for certain works one or the other seems more appropriate.

75. "At Home with the Idiom: William Christie on the French Baroque." In item 2, pp. 257-74.

In 17th c. France neither the stress nor the vowel length is fixed. In 17th c. Latin (Charpentier) singers placed their voices differently. I begin rehearsals by having singers recite the text.

String Instruments

76. Dilworth, John. "Violin Making in England in the Age of Purcell." *Performing the Music of Henry Purcell*. Ed. Michael Burden. Oxford: Clarendon Press, 1996, pp. 39-48.

What kinds of violin would Purcell have had at his disposal? Most violins in 17th-century England were imported (especially from Cremona and Brescia). Native makers such as Rayman, Pamphilon, or Urquhart were less favored.

- < 77. Tyler, James. "The Guitar and Its Performance from the Fifteenth to Eighteenth Centuries." Cited below as item 129, pp. 61-70.

The five-course guitar (late 16th to early 18th century) first appeared in Italy. It was often utilized for the accompaniment of monody, using "block" harmonies, for which *alfabeto* notation was especially devised.

77. "Aladdin's Lamp: Anner Bylsma on the Cello (and Vivaldi, and Brahms)." In item 2, pp. 207-24.

Older bows are more suited to "speaking," modern ones to "singing." 19th c. music gives evidence of portamento by indicating the same finger on successive notes.

Woodwind Instruments

78. Haynes, Bruce. "Tu ru or Not Tu ru: Paired Syllables and Unequal Tonguing Patterns of Woodwinds in the Seventeenth and Eighteenth Centuries." *Performance Practice Review* 10 (1997): 41-60.

Double tonguing on woodwind instruments during the 17th and 18th centuries became a principal means of contrasting successive notes into more strongly and weakly stressed (and vice-versa). Pointed tonguing, first described by Brunelli (1614) reflected iambic rhythms (tu rú). Substitution involved the temporary dropping of double while reverting to single tonguing.

Brass Instruments

- < Downey, Peter. "On Sounding the Trumpet and Beating the Drum in 17th-Century England." Cited above as item 62.

Thorough bass

Tempo

79. Cohen, Albert. "Loulíé, Proportional Signs, and *La Stravaganza*." *Music in Performance and Society: Essays in Honor of Roland Jackson*. Ed. Malcolm Cole and John Koegel. Warren MI: Harmonie Park Press, 1997, pp. 195-203.

Illustrative of Loulié's proportional practice is *La Stravaganza* (identified by Cohen as part of a cantata by Giuseppe Corsi), wherein unusual time signatures (such as 8/3 or 8/5) are used as cancellations of those preceding them (i.e. 3/8 or 5/8), thereby returning the meter to the basic C (or 8/8). The variety of signatures and the different rates of motion between one and the other (e.g. 5/8 in the same time duration as 8/8) are one means of expressing "Extravagance," another being the use of *stecates* or false notes (presumably cross relations).

Added Notes

Ornaments

80. Sanford, Sally. [Sung Illustrations of French and Italian Ornaments]. *Journal of Seventeenth-Century Music* 1. The online URL is <<http://www.sscm.harvard.edu/jscm/>>.

Altered Notes

Rhythmic alterations

81. Byrt, John. "Writing the Unwritable." *Musical Times* 138 (1997): 18-24.

If the French sometimes intended inequality when using even notes (the strict style), Purcell and Croft appear to have done so by dotted notes or by a mixture of dotted and even notes (the "careless" style). This latter approach seems to be present as well in many works of Handel, for keyboard as well as for oratorio movements. Bach may also sometimes have enlisted inequality, for example in the Allemande from the French Suite no. 6, which seems to imitate Rameau.

Pitch and Tuning

Pitch

82. Segerman, Ephraim. "Praetorius's *Cammerthon* Pitch Standard." *Galpin Society Journal* 50 (1997): 81-108.

Holds that Praetorius promoted a single pitch standard, "ordinary *Cammerthon*," "also called *Chor Ton*," (a 430 +/- 5 Hz) based on Praetorius's *Pfeiffelin* diagram. Other theories (Baines, Thomas and Rhodes, Haynes) have disregarded certain aspects of evidence. Moreover, the erroneous notion prevails that a' 460 is a viable standard for mixed ensembles.

THE EARLY EIGHTEENTH CENTURY

Forms and Genres

French Noel

83. Mather, Betty Bang, and Gail Gavin. *The French Noel*. Bloomington: Indiana University Press, 1996.

French syllables (unlike English) "are stressed by sustaining them with no appreciable increase in loudness or fluctuation in pitch." The lyrics of Noels were sung in a way that imitated speech, with single notes

long or short depending on the syllable on which they fall. Hotteterre seems to have transferred the idea to wind instruments (flute, recorder, oboe) for which odd-beat 8th notes are often slightly elongated.

Psalmody

84. Drage, Sally. "Performance Practice in 18th-Century Georgian Psalmody." *The Gallery Tradition: Aspects of Georgian Psalmody*. Papers from the International Conference organised by The Colchester Institute, August 1995. Ed. Christopher Turner. Ketton: SG Publishing, 1997, pp. 35-41.

That the performance of psalmody in 18th-century parishes was quite sophisticated is indicated by the prefatory instructions for performance (by Tans'ur and others). Choirs constituted an elite group separated from the congregation. They tended to be male dominated (the tune in the tenor, the main accompaniment in the bass, soprano and alto filling out optionally). Instruments (especially bass instruments) supported increasingly by the mid-18th century. Dynamic contrasts, soft solo voices, bold-toned choruses, were in evidence, as were numerous added graces, including the *messia di voce*.

Composers

Handel

85. Larsen, Jens Peter. "Messiah Performing Traditions." *American Choral Review* 31 (1989): 23-30.

In respect to *Messiah* Larsen opposes the insertion of vocal ornamentation (characteristic of Italian opera), since no ornaments in Handel's hand have come down to us. Handel's orchestration was sparse, unlike later more elaborate versions, such as Mozart's, which continued to be used into the 20th century.

86. Larsen, Jens Peter. "Handelian Tempo Problems and *Messiah*." *American Choral Review* 31 (1989): 31-41.

Handel's *Esther*, in a 1737 performance at Oxford, reportedly lasted from 5:30 to 8 (2½ hours), and Handel wrote to Jennens (in 1744) that four hours was too

long for *Belschazzar*. Handel indicated the durations of the three parts of *Solomon* as lasting 50, 40, and 40 minutes (in marked contrast with modern Novello MM markings, which would yield 61, 59, and 57 minutes). Larsen traces the slowing of Handelian tempi back to the late 18th century.

87. LaRue, C. Steven. *Handel and His Singers: the Creation of the Royal Academy Operas, 1720-1728*. Oxford: Clarendon Press, 1995.

The principal question is, what constitutes *the* musical work? With Handel's operas we can never reconstruct a single original since the composer always allowed his operas to be shaped by the singers at his disposal. The successive versions therefore may be said to offer "alternative improvisations." Perhaps it is best to look upon each individual opera as in actuality a number of different works.

88. Channon, Merlin. "Handel's Early Performances of 'Judas Maccabaeus': Some new Evidence and Interpretations." *Music and Letters* 77 (1996): 499-526.

Traces the textual and musical changes in successive versions of *Judas Maccabaeus* (1747, 1750, 1758-59). In particular Channon considers the differing version of "O liberty" (the version with the short ending was the one used in Handel's performances), "From Capharsalans," and the March.

89. Mann, Alfred. "Some Considerations of Performance Practice." *Handel: the Orchestral Music*. New York: Schirmer Books, 1996, pp. 150-53.

The sizes of Handel's orchestras varied greatly, but a model may be taken from the Foundling Hospital *Messiah* performances with strings of 12 (vlns. 1 and 2), 3, 4, 2, and with 2 oboes doubling each violin part, and 4 bassoons reinforcing the bass.

90. "You Can Never Be Right for All Time: Nicholas McGegan on Handel." In item 2, pp. 243-56.

It is best for singers to differ from one another. Written-out ornaments (including Handel's own) lack

spontaneity, and a singer should not slavishly copy them. Concerning castrato parts, women need not necessarily be called upon (despite Handel's own use of them); finding the best singer is the priority.

Bach

Bach's Voices

91. Rifkin, Joshua. "Bach's Chorus: Some Red Herrings." *Journal of Musicological Research* 14 (1995): 223-234.

A reply to Stauffer, concerning the number of singers in Bach's concerted vocal works. The preserved part books point to a single singer per part, doubled in certain works by ripieno singers.

92. Parrott, Andrew. "Bach's Chorus: a "brief yet highly necessary" Reappraisal." *Early Music* 24 (1996): 551-80.

Proposes that the *Entwurf* has been misinterpreted. Bach asked that at least 12 singers be assigned to each of his three choirs. Combined singing was characteristic for (old-style) motets and chorals. For concerted music (such as cantatas) he ordinarily relied on four good male solo singers (SATB) with several of the boys playing instrumental parts. The Passions represent special cases. In the *St. John Passion* four solo concertists (SATB) are set off from four solo ripienists (SATB); the individual parts are Evangelist (T concertist), Jesus (B concertist), Petrus (B ripienist), servus (added T), and Pilatus (added B). In the *St. Matthew Passion*, exceptionally, four solo concertists (SATB) are set off from four additional solo concertists (SATB) and one ripienist (S); the individual parts are Evangelist (T choir one), Jesus (B choir one), Ancil. 1, Ancil. 2, and Uxor Pilati (added S), Judas and Pontif. 1 (added B), and Petrus, Pontif. [= Caiaphas], Pontif. 2, and Pilatus (a different added B).

93. Triple Counterpoint: Jeffrey Thomas, Philippe Herreweghe, and John Butt on Singing Bach." In item 2, pp. 275-93.

Jeffrey: It is not a matter of (musicological) right or wrong, but of a good performance, not what Bach did, but the artistic results now.

Herreweghe: It is difficult now to find trained boy singers who can emulate Bach's sound. Three singers on a give part has the advantage of making the part sound less individualized.

Butt: Bach's articulation marks are actually consistent despite their seeming inconsistencies. Slurs for a harpsichord may differ from those for a gamba. If you articulate according to the original it brings out the contrapuntal textures.

94. Rifkin, Joshua. "Bassoons, Violins, and Voices: a Response to Ton Koopman." *Early Music* 25 (1997): 302-307.

In the *Missa* for Dresden the "Quoniam" is marked "a 2 Bassoni." Bassoons may have shared parts but the violins did not, as is evidenced by the rubric "solo" in the concerted violin 1 part. Ripieno performers did not read from the same music as the concertists. That duplicate vocal parts may have vanished seems implausible in that we do have duplications of violin parts (concertist, ripienist).

Bach's Voices and Instruments

95. Rifkin, Joshua. "From Weimar to Leipzig: Concertists and Ripienists in Bach's *Ich hatte viel Bekümmernis*." *Early Music* 24 (1996): 583-603.

In Weimar (1714) Bach performed *Ich hatte viel Bekümmernis* with four voice parts. In Leipzig (1723) he inflated the forces, adding four ripieno singers and four trombones, as well as doubling the number of oboe players. Bach used such ripienists rarely: of 150 known sets of parts a mere nine included ripieno parts, and only in the *St. John Passion* and one cantata do the ripienists sing throughout all the choruses. If a complete set of parts includes no ripieno copies, a performance by just one voice per part is the plausible inference.

96. Koopman, Ton. "Recording Bach's Early Cantatas." *Early Music* 24 (1996): 605-19.

For the pre-Leipzig cantatas Bach had an organ in *Chorton* (a'=+465), which meant that woodwinds (a'=415 or 392) had to be transposed up a major 2nd or minor 3rd (e.g. for *Ich hatte viel Bekümmernis* the strings at 465 were written in c, the oboes at 415 in d). For the Leipzig cantatas Bach accepted the tradition of playing at *Cammerton* (a' 415). The use of harpsichord plus organ results in tuning problems in a heated church. Also, the harpsichord is more apparent on recordings than to a live audience. An 8' (rather than 16') violone appears to be more authentic for the Leipzig works and for the *Brandenburg Concerto no. 6*.

97. Stauffer, George B. "Issues of Performance Practice."
Bach: the Mass in B Minor. New York: Schirmer Books, 1997, pp. 206-49.

Carefully weighs the evidence and the differing points of view concerning performance of the B Minor Mass. The remaining Dresden parts give evidence of a small ensemble, a chorus of 5, an orchestra of 17-18 (Rifkin). But the marking "solo" on violin 1 seems to indicate larger forces, as does Bach's 1730 "Short but Most necessary Draft." Choral "concertists" seems a likely possibility, e.g. for the fugal or imitative openings of "Et in terra," "Cum sancto spiritu," and "Pleni." That is not as complicated as Ehmann might have had it, but more in conformity with Dürr's idea. Bach's part, marked simply "Continuo" (with figures), could have been realized on the Dresden organ, which was in *Kammerton*. Organ plus harpsichord is possible but not really necessary (due to the organ's realization of figures). A lute or theorbo (conventional in Dresden) may have been enlisted, and there is a Dresden bassoon part. Colla parte scoring, with instruments doubling the vocal lines in the "Credo" and "Confiteor" (as in C.P.E. Bach's version of 1786) is a possibility. Bach used it in his motets and choruses. Stauffer also includes some general guidelines for tempo and articulation. It is now generally confirmed that "Domine Deus" was in Lombard rhythm (Herz), apparently something of a craze in Dresden during the 1730s.

Bach's Keyboard Instruments

98. Faulkner, Quentin. "Die Registrierung der Orgelwerke J.S. Bachs." *Bach-Jahrbuch* 81 (1995): 7-30.

Shows that Agricola's (1757) observations concerning organ registration were retrospectively applicable to Bach. Agricola (like Adlung and Mattheson) recommends a 16' manual plenum. But (contrary to them) he allows the addition of trumpet to plenum. Agricola defends simultaneous combinations of 8' registers and is partial to the cornett (Bach's treasured combination stop). Agricola opposes 4' in deep register and open registers (16 + 4, 8 + 2). Faulkner elucidates Agricola's similarities and differences as regards other German writers who described registrations: Mattheson, Adlung, Gronau, Kauffmann, and others.

99. Eppstein, Hans. "Johann Sebastian Bach und das Hammerklavier." *Bach-Jahrbuch* 79 (1993): 81-90.

To what extent was the piano a possibility for Bach, in view of the "neue Clavicymbel" at the Leipzig Collegium Musicum (1733)? Eppstein points especially to *WTC I*, with its diverse, highly individualized movements, singling out especially the Prelude in E^b Minor, hardly conceivable without crescendos and diminuendos and the Fugue in D[#] Minor, whose cantabile theme sounds "monotonous" without dynamic gradations.

100. Koster, John. "The Quest for Bach's *Clavier*: an Historiographical Interpretation." *Early Keyboard Journal* 14 (1996): 65-84.

Concerning the most authentic keyboard instrument for particular pieces by Bach, the debate has centered upon the harpsichord (8' or 16'), the clavichord (fretted, unfretted), and more recently the early pianoforte. It has been assumed that "pour le Clavessin" (*Clavier-Büchlein*) or "per il cembalo" (e.g. C.P.E. Bach's *Prussian Sonatas*) designated a harpsichord—although the three dynamic levels called for in the *Prussian Sonatas* may point to a clavichord. Concerning the pianoforte, it seems unlikely that it was available in Germany in the 1720s (E. Badura-Skoda's assumption), and "the new Clavicymbel" acquired by

the Leipzig Collegium in 1733 was most likely a harpsichord, since a pianoforte's mellow tone (produced by leather-covered hammers) would have been too subdued to accompany a large group of musicians.

Bach's Brass Instruments

101. MacCracken, Thomas G. "Nochmals: Die Verwendung der Blechblasinstrumente bei J.S. Bach." *Bach-Jahrbuch* 78 (1992): 123-130.

Agrees with Smithers that some trumpet parts required sustained notes not in the natural scale. Smithers, however, concludes that these were played by Reiche by means of a change of attack. McCracken holds that even if true, this does not show that the easier method of playing such notes with a slide trumpet was not adopted, especially since such an instrument was found in Bach's legacy.

102. Beißwenger, Kirsten, and Uwe Wolf. "Tromba, Tromba da tirarsi oder Corno? zur Clarinostimme der Kantate "Ein ungefärbt Gemüte" BWV 24." *Bach-Jahrbuch* 79 (1993): 91-101.

Was the "clarino," called for in the cantata *Ein ungefärbt Gemüte* (1723), a natural trumpet (as Smithers would have it)? The large number of notes out of the natural scale, some of them leaped to, some repeated, seems to preclude this. Was it a slide trumpet (as Terry maintained)? It would seem from the music that a more mobile instrument was needed. Was it a natural horn? The key of F (unusual for trumpet) makes this latter the most likely choice.

Bach's Rhythms

103. Abravaya, Ido. "A French Overture Revisited: Another Look at the Two Versions of BWV831." *Early Music* 25 (1997): 47-61.

Often overlooked in discussions of overdotting is the problem of "uniforming," i.e. once the notes are synchronized vertically, the shorter note values need to be unified horizontally within a single voice part. For example, in the c-minor version of Bach's *French Overture* a synchronizing of 16th notes in two bars of the work shows that Bach apparently expected every

appearance of dotted quarter-8th throughout the work to be overdotted. In the b-minor version of the same work Bach achieved greater rhythmic unity.

104. Dirst, Matthew. "Bach's French Overtures and the Politics of Overdotting." *Early Music* 25 (1997): 35-44.

Casts new light on the debate concerning the two versions of Bach's *French Overture*, in C Minor and B Minor. Collins held the latter, in which the rhythms are sharpened to 32nds, to be a "corrected" version; Neumann, on the other hand, considered it to be simply an alternative version. Dirst favors the "alternative" theory in that Bach likely came under the sway of the Dresden court, with its francophile tendencies, during the 1730s. But Neumann's general thesis, that Bach avoided French influence whenever possible is shown to be a remnant of a long line of German writers who felt Bach would have been tainted by French influence.

Scarlatti, D.

105. Van der Meer, John Henry. "The Keyboard Instruments at the Disposal of Domenico Scarlatti." *Galpin Society Journal* 50 (1997): 136-60.

Shows a chronology in Scarlatti's sonatas based on the ranges of harpsichords available to him in different stages of his life: Italy (1702-19), Portugal (1719-27), Spain (1727-40), and later in Spain (from 1740). Concerning the pianoforte, Van der Meer finds it improbable that it was Scarlatti's ideal instrument. Taking even the most favorable piano available to him at the Spanish court, about 20% of his later sonatas are not playable on it.

Media

Voices

106. Celletti, Rodolfo. *A History of Bel Canto*. Oxford: Clarendon Press, 1991 (trans. of *Storia del Belcanto*, 1983).

The author nowhere defines *belcanto*, a kind of singing which he associates especially with Italian opera from Caccini to Rossini (the term only arose in the 1820s and 30s as a wishful looking back). Is it free-

dom to ornament ("agility singing")? In this sense, what seems on the surface a mere survey of Italian opera by Celletti with emphasis on written-out ornamental passages may offer clues to an (unwritten) improvisatory practice, and thus have performance practice implications beyond those perceived by the author. Was it dynamic prowess, the ability to move quickly from *p* to *f* (*pp* to *ff*) as in the *messa di voce*? Was it clarity in the presentation of text, emphasized by the *camerata*, but which obviously declined with *verismo*? Was it "singing on the breath" (the capacity to execute exceptionally lengthy phrases and divisions) as described by the castrato Tosi? Celletti, in fact, associates *belcanto* especially with the castrato voice, whose distinctiveness he explains as the transfer of the boy's voice (all chest from *b^b* to *d*", *e*", or *f*") to the adult male. The decline of the castrato about the time of Rossini, who transferred castrato roles to the contralto-mezzo (e.g. Rosina), coincided with Celletti's demise of the *belcanto*. In the end, however, the question must remain: was there indeed such a thing as *belcanto* singing, or was this merely a nostalgic myth perpetrated during the 19th century?

107. "Beyond the Beautiful Pearl: Julianne Baird on Baroque Singing." In item 2, pp. 225-42.

Italian baroque theorists recognized two registers: chest and head (falsetto belonging to the head). Glottal singing appears to have been an unbroken tradition in Italy since the baroque.

Keyboard Instruments

108. Owen, Barbara. *The Registration of Baroque Organ Music*. Bloomington: Indiana University Press, 1997.

From its very beginnings in the late 15th century, Owen traces in detail the developments of organ registration, moving from one European country to another. A myriad of organs are presented with their stop lists, and even more importantly, how stops and their combinations figured in the organ music of countries, of cities, and of individual composers. Suggestions are made concerning composer's works left without indica-

tions as to plausible registrations on the organs with which they had contact. Understandably, the most extensive discussion is accorded the organ works of Bach.

Thorough Bass

109. Bötticher, Jörg-Andreas. "Generalbaßpraxis in der Bach-Nachfolge: Eine wenig bekannte Berliner Handschrift mit Generalbaß-Aussetzungen." *Bach-Jahrbuch* 79 (1993): 103-25.

This, the largest collection of written-out thoroughbass in German, provides realizations of works by Corelli, Handel, Bach, and many other baroque composers. Since the source likely dates from the later 18th century (Berlin, 1770-90?), the question arises as to how closely the versions approximate those of the composers represented.

THE LATE EIGHTEENTH CENTURY

Composers

Mozart

Mozart's Keyboard Instruments

110. Zaslaw, Neal, ed. *Mozart's Piano Concertos: Text, Context, Interpretation*. Ann Arbor: University of Michigan Press, 1996. Contains items 111, 112, 113, 119, 120, 121, 122.

111. Levin, Robert D. "The Devil's in the Details" Neglected Aspects of Mozart's Piano Concertos." In item 110, pp. 29-50.

Discusses markings often misinterpreted: the (staccato) dot, which is not necessarily short and light, but depends upon the context; the dot beneath a slur, which implies an articulated attack followed by a sustained duration; the *sf*, which remains valid until another marking appears; and the *dolce*, which serves as a dynamic marking (with intensity just above that of *piano*) and which also remains in force until succeeded by a different marking.

112. Wolff, Christoph. "The Many Faces of Authenticity: Problems of a Critical Edition of Mozart's Piano Concertos." In item 110, pp. 19-28.

A considerable number of original cadenzas are available. The earliest, from Salzburg, are in free fantasia style; the latest, Viennese, integrate polyphonic textures and motives. Sometimes Mozart rewrote the cadenzas of early concertos for Viennese performances. Which cadenza, in this case, would be the more authentic, the stylistically appropriate one or the *Fassung letzter Hand*?

113. Zaslaw, Neal. "Contexts for Mozart's Piano Concertos." In item 110, pp. 7-16.

Preserved sets of parts indicates that reduced strings were present in solo passages, something supported as well by pictorial evidence, which in many instances shows keyboardists accompanied by one string per part. Performances in salons (as opposed to great halls or theaters) often had small orchestras, consisting of 3-5 strings and 2-5 woodwinds. Small-city orchestras were also minimal.

114. Latcham, Michael. "Mozart and the Pianos of Gabriel Anton Walter. *Early Music* 25 (1997): 382-400.

There is clear evidence that Walter altered the piano Mozart purchased in 1782, bringing it into line with his pianos of c1795 and after, which were given to greater volume and the withstanding of a more vigorous technique. Even the knee levers (for pedaling) were probably added after Mozart's time. On the other hand, Mozart frequently played Stein pianos, many of which do have knee levers.

115. "Restoring Ingredients: Malcolm Bilson on the Fortepiano." Item in 2, pp. 297-314.

Mozart's piano helps bring out his conception, for instance of a "vocal" line against a subdued background accompaniment. Also, the rapid decay places more emphasis upon small motives and phrases rather than on the long line, as with later pianos.

116. "Speaking Mozart's Lingo: Robert Levin on Mozart and Improvisation." Item in 2, pp. 315-38.

One can never imagine a final version for Mozart. His spontaneity in performance is akin to that of our pop culture.

117. Drummond, John. In *Liber Amicorum John Steele*. Ed. Warren Drake, Stuyvesant: Pendragon Press, 1997.

What is the appropriate keyboard instrument for Mozart's operas, fortepiano or harpsichord? Ferdinand von Schöpfung in 1796 (*Jahrbuch der Tonkunst*) wrote that the harpsichord was used in opera performances in Vienna as late as 1795. But Schöpfung may be referring only to Italian opera (which returned to Vienna in 1783). There is a strong possibility that a fortepiano was in use in the Burgtheater for Singspiel presentations 1778-1782. Also Mozart may have continued thereafter to have a preference for the fortepiano, not only for orchestrally accompanied numbers but for the accompaniment of recitatives.

Mozart's Wind Instruments

118. Adelson, Robert. "Reading between the (Ledger) Lines: Performing Mozart's Music for the Bass Clarinet." *Performance Practice Review* 10 (1997): this issue.

The bass clarinet came into being in 1788 and was adopted by Mozart for the Concerto and Quintet as well as for certain arias in *Così fan tutte* and *La Clemenza di Tito*. Adelson suggests that other of Mozart's post-1788 works as well may have been realized with bass clarinet, especially when Stadler was performing them.

Mozart's Orchestra

119. Edge, Dexter. "Manuscript Parts as Evidence of Orchestral Size in the Eighteenth-Century Viennese Concerto." In item 110, pp. 427-60.

That Mozart's orchestra for his piano concertos was likely modest, with one string per part, is supported by the manuscript orchestral parts, which largely consist of single rather than multiple copies. Large orchestras, such as the one for a Mozart performance of Dec

23, 1785, wherein numerous strings (19, 19, 6, 7, 7) plus winds took part, were most likely called upon for symphonies, not for concertos.

120. Eisen, Cliff. "The Scoring of the Orchestral Bass Part in Mozart's Salzburg Keyboard Concertos: the Evidence of the Authentic Copies." In item 110, pp. 411-425.

"Basso" is a generic term, applicable to either a cello or double bass or to both, whereas "violoncello," "violone," and "contrabasso" identify specific instruments. In Mozart's supervised manuscripts a distinction is made between "violone" and "violoncello." Thus it is likely that K246, K238, and K365 exclude celli as do the serenades K203, K204, and K250—some connection exists between the earlier concertos and the serenades. On the other hand, it is likely that not all the Salzburg concertos and serenades lacked cellos.

Mozart's Basso Continuo

121. Derr, Ellwood. "*Basso Continuo* in Mozart's Piano Concertos: Dimensions of Compositional Completion and Performance Practice." In item 110, pp. 393-410.

Makes suggestions for individual concerto passages as to the most suitable keyboard accompaniment. E.g. in K453 the passage connecting to the cadenza proceeds in its highest part from d''' stepwise downwards to g'', affording a skeleton for a keyboard obbligato. Mozart's written-out continuo parts illustrate his sense of rhythmic precision and apposite dissonance.

Mozart's Ornaments

122. Badura-Skoda, Eva. "On Improvised Embellishments and Cadenzas in Mozart's Piano Concertos." In item 110, pp. 365-71.

From Mozart's ornamental versions in slow movements (K284, 332, 457), and his written-out cadenzas and fermata embellishments, we can reconstruct and learn about his "gusto" as a performer. The omission of an *Eingang* in the NMA edition of the Piano Con-

certo K595 (later retrieved in an autograph) bears out that an improvisatory manner of realization should be encouraged.

123. Grayson, Donald. "Whose Authenticity? Ornaments by Hummel and Cramer for Mozart's Piano Concertos." In item 110, pp. 373-91.

Cramer and Hummel arranged a number of Mozart concertos for their own performances, elaborating both the right and left hand parts. Schumann looked upon such alterations as detestable, and Mendelssohn was praised for playing the Concerto in D Minor with Mozart's exact notes. (The performance practice debate had already begun.)

Mozart's Articulation

124. Neumann, Frederick, and (replies by) Richard Maunder and David Montgomery. "Dots and Strokes—a Controversy." *Early Music* 23 (1995): 361-64.

Neumann: Mozart used strokes consistently either for accentuated (hail) or for mild (snow) notes, as well as a grey zone in between (rain), which was neither very sharp nor mild. Maunder: it is difficult to classify Mozart's more or less vertical pen strokes as being either dots or strokes; they come in many sizes. Montgomery: Mozart sources are inconsistent and modern interpretations on both sides of the question have been subjective.

125. Riggs, Robert. "Mozart's Notation of Staccato Articulation: a New Appraisal." *Journal of Musicology* 15 (1997): 230-77.

Most of the theorists who distinguished dots and strokes as different kinds of staccato were later than Mozart. Leopold Mozart did not differentiate between them and Wolfgang most likely continued his stance. Dots and strokes appear to have been inconsistently applied by Mozart in the autographs; moreover they are sometimes ambiguous in their forms (short strokes, lengthy dots). Mies attributed this latter simply to Mozart's writing habits, e.g. for a series of notes in one direction he used dots, for isolated notes strokes, etc.

Media

Voices

126. Toft, Robert. "Action and Singing in Late 18th-and Early 19th-Century England." *Performance Practice Review* 9 (1996), 146-64.
Opera singing was closely related with gestures.

Keyboard Instruments

127. Dahl, Bjarne and John Barnes. "Changes in English Grand Piano Actions between 1787-1792." *Galpin Society Journal* 50 (1997): 208-11.
An early example of specifically English action is found in a Backers piano of 1772 (now in the Russell collection). Efforts followed to raise and lower all hammers at once, known as the "let-off adjustment."

Keyboard Instruments

- < Owen, Barbara. *The Registration of Baroque Organ Music*. Cited above as item 108.

String Instruments

128. Moreno, Emilio. "Aspectos técnicos del tratado de violín de José Herrando (1756): el violín español en el contexto europeo de mediados del siglo xviii." *Revista de musicología* 11 (1988): 555-655.
Herrando's violin method shows many similarities with other mid-18th century violin tutors, including Geminiani's (1752), L. Mozart's (1756), and L'Abbé le fils's (1761), in multiple stops, harmonics, and left hand and bowing techniques. Herrando's picture, with chin on the instrument and bow held up from the frog, was apparently copied from Geminiani's nearly identical depiction.
129. Tyler, James. "The Guitar and Its Performance from the Fifteenth to Eighteenth Centuries." *Performance Practice Review* 10 (1997): 61-70.
The six-course guitar (from the late 18th century) had a true bass register and was capable of sophisticated harmony. This "classical" model is the one that came down to the present.

Woodwind Instruments

- < Bowers, Jane. "The Long and Curious History of the Devienne Method for the Flute." Cited below as item 149.

- < Haynes, Bruce. "*Tu ru* or Not *Tu ru*: Paried Syllables and Unequal Tonguing Patterns of Woodwinds in the Seventeenth and Eighteenth Centuries." Cited above as item 78.

Double tonguing began to go out in the late 18th century, as lengthier slurs began to be used.

130. Reilly, Edward R. "Quantz and the Transverse Flute: Some Aspects of his Practice and Thought Regarding the Instrument." *Early Music* 25 (1997): 428-38.

Quantz personally supervised flute making at Frederick's court and sought a larger internal bore and greater size, thereby achieving a low basic pitch and a vocal ideal. An engraving of a Quantz flute in the *Encyclopédie* of 1777 displays a plug and tuning slide.

Altered Notes

Articulation Signs

131. Reutter, Jochen. "Die Zeichen Punkt und Strich: unter besonderer Berücksichtigung der Lehrwerke von Johann Joachim Quantz und Johann Friedrich Agricola." *Mozart-Jahrbuch* 1995: 59-77.

Examines various meanings attached to the stroke and the dot by Quantz and Agricola. The signs could be equivalent, with the meaning of staccato. Sometimes, however, the stroke implied emphasis (as in L. Mozart). In connection with bowing (Quantz) the stroke implied a lifting of the bow, the dot a short bow stroke. For Agricola, the stroke on a long note stood for *messa di voce*, but it could also mean an accent (as when applied to a whole note in the finale of the *Jupiter Symphony*).

Phrasing

132. Pay, Antony. "Phrasing in Contention." *Early Music* 24 (1996): 291-321.

The attentiveness of performers to original phrase markings, e.g. the short slurs (2, 1, 1, ½, ½ m.) at the outset of Mozart's Clarinet Quintet, can counteract the unmusical effects we inherit from certain 19th-century editions. To a composer's slurs the sensitive performer will add copious dynamic gradations that are not part of the score, and observe the characteristic strong/weak alternations in classic-period meters.

Thorough bass

THE NINETEENTH CENTURY

Forms and Genres

American Music

133. Rice, Albert R. "Some Performance Practice Aspects of American Sheet Music, 1793-1830." *Music in Performance and Society: Essays in Honor of Roland Jackson*. Ed. Malcolm Cole and John Koegel. Warren MI: Harmonie Park Press, 1997, pp. 229-47.

551 items of American sheet music from the late 18th to early 19th centuries in the Huntington Library (San Marino, CA) reveal attributes concerning the performance of American songs of that time. Certain of the songs contain obbligato parts for various instruments. Tempo and metronomic indications are also provided.

The Lied

134. Kravitt, Edward F. *The Lied: Mirror of Late Romanticism*. New Haven: Yale University Press, 1996.

In "Declamation" (ch. 4) Kravitt traces the origins of a specifically German style of singing. Friedrich Schmitt's *Grosse Gesangschule für Deutschland* (1854) and Julius Hey's *Deutscher Gesangs-Unterricht* (1884-86) placed a new emphasis on speech and enunciation (*Bühnen-Deutsch*), the shading of vowels (for better transition), and the avoiding of emphasis on consonants. Wagner favored this new manner, which was prominent from the 1860s to World War I. Wolf and Strauss, however, placed more emphasis on conso-

nants and Mahler took a more "thematic," less declamatory approach.

In "Expressive Aesthetics in Performance" Kravitt draws attention to the extreme emotionalism of the late 19th and early 20th centuries (e.g. men wept upon hearing Mahler's Second Symphony). Various means not in the score were adopted to emphasize feelings, such as *Luftpausen*, agogic accents, portamentos, shifts of speed, and extremes of dynamic contrast. Wolf and Mahler attempted to specify such effects in their scores, Wolf (for example) by written-in note lengths, suggesting *rallentandos*, and Mahler (for example) by frequent tempo modifications.

Composers

Beethoven

135. Levy, David Benjamin. "Performance Traditions." *Beethoven: the Ninth Symphony*. New York: Schirmer Books, 1996, pp. 171-85.

Despite Beethoven's own metronomic indications, questions remain. Should the Presto of the scherzo be whole note at 116 (as indicated), which sounds frenetic, or (assuming the stem was missing) half note at 116, which sounds lethargic. A rapid third movement (Adagio: quarter-note 60) allows the violins to sound decorative, as they perhaps should (e.g. the Norrington recording). According to Smart, the Vienna premiere took only 45 minutes. Concerning the scoring, Beethoven is known to have encouraged doubling the wind instruments when large numbers of strings were used, as was the case for the Vienna performance. The recent use of period instruments by Hogwood and Norrington has shown the reorchestrations, by Wagner, Mahler, Weingartner, and others, including even Toscanini, to have been unnecessary.

136. "Taking Music Off the Pedestal: Roger Norrington on Beethoven." Item in 2, pp. 339-63.

Beethoven's phrasing and attentiveness to barlines "makes you dance." This quality has a distinct bearing on his tempi, as does the use of less vibrato, which con-

tributes to textural clarity. The only questionable tempi in the Ninth are those of the trio in the scherzo and the march in the finale.

Schubert

137. Montgomery, David. "Modern Schubert Interpretation in the Light of the Pedagogical Sources of His Day." *Early Music* 25 (1997): 100-118.

Enquires whether in Schubert's piano music ornaments might be added or tempos fluctuated according to the performer's discretion. Hummel suggests that ornaments might be added to slow movements in particular (although sparsely) and that the pace might be slowed for moments of lyricism (*Gesangstellen*). But Hummel may have been reflecting on his own manner of playing rather than on Schubert's. Piano treatises representing Vienna in the 1820s and 30s (Starke, Joseph Czerny, Swoboda, Carl Czerny) fail to mention such options.

Chopin

138. Rosenblum, Sandra P. "Some Enigmas of Chopin's Pedal Indications: What Do the Sources Tell Us?" *Journal of Musicological Research* 16/1 (1996): 41-61.

Chopin's pedalings are very precise and often distinguish unpedalled from pedalled segments, even those involving an identical musical pattern. The Mazurka, op. 59 no. 2 and Nocturne, op. 55 are discussed for their specific markings. Performed on a Pleyel (the author tried one owned by Chopin) the unpedalled measures add color and clarity to these two works as well as others such as the "largo" from the Sonata in B Minor and the Barcarolle.

Liszt

139. Göllerich, August. *The Piano Master Classes of Franz Liszt: 1884-1886. Diary Notes of August Göllerich*. Bloomington: Indiana University Press, 1996. xii, 209p. ISBN 0-253-33223-0.

Liszt's interpretive remarks concerning his own keyboard works (of which about 100 are included), discussed in the context of his master classes, often go

beyond the printed score (e.g. for *Valse oubliée* no. 3, "bring out the crescendo, playing the octaves loudly, but not too fast," or for the *Hungarian Rhapsody* no. 5. "play *una corda* at the second theme"). Liszt's recurrent caveat is to avoid a "conservatory-like" stiffness of rhythm.

Wagner

140. Braun, William. "Wagner's Work, Development, and Influence as a Conductor." *Journal of the Conductors Guild* 16/1 (1995): 2-22. (Reprint from *Opera Journal* 25/3, 1992).

Wagner offers insights into his approach to conducting and interpretation in a number of essays concerning individual works: *Tannhäuser*, *Fliegende Holländer*, Gluck's Overture to *Iphigenia in Aulis*, Beethoven's Ninth Symphony. He experimented with the positioning of instruments and singers (Braun provides a number of diagrams) and already in 1847 placed himself in the pit next to the audience, facing all the instruments and singers—previously the conductor was usually in front of the stage with some of the instrumentalists behind him. Wagner planned a Bayreuth music school to train conductors, singers, and instrumentalists in the performance of his own works.

Franck

141. Jaquet-Langlais, Marie-Louise. "The Organ Works of Franck: a Survey of Editorial and Performance Problems." *French Organ Music from the Revolution to Franck*. Ed. Lawrence Archbold and William J. Peterson. Rochester: University of Rochester Press, 1995, pp. 143-88.

Franck's music is intimately tied to the Cavaillé-Coll organ, which after his lifetime went out of fashion. The editions (e.g. of Durand) consequently suggested different registrations from those of Franck. Guilmant, Pierné, and Dupré adhered to the legato school of Lemmens, for which Franck is said to have cared little—although, remarkably, Franck's 1887 Braille edition reveals a systematic use of absolute legato.

142. Roth, Daniel. "Some Thoughts on the Interpretation of the Organ Works of Franck, on His Organ, and on the Lemmens Tradition." *French Organ Music from the Revolution to Franck*. Ed. Lawrence Archbold and William J. Peterson. Rochester: University of Rochester Press, 1995, pp. 189-98.

To bring Franck to life requires the tone colors of the Cavaillé-Coll organ. Moreover, he played with remarkable freedom especially in regard to rubato and rallentandos before cadences. The Lemmens method of absolute legato and precise regard for the value of notes only came into French pedagogy when Widor succeeded Franck in 1891.

Brahms

143. Frisch, Walter. "Traditions of Performance." *Brahms: the Four Symphonies*. Ed. Walter Frisch. New York: Schirmer Books, 1996, pp. 163-188.

Compares a number of famous Brahms conductors. Brahms himself favored Bülow (who was noted for his tempo vacillations) over Richter (whom he called rigid and unimaginative), and late in life (1895) gave highest approval to the young Weingartner for his performance of the Second Symphony (was Weingartner's recording of 1940 comparable?). Max Fiedler's highly nuanced Brahms interpretations, with their extreme tempo changes, may resemble Bülow's in spirit. Norrington recaptures Brahms's orchestral sound, using string instruments entirely of gut which play without vibrato. Furtwängler is perhaps the most attentive to Brahms's markings, interpreting for instance the hairpins expressively but without exaggeration.

144. Sherman, Bernard D. "Tempos and Proportions in Brahms: Period Evidence." *Early Music* 25 (1997): 462-77.

Although Brahms (in 1880) proclaimed the metronome to be "of no value," we do possess 44 earlier markings in 8 works which disclose certain patterns, e.g. that Brahms preferred to take choral fugues slowly. Proportions can at times be established, between sections or between movements (e.g. movements 2 and 3

of Piano Concerto no. 2 have a 3: 4 ratio), but as a general principle (David Epstein's thesis), they seem not to have been operative. The timings of performances since the late 19th century show a tendency toward slowing. At the premiere of the First Symphony the 1st movement lasted about 13½-14½ minutes (with repeats). Of pre-1946 recordings 10% were slower, of post-1946 recordings this jumped to 23%.

145. "Reviving Idiosyncracies: John Eliot Gardiner on Berlioz and Brahms." Item in 2, pp. 364-77.

Original instruments (e.g. those specified by Berlioz) serve as an antidote to the monochrome sound of today's orchestras. Also, the original spacing, with the violin sections as well as cellos and double basses on opposite sides of the stage, allows for a more sharply defined sound.

Media

Keyboard Instruments

146. Atlas, Allan W. "Two Performance-Related Problems." *The Wheatstone English Concertina in Victorian England*. Oxford: Clarendon Press, 1996, pp. 35-47.

The concertina, an instrument cultivated by serious Victorian composers, such as George Macfarren, early contained distinctions between enharmonic keys (e.g. $g\sharp$ and a^b). Berlioz (1855) found its tone both "mordant et doux."

147. Peterson, William J. "Lemmens, His *École d'Orgue*, and Nineteenth-Century Organ Methods." *French Organ Music from the Revolution to Franck*. Ed. Lawrence Archbold and William J. Peterson. Rochester: University of Rochester Press, 1995, pp. 51-102.

Considers Lemmens's *style lié*, through finger substitution and gliding and pedal (alternating-toe and toe-heel) techniques. This style was forecast 1800-40 by Knecht, Wenner, and Rinck, and continued 1840-70 by Benoist, Niedemeyer, and Georges Schmitt and 1870-90 by Loret and Clément, and 1890-1911 by Guilmant.

String Instruments

148. Sparks, Paul. "Guitar Performance in the Nineteenth and Twentieth Centuries." *Performance Practice Review* 10 (1997): 71-79.

About 1800 six single strings became the norm for the guitar, with 19 fixed metal frets and a raised bridge. Special playing techniques were devised, e.g. by Sor, Aguado (who atypically recommended fingernail plucking), and Tárrega, whose use of tremolo became renowned. Flamenco guitarists made use of tremolo with four repeated notes, the *golpe*, in which the right hand strikes the fingerboard and the *rasgueado*, involving complex strumming,

Woodwind Instruments

149. Bowers, Jane. "The Long and Curious History of the Devienne Method for the Flute." *Music in Performance and Society: Essays in Honor of Roland Jackson*. Ed. Malcolm Cole and John Koegel. Warren MI: Harmonie Park Press, 1997, pp. 205-27.

Traces the many 19th-century editions of Devienne's treatise, showing what was added by successive flute pedagogues (e.g. Wunderlich's use of embouchure, Ducreux's breath marks). The editions lead to the (so-called) modern French school of flute playing, which places particular emphasis on tone color.

Orchestra

150. Haine, Malou. "Règlement de l'orchestre du théâtre de Liège en 1826." *Revue belge de musicologie* 47 (1993): 143-49.

Payment records (e.g. for 1826) permit us to reconstruct the size and scoring of a provincial theater orchestra such as that of Liège. 31 players were divided into strings (66242), winds (22-2), and brass (22-opficleide).

THE TWENTIETH CENTURY

Composers

Strauss

151. Holden, Raymond. "Richard Strauss: the *Don Juan* Recordings." *Performance Practice Review* 10 (1997): 11-30.

Strauss conducted in four recordings of *Don Juan*: 1917 (taken over in part by Szell), 1922, 1929, and 1944. A table of tempi taken in 19 sections of the latter three shows Strauss's close adherence to his original metronomic markings (only in 5 of the sections is the tempo somewhat slower); moreover there is a remarkable consistency between the three recordings (only occasionally is the 1922 version slightly faster). They also reveal which instruments Strauss intended to stand out (e.g. mm. 85-89 of the 1944 version shows that he preferred that the bassoon take precedence over the first violins). In the 1922 version Strauss atypically modified his original scoring, here presumably for the sake of making a clearer and more balanced acoustical recording.

Bartók

152. Garst, Marilyn M. "How Bartók Performed His Own Compositions." *Tempo*, no. 155 (Dec. 1985): 15-21.

Bartók's own performances frequently departed from his published scores. Of 49 recordings only 4 match his timings. He frequently pedals beyond his own indications, and in pieces with driving rhythms (e.g. *Allegro Barbaro*) he tends to insert unnotated accelerandos.

Weill

153. Harsh, Edward. "With Intent to Stage: Editing Kurt Weill's Music for the Theater." *Performance Practice Review* 9 (1996), 127-45.

Weill's theater works have a complex, dynamic identity (subject to frequent changes). This conflicts with the idea of a stable, definitive text, and with the ideal of a composer's collected works.

Carter

154. "Reinventing Wheels: Joshua Rifkin on Interpretation and Rhetoric." Item in 2, pp. 378-90.

For Elliott Carter, performers are important in that they find more in his works than he himself had been aware of.

Stockhausen

155. Stockhausen, Karlheinz. "Electroacoustic Performance Practice." *Perspectives of New Music* 34 (1996): 74-105.

For Stockhausen, performance practice concerns the many variables of realization, such as the placement of loudspeakers around an audience, the carrying of active microphones by performers, the subtle degrees of amplification, the interactions between pre-recorded and actively performed sounds. A number of Stockhausen's works can take two differing forms: electronic alone or electronic with live performers.

Media

Voices

- < Celletti, Rodolfo. *A History of Bel Canto*. Cited above as item 106.

The author sees a revival of *belcanto* in Callas, Tebaldi, Schwarzkopf, Sutherland, *et al.* (perhaps because of new attention to clarity of text).

REFLECTIONS ON PERFORMANCE PRACTICE

- < Larsen, Jens Peter. "Handelian Tempo Problems and *Messiah*." Cited above as item 86.

Since a modern performance can never be an exact reproduction (i.e. of Handel's choral or orchestral sound or of his auditorium size), can there be any justification for a historical approach? Larsen answers in the affirmative.

156. Pryer, Anthony. "Authentic Performance, Authentic Experience and "Pur ti miro" from *Poppea*." *Per-*

forming Practice in Monteverdi's Music: the Historic-Philological Background. Ed. Raffaello Monterosso. Cremona: Fondazione Claudio Monteverdi, 1995, pp. 191-213.

Accepts authentic performance as to some extent achievable, but authentic experience (i.e. recapturing an original audience's reactions) as impossible.

157. Bowen, José Antonio. "Tempo, Duration, and Flexibility: Techniques in the Analysis of Performance." *Journal of Musicological Research* 16 (1996): 111-156.

Questions the existence of the work per se. The performance, not the score, should be the "text" of musicology. Bowen compares different conductors', or a single conductor's, performances of a given work in terms of its tempo and tempo fluctuation. The computer can compare minute gradations measure by measure. Interestingly, each particular conductor adheres to a similar pattern of change from one performance to the next.

- < Harsh, Edward. "With Intent to Stage: Editing Kurt Weill's Music for the Theater." Cited above as item 153.

Weill disavowed "the view of art as autonomous from the society in which it was produced." Ingarden questioned the idea that a performance can represent a work as "an ideal aesthetic object," for every performance is necessarily different.

- < Pay, Antony. "Phrasing in Contention." Cited above as item 132.

Performers build their responses into a coherent whole and resent the incursion of historical practice into an area they feel to be inviolate.

158. Dunsby, Jonathan. "Acts of Recall." *Musical Times* 138 (1997): 12-17.

The musical score is sometimes juxtaposed against the freedom of the performer. In respect to this dichotomy Dunsby suggests a third element, something akin to a performer's rethinking of music intuitively. At

this moment the performer becomes a creator in his/her own right (Kivy), transcending the score as well as the usual, simply neurally-transmitted, performance.

159. Jackson, Roland. "Authenticity or Authenticities?—Performance Practice and the Mainstream." *Performance Practice Review* 10 (1997): 1-10.

Peter Kivy (*Authenticities: Philosophical Reflections on Musical Performance*) fears that the mainstream performer's individuality is currently being curtailed and may eventually be entirely eliminated by the historical performance movement, which is determining ever more exactly how past musical works should be realized. That historical practice is in actuality capable of individual expression, however, is affirmed by various elements unmarked in scores, particularly gradations of dynamics between successive notes and slight deviations from the notated rhythms. Historical performance needs more fully to incorporate such elements, while mainstream performance needs to learn whatever it can about historical practice. In this way the two could very well become reconciled.

160. Jackson, Roland. "From PPR to PPO: New Directions, New Challenges," *Performance Practice Review* 10 (1997): 137-151.

The advantage of a new online journal concerning performance practice is that sound clips can be made available. Some recent studies are cited that might stimulate illustrations by excerpts in sound.

161. Jackson, Roland. "PPR (1988-97): Résumé and Index." *Performance Practice Review* 10 (1997): 331- .

PPR's contribution to scholarship and to the "performance practice debate" is summarized.

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