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## A Look Backward: PPR (1988-1997): Resume and Index

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## A Look Backward

### PPR (1988–1997): Résumé and Index

**Roland Jackson**

How might the contribution of *PPR* be appraised? Perhaps in two ways: as furthering the knowledge of historical performance and as advancing the view that this is a worthwhile endeavor (more concerning this latter in “Reflections on Performance Practice” below). The furthering of knowledge may be seen in a wide variety of materials published over the past decade (90 articles and 51 reviews are listed in the index below). These have reached out into earlier and later time periods than had been usual for performance practice, on the one hand to the ornamental neumes of the 9th century (McGee 96/34)<sup>1</sup> and on the other to John Cage’s late-20th-century indeterminism (Lochhead, 94/230). Nor have tangential areas been shunned, such as musical venues (Harer, 95/84), the gestures of singers (Toft, 96/146), or the improvisations of *commedia dell’arte* actors (Farahat, 90/121), each for its potential effect on historical performance.

The wealth and diversity of *PPR*’s writings can but be suggested in the résumé that follows. In it the division into time periods and performance attributes provides some notion of the scope and variety of

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<sup>1</sup> I.e. in the issue of 1996 beginning on page 34.

the materials, while the various *précis* highlight the essential ideas within the individual articles.

### **Middle Ages (9th to 14th Centuries)**

#### *Improvisatory Elements*

In Gregorian chant the neume shapes often disclose ornaments that have long remained unrecognized by chant performers (McGee, 96/39). Troubadour and trouvère chansons were most likely sung in the manner they were declaimed, i.e. with (more or less) equal note lengths and without any fixed recurrence of stresses (Van der Werf, 88/47). Such a lack of recurrent stresses necessitates that a different rhythm be adopted in successive stanzas (Pensom, 97/this issue).

#### *Tuning*

Certain of Landini's song settings can be rendered effectively within a strict Pythagorean tuning, while others lend themselves to a quasi-Pythagorean tuning in which certain of the 3rds (such as *b-d#*) are sung euphoniously (Lindley, 96/114).

### **Renaissance (15th to 16th Centuries)**

#### *Voices and Instruments*

Vocalizing (singing on a neutral syllable) as a means of realizing parts without text in 15th-century chansons and mass movements is a procedure that has been validated by a painting showing a group of angels singing from untexted music (McGee, 93/1). Although specific instrumental scorings were lacking during the latter half of the 16th century, intabulations such as those by Terzi provide clues as to how certain instruments, such as the lutes, participated in contempo-



rary ensembles (Court, 95/147). The numbers of instruments and voices taking part in 16th- and 17th-century Roman patronal feast-day processions and polychoral presentations is proffered by account books of the time (O'Regan, 95/107). The performance of the trombone (tonguing, articulation, and other matters) can profit from instructions provided by woodwind tutors such as Ganassi's (Guion, 96/178).

### *Improvisatory Elements*

Improvised polyphony played a part in certain 16th-century *commedia dell'arte* productions (Farahat, 90/121). Milan's treatise provides a compendium of vocal diminutions (Jacobs, 91/116). This practice of diminutions is carried further by Conforti, who underscored the importance of their artful application (Bradshaw, 95/5). Virginalist ornamentation of various kinds can sometimes be identified on the basis of (single, double, or triple) strokes found in Elizabethan scores (Hunter, 96/66).

### *Tempo*

Proportional relations had an effect on dance tempi, such as on the relation between the *bassadanza* and *saltarello* (Nevile, 93/116).

### *Tuning*

The Stanford organ is endowed with the capability of switching from a baroque to Renaissance historical tuning. But the differing mean-tone temperaments required by various Renaissance composers necessitate compromises (Lindley, 88/107; Bates and Marshall, 89/146; Bates, Marshall, and Lindley, 94/85).



## Baroque (17th Century)

### *Voices and Instruments*

Performing techniques are described for the baroque cello (Vanscheeuwijck, 95/73), the baroque violin (Cyr, 95/54), and the baroque trombone (Guion, 96/178), and the diction and gestures appropriate for the 17th- and 18th-century singer (especially as set forth in *Il Corago*) are also brought under scrutiny (Termini, 93/146). The trio sonata made use of a variety of different scorings, including for instance, a keyboard and string continuo as well as occasionally a string instrument alone (Mangsen, 90/138). Falsobordone (c. 1600) was realizable by several voices or by a single singer supported by instruments (Bradshaw, 97/this issue). Tallis's 40-part motet, reinstated at various 17th-century princely ceremonies, was arranged for different assortments of instruments (Woodfield, 94/154). San Petronio (Bologna) as a venue for sacred music, combining voices and instruments, reached its zenith in the 17th century (Vanscheeuwijck, 95/73).

### *Improvisatory Elements*

Several studies cast fresh light on 17th-century ornamentation, by considering anew the treatises of Rognoni (Carter, 89/5), Durante (Sanders, 93/60), and Mersenne (Seares, 93/141), and one study pointed to the original theorists as the most reliable guide for realizing thorough bass (Goede-Klinkhamer, 97/80).

### *Tempo*

Brossard added his own tempo words onto a number of movements in Jacquet de la Guerre's opera (Griffiths, 95/28). Time signatures can be taken as a viable means for determining the diverse speeds to be taken in Purcell's instrumental music (Cyr, 94/180).

### *Tuning*

Chromatic harpsichords (with either 19 or 31 keys per 8ve) had the capacity to modulate into remote keys while retaining a (euphonious) meantone tuning (Stembridge, 92/5; Stembridge and Wraight, 94/150). The tuning systems applicable to particular French baroque composers, Marais, L. Couperin, *et al.*, intensify and make distinctive the keys they employed (Lindley, 96/114).

### *Articulation*

Articulative nuances were achieved by certain lute fingerings, such as by moving from 1 to 1 on the same string (Sandman, 93/129). A generalized technique of woodwind tonguings for rapid passages prevailed throughout the baroque and eventually gave way c. 1750 to an emphasis upon slurs (Haynes, 97/44). Brossard's insertion of breath marks in Jacquet's opera enhances our knowledge of this aspect of baroque singing technique (Griffiths, 95/28).

## **Baroque (Early 18th Century)**

### *Voices and Instruments*

That Bach could have performed his *Well Tempered Clavier* on a fretted clavichord is supported by a consideration of problematical intervals (Loucks, 92/247). Partbooks confirm that Bach may have sometimes called upon single string instruments in his cantatas (Rifkin, 91/5). The earlier gut-strung, fingered mandolin is not to be confused with the early-18th-century, Neapolitan, metal-strung and plectrum-activated instrument (Tyler and Sparks, 96/166).

### *Improvisatory Elements*

Ornaments should be played spontaneously rather than as mere formulas (Neumann, 88/71). Some questions still remain concerning Bach's ornaments in the *Goldberg Variations* as they appear in the *Neue Bach-Ausgabe* (Schwandt, 90/58). The nature of vibrato and the extent of its application became the focus of several studies



(Neumann, 91/14; Gable, 92/90; Zaslav, 91/28). Questions surrounding inequality and overdotting, the extent they may have been utilized outside of France (for instance in Dresden), and whether they may have affected certain of Bach's works, were addressed (Hefling, 94/133), and subsequently commented upon (Fuller, 94/120; Schwandt, 94/146).

### *Tuning*

Three scholars (Bates, Marshall, and Lindley, 94/85) came to a reconciliation in their views concerning how to tune the Stanford organ, that it might to best advantage present divergent repertoires, such as that of the French school and of Bach.

### **Classic Period (late 18th and early 19th Centuries)**

#### *Voices and Instruments*

The 6-course guitar (from the late 18th-century on) possessed a unique sound and idiom as well as being harmonically more sophisticated than its predecessors (Tyler, 97/61). The basset clarinet, as played by Stadler, may be regarded as applicable to a number of Mozart's post-1788 works aside from the Quintet and Concerto (Adelson, 97/this issue). Tromlitz's flute treatise (Bowers, 94/65) moves beyond flute performance (tone quality, expressivity, intonation) to more generalized performance questions (articulation, rhythm, tempo, ornaments). Two dedicatees of Mozart's concert arias were heard by their contemporaries as markedly different, not only in the quality of their voices but in their technical abilities (Baker, 89/135). The gestures of opera singers in England were closely coordinated with the texts they sang (Toft, 96/146). The Viennese theaters that housed early performances of Haydn, Mozart, and Beethoven possessed acoustical properties and sizes differing from those of more recent halls (Harer, 95/83).

#### *Improvisatory Elements*



Faye Ferguson's critique of *Ornamentation and Improvisation in Mozart* is responded to (Neumann, 88/92). Written-out *Eingänge* have been found for a number of Beethoven's early sonatas (Polan, 94/78). Late 18th-century rubato, as evidenced, for example, in a decorated repetition by Mozart, was primarily of the kind based on slight deviations from the written rhythms (Rosenblum, 93/158).

### *Tempo*

Crotch recommended pendulum lengths as a means of determining the tempi in specific works by Handel, Haydn, and others (Rubin, 89/34).

### *Articulation*

The nature and extent of pauses (some lengthier, some shorter) in singing (Toft, 94/199) and of breath marks in Blavet's flute music (Peterman, 91/186) afford valuable insights into 18th-century articulation.

## **Romantic Period (19th to Early 20th Centuries)**

### *Instruments*

Brahms favored Viennese pianos, such as his own Streicher, which possessed distinctive timbres between their registers (Cai, 89/58). In the 19th and 20th centuries novel techniques, such as the tremolo were explored on the mandolin (Tyler and Sparks, 96/166). Timpani were made more adaptable to the quick key changes of 19th-century music through the invention of new tuning devices (Bowles, 97/this issue). In Italian opera the earlier dichotomy between vocal coach and instrumental (first-violin) director was merged into a single conductor by mid-century (Chusid, 90/7; Jensen, 91/34). Granados carried pianistic and pedaling techniques to new levels of sophistication (Hess, 93/89).

### *Improvisatory Elements*

The portamento added expressivity to certain 19th-century arias, as is evidenced by the written-out realizations of García and others (Kauffman, 92/139). The nature and execution of woodwind vibrato were explained by a number of 19th- and early-20th-century theorists (Manning, 95/67).

### *Tempo*

Whereas Mendelssohn and Berlioz favored consistent tempi, Wagner's fluctuated—his second themes, for instance (according to one report) were reduced to 2/3 of the opening speed (Bowen, 93/77). Mahler's frequent tempo changes, sometimes within a few measures, represented a form of written-out rubato (Raabe, 90/70).

### *Articulation*

An effort to make articulation more precise notationally resulted in a profusion of new signs, reflecting ever-increasing subtleties (Rosenblum, 97/31).

## **20th Century**

Recordings of their own works by 20th-century composers allow unique insights into their manner of interpreting. Scriabin's piano playing (preserved on Welte Mignon piano rolls) incorporated subtle shifts of tempo, often from one measure to the next (Leikin, 96/197). Strauss's conducting of *Don Juan* shows a number of excisions as well as adjustments in scoring (Holden, 97/17). Stravinsky's observations on his own recording of *Le sacre* and those by other conductors reveal his acceptance of digressions from his own tempo indications (Buxbaum, 88/61). Cage's recording of *Fontana Mix* offers clues to the realization of other of his indeterminate scores (Lochhead, 94/233). Concerning editing, Weill's frequently



revised stage productions make difficult the establishment of a “definitive” version (Harsh, 26/127).

### Reflections on Performance Practice

What has been the persuasion of performance practice? That a composer had an original conception of how a work might best be performed (with some latitude for performer variability), that this conception can (at least in part) be recovered, and that our obligation to a composer is to bring back his or her work as originally intended. This persuasion has underlain the materials appearing in *PPR*, and a number of editorials—beginning with one by Robert Donington (89/199)—have attempted to clarify (and defend) it.

Contrary sentiments have appeared, to be sure, and in the past 10 to 15 years in particular a certain skepticism has arisen concerning the aims and validity of performance practice. These contrary views seem to fall mainly into three categories: (1) that we can only restore in part the performance of past music (since certain aspects will always be obscure or nebulous) and that therefore we should not even attempt to do so, since a partial reconstruction must remain ultimately arbitrary and therefore unsatisfying; (2) that performance is essentially a present-oriented activity, and that a player or singer therefore inevitably interprets in accordance with his or her own time rather than that of the time in which the work was composed (Richard Taruskin has been the main spokesperson for this view);<sup>2</sup> and (3) that the conforming to historical criteria inevitably takes away from the spontaneity and individuality of a performance, a tendency that if carried to its ultimate would eliminate personal expression altogether (a possibility Peter Kivy has recently been emphasizing).<sup>3</sup>

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<sup>2</sup> Richard Taruskin, *Text and Act; Essays on Music and Performance* (New York: Oxford University Press, 1995).

<sup>3</sup> Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca: Cornell University Press, 1995).



How might performance practice respond to these kinds of questionings? (1) that even a partial recalling of a past manner of performance (the instrument used, the tempo adopted, etc.) brings us more nearly in touch with the music and with the mind of its composer, thereby allowing a fuller sense of the work to emerge; (2) that to consider the performer as simply of the present is but a half-truth at best, for the present lies very much in the externals of performing (audience rapport, etc.), whereas the internals consist in taking a listener into the past, into the time of the music being performed, adopting its attributes and invoking its special feeling content; and (3) that to perform historically does not at all preclude personal feeling, for there have always existed certain subtleties that composers took for granted and did not feel obliged or even able to notate (slight modifications of rhythm and dynamics particularly), and that these are probably the very qualities that composers esteemed most in performers.

Much has been made of late (by Taruskin and others) by the fact that historical performance is becoming more overtly emotional, abandoning its earlier rigidity and "letter of the law" approach. Is this a sign of reconciliation with mainstream performance? Strangely enough, the mainstream during this very same time has become increasingly concerned with the historical (authentic instruments, original tempi, etc.). The two sides (historical and mainstream) seem indeed to be moving closer together.

What might be described as ideal? That the performer initially find out as much as possible about the historical aspects of a work, its performance practice details, and then (avoiding any departures from a composer's directives) imbue these with his or her own personal expressivity. Expression will be achieved especially through the performer's ability to inflect or subtly alter (rhythmically, dynamically, etc.) the individual tones. The result would be an estimable combination. On the one hand, whatever is known as coming from the composer would be revered, and on the other the performer's proclivities as regards personal expression would be fulfilled.

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