

Performance Practice Bibliography (1992)

Follow this and additional works at: <http://scholarship.claremont.edu/ppr>



Part of the [Music Practice Commons](#)

(1993) "Performance Practice Bibliography (1992)," *Performance Practice Review*: Vol. 6: No. 2, Article 13. DOI: 10.5642/perfpr.199306.02.13

Available at: <http://scholarship.claremont.edu/ppr/vol6/iss2/13>

This Bibliography is brought to you for free and open access by the Journals at Claremont at Scholarship @ Claremont. It has been accepted for inclusion in Performance Practice Review by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.

PERFORMANCE PRACTICE BIBLIOGRAPHY (1992)*

Contents

Surveys	193
Monody: 9th-13th Centuries	194
The Fourteenth Century	194
The Fifteenth Century	196
The Sixteenth Century	200
The Seventeenth Century	204
The Early Eighteenth Century	208
The Late Eighteenth Century	212
The Nineteenth Century	217
The Twentieth Century	219
Reflections on Performance Practice	221

SURVEYS

Media

Brass Instruments

1. Meucci, Renato. "On the Early History of the Trumpet in Italy." *Basler Jahrbuch für historische Musikpraxis* 15 (1991): 9-34.

* Containing as well a number of earlier citations.

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

MONODY: 9th-13th CENTURIES

Forms and Genres

Chant

2. Colette, Marie-Noël. "Indications rythmiques dans les neumes et direction mélodique." *Revue de musicologie* 78 (1992): 201-35.

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

THE FOURTEENTH CENTURY

Media

Voices

- < Page, Christopher. "Going beyond the Limits: Experiments with Vocalization in the French Chanson, 1340-1440." Cited below as item 13.

Instruments in General

3. Eberlein, Roland. "The Faenza Codex: Music for Organ or for Love Duet?" *Early Music* 20 (1992): 461-66.

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

4. McGee, Timothy J. "Once Again, the Faenza Codex." *Early Music* 20 (1992): 466-68.

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

Keyboard Instruments

5. Marshall, Kimberly. "The Organ in 14th-Century Spain." *Early Music* 20 (1992): 549-57.

In 1387 King Joan of Aragon solicited the services of Johan des orguens of Burgundy and told him to bring "the book in which he has notated *estempides* and other works . . ." Juan Ruiz (ca. 1330) refers to *chanzones* (arrangements of French songs) on organ. Such references, as well as paintings in cathedrals, show the esteem accorded the organ in 14th-century Spain, even though no music has survived.

Woodwind Instruments

6. Brown, Howard Mayer. "Bladder Pipe" *New Grove Dictionary of Musical Instruments* (London: Macmillan, 1984).

Most likely associated with secular monophony in the 14th century, the bladder pipe became less useful in the 16th century, when instrumental polyphony came to the fore.

Added Notes**Improvisation**

7. Toliver, Brooks. "Improvisation in the Madrigals of the Rossi Codex." *Acta musicologica* 64 (1992): 165-76.

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

THE FIFTEENTH CENTURY**General Studies****Surveys**

8. Arlt, Wulf. "Zur Aufführungspraxis der Musik des 15. Jahrhunderts und zum Stand ihrer Reflexion." *Basler Jahrbuch für historisch Musikpraxis* 14 (1990): 9-12.

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

Media

Voices and Instruments

9. Knighton, Tess. "The *a cappella* Heresy in Spain: an Inquisition into the Performance of the *cancionero* repertory." *Early Music* 20 (1992): 561-81.

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

Voices

10. Strohm, Reinhard. *Music in Late Medieval Bruges*. Oxford: Clarendon Press, 1985. xii, 273p.

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

11. Earp, Lawrence. "Texting in 15th-Century French Chansons: a Look Ahead from the 14th Century." *Early Music* 19 (1991): 195-210.

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

12. Slavin, Dennis. "In Support of 'Heresy': Manuscript Evidence for the *a cappella* Performance of Early 15th-Century Songs." *Early Music* 19 (1991): 178-90.

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

13. Page, Christopher. "Going beyond the Limits: Experiments with Vocalization in the French Chanson, 1340-1440." *Early Music* 20 (1992): 447-59.

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

Text Underlay

14. Planchart, Alejandro Enrique. "Two Fifteenth-Century Songs and Their Texts in a Close Reading." *Basler Jahrbuch für historische Musikpraxis* 14 (1990): 13-36.

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

Woodwind Instruments

- < Brown, Howard Mayer. "Crumhorn." Cited below as item 28.

Instrumental Groups

- < Welker, Lorenz. "Bläserensembles der Renaissance." Cited below as item 22.

- < Kreitner, Kenneth. "Minstrels in Spanish Churches, 1400-1600." Cited below as item 23.

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

Ages: Players, Patrons, and Performance Practice. Cambridge: Cambridge University Press, 1992, pp. 163-213.

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

Tempo

16. Wegman, Rob C. "What is 'acceleratio mensurae'." *Music and Letters* 73 (1992): 515-24.

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

Altered Notes

Accidentals

17. Zager, Daniel. *Current Musicology* 43 (1987): 7-21.

Renaissance singers performed not from scores, but from their individual parts, which meant that during rehearsals they would have had to alter their lines at times, especially to avoid simultaneous diminished or augmented intervals. Modern

editions often fail to take into account such aspects as a singer's use of solmization and of transposed hexachords. Ockeghem's "Et resurrexit" from *Missa L'homme armé* is taken as a case in point.

Added Notes

Ornaments

18. Fallows, David. "Embellishment and Urtext in the Fifteenth-Century Song Repertories." *Basler Jahrbuch für historische Musikpraxis* 14 (1992): 59-85.

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

THE SIXTEENTH CENTURY

Composers

Merulo

19. Cunningham, Walker, and Charles McDermott, eds. "Performance Practice." *Claudio Merulo: Canzoni d'intavolatura d'organo*. Madison: A-R Editions, 1992, pp. x-xi.

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

Media

Voices

20. Keyl, Stephen. "Tenorlied, Discantlied, Polyphonic Lied: Voices and Instruments in German Secular Polyphony of the Renaissance." *Early Music* 20 (1992): 434-45.

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

21. Sherr, Richard. "The 'Spanish Nation' in the Papal Chapel, 1492-1521." *Early Music* 20 (1992): 601-609.

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

Voices and Instruments

22. Welker, Lorenz. "Bläserensembles der Renaissance." *Basler Jahrbuch für historische Musikpraxis* 14 (1990): 249-70.

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

23. Kreitner, Kenneth. "Minstrels in Spanish Churches, 1400-1600." *Early Music* 20 (1992): 532-46.

In Spanish churches players of instruments aside from the organ (called *ministrils*) were more prevalent than in other European churches. In Barcelona (1457) 8 pairs of trumpets

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

Keyboard Instruments

24. LeHuray, Peter. "English Keyboard Fingering in the 16th and Early 17th Centuries." *Source Materials and the Interpretation of Music*. Ed. Ian Bent, London, 1981, pp. 227-57.

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

- < Chanel, Philippe. "The Clavichord as a Guide to the Interpretation of 15th- to 17th-Century Keyboard Literature." Cited below as item 37.

25. Hunter, Desmond. "The Implications of Fingering Indications in Virginalist Sources: Some Thoughts for Further Study." *Performance Practice Review* 5 (1992): 123-38.

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

26. Pascual, Beryl Kenyon de. "*Clavicordios* and Clavichords in 16th-Century Spain." *Early Music* 20 (1992): 611-30.

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

Woodwind Instruments

27. Brown, Howard Mayer. "Windcap Instruments." *New Grove Dictionary of Musical Instruments* (London: Macmillan, 1984).

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

28. Brown, Howard Mayer. "Crumhorn." *New Grove Dictionary of Musical Instruments* (London: Macmillan, 1984).

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

29. Foster, Charles. "The *bassanelli* Reconstructed: a Radical Solution to an Enigma." *Early Music* 20 (1992): 417-25.

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

Added Notes

Ornamentation

30. Rostirolla, Giancarlo. "Introduction [to *Bovicelli]." *Historic Brass Society Journal* 4 (1992): 27-31.

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

THE SEVENTEENTH CENTURY

General Studies

Surveys

31. Cyr, Mary. *Performing Baroque Music*. Portland: Amadeus Press, 1992. 254p.

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

Composers

Monteverdi

32. Bowers, Roger. "Some Reflections upon Notation and Proportion in Monteverdi's Mass and Vespers of 1610." *Music and Letters* 73 (1992): 347-98.

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

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

Schütz

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

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

Jenkins

34. Traficante, Frank. "Performance Suggestions." *John Jenkins: the Lyra Viol Consorts*. Recent Researches in the Music of the Baroque Era, vols. 67, 68. Madison: A-R Editions, 1992, pp. xix-xxiii.

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

Purcell

35. Miehling, Klaus. "Das Tempo bei Henry Purcell." *Basler Jahrbuch für historische Musikpraxis* 15 (1991), 117-47.

Considers Purcell's own remarks regarding tempo in the light of slightly earlier English (*Simpson, *Mace) and slightly later French (*Loulié, *St. Lambert, *L'Affilard) theorists. By comparing these different sources, Miehling postulates a range of tempi for Purcell: C \downarrow = 60-70; ♩ \downarrow = 80-105; ♩ \downarrow =

80-105; ϕ ϕ ϕ = 120-140. In the *Choice Collection* (1696), written under Purcell's influence, ϕ is described as "a little faster" than C, ϕ as "a briske and airry time" (this latter sign approximating the French "2").

Media

Keyboard Instruments

36. Kastner, Santiago. "Ursprung und Sinn des 'Medio registro'." *Anuario musical* 19 (1964): 57-69.
 Toward the end of the 16th and beginning of the 17th century organs began to be built in Spain with divided registers (*medio registro*) between their upper and lower halves (the division falling between c' and c#'. The principle spread to Portugal (*meio registro*) and Italy (*registri spezzati*—as mentioned by *Antegnati). Suited to the new divided registration (as distinguished from simple *plenum*) were certain *tientos* which made use of brilliant, toccata-like passage-work in the upper register, as composed by Correa and others. The background for different colors in the higher and lower registers may well have lain in the various wind ensembles that accompanied church choirs in Spain during the 16th century.
37. Chanel, Philippe. "The Clavichord as a Guide to the Interpretation of 15th- to 17th-Century Keyboard Literature." *Diapason* 83 (May, 1992): 12-13.
 Points to the intimate connection between finger pressure and tone quality (as well as pitch) in the playing of the clavichord. Due to fretting a noticeable break occurs between chromatic notes, such as in Merula's theme a-g#-g-g#-g-f#-f-f#-e.
- < Lindley, Mark, and Maria Boxall. *Early Keyboard Fingerings: a Comprehensive Guide*. Cited below as item 52.
38. Stembridge, Christopher. "Music for the *Cimbalo cromatico* and Other Split-Keyed Instruments in Seventeenth-Century Italy" *Performance Practice Review* 5 (1992): 5-43.
 A number of compositions of the early 17th century called for a performance on a chromatic harpsichord (an instrument that allowed a performer to move extensively through keys while maintaining meantone tuning). Stembridge shows that many of these compositions could also have been performed on

normal harpsichords by transposing them or simply by retuning certain pitches. These procedures would have been expedient, since chromatic harpsichords were not very readily available at the time.

39. Tweney, Susan. "Keyboard Compass of Historic Organs and the Music from Sweelinck to Buxtehude." *Diapason* 83 (1992): 12-15.

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

String Instruments

- < Traficante, Frank. "Performance Suggestions." *John Jenkins: the Lyra Viol Consorts*. Cited above as item 34.

Tempo

- < Bowers, Roger. "Some Reflections upon Notation and Proportion in Monteverdi's Mass and Vespers of 1610." Cited above as item 32.
- < Brainard, Paul. "Proportional Notation in the Music of Schütz and His Contemporaries." Cited above as item 33.
- < Miehling, Klaus. "Das Tempo bei Henry Purcell." Cited above as item 35.

Added Notes

Ornamentation

40. Gable, Frederick K. "Some Observations concerning Baroque and Modern Vibrato." *Performance Practice Review* 5 (1992): 90-120.

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

Pitch and Tuning

Tuning

41. Bates, Robert, Mark Lindley, and Kimberly Marshall. "The Stanford Eclectic Tunings." *Performance Practice Review* 5 (1992): 159-97.

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

THE EARLY EIGHTEENTH CENTURY

General Studies

Surveys

- < Cyr, Mary. *Performing Baroque Music*. Cited above as item 31.

Composers

Couperin

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

Handel

Handel in General

42. Hucce, Helmut. "Händels Opern und 'der musikalische Text'." *Aufführungspraxis der Händel-Oper: Bericht über die Symposien 1988 und 1989*.

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

Handel's Voices

43. Harris, Ellen T. "Das Verhältnis von Lautstärke und Stimmlage im Barockgesang." *Aufführungspraxis der Händel-Oper*, pp. 157-171.

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

Handel's Tempi

44. Larsen, Jens Peter. "Tempoprobleme bei Händel, dargestellt am 'Messias'." *Händel-Ehrung der Deutschen Demokratischen Republik, Halle 1959*. Konferenzbericht, Leipzig 1961, pp. 141-53.

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

45. Krones, Hartmut. "Tempoprobleme bei Georg Friedrich Händel unter den Aspekt von Rhetorik und Affektenlehre." *Aufführungspraxis der Händel-Oper*, pp. 141-55.

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

46. Miehling, Klaus. "Das Tempo bei Händel." *Händel-Jahrbuch* 38 (1992): 111-29.

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

Bach

Bach's Keyboard Instruments

47. Franklin, Don O. "Bach's Keyboard Music in the 1730s and 1740s: Organs and Harpsichords, Hildebrandt and Neidhardt." *Early Keyboard Studies Newsletter* (Westfield Center for Early Keyboard Studies) 6, no. 1 (Oct. 1991): 1-6, 12-14.

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

48. Loucks, Richard. "Was the *Well-Tempered Clavier* Performable on a Fretted Clavichord?" *Performance Practice Review* 5 (1992): 44-89 (reprinted with corrections, 247-92).

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

49. Louwenaar-Lueck, Karyl. "The Sequence of Sarabande and Air in Bach's Keyboard Partitas." *Bach* 23, no. 1 (Spring, Summer 1992), 38-50.

Of some 40 suites by Bach, only Partitas 4 and 6 break the scheme of allemande-courante-sarabande by the insertion of an aria (or air) between the courante and sarabande. Louwenaar-Lueck shows that this anomaly was probably not intended by

Bach, but rather was the result of the publisher's wish to eliminate difficult page turns.

Bach's Brass Instruments

50. MacCracken, Thomas G. "Nochmals: Die Verwendung der Blechblasinstrumente bei J. S. Bach." *Bach-Jahrbuch* 78 (1992): 123-30.

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

Bach's Articulation

51. Fuchs, Josef Rainerius. *Studien zu Artikulationsangaben in Orgel- und Clavierwerken von Johann Sebastian Bach*. Tübinger Beiträge zur Musikwissenschaft. Neuhausen-Stuttgart: Hänssler Verlag, 1985. 187p.

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

Media

Keyboard Instruments

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

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

Brass Instruments

53. Dahlquist, Reine. "Corno and Corno da Caccia: Horn Terminology, Horn Pitches, and High Horn Parts." *Basler Jahrbuch für historische Musikpraxis* 15 (1991): 35-80.

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

Pitch and Tuning**Tuning**

- < Bates, Robert, Mark Lindley, and Kimberly Marshall. "The Stanford Eclectic Tunings." Cited above as item 41.

THE LATE EIGHTEENTH CENTURY**Composers****Mozart**

54. Zaslav, Neal. "Mozart's Instruments: Introduction. *Early Music* 20 (1992): 5-6.

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

Potter flutes and the central-European favoring of flutes such as those of Genser, which are more covered in tone.

Mozart's Voices

55. Hay, Beverly R. "Types of Soprano Voices Intended in Da Ponte Operas." *Mozart-Jahrbuch* (1991): 902-9.

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

Mozart's Keyboard Instruments

56. Maunder, Richard. "Mozart's Keyboard Instruments." *Early Music* 20 (1992): 207-19.

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

Mozart's String Instruments

57. Walls, Peter. "Mozart and the Violin." *Early Music* 20 (1992): 7-29.

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

Mozart's Woodwind Instruments

58. Bowers, Jane. "Mozart and the Flute." *Early Music* 20 (1992): 31-42.

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

59. Haynes, Bruce. "Mozart and the Oboe." *Early Music* 20 (1992): 43-62.

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

Mozart's Brass Instruments

60. Smithers, Don L. "Mozart's Orchestral Brass." *Early Music* 20 (1992): 255-65.

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

Mozart's Orchestra

61. Edge, Dexter. "Mozart's Viennese Orchestras." *Early Music* 20 (1992): 64-88.

Mozart had no standard-size orchestra for his Viennese works. Much depends on the size of the hall or theater and the type of work. The orchestra of 40 violins, 10 violas, etc. that Mozart described (letter 11 April 1781) was by no means typical. The Kärntnertortheater (for *Thamos*, 1774) had 13 violins, 2 violas, 3 cellos, and 4 double basses. The Nationaltheater (for the *Entführung*, 1782) had strings of 66435, and later (for *Don Giovanni*, 1788) 66433.

62. Eisen, Cliff. "Mozart's Salzburg Orchestras." *Early Music* 20 (1992): 89-103.

One needs to take into account the kinds of orchestra (court, cathedral, private) and the occasions and venues. The Salzburg court orchestra between 1756 and 1781 consisted of 25-35 players, the cathedral orchestra of about 20 (on lesser feast days of about 10).

63. Zaslaw, Neal. "Mozart's Orchestras: Applying Historical Knowledge to Modern Performances." *Early Music* 20 (1992): 197-205.

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

Mozart's Tempi

64. Marty, Jean-Pierre. "Mozart's Tempo Indication." *Early Music* 20 (1992): 141-42.

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

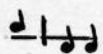
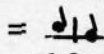
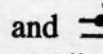
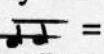

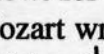
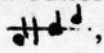
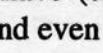
Mozart's Ornaments

65. Levin, Robert D. "Improvised Embellishments in Mozart's Keyboard Music." *Early Music* 20 (1992): 221-33.

Encourages the performer's creativity in elaborating upon the printed text. Mozart's occasional elaborations (as in the return of the theme in the Rondo K511 or in the slow movement of K332) can provide models. Appropriate places for decorating include the return of themes, sequential repetitions, and passages where lower and upper notes appear without

intervening connecting tissue. Even individual notes can at times be enhanced with a grace note, a trill, or a turn.

66. Neumann, Frederick. "Improper Appoggiaturas in the *Neue Mozart Ausgabe*." *Journal of Musicology* 10 (1992): 505-21.

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

Mozart's Articulations

67. Bilson, Malcolm. "Execution and Expression in the Sonata in E-flat, K282." *Early Music* 20 (1992): 237-43.

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

Media

Brass Instruments

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

THE NINETEENTH CENTURY

Composers

Wagner

68. Millington, Barry, and Stewart Spencer, eds. *Wagner in Performance*. New Haven: Yale University Press, 1992. x, 214p. Contains items 69-73.

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

69. Ashman, Mike. "Producing Wagner." Item 68, pp. 29-47.

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

70. Breckbill, David. "Wagner on Record: Re-evaluating Singing in the Early Years." Item 68, pp. 153-67.

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

71. Brown, Clive. "Performing Practice." Item 68, pp. 99-119.

Wagner envisaged a music school to ensure that renditions of his works be "in the correct style." He stressed the importance of model performances in order that his music be heard "exactly as he heard it when he wrote it down." Wagner's conception of rhythmic structure was reinforced by his subtle, and ever more abundant use of articulative and accentual markings. His modifications of tempi were quite extreme when compared with those of his contemporaries

(George Smart, for instance, reported that he slowed an allegro movement by 1/3 during cantabile passages).

72. Carnegy, Patrick. "Designing Wagner: Deeds of Music Made Visible?" Item 68, pp. 48-74.

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

73. Fifield, Christopher. "Conducting Wagner: the Search for *Melos*." Item 68, pp. 1-14.

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

Media

Voices

74. Kauffman, Deborah. "Portamento in Romantic Opera." *Performance Practice Review* 5 (1992): 139-58.

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

String Instruments

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

Brass Instruments

76. Snedeker, Jeffrey L. "Joseph Meifred's *Méthode pour le cor chromatique ou à pistons* (1840)." *Historic Brass Society Journal* 4 (1992): 87-105.

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

THE TWENTIETH CENTURY

General Studies

Surveys

77. Philip, Robert. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950*. Cambridge: Cambridge University Press, 1992. x, 274p.
Recordings ca. 1900-1930 reveal distinct differences from those of ca. 1930-1950. In the former, tempi were more flexible, rubato was more prevalent, and portamento more freely applied (and for purposes of expression), while vibrato was still rather sparingly used. In the latter, tempi were more regular, and rubato and portamento went out of fashion, while

vibrato was continuously applied. The former undoubtedly reveals a manner of playing that goes back into the 19th century, taking us close to the practice of Mahler, Elgar, Debussy, Wagner, Brahms, and Tchaikovsky. The latter point toward the present-day attitude. Whereas the earlier manner was more volatile, energetic, flexible, and rhythmically informal, the later one stressed clarity and accuracy, and was more orderly, controlled, and deliberate.

Composers

Brown

78. Brown, Earle. "The Notation and Performance of New Music." *Musical Quarterly* 72 (1986): 180-201.

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

Media

String Instruments

79. Zukovsky, Paul. "Aspects of Contemporary Technique (with Comments about Cage, Feldman, Scelsi, and Babbitt)." *The Cambridge Companion to the Violin*, ed. Robin Stowell. Cambridge: Cambridge University Press, 1992, pp. 143-7.

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

REFLECTIONS ON PERFORMANCE PRACTICE

80. Bazzana, Kevin. "The Uses and Limits of Performance Practice in François Couperin's *Huitième ordre*." *Musical Quarterly* 75 (1991): 12-30.

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

81. Dreyfus, Laurence. "Mozart as Early Music: a Romantic Antidote" *Early Music* 20 (1992): 297-309.

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

82. Kerman, Joseph (chair). "The Early Music Debate: Ancients, Moderns, Postmoderns." *Journal of Musicology* 10 (1992): 113-30.

Joseph Kerman (U.C. Berkeley) divides those debating into the ancients, who hold to historical music making; the moderns, who see such music making simply as a product of our own century, and the postmoderns, who see recent improvements in early music technique as demarcating a new phase. Laurence Dreyfus (Stanford U.) finds that the "modern" phase (as represented by the Kuijken, Brüggem, et al.) shaped a generation who thought of performance as "a summary of accrued details," played coldly and mechanically. He laments, "must we return 60 years to experience passion and rapture"—as with the charismatic great conductors. Ellen Rosand (Yale U.) turning to opera, questions Sills's revivals using oversized orchestra and Leppard's cutting and pasting. She also wonders

about the translations in supertitles, which "re-read" an original text. Joshua Kosman (S.F. Chronicle) feels that early music has satisfied two current audience desires: the wish for novelty (hearing old works in new ways) and the wish to flee from hearing living composers. John Rockwell (N.Y. Times) pleads for an understanding of critics, who (in the process of having to hear large quantities of music) may become unduly attracted to the novelties in early music performance. Nicholas McGegan (Philharmonia Baroque Orchestra) feels that authenticity is dangerous in that it implies "a right answer." He himself has "never done the same performance twice." He regards as deplorable the attitude that original instruments (which he has used in many of his own recordings) in themselves constitute a sufficient return to authenticity. Richard Taruskin (U.C. Berkeley) asserts that musical performance has never been "historical" and isn't now. He feels that early music specialists too often lapse into correctness of one kind or another, but without any real historical verisimilitude.

83. Nattiez, Jean-Jacques. "'Fidelity' to Wagner: Reflections on the Centenary *Ring*" Item 68, pp.75-98.

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

- < Philip, Robert. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950*. Cited above as item 77.

Recordings of the early 20th century convey a different musical world from that of the present. It was a time of greater spontaneity, and was far more casual in the observance of details (especially of rhythm). The modern preference is essentially different, i.e. we are preoccupied with accuracy and clarity, and will only settle for exactness of note values. Re-

constructing performances, therefore, as they were 100 years ago would be quite unacceptable to our modern taste, and the belief we can do so is simply an illusion. As Philip points out, "no musicians can ever escape the taste and judgment of their own time."

85. Taruskin, Richard. "Tradition and Authority." *Early Music* 20 (1992): 311-25.

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

INDEX OF THEORISTS

Indicated by * in the Bibliography

- Agricola, Johann Friedrich. *Anleitung zur Singkunst*. Berlin, 1757. (instruments)
28
- Antegnati, Costanzo. *L'arte organica*. Venice, 1608. (organ registration)
19, 36
- Bacilly, Bénigne de. *Remarques curieuses sur l'art de bien chanter*. Paris, 1668. (vocal registers)
43
- Bermudo, Juan. *El libro llamado declaración de instrumentos musicales*. Osuna, 1555. (clavichord)
26
- Bottrigari, Ercole. *Il desiderio overo de' concerti di varij strumenti musicali*. Venice, 1594. (diminutions)
30
- Caccini, Giulio. *Le nuove musiche*. Florence, 1602. (vocal registers)
43
- Conforti, Giovanni Luca. *Breve et facile maniera . . . a far passaggi*. Rome, 1593. (vocal ornaments)
30
- Diruta, Girolamo. *Il transilvano, dialogo sopra il vero modo di sonar organi, et istromenti da penna*. Parts 1, 2. Venice, 1593, 1609. (fingering)
19
- Frescobaldi, Girolamo. *Il primo libro di [12] capricci fatti sopra diversi soggetti et arie in partitura*. Rome, 1624. (proportions)
33
- Garaudé, Alexis de. *Méthode complète de chant*. Paris, [1826]. (portamento)
74
- Garcia, Manuel. *Traité complet de l'art du chant*. Paris, 1840. (portamento)
74
- L'Affilard, Michel. *Principes très-faciles pour bien apprendre la musique*. Paris, 1694. (tempo)
35
- Loulié, Etienne. *Éléments ou principes de musique*. Paris, 1696. (tempo)
35
- Mace, Thomas. *Musick's Monument*. London, 1676. (humors in music, tempo)
34
- Maffei, Giovanni Camillo. *Delle lettere del Signor Gio. Camillo Maffei da Solofra, libri due, dove . . . v'è un discorso della voce e del modo d'apparare di cantar di garganta*. Naples, 1562. (vocal embellishments)

- 15
Meifred Joseph. *Méthode pour le cor chromatique ou à pistons*. Paris, 1840. (horn performance)
- 76
Praetorius, Michael. *Syntagmatis musici*. Wolfenbüttel, 1619. (instruments, proportions)
27, 33
- Rognoni, Francesco. *Selva di varii passaggi secondo l'uso moderno per cantare e suonare con ogni de stromenti*. Milan, 1620. (vocal ornamentation)
30
- Santa Maria, Tomás de. *Arte de tañer fantasia*. Valladolid, 1565. (clavichord)
26
- Simpson, Christopher. *The Principles of Practical Musick*. London, 1665. (viol. divisions, tempo)
34
- Saint-Lambert, Michel de. *Les principes du clavecin, contenant une explication exacte de tout ce qui concerne la tablature et le clavier*. Paris, 1702. (tempo)
35
- Tinctoris, Johannes. *Proportionale musices*. Naples, ca. 1473-74. (proportions)
16
- Tinctoris, Johannes. *De inventione et usu musicae*. Naples, after 1480. (shawm band)
15
- Türk, Daniel Gottlob. *Clavierschule, oder Anweisung zum Clavierspielen für Lehrer und Lernende*. Leipzig and Halle, 1789. (expression and execution)
67
- Viadana, Lodovico. *100 Concerti ecclesiastici*. Venice, 1602. (opposition to diminutions)
30
- Zacconi, Lodovico. *Prattica di musica*. Venice, 1592. (instruments)
27
- Zarlino, Gioseffo. *Le istituzioni harmoniche*. Venice, 1558. (diminutions)
30

AUTHOR INDEX

(of 1992 Bibliography)

- Arlt, Wulf. 8
Ashman, Mike. 69
Bates, Robert. 41
Bazzana, Kevin. 80
Bilson, Malcolm. 67
Bowers, Jane. 58
Bowers, Roger. 32
Boxall, Maria. 52
Breckbill, David. 70
Brainard, Paul. 33
Brown, Clive. 71
Brown, Earle. 78
Brown, Howard Mayer. 6, 27, 28
Carnegy, Patrick. 72
Chanel, Philippe. 37
Cunningham, Walker, ed. 19
Cyr, Mary. 33
Dahlquist, Reine. 53
Dreyfus, Laurence. 81
Earp, Lawrence. 11
Eberlain, Roland. 3
Edge, Dexter. 61
Eisen, Cliff. 62
Fallows, David. 18
Fifield, Christopher. 73
Foster, Charles. 29
Franklin, Don O. 47
Fuchs, Josef Rainerius. 51
Gable, Frederick K. 40
Harris, Ellen T. 43
Hay, Beverly R. 55
Haynes, Bruce. 59
Hucke, Helmut. 42
Hunter, Desmond. 25
Kastner, Santiago. 36
Kauffman, Deborah. 74
Kerman, Joseph. 82
Keyl, Stephen. 20
Knighton, Tess. 9
Kreitner, Kenneth. 23
Krones, Hartmut. 45
LeHuray, Peter. 24
Levin, Robert D. 65
Lindley, Mark. 41, 52
Loucks, Richard. 48
Louwenaar-Lueck, Karyl. 49
MacCracken, Thomas G. 50
Marshall, Kimberly. 5, 41
Marty, Jean-Pierre. 64
Maunder, Richard. 56
McDermott, Charles, ed. 19
McGee, Timothy. 4
Miehling, Klaus. 35, 45
Millington, Barry, ed. 68
Nattiez, Jean-Jacques. 83
Neumann, Frederick. 66
Page, Christopher. 13
Pascual, Beryl Kenyon de. 26
Philip, Robert. 77
Planchart, Alejandro Enrique. 14
Polk, Keith. 15
Rostirolla, Giancarlo. 30
Sherr, Richard. 21
Slavin, Dennis. 12
Smithers, Don L. 60
Snedeker, Jeffrey L. 76
Spencer, Steward, ed. 68
Stembridge, Christopher. 38
Stowell, Robin. 75
Strohm, Reinhard. 10
Taruskin, Richard. 84
Toliver, Brooks. 7
Traficante, Frank. 34
Tweney, Susan. 39
Walls, Peter. 57
Wegman, Rob C. 16
Welker, Lorenz. 22
Zager, Daniel. 17
Zaslaw, Neal. 54, 63
Zukovsky, Paul. 79

SUBJECT INDEX

(of 1992 Bibliography)

- A cappella* voices: in 15th-c. chanson, 11, 12; in 16th-c. German *lied*, 20; in 16th-c. Spain, 9
- Accidentals:** in 15th-c. polyphony, 17
- Accompaniment:** voice and plucked instrument, 9; instruments in Spanish churches, 23
- Analysis:** in 15th-c. perf., 8; in Couperin perf., 80
- Appoggiatura:** in Mozart, 66
- Articulation:** in Bach, 51; in Mozart, 67
- Avant-garde:** "open form", 78; violin perf., 79
- Bach, Johann Sebastian:** (47-51); Clavichord in *WTC*, 48; keyboard instruments, 47; dance successions in suites, 49
- Baroque,** 31
- Bassanelli,** 29
- Bladder Pipe,** 6
- Brass Instrments:** in Bach, 50; in Mozart, 60
- Brown, Earle,** 78
- Bruges:** and 15th-c. polyphony, 10
- Buxheim Organ Book:** and improvisation, 18
- Buxtehude, Dietrich:** and organs, 39
- Chant:** semiology and rhythm, 2
- Change Ringing,** 34
- Choirs:** in 15th-c. Bruges, 10; in 16th-c. Rome, 21
- Clavichord:** in 16th-c. Spain, 26; in Mozart, 56; finger technique, 37
- Clavicordio,* as Spanish virginals, 26
- Conducting:** and Wagner, 73
- Cordier, Baude:** and partial texting, 11
- Corno da caccia:* in Bach, 53.
- Correa de Arauxo, Francisco:** and *medio registro*, 36
- Counterpoint on the Book:** in the 15th-c., 15
- Crumhorn,** 28
- Cuzzoni, Francesca:** and singing in Handel, 43
- Deschamps:** and vocalizing, 13
- Diminutions:** in 16th-c. vocal and instrumental music, 30; in Mozart, 65
- Dolzaina:* in the 16th-c., 27, 28
- Dufay, Guillaume:** and partial texting, 11; and "Urtext", 18
- Encina, Juan del:** and *a cappella* singing, 9
- Estampie:** in the 14th century, 5
- Faenza Codex:** and scoring, 3, 4
- Fingering (Keyboard),** 24, 25, 52
- Flexible Tempi:** in Wagner, 71, 73; in late 19th- and early 20th-c., 77
- Flute:** in Mozart, 58
- German Lied:** in the 16th-c., 20
- Guerrero, Francisco:** and wind instruments, 23
- Handel, George Frideric:** (42-46), no single "work", 42; and voices, 43; and tempi, 44, 45
- Harp:** and the Faenza Codex, 3, 4
- Harpichord:** and Mozart, 56

- Harpsichord, Chromatic:** in the 17th-c., 38
- Horn:** in Bach, 53; in 19th-c. (hand to valve technique). 76
- Improvisation:** in Rossi Codex, 7; in 15th-c. songs, 18; in late 15th-c. instrumental music, 15; in Mozart, 65
- Instrumental Ensembles:** with soft instruments, 9; with Spanish choirs, 23; in Spanish churches, 36
- Jenkins:** viol consorts, 34
- Johan des orguens:** and organ estampies, 5
- Lute:** in Faenza Codex, 3,4
- Maximilian I:** and instrumental ensembles, 22
- Medio registro:** in 17th-c. Spain, 36
- Monteverdi:** and proportions, 32
- Mozart, Wolfgang Amadeus:** (54-67); and the flute, 58; and the oboe, 59; and the orchestra, 61, 62, 63; and the appoggiatura, 66
- Musica ficta:** See Accidentals.
- Neumes:** and chant rhythm, 2
- Oboe:** in Mozart, 59
- Orchestra:** and Mozart, 61, 62, 63
- Ockeghem, Johannes:** and *musica ficta*, 17
- Organ:** and Faenza Codex, 3,4; and *medio registro*, 36; 17th-c. Dutch and No. German, 39
- Partial Texting:** in chansons, 11
- Paumann, Conrad:** and improvising counterpoint, 15
- Performance Practice:** reflections on, 80-84
- Piano:** and Mozart, 56
- Portamento:** in 19th-c. opera, 74; in early 20th-c., 77
- Praetorius, Hieronymus:** and organs, 39
- Praetorius, Jacob:** and organs, 39
- Purcell, Henry:** and tempo, 35
- Rauschpfeife:** in 16th-c., 27
- Ruiz, Juan:** on the organ, 5
- Scheidemann, Heinrich:** and organs, 39
- Scheidt, Samuel:** and organs, 39
- Schütz, Heinrich:** and tempi
- Shawm bands,** 15
- Singing:** in Handel, 43
- Slide trumpet:** in Bach, 50
- Spanish Practices:** in 16th-c. liturgy, 21
- Staging:** in Wagner, 69, 72
- Sweelinck, Jan Pieterszoon:** and organs, 39
- Tempo:** in the late 15th-c., 16; in Mozart, 64; in Wagner, 71
- Texting:** in the 15th-c., 12
- Text underlay:** in 15th-c. songs, 14
- Tromba da tirarsi:** in Bach, 50
- Trumpet:** ancient and medieval, 1; in Bach, 50
- Tuning:** of Stanford organ, 41
- Vibrato:** baroque and modern, 40
- Violin:** in Mozart, 57; in the 19th-c., 75; in the 20th-c., 79
- Vocalized parts:** in 15th-c. chanson, 13
- Voices:** in Mozart operas, 55; in 19th-c. opera, 74; in Wagner, 70
- Wagner, Richard:** (68-73, 83), and voices, 70; and staging, 69, 72
- Windcap Instruments,** 27
- Wind Ensembles:** in the Renaissance, 22