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PERFORMANCE PRACTICE BIBLIOGRAPHY (1995-1996)*

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SURVEYS

Voices

1. Giles, Peter. *The History and Technique of the Counter-Tenor: a Study of the Male High Voice Family*. Hants (England): Scolar Press, 1994, xxiv-459p. (ISBN 85967 931 4).

Considers all high male voice types: falsetto, castrato, countertenor, male alto, male soprano. For Giles the true countertenor is a falsetto male alto who has developed a bright, clear tone. The countertenor head-voice uses the full length of folds and has developed "pharyngeal" singing between the basic and falsetto mechanisms. That "upper falsetto" (to which Caccini and others were averse) is the true falsetto is a misconception. As René Jacobs has indicated head-

* Containing as well a number of earlier citations.

register has two or three subregisters and all countertenors use falsetto as their chest voice.

Giles covers many areas: earlier writings on singing and descriptions of singers, choral groups (recent and historical), and composers' use of countertenors (Josquin, Purcell, Bach, Handel, *et al.*). Despite a glossary and index it is difficult to locate information (perhaps the book should have been a dictionary).

Pronunciation

2. McGee, Timothy J., with A.G. Rigg and David N. Klausner. *Singing Early Music: the Pronunciation of European Languages in the Late Middle Ages and Renaissance*. Bloomington: Indiana University Press, 1996.

A guide to pronunciations of the languages used in medieval and Renaissance music, including Classical Latin, Italian Latin, French Latin, Spanish Latin, Portuguese Latin, German Latin, Netherlands Latin, Anglo-Latin, Old French, Occitan, Catalan, Castillian, Galician-Portuguese, Italian, Middle High German, Late-medieval German and Early New High German, and Flemish (Dutch). A CD reading of selected texts (matching settings by Machaut, Josquin, Lasso, Byrd, and others) is provided.

Tempo

3. Gottschewski, Hermann. "Computergestützte Tempoanalyse: ein Versuch über Zeitstrukturen in der traditionellen japanischen Musik." *Lux Oriente* [*Festschrift* for Robert Günther], ed. Hans Niemöller, Uwe Pätzold, Chung Kyon Chui: 377-92.

Tempo fluctuations in Japanese traditional music represented graphically by means of a computer program. Software is available, and the overall "picture" might meaningfully be transferred to a consideration of Western music.

Woodwind Instruments

4. Brown, Howard Mayer. "The Recorder in the Middle Ages and the Renaissance." *The Cambridge Companion to the Recorder*, ed. John Mansfield Thom-

son (Cambridge: Cambridge University Press, 1995): 1-25.

The recorder (*fistule, pipe, etc.*) appears in Ma-chaut's list of instruments, although it was unknown in Italy until c1400. During the Renaissance it came to be favored by upper classes and participated often in consorts. Brown suggests as a possible scoring for mid-16th-century chansons or madrigals recorder (top) and viol (bottom) with virginals and/or lute in between—i.e. a proto-baroque instrumentation.

5. Lasocki, David. "Instruction Books and Methods for the Recorder from around 1500 to the Present Day." *The Cambridge Companion to the Recorder*, ed. John Mansfield Thomson (Cambridge: Cambridge University Press, 1995): 119-36.

A useful survey, indicating when aspects of recorder technique were first described: Virdung (articulation), Ganassi (breath pressure, tonguing), Cardan (breath pressure, partially covered holes, vibrato), Jambe de Fer (buttressed fingering), *The Compleat Flute-Master* (fingered vibrato), Loulié (tonguing), Freillon-Poncein (fully chromatic fingering), Hotteterre (fingering for ornaments), Stanesby (tenor as standard), Michael Vetter, 1969 (avant-garde techniques).

Tuning

6. Lindley, Mark. "Some Thoughts concerning the Effects of Tuning on Selected Musical Works (from Landini to Bach)." *Performance Practice Review* 9 (1996): 114-21.

The music of different historical periods was affected by a prevalent tuning. In Landini's cadences (e.g. *b* over *d* proceeding to *c'* over *c*) the *b* beats jarringly with *d* due to its Pythagorean tuning and was heard as a dissonance by contemporaries. In Bach's Prelude in C (WTCI) the upper thirds at the beginning sound dull in 1/4 meantone, charming in 1/6 meantone, and uncomfortably nervous in equal temperament. L. Couperin's works in *b* minor and *f#* minor accommodate themselves remarkably to the irregular tuning known as *tempérament ordinaire*. In his Passacaglia in G Minor

the b^b sounds dark, the e^b expressively dark, whereas $d-f\#$ sounds as relaxed as $f-a$. Tellingly, Marais remarked that his Suite in $F\#$ could be transposed to G , but would be "less piercing." Various treatises of the 16th and 17th century inform us that fretted instruments normally used equal temperament.

THE NINTH TO THIRTEENTH CENTURIES

Added Notes

Ornaments

7. McGee, Timothy J. " 'Ornamental' Neumes and Early Notation." *Performance Practice Review* 9 (1996): 39-65.

Ornaments were integrated into the neume shapes, and connected and separated calligraphy indicated connected and separated performance. Variants evidenced local dialects. Liquescent neumes had "a smooth glide" between two solid pitches (Guido). Repercussive neumes were likely performed as quick articulations on the same tone, a kind of "beating" (Aurelian of Réome).

THE SIXTEENTH CENTURY

Composers

Palestrina

8. O'Regan, Noel. The Performance of Palestrina: Some further Observations." *Early Music* 24 (1996): 145-54.

In the Cappella Pontificia (1560-62) certain sections of the Mass ("Crucifixus," "Benedictus") were "highlighted" by being limited to solo singers, implying that other sections employed more than one to a part. Palestrina's "workshop" (the Cappella Giulia) ordinarily had 6444, lesser Roman churches 4222 singers (the upper 6 and 4 taken by boys). "Tenebrae" and double-choir works were ordinarily performed with one voice per part.

Media

Voices

< O'Regan, Noel. "The Performance of Palestrina: Some further Observations." Cited above as item 8.

9. O'Regan, Noel. "The Performance of Roman Sacred Polyphonic Music in the Late Sixteenth and Early Seventeenth Centuries: Evidence from Archival Sources." *Performance Practice Review* 8 (1995): 107-46.

Processions and multiple choirs were often associated with special days (e.g. one celebrating the patron saint of a church). Lists of singers and instrumentalists indicate the numbers and dispositions of performing groups. Choirs could be doubled (e.g. two choirs on one set of parts, one choir on another). Multiple organs (often portable) and multiple conductors (relaying and coordinating) were also characteristic.

Keyboard Instruments

10. Morehen, John. "Aiding Authentic Performance: a Fingering Databank for Elizabethan Keyboard Manuscripts." *Computing in Musicology* 8 (1994): 81-92.

Approximately half the sixty or so surviving manuscripts (late-16th to early-17th century) contain fingerings. Ten sources are of particular importance. An initial program (based on exact pattern recognition) begins with a match of six fingerings and proceeds down to three. Another program deals with similar markings. Such analyses bear out the legitimacy of applying a given configuration to a comparable situation elsewhere.

String Instruments

11. Court, Suzanne. "The Role of the Lute in Sixteenth-Century Consorts: Evidence from Terzi's Intabulations." *Performance Practice Review* 8 (1995): 147-70.

Terzi's lute books (1593, 1599) contain rubrics such as "a duoi" (for two lutes), "contrappunto" (an

ornamented arrangement), and "in concerto" (to be joined with a larger ensemble). Terzi's intabulations provide clues for the arranging of contemporary polyphony into foundational and decorative instrumental voices.

12. Jones, Sterling Scott. *The Lira da Braccio*. Bloomington: Indiana University Press, 1995. xi, 121p.

The *Lira da Braccio* flourished during the first third of the 16th century but disappeared by the early 17th. Its slightly rounded or flat bridge made it ideal for chordal accompaniment (e.g. of dramatic recitations). Jones summarizes the shapes and types from extant instruments and works of art, providing charts of the kinds of strings, frets, pegs, etc.

13. Freis, Wolfgang. "Perfecting the Perfect Instrument: Fray Juan Bermudo on the Tuning and Temperament of the *Vihuela de mano*." *Early Music* 23 (1995): 421-35.

"Tuning" on the vihuela does not concern specific pitch but rather the intervallic relations between the strings. (Conventionally, tuning was in respect to the highest string stretched to its maximum.) "Temperament" implied imagining the modal final in terms of the clefs (C and/or F). Because of equal temperament finals could appear anywhere on the strings. Bermudo's "Art of Playing the *Vihuela*" (1555 Book) does not concern performance practice, but the manner of transposing of keyboard intabulations to the *vihuela*.

Brass Instruments

14. Pascual, Beryl Kenyon de. "Clarines and trompetas: Some Further Observations." *Historic Brass Society Journal* 7 (1995): 100-106.

Distinguishes between kinds of trumpet used in Spain: the *clarín* (initially shorter and with a narrower bore), the *trompeta* (differing simply in register from the *clarín*), and the *trompeta bastarda* (not an s-shaped or slide trumpet, as is sometimes suggested).

Instrumental Ensembles

15. Ros-Fábregas, Emilio. "Music and Ceremony during Charles V's 1519 Visit to Barcelona." *Early Music* 23 (1995): 374-91.

A theatrical presentation involved the lowering and raising of singers. Six angels, playing string instruments "made great music," and seventeen trumpeters participated.

Tempo

16. DeFord, Ruth I. "Zacconi's Theories of Tactus and Mensuration." *Journal of Musicology* 14 (1996): 151-82.

Zacconi attempted to eliminate the ambiguities between tactus and signs of mensuration. He was, for example, opposed to using ζ if a breve tactus would make the rhythmic content too rapid. He was also concerned about disparities between rhythm and tactus, distinguishing between two types of ternary meter, one wherein all the parts were coordinated and one in which certain parts were rhythmically conflicted.

Added Notes**Ornamentation**

17. Roig-Francoli, Miguel A. "Playing in Consonances: a Spanish Renaissance Technique of Chordal Improvisation." *Early Music* 23 (1995): 461-71.

Ortiz, Milan, and Santa Maria described the playing of and improvising with *consonancias* (chord successions). To provide a harmonization of a melodic line a bass was added, then filler lines. In Santa Maria intervals were reckoned from the bass—a changeover from the tenor-discant framework which prevailed earlier in the Renaissance.

18. Hunter, Desmond. "The Application of (Ornamental) Strokes in English Virginalist Music: a Brief Chronology." *Performance Practice Review* 9 (1996): 66-77.

Between c1530 and c1570 the single stroke was primarily a corrective sign, the double probably a shake,

and the triple uncertain (with one known instance). Between 1591 and c1650 (1570 to 1590 remains a gap) the single stroke may have been realized as a slide (although the later forefall / and backfall \ , perhaps related, were each one-note ornaments). The double stroke often corresponded (by its positioning) to a written-out cadential shake, and the triple (still rare) may have been a combination single and double stroke (i.e. a grace preceding some other form of ornament).

Pitch

19. Phillips, Peter. "Getting Real: How Much Do We Know for Sure about Renaissance Performance Practice?" *Musical Times* 137 (July 1996): 12-15.

Phillips points to a handful of pieces around 1610 that contain five distinct voice parts—treble, mean, contratenor, tenor, and bass—in respect to which Wulstan's theory of a minor third upward transposition (involving falsetto) seems too rigid, as does Bowers's idea that contratenor and tenor were of essentially the same range and timbre.

THE SEVENTEENTH CENTURY

Composers

Monteverdi

20. Wolf, Uwe. "Monteverdi und die Proportionen." *Musik und Kirche* 63 (1993): 91-95.

Mensural theory (as espoused by Eberlein) is not applicable in Monteverdi's time. C and C no longer govern breve and semibreve respectively, but always semibreve. $\frac{3}{2}$ is the usual sign for triple meter, governing either three whole or three half notes. When passages in duple were rhythmically complex this necessitated that the corresponding passages in triple were slower in speed—such triple-time sections were hardly proportional.

21. Eberlein, Roland. "Nochmals zu den Taktwechseln in Monteverdis *Marienvesper*: eine Erwiderung auf

Uwe Wolfs These." *Musik und Kirche* 63 (1993): 277-79.

Holds that the Vespers should adhere to the proportions as notated, in contradistinction to Wolf's thesis.

22. Parrott, Andrew. "Getting It Right: . . . Some Lingering Misconceptions of Performance Practice in Monteverdi's *Vespers* of 1610." *Musical Times* 136 (1995): 531-35.

In the *Vespers* certain sections (the Mass, Lauda, and both Magnificats) require a downward transposition by 4th, due to the presence of high clefs. Similar high clefs are found in Schütz and Rigatti. Praetorius's upper limit for soprano voice (*Eunuchus*, *Falsetista*, and *Discantista*) was *e''* or *f''*, i.e. below Monteverdi's (or Schütz's) notated vocal parts. Giovanni Gabrieli sometimes wrote untransposing parts higher than this, but they were not labeled *voce*, and thus were almost certainly independent instrumental lines.

Giovanni Gabrieli

23. Charteris, Richard. "Newly Discovered Manuscript Parts and Annotations in a Copy of Giovanni Gabrieli's *Symphoniae sacrae* (1615)." *Early Music* 23 (1995): 487-96.

Fourteen partbooks of the 1615 *Symphoniae sacrae* (recently found in Warsaw) contain marginal comments concerning aspects of performance. Vocal soloists are specified by *voce*, choruses by *capella*. A *Geigen chor* (in *Salvator noster*) indicates that one or more parts were to be played by strings. For *Sancta et immaculata* an eighth part by Staden fills in open fifths and rectifies 6/4 sonorities.

Charpentier

24. Sadler, Graham, and Shirley Thompson. "Marc-Antoine Charpentier and the *basse continue*." *Basler Jahrbuch für historische Musikpraxis* 18 (1994), 9-30.

Charpentier's continuo practice—here examined in 550 works (in 28 ms. volumes)—varies according to genre. Verbal cues (such as of organ registrations) are

occasionally provided. The instrumental groupings are diverse, and sometimes continuo is not used at all.

Froberger

25. Rampe, Siegbert. "Johann Jacob Frobergers Clavier- und Orgelwerke: Aufführungspraxis und Interpretation." Parts 1, 2, 3. *Musik und Kirche* 64 (1994): 310-23; 65 (1995): 87-95, 137-44.

Frescobaldi's rhythmic freedoms (Preface, 1616 Book) most likely affected Froberger's keyboard performance. His success in Paris may have derived from his expansion on the note text, a procedure evidenced in L. Couperin's *Prélude a limitation de Mr froberger*, wherein the opening chords of a Froberger toccata are broken into successive notes.

L. Couperin

26. Prevost, Paul. "Deux exemples de notation des préludes non mesurés pour clavecin vers 1660-1670: Louis Couperin et Nicolas Lebegue." *Instruments et musique instrumentale*, ed. Hélène Charnassé. Paris: Centre National de la Recherche Scientifique, 1986.

In *préludes non mesurés* slurs indicate *liaisons*, the holding of each note successively, accumulating into a chord. This procedure, however, as Saint Lambert explains, is sometimes more subtle, as in the succession b^b - $f\#$ - g , where b^b and g are held, while $f\#$ is treated as a momentary appoggiatura, similar to an *acciaccatura*.

Purcell

27. Holman, Peter. "Purcell's Orchestra." *Musical Times* 137 (1996): 17-23.

In 1677 Purcell became "Composer to the 24 Violins," an ensemble sometimes subdivided into two groups of 12 for the London theaters where Purcell's semi-operas were being presented. The 24 usually played without continuo, the group's function being primarily (as in France) to play for singers, either solo or choral. Wind instruments (recorders and bassoons) were added beginning with the Odes (1680-95), trumpets and oboes in later Purcell.

Corelli

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Duffin, Ross. "Performance Practice: Que me veux-tu?" *Early Music America* 1 (1995). Cited below as item 80.

Considers Corelli's Op. 4 no. 8 in light of recent research and finds that each aspect of its performance is capable of being realized in more than one way, but that each of these ways still fell within certain acceptable parameters.

28. Seletsky, Robert E. "Eighteenth-Century Variations for Corelli's Sonatas Op. 5." *Early Music* 24 (1996): 119-30.

Although Corelli himself left no variations for his Op. 5 dance movements, a number of his successors, including Dubourg and Tartini, did, thereby continuing in a tradition that went back to Biber and Matteis.

29. Walls, Peter. "Performing Corelli's Violin Sonatas Opus 5." *Early Music* 24 (1996): 133-42.

Discusses various performance questions in respect to recent recordings of Op. 5. *Violone o cimbalo* (on the title page) may feasibly imply a cello, considering some of the active bass lines, and an Italian-style harpsichord. The *o* probably meant "and/or," although some movements lend themselves to an accompaniment by harpsichord or by cello alone. But the recordings leave us with a number of questions. Should other instruments (e.g. lute, guitar) be added—as in one recording? Should the harpsichord add *acciaccatura* a-la-Gasparini—as in another? In the adagio of Sonata no. 5 should only the second of the two repeated sections be ornamented—as in still another?

30. Zaslav, Neal. "Ornaments for Corelli's Violin Sonatas, Op. 5." *Early Music* 24 (1996): 95-115.

Corelli's rather restrained ornaments for the slow movements of his op. 5 stand in distinct contrast to the ever more elaborate versions of his successors, which extended to other movements as well (Zaslav provides a table of all the known sets). Roger's invitation (in 1716) that anyone might examine Corelli's original, lends credence to their genuineness, as do descriptions

of Corelli's demonically inspired (= improvisatory?) manner of performance.

Media

Voices and Instruments

31. Powell, John S. "Musical Practices in the Theater of Molière." *Revue de Musicologie* 82 (1996): 5-37.

Incidental music was a part of many of Molière's plays. From the account books the disposition of the orchestra and continuo can be reconstructed. In 1661 (music by Beauchamps) a five-part string orchestra (violin, 3 violas, cello or viol) was utilized, which by 1672 (music by Charpentier) had changed to four parts (2 violins, viola, cello or viol). Molière's wife Armande sang on stage, but often the actors simply mimicked (the actual singers being hidden in boxes).

String Instruments

32. Martin, Colette. "L'ornementation dans les tablatures françaises de guitare au xviii^e siècle." *Instruments et musique instrumentale*, ed. Hélène Charnassé. Paris: Centre National de la Recherche Scientifique, 1986, 85-100.

17th-century treatises describing lute performance (e.g. Nicolas Vallet, 1618; Mersenne, 1636; Denis Gaultier, 1672) and guitar performance (e.g. François Martin, 1663; Francisque Corbett, 1670, 1672; Robert de Visée, 1682) provide symbols and descriptions of the *tremblement*, *flattement*, *martellement*, *tirade*, and *tendue*. Interpretation can depend upon the nature of the instrument and performer subjectivity.

33. Sayce, Linda. "Continuo Lutes in Seventeenth- and Eighteenth-Century England." *Early Music* 23 (1995): 667-84.

What kind of lute served a particular repertory? A Renaissance lute of 9 or 10 courses (plus added bass) was in general use c1613. Double-strung 12 course theorbo lutes (of the type invented by J. Gaultier) most likely accompanied a vast literature of song (W. and H. Lawes, Wilson, Locke). French lutes were plausibly substituted for English around mid-century, whereas

Italian lutes remained virtually unknown (Talbot fails to mention them). Larger lutes (archlutes) came to be preferred in the second half of the century.

34. Vanscheeuwijck, Marc. "The Baroque Cello and Its Performance." *Performance Practice Review* 9 (1996): 78-96.

The cello appeared in the first decades of the 16th century. Known as *basso de braccio* or *violone*, it was used mostly in popular contexts prior to the 17th century. Mersenne (1636) described the bowing of trills and production of the *flattement* and Corrette (1741) was the first to present modern chromatic fingering.

Woodwind Instruments

35. Powell, Ardal. "The Hotteterre Flute: Six Replicas in Search of a Myth." *Journal of the American Musicological Society* 49 (1996): 225-63.

Reduces the tally of known surviving Hotteterre flutes from three to one. Some confusion has prevailed concerning replicas, reproductions, and modern specimens.

Brass Instruments

36. Downey, Peter. "Trumpet Style in Seventeenth Century France and the Music of *Les Trompettes du Roy*." *Historic Brass Society Journal* 7 (1995): 67-99.

Lully's scores often contain the rubric "trompettes" above the first violin part. But various sources, including Philidor's arrangements, show that Lully frequently intended trumpet elsewhere as well. He wrote high (*cléron*) and virtuosic parts, paralleling or preceding the late-17th-century Italian trumpet style.

37. McGrattan, Alexander. "The Trumpet in Funeral Ceremonies in Scotland and England during the 17th Century." *Historic Brass Society Journal* 7 (1995): 168-84.

In Scottish and English funeral ceremonies trumpets fulfilled contrasting symbolic roles: triumphant and mourning. Documents allude to "open" and "crosse" trumpets, the one involving militaristic calls,

the other *mort* or mournful sounds. Some evidence associates the latter with the use of mutes and with the minor mode.

Thorough bass

38. Morelli, Arnaldo. "Basso continuo on the Organ in Seventeenth-Century Italian Music." *Basler Jahrbuch für historische Musikpraxis* 18 (1994): 31-45.

Organ accompaniment was frequent in chamber and theater (as well as in church) music. The registration was adjusted to the number of voices being accompanied, for instance in Monteverdi's *Vespers* 1-3 voices by principal, 4-6 by principal and ottava, 6-7 by principal, ottava, and quintadecima, 7 and more by *organo pleno*.

Pitch and Tuning

Pitch

39. Haynes, Bruce. "Pitch in Northern Italy in the Sixteenth and Seventeenth Centuries." *Recercare* 6 (1994): 41-60.

Mezzo punto referred to the diapason most current, *tutto punto* to the diapason a semitone lower. *Tono corista* was applied to a vocal composition regularly a major 2nd below *mezzo punto*. Organists had to adopt to vocal pitch by transposing (most organs had a high tuning of c470). *Strumenti coristi* (including transverse flutes and *cornetti muti*) were generally in *mezzo punto*, c409.

THE EARLY EIGHTEENTH CENTURY

Composers

Heinichen

40. Miehling, Klaus. "Autographe Aufführungsdauerangaben in der Kirchenmusik von J.D. Heinichen." *Musik und Kirche* (1993): 266-76.

In a number of Heinichen's sacred works overall time durations are provided, extending to particular movements. Most pertinent are two *Kyries*, a Psalm, a Hymn, and a *Pastorale*. Heinichen's tempo designa-

tions allow us to rethink the pace of similar movements found in Handel and Corelli.

Bach

Bach's Voices and Instruments

41. Rifkin, Joshua. "Some Questions of Performance in J.S. Bach's *Trauerode*. *Bach Studies 2*, ed. Daniel R. Melamed. Cambridge: Cambridge University Press, 1995, 119-53.

In Bach's *Trauerode* two lutes (most likely in the first and last movements) and two gambas (both instruments probably in an obbligato role) added a distinctive color (associated with royalty and death?). The harpsichord may also have been drawn upon selectively, possibly for the aria "Wie starb die Helldin?" Dual accompaniment (harpsichord and organ) seems unlikely. Single partbooks remain for voice and wind parts and for violin 1, violin 2, and viola. Three parts are present for the continuo (two of them figured). The partbooks may give evidence of one, or possibly two, per part.

Bach's Keyboard Instruments

42. Christiansen, Clay. "Toward More Inventive, Creative, and Less Rigid Registration of J.S. Bach's Organ Works." *Diapason* 86 (March 1995): 12-15.

Although most of Bach's organ music lacks registration, a number of contemporary sources throw light on his possible practice. Bach admired Silbermann's "thundering basses," and his coupling was also an option. Bach desired to use "all stops together" on the rebuilt St. Blasius organ, and his recommendations called for more *schallmey* and *cantabile*. Today we should not think so much of limiting as of expanding the coloristic potentialities.

Bach's Ornaments

43. Harris, C. David. "Kuhnau's *accentus* and Its Implications for the Performance of Bach's Keyboard Music." *Early Keyboard Journal* 13 (1995): 107-20.

Kuhnau, and Walther prior to him, indicated that the *accentus* (a one-note ornament) was to be rendered delicately. This offers a clue for Bach (as in WTCIII)

Prelude or *Sinfonia* no. 5 in E^b) in which this ornament is conventionally played with stress (like an *appoggiatura*) rather than softly.

Bach's Thorough Bass

44. Williams, Peter. "Johann Sebastian Bach and the Basso Continuo." *Basler Jahrbuch für historische Musikpraxis* 18 (1994): 67-86.

Despite various bits of evidence, we actually know very little as to how Bach realized his basses. Anecdotes, such as those of Mizler, Kittel, or Forkel, were written considerably after the fact, especially in regard to Bach's cantata practice of c1714 and shortly after. Heinichen is more a *propos* to Hamburg or Dresden than to Leipzig or Weimar. Were Bach's accompaniments unobtrusive? Were they texturally complex? Were they sometimes full-voiced? No reliable witness is available to inform us.

Tempo

45. Miehling, Klaus. "Zeitgenössische Aufführungsdauerangaben in Motetten von Esprit Joseph Antoine Blanchard und Henri Madin." *Musik und Kirche* 65 (1995): 72-83.

As did Delalande, Blanchard and Madin provided minutes and seconds for several of their works. Sacred works appear to have been rendered more slowly than secular. Surprisingly, markings such as *legerement* or *gayement* are associated with relatively slow tempi.

Media

String Instruments

46. Green, Robert A. "Musical Interpretation and Performance Practice." *The Eighteenth-Century Hurdy Gurdy*. Bloomington: Indiana University Press, 1995, 55-71.

A wooden wheel rubs against six strings (two melodic, four drone). Special sound effects are possible, such as *enfles* (swells) or *coup de poignet* (a technique called upon to detach successive notes).

Woodwind Instruments

47. Lawson, Colin. "Single Reeds before 1750." *The Cambridge Companion to the Clarinet*, 1-15.

The baroque clarinet (composed for by Vivaldi, Handel, and others) was essentially an "upper-12th" instrument. "2 clarinettes" ordered from Jacob Denner in 1710 constitutes the earliest known reference. The lower 12th was still best represented by the chalumeau (still called for by Gluck in the 1760s).

Thorough Bass

48. Buelow, George J. "The Italian Influence in Heinichen's *Der General-Bass in der Composition* (1728)."

Heinichen spent time in Italy and was influenced by Gasparini—he considered *acciaccature* "a grand effect." Heinichen's 1728 treatise gives particular attention to the dissonant formations encountered in Italian theatrical works.

49. Baratz, Lewis Reece. "The *basso continuo* according to Jean-Joseph Boutmy." *Early Keyboard Journal* 13 (1995): 39-80.

Boutmy's 28-page treatise (c1770) is here translated. His realizations show typical melodic configurations, possibly adapted from the music of his own time.



Tempo

- < Miehling, Klaus. "Autographe Aufführungsdauerangaben in der Kirchenmusik von J.D. Heinichen." Cited above as item 40.

Altered Notes**Rhythmic Alterations**

50. Byrt, John. "Just a Habit with Us: . . . Common Sense on *notes inégales*." *Musical Times* 136 (1995): 536-39.

Proposes that Italian as well as French late baroque music made use of inequality. The problem lies in the unit of pulse. French music adhered to a 16th-century tradition and favored a minim (♩) pulse, whereby inequality was associated with the ♪. Italian music by 1650, however, had gone over to a semiminim (♩̣)

pulse, making  subject to inequality. Therefore, when Loulié or Corrette told performers to perform equally in Italian music, we should not assume that the Italians never adopted inequality. Moreover, in Corelli and his contemporaries many pieces lacked the , thus precluding inequality.

THE LATE EIGHTEENTH CENTURY

Composers

Haydn

51. Somfai, László. *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres, and Styles*. Chicago: University of Chicago Press, 1995. ISBN 0-226-76814-7, xx, 384p.

Haydn's manuscripts (the largest collection found in the National Library in Budapest) yield valuable clues, as do contemporary theorists (C.P.E. Bach being foremost). Haydn's keyboard instruments and the mechanical organ (with pieces realized by Niemecz) are also revealing. A number of ambiguities remain, however: dynamics (often incompletely marked), dotted notes and triplets (some synchronized, some not), the nature of turns (Haydn's notation is inconsistent), the speed of trills, the character of cadenzas (Haydn did notate one c1780), and the nature of embellished repeats (the Variations in F Minor might offer a basis).

Keyboard Instruments

52. Badura-Skoda, Eva. "The Viennese Fortepiano in the Eighteenth Century." *Music in Eighteenth-Century Austria*, ed. David Wyn Jones. Cambridge: Cambridge University Press, 1996, 249-58.

The Italian *cembalo con martellini*, *cimbalo a martelli*, and *cembalo senza penne* became known as *Hammerflügel*, *Pyramidenflügel*, or *Tafelklaviere* in German-speaking lands. The word *Flügel* alone was ambiguous, and could refer to either a harpsichord or a piano. Pianos were present in South Germany and Saxony from the 1720s onward and a "Flügel without quills" (a piano) was already advertised in Vienna in

1725. Haydn may have become acquainted with the piano early in life in Vienna.

String Instruments

53. Milliot, Sylvette. "La harpe au xviii^e siècle à travers les documents iconographiques." *Instruments et musique instrumentale*, ed. Hélène Charnassé. Paris: Centre National de Recherche Musical, 1986. 141-60.

Documents and pictures illustrate changes in the harp during the 18th century. Cousineau (in 1782) refined Hochbrücker's system of seven pedals (devised in 1697). This "single-pedal" harp was the type Mozart employed in his Concerto for Flute and Harp.

54. Ribouillault, Danielle. "La guitare à la fin du xviii^e siècle: recherches sur les raisons du déclin de l'accord baroque." *Instruments et musique instrumentale*, ed. Hélène Charnassé. Paris: Centre National de Recherche Musical, 1986, 101-27.

During the 18th century the guitar was successfully used in accompanying the voice, although it was more modest in sound than the harpsichord or theorbo. Various tunings were described in method books, 1760-1800: 4 (plus one single), 5, and 6 double, or 5, 6, 7, or 8 single.

Woodwind Instruments

55. Dobrée, Georgina. "The Bassett Horn." *The Cambridge Companion to the Clarinet*, ed. Colin Lawson: 57-65.

The basset horn commands a 4-octave range with a strong bass and semi-veiled upper register. It was prominently used, for example, in Mozart's *Requiem* and Strauss's *Zwei Gesänge* and *Elektra*.

56. Lawson, Colin. "Playing Historical Clarinets." *The Cambridge Companion to the Clarinet*, ed. Colin Lawson. Cambridge: Cambridge University Press, 1995, 134-49.

For Mozart a 5-8 key clarinet is suitable, for Weber a Grenser copy with at least 10 keys. By the second decade of the 19th century clarinet tone had become

powerful. The tutors show that at first the reed was held against the top lip, although Stadler (Mozart's performer) had already held the reed below, and by 1831 at the Paris Conservatoire the reed below became official. The articulated performing style of Mozart's day (unlike today's smooth and seamless approach) is worth recapturing.

57. Shackleton, Nicholas. "The Development of the Clarinet." *The Cambridge Companion to the Clarinet*, ed. Colin Lawson. Cambridge: Cambridge University Press, 1995, 16-32.

The clarinet's development reflected current musical styles. The 5-keyed instrument was the standard in the Classical period. Additions in the keywork during the 19th century facilitated chromaticism and allowed the tone to be more even as well as more resonant. The basset horn in A or B^b was invented in Passau in 1770, but the basset clarinet was likely chosen by Mozart for his late clarinet works.

Thorough Bass

58. Rapp, Regula. "'Was der späte General-bass sey?' Einige Annäherungen." *Basler Jahrbuch für historische Musikpraxis* 18 (1994): 115-127.

Rellstab in 1789 pointed to a changed taste in *Generalbass*, involving the "art of accompanying melodically." When figures are present in a late century work we need to enquire from whence they came, from the composer or from a publisher or arranger.

Tempo

59. Malloch, William. "Toward a 'New' (Old) Minuet." *Journal of the Conductor's Guild* 15 (1994): 80-93.

In the later 18th century the "old" minuet (e.g. dotted half, 46) and the newer (e.g. dotted half, 126) were each being drawn upon. Niemecz's clocks (1789-93) give evidence of Haydn's use of both kinds. In *Don Giovanni* a single beat of the old minuet was equivalent to one bar of the German dance (i.e. of the new minuet).

Added Notes

Thorough bass

60. Bötticher, Jörg-Andreas. "Regeln des Generalbasses,' eine Berliner Handschrift des späten 18. Jahrhunderts." *Basler Jahrbuch für historische Musikpraxis* 18 (1994): 87-114.

A treatise from the end of the 18th century holds special interest for its 400 pages of thorough bass realizations, including examples of Handel, C.P.E. Bach, Graun, Corelli, and J.S. Bach.

THE NINETEENTH CENTURY

Composers

Beethoven

61. Badura-Skoda, Eva. "Ein vierter erhaltener Hammerflügel aus dem Besitz Beethovens." *Dem Cembalo ein Leben: eine Gedenkschrift für Isolde Ahlgrimm*. Vienna: Pasqualatihaus, 1996, 1-22.

Three pianos are known to have been owned by Beethoven: an Erard (Linz), Broadwood (Budapest), and Graf (Bonn). A fourth piano, a gift from Graf, was also in Beethoven's possession in 1823. Very few of such four-stringed instruments are preserved.

Chopin

62. Methuen-Campbell, James. "Chopin in Performance." *The Cambridge Companion to Chopin*, ed. Jim Samson. Cambridge: Cambridge University Press, 1992.

Chopin habitually changed his ornamentation and added fiorituras after his works were published. Liszt, Bülow, and Tausig changed further details. Only between 1918 and 1939 was the published text made sacrosanct.

Verdi

63. Rosen, David. "The Premiere, Subsequent Performance History, and Performing Practices." *Verdi*:

Requiem. Cambridge: Cambridge University Press, 1995, 11-22.

Verdi directed his *Requiem* seven times, usually with 200 to 280 performers. The strings were unregulated in their bowing and played with limited vibrato; the trombones had valves. As for soloists, Verdi had particular voices in mind, for instance the soprano Teresa Stolz, who could sing securely and powerfully up to *c''*. Verdi once remarked, "one mustn't sing this Mass in the way one sings an opera; phrasing and dynamics that may be fine in the theater wont satisfy me at all."

64. Meucci, Renato. "The *cimbasso* and Related Instruments in 19th-Century Italy." *Galpin Society Journal* 49 (1996): 143-79.

Verdi (from *Oberto* to *Aida*) designated his lowest brass parts *cimbasso*. What was this instrument? From 1820 to 1835 a *corno basso* was a wooden instrument called *cimbasso* (or *simbasso*) in musician's jargon. The word *cimbasso* was perpetuated even after the *corno basso* was replaced by the ophicleid (invented 1817) or bombardon. Verdi's *cimbasso*, therefore, may often have been a bombardon, although for *Otello* he expressed a preference for the contrabass trombone over the bombardon since it blended better with the other brass instruments.

Bruckner

65. Cahis, Juan I. "The Bruckner Symphonies Problem Reconsidered." *Journal of the Conductor's Guild* 15 (1994): 66-79.

The notion of a "definitive or most-authentic version of any symphony" is regarded as misguided. Instead of nine symphonies we have 18 symphonic essays, each an independently composed work: symphonies 00, 0, 5, 6, 7, 9 (one version); 1, 2, 8 (two versions); 3, 4 (three versions). Nowak began by publishing final versions, but later on added the initial and middle versions of several symphonies.

66. Gault, Dermot. "For Later Times: 100 Years after the Composer's Death, Are We Any Nearer a "Defini-

tive" Bruckner Edition? *Musical Times* (June 1996): 12-19.

Perhaps not. Haas's editions of Bruckner's Symphonies no. 2 and 8 are inauthentic amalgams. Nowak's editions make available all versions of Symphonies no. 3, 4, and 8. In regard to no. 8, Bruckner's last version of 1890 is less phantasmagoric and less dramatic than that of 1887.

Mahler

67. Kaplan, Gilbert E. "How Mahler Performed His Second Symphony." *Musical Times* 127 (1986): 266-71.

Mahler conducted his Second Symphony thirteen times and the autograph scores provide evidences of various changes, especially as regards tempi. At the end of the first movement "Tempo 1" (i.e. MM. 84) seems too slow. In the autograph this is changed: the beginning is marked "Maestoso," the ending "Allegro."

Woodwind Instruments

68. Harris, Michael. "The Bass Clarinet." *The Cambridge Companion to the Clarinet*, ed. Colin Lawson. Cambridge: Cambridge University Press, 1995, 66-74.

The bass clarinet came into its own in the late 19th (e.g. in Wagner, Tchaikovsky, Verdi, and Strauss) and the early 20th century (in Mahler, Stravinsky, Prokofiev, and Schoenberg). The contrabass appears in Schoenberg's *Five Orchestral Pieces* and in Ligeti's *Lontano*.

69. Lawson, Colin. "The C Clarinet." *The Cambridge Companion to the Clarinet*, ed. Colin Lawson. Cambridge: Cambridge University Press, 1995, 38-42.

If composers called for the C clarinet for coloristic, rather than for merely technical reasons, their wishes should be respected. Thus a C clarinet is appropriate for the Beethoven Ninth (Scherzo), the *Symphonie fantastique*, *Les Preludes*, *Faust Symphony*, and the Brahms Fourth (Scherzo). The C clarinet had a harder

tone than the B^b, although the French (e.g. at the Paris Conservatoire) called it brilliant and lively.

70. Tschaikov, Basil. "The High Clarinets." *The Cambridge Companion to the Clarinet*, ed. Colin Lawson. Cambridge: Cambridge University Press, 1995, 43-56.

The D clarinet was normally employed in the early 18th century (e.g. the two clarinets in Handel's Overture). In the late 19th and 20th centuries it was called upon for its special color (it is most effective from *c* to *f*). It represents Till Eulenspiegel. The E^b clarinet was drawn upon for special effects by Mahler, Stravinsky, Schoenberg, and others. Clarinets in F, G, and A^b have been used mainly in military and stage bands.

Brass Instruments

- < Meucci, Renato. "The Cimbasso and Related Instruments in 19th-Century Italy." *Galpin Society Journal* 49 (1996): 143-79. Cited above as item 64.

Tempo

71. Kinzler, Hartmuth. "Die Metronomzahlen und ihre Deutung: Kolisch, Talsma, und die Folgen." *Kulturwissenschaften aktuell* (Universität Osnabrück, 1991), 211-62.

Considers 19th-century metronome markings in the light of their plausibility. Beethoven's inner image was probably out of touch with actual performance. Kolisch took a more intuitive approach, allowing a certain variability. Talsma's theory (that fast markings were to be at half speed) seems inappropriate—Chopin's Etudes, for example, would have been too slow to really exercise the pianist's fingers.

THE TWENTIETH CENTURY

Composers

Scriabin

72. Leikin, Anatole. "The Performance of Scriabin's Piano Music: Evidence from the Piano Rolls." *Performance Practice Review* 9 (1996): 96-113.

Nine of Scriabin's (1908, 1910) recordings on Hupfeld and Welte-Mignon reproducing pianos have recently been released. The Welte-Mignon reproduced the pitches, rhythm, tempi, dynamics, and pedaling (damper and soft). The dynamic range, however, is narrower than in an actual performance, and the recordings did not capture half and quarter pedalings (in whose use Scriabin was apparently a master). Compared to his published scores, Scriabin frequently added or changed notes. Nearly every measure contains slight tempo shifts (rubato). Scriabin's phrases, symmetrical (and dull) on paper, come out as markedly asymmetrical in performance.

Reger

73. Bredenbach, Ingo. "Zur Agogik in der Orgelmusik des 19. Jahrhunderts: dargestellt an einem Choralvorspiel Max Regers (Op. 67, 25)." *Musik und Kirche* 66 (1996): 234-43.

Shows how Reger might have played one of his chorale preludes. As a student of Riemann Reger would have been especially sensitive to agogic accents, to interpreting patterns as beginning on upbeats, to rising to a highpoint with a crescendo and accellerando, and to declining from it with a rallentando and diminuendo. The degree of detail is staggering; almost every note is nuanced or shaded in some manner.

Schoenberg

74. Kolisch, Rudolf. "Schoenberg as a Performing Artist." *Tempo* (July 1995): 34-35.

Schoenberg's performance was guided by the mind rather than by sentimentalities. All the elements of performance were present in the notes themselves. Schoenberg indicated every detail with the utmost care, each musical idea was individualized and precisely demarcated. As a result every part stood out clearly within a polyphonic texture.

Rachmaninoff

75. Xiao-Li, Ding. *Rachmaninoff Plays Rachmaninoff*. DMA Paper, Boston University, 1991. 163p.

Rachmaninoff recorded several of his own works, sometimes more than once. The recordings generally remain close to the printed versions. In his playing he tended to clarify the polyphonic textures, and to make certain musical elements more emphatic. He was able to shape seemingly diverse patterns into a convincing whole. His departures consisted in added accelerandos (leading to climaxes) and in imaginatively varying sequentially repeated ideas.

Shostokovich

76. Moshevich, Sofia. "Tempo in Shostokovich." *South African Journal of Musicology* 7 (1987): 1-11.

Shostokovich recorded 199 pieces of his own work (a list is provided). Of these 90 were slower than is marked in the score, 30 more rapid, 79 identical (to within one notch on a metronome). This assumes the basic tempo to be the one the composer established in the first two measures. Shostokovich's later decline in pianistic technique may have affected his precision, but not his tempo.

Boulez

77. Harbinson, William G. "Performer Indeterminacy and Boulez's Third Sonata." *Tempo* (1989): 16-20.

In Boulez's Third Sonata the performer must choose to include or omit various optional passages. This is a challenge in that the choices can upset the palindromic symmetry.

Tempo

78. Bowen, José A. "A Computer-aided Study of Conducting." *Computing in Musicology* 8 (1994): 93-103.

A computer tempo-program has the advantage of accuracy (although human error can still account for a discrepancy of one decimal place). The computer is also able to store and make comparative graphs of hundreds of performances. Bowen's analysis concentrates on changes of tempo in the "second theme." Surprisingly perhaps, Toscanini was prone to the sudden shifts of pace characteristic of early 20th-century (Wagnerian-style) conducting.

Tuning

79. Leedy, Douglas. "A Question of Intonation." *Journal of the Conductor's Guild* 8 (1987): 107-20.

20th-century instrumental intonation is exaggeratedly Pythagorean, with sharpened major 3rds and major 6ths, creating a tense effect, whereby melody is pulling against the underlying harmony. The excessive vibrato does have the advantage of being a mitigating effect.

REFLECTIONS ON PERFORMANCE PRACTICE

80. Duffin, Ross. "Performance Practice: Que me veux-tu?" *Early Music America* 1 (1995).

Performance practice has been misinterpreted as implying that there is only one true way to realize a musical work. In respect to Corelli's Op. 4 no. 8 Duffin shows that each aspect of performance can be realized somewhat differently, although the variety is nonetheless circumscribed, fitting into a particular range of historical acceptability.

- < Williams, Peter. "Johann Sebastian and the Basso Continuo." Cited above as item 44.

Shows how uncertain historical evidence can be when considered in light of a composer's own time. Anecdotes by Forkel, Mizler, and others have hitherto been given credence, although their relation to fact is quite tenuous.

81. Kivy, Peter. *Authenticities: Philosophical Reflections on Musical Performance*. Ithaca: Cornell University Press, 1995. ISBN 0-8014-3046-1. xiv, 291p.

Sets apart the composer's work (the text) and the performer's personal version (or "arrangement") of it. Each might be considered "artworks" in their own right. Performance practice has attempted to close (or even eliminate) the gap. Concert audiences, on the other hand, have clung to (and indeed cherished) the individuality and interpretative independence of performers. Kivy pleads for two *authenticities*, that of the composer and that of the performer, each relevant in its own way. The ultimate test is in the listening.

82. Burstyn, Shai. "Authenticity in Interpretation." *Early Music* 23 (1995): 721-22.

The views of participants in an international symposium held at the Jerusalem Music Centre (28 May-1 June 1995).

Menachem Brinker: In an art work (a musical performance) some aspects are determinate in their following of the author's (the composer's) intention, others indeterminate, requiring a "filling in" by the performer. Without such a "filling in," the aesthetic result may be inauthentic.

Zvi Meniken: In respect to musical arrangements of Bach and Rameau, is the original sound essential to authenticity?

Laszlo Somfai: Bartók's recordings continuously change the tempos, dynamics, ornaments, and even the pitch content of his own scores. Is there then, a final version?

Laurence Dreyfus: Donington's recommendation for scholarly study on the one hand and for intuitive performance on the other is seen as paradoxical and reflects a dichotomy that has its origins in the Romantic era.

Neal Zaslaw: Being well-informed and musically sensitive may be regarded as reciprocal activities.

83. Taruskin, Richard. "Last Thoughts First: Wherein the Author Gently Replies to a Few of His Critics and Takes Tender Leave of the Topic." *Text and Act: Essays on Music and Performance*. New York: Oxford University Press, 1995, 3-47.

Introductory remarks to Richard Taruskin's collected essays and reviews concerning performance practice (historical performance, early music). Taruskin seeks to undo a "stifling regimen inflicted on performers." Performance practice is characterized as prescriptive, conformist, and norm-shaping. Moreover, it is not really historical at all, but rather a reflection of the tastes and values of our own time (the Stravinsky aesthetic). Taruskin presents a first-person account of how he came to be suspicious of and ultimately disillusioned.

sioned by what he regards to be the inflated and unrealistic claims of historical performance.

84. Bowen, José A. "Performance Practice versus Performance Analysis: Why Should Performers Study Performance: *Performance Practice Review* 9 (1996): 16-35.

The consideration of 100 years of recorded sound, now facilitated by CHARM (The Centre for the History and Analysis of Recorded Music, University of Southampton, 1995-), is valuable in many ways. By surveying a wide range of recordings we come to a clearer perception of historical trends. We are also able to single out the nature of performance at a particular time and place (e.g. Paris during the 1920s). Particular performers can be studied in depth (e.g. all of Karajan's versions of the Fifth). And the approach of an individual can more easily be compared with the general practice of a time. Performance practice has concentrated on the "text" and on the external sounds. Performance analysis aspires to something broader by incorporating the social and aesthetic qualities of a time.

85. Jackson, Roland. "Invoking a Past or Imposing a Future? Two Views of Performance Practice." *Performance Practice Review* 9 (1996): 1-15.

A reply to Taruskin's *Text and Act* (see 83). (T) So-called "historical" performance is but a reflection of our own time; (J) historical performance has enhanced our sense of the past. (T) Editions have promoted literalness and conformity; (J) editions are but the starting-point of performance practice. (T) Performance practice has inhibited spontaneity; (J) in numerous ways it has allowed for individuality of interpretation. (T) The meaning of musical works changes over time, depending upon audience response; (J) musical works retain intrinsic qualities that await our rediscovery. (T) Recent historical performances have become more "authentic" because of their appeal to modern audiences; (J) such performances are more "authentic" in that they have profited from the research of the past 50 years.

86. Jackson, Roland. "José Bowen's Essay: a Few Afterthoughts." *Performance Practice Review* 9 (1996): 36-38.

The wide-ranging study of recorded sound has distinct benefits for performance practice, especially in regard to composers who have performed their own works. Recordings also allow us to sense more fully the qualities of early 20th-century performance; recapturing the irregular rhythms, rubatos, selective portamentos, and occasional vibratos of that time represents a final frontier for performance practice.

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