

## Historical Performance Practice of European Art Music

Class Meetings: Wednesdays, 4:00–6:40 p.m., Maryott 207

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This course is an introduction to the study of historical performance practice in European music. We will focus on certain basic issues of performance practice as they pertain to a group of selected works from the first half of the eighteenth century. The aim will be not to prescribe solutions to particular problems of interpretation but rather to study methods of research and problem-solving that will be helpful in approaching issues of performance practice in general.

**Work for the course.** The class will be conducted as a seminar, meaning that each class member will be expected to carry out reading and research and to contribute to each meeting through assigned aural presentations and by participating in discussions. Written work will include a final project as well as outlines, bibliographies, and other short items prepared as handouts to accompany presentations.

**The final project**, which serves in place of a final examination, will be the basis of a presentation given during the last two weeks of the semester. The *project* may consist of a formal research paper, a live performance with written commentary, or a written commentary on two or more recorded performances of an appropriate work. If you choose to write a paper, your final *presentation* will be an aural summary of your paper. Otherwise your presentation will consist of a performance (live or recorded) together with an aural summary of your written commentary. If you choose to write a research paper, it should be at least 15 pages in length (typed, double-spaced); otherwise please submit a written commentary at least 10 pages in length. Both research papers and commentaries should be accompanied by footnotes or endnotes and bibliographies in correct formats, as well as musical examples and other illustrations necessary for understanding the paper.

Class members will give brief aural presentations of their projects at our ninth meeting. Each presentation will include a statement of your topic and will be accompanied by a handout that includes a short bibliography that lists scores, primary sources, and modern writings relevant to your topic. Final presentations will be longer and should be accompanied by handouts that include a complete bibliographies as well as musical examples illustrating the performance problem or question that you are investigating.

Completed research papers and written commentaries are due at the second to last class meeting. I will review these prior to our final meeting; if revisions are necessary, these will be due before the end of the final examination period.

**Grading.** Your final grade will be based in equal proportion on (1) class attendance and participation; (2) presentations; and (3) final project. Attendance is mandatory; if you must be absent, please notify me at least 24 hours ahead of time by email. Your grade will be reduced by one letter for any unexcused absences on days when you are scheduled to give a presentation. Each presentation will receive a grade on a scale of A, B, C, as will the final project.

**The textbook** is *The Interpretation of Early Music* by Robert Donington, listed below among reserve books. Although it is not essential that you buy this book, you will find it useful as a reference both during and after the course. **Beware:** first published in 1963, the book exists in various editions and reprints, some of which may be offered used or at a discount. You can use any version dated from 1989 onwards, but be aware that page numbers and other details may vary.

**Music to be studied.** This is a partial list of works that we *may* study. You will be expected to find identify and study good editions of each work studied, and listen to it in various recordings. The first five works listed below are included in my book *Music of the Baroque: An Anthology of Scores*.

Palestrina, Dum complerentur (motet, six parts)

Caccini, Sfogava con le stelle (continuo madrigal)

Frescobaldi, Toccata IX from *Libro 1*

Schütz, *Saul, was verfolgst du mich?* (polychoral motet)

Corelli, Sonata in C for violin and basso continuo, op. 5, no. 3

Handel, *Giulio Cesare* (Italian opera)

Couperin, *Concerts royaux* (suites for solo keyboard or for melody instrument with basso continuo)

Lully, *Armide* (French opera)

J. S. Bach, harpsichord and/or organ work(s) to be determined

J. S. Bach, St. John Passion

**Semester plan.** More specific assignments will be given in worksheets distributed each week.

- 1 Jan. 23 Introduction: course mechanics, basic bibliography
- 2 Jan. 30 What are “performance practice” and “authenticity”? **Read** Kenyon and Brown essays; Le Huray chap. 1 as a sample of approaches and issues. **Listen:** J.S. Bach, Prelude in C from WTC2, BWV 870/1
- 3 Feb. 6 Late-Renaissance and early-Baroque issues. **Read** composers' prefaces; **study:** 16th-century vocal polyphony: Palestrina  
early-Baroque monody: Caccini  
early-Baroque keyboard music: Frescobaldi  
Schütz (polychoral sacred music)
- 4 Feb. 13 The Italian Baroque Style: string instruments; scoring; tempo and movement types; embellishment. **Read** Muffat and L. Mozart on string playing; **study** written-out embellishments
- 5 Feb. 20 Italian Baroque continued. **Project topics due**
- 6 Feb. 27 Handel and the Italian Baroque: singing in the Italian style; accompaniment. **Read** Tosi on vocal style and technique, recitative, ornaments, and cadenzas; **compare** recordings; **study** written-out vocal embellishment
- 7 March 5 The French Baroque Style. **Study** and identify dance types in works by Couperin; compare French with Italian style
- 8 March 12 Eighteenth-Century Woodwinds. **Read** Hotteterre and Quantz on instruments, articulation
- [ March 19 spring break, no class]
- 9 March 26 preliminary presentations (describe topics, bibliography, research problems)

- 10 Apr. 2 Bach keyboard music: keyboard instruments; mixed and *galant* styles. **Read** Couperin and C. P. E. Bach on fingering, technique, and ornaments. **Study** scores; identify dance types and ornaments.
- 11 Apr. 9 Bach Passion: performing forces, woodwind instruments. **Read** Melamed for general background, Parrott on Bach's chorus. **Compare** recordings.
- 12 Apr. 16 Optional masterclass session OR Bach, continued
- 13 Apr. 23 presentations
- 14 Apr. 30 presentations

Reserve/reading/listening list. This list is intended to get you started in pursuing your own research. Only selected items will be placed on reserve. The following symbols signify special items:

- \* to be put on reserve (probably)
- A** assignment—some portion of this item is assigned reading for the group
- F** facsimile of an early score or other musical source
- R** recording (“modern” as well as “historical” recordings may be listed for comparison)
- S** score (modern edition)
- T** treatise—original language (usually in facsimile)
- TT** treatise—modern translation
- V** video (VCR or DVD)

## General

Brown, Howard Mayer, and Stanley Sadie, eds. *Performance Practice*. Volume 1. Houndmills: Macmillan, 1989. Call number: ML457.P47 1989 v.1. Essays of varying usefulness on general topics, medieval through Baroque.

Cyr, Mary. *Performing Baroque Music*. Portland, Or.: Amadeus Press, 1992. ML457.C9 1992. An introductory textbook.

\*Donington, Robert. *The Interpretation of Early Music*. New revised edition. London: Faber and Faber, 1989. Call number: ML457.D64 1989b. Although aging, useful for its numerous quotations and musical examples from primary sources. A 1992 paperback reprint by Norton is available from at [www.amazon.com/Interpretation-Early-Music-Robert-Donington/dp/039396003X/ref=ed\\_oe\\_p](http://www.amazon.com/Interpretation-Early-Music-Robert-Donington/dp/039396003X/ref=ed_oe_p).

\*Schulenberg, David. *Music of the Baroque*. Second edition. New York: Oxford University Press, 2008. Call number: ML 193.S38 2001 (first edition). General textbook, 1550–1750.

**S** \*———. *Music of the Baroque: An Anthology of Scores*. Second edition. New York: Oxford University Press, 2008. Call number: ML193.S382 2001 (first edition). Includes scores of works by Palestrina, Monteverdi, Caccini, Frescobaldi, Schütz, and others, with commentary on original notation, modern edition, and performance issues.

**V** *J. S. Bach: Brandenburg Concertos*. Freiburg Baroque Orchestra, directed by Gottfried von der Goltz. DVD employing “original” instruments, produced at the Cöthen castle where Bach probably first performed the works. EuroArts/Image Entertainment, 2000. *Not at Rutgers*.

### Meeting 3: Late Renaissance and Early Baroque

- F, T** Caccini, Giulio. *Le nuove musiche*. Florence, 1601. Facsimile, with his *Nuove musiche e nuova maniera di scriverle* (Florence, 1614). Florence: Studio per Edizioni Scelte, 1983. Call number: M1490.C2N81 v.1. Includes the composer's preface describing aspects of performance practice.
- R** *Giulio Caccini: Nuove musiche, Firenze 1601; Nuove musiche e nuova maniera di scriverle, Firenze 1614*. Montserrat Figueras, soprano; Hopkinson Smith, lute and baroque guitar. [Freiburg]: Deutsche Harmonia Mundi, c1990, p1984. Call number: 2795.
- TT** *Giulio Caccini: Le nuove musiche*. Ed. H. Wiley Hitchcock. Recent Researches in the Music of the Baroque Era, v. 9. Madison, Wis.: A-R Editions, 1970. Call number: M2.R238 v.9. Includes a translation of the preface. Cf. MacClintock, pp. 163–75 (Praetorius and Mersenne on singing).
- F, T** Frescobaldi, Girolamo. *Toccate e partite* (Rome, 1637). Facsimile. Florence: Studio per Edizioni Scelte, 1978. Call number: M22.F9T61 1978. Includes the composer's preface describing aspects of performance practice.
- R** *Girolamo Frescobaldi: Toccate d'intavolatura di cimbalo et organo: Libro primo*. Rinaldo Alessandrini, harpsichord and organ. N.p.: Arcana, p1993. Call number: 3864.
- A** \*Kenyon, Nicholas, ed. *Authenticity and Early Music: A Symposium*. New York: Oxford University Press, 1988. Call number: ML457.A98 1988. **Read:** Kenyon, Brown.
- A** \*Le Huray, Peter. *Authenticity in Performance: Eighteenth-Century Case Studies*. Cambridge: Cambridge University Press, 1990. Call number: ML457.L4 1990. **Read:** chap. 1 (BWV 870).
- McGee, Timothy J. *Medieval and Renaissance Music: A Performer's Guide*. Toronto: University of Toronto Press, 1985. Call number: MT75.M16 1985.
- 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. Call number: MT883.S56 1996. Also: 3379 1 C-DISC.
- T** Praetorius, Michael. *Syntagma musicum*. 3 vols. Wittenberg, 1614–15. Facsimile, ed. Arno Forchert. Kassel: Bärenreiter, 2001. Call number: ML194.P73 2001 Bd.1, 2, 3.
- TT** Praetorius, Michael. *Syntagma musicum II, De organographia: Parts I and II*. Trans. David Z. Crookes. Oxford: Clarendon Press, 1986. Call number: ML467.P7 1986.
- T** Schütz, Heinrich. *Gesammelte Briefe und Schriften*. Ed. Erich Hermann Müller. Hildesheim: G. Olms, 1976. Call number: ML410.S35A2 1976. Includes the composer's prefaces to various published works, which include performance instructions relevant to the *Symphoniae sacrae*. Cf. MacClintock, pp. 142–9 (Praetorius, on performance of polychoral music).

**Meetings 4, 5: Italian Baroque** (special topics: bowed string instruments; embellishment)

- F** *Corelli and His Contemporaries: Continuo Sonatas for Violin*. Ed. Jane Adas. The Eighteenth-Century Continuo Sonata, vol. 1. New York : Garland, 1991. M219.C814 1991. Includes Corelli's sonatas for violin and continuo, op. 5 (Rome, 1700).

Corelli, Arcangelo. *Sonates pour violon et basse continue, opus V*. Facsimiles of the original (Rome, 1700) and embellished (Amsterdam: Roger, 1710) editions. Ed. Nicolas Fromageot. Courlay: Fuzeau, 1999. *Not at Rutgers*.

- R** *Arcangelo Corelli: Violin sonatas op. 5*. Locatelli Trio. London: Hyperion, p1990. Call number: 3600.

- R** *J.S. Bach: Englische Suiten*. Gustav Leonhardt, harpsichord. Cologne: EMI, 1987. Call number: 130.

- TT** *Georg Muffat on Performance Practice: The Texts from Florilegium Primum, Florilegium Secundum, and Auserlesene Instrumentalmusik*. Translated by David K. Wilson from a collation prepared by Ingeborg Harer, Yvonne Luisi-Weichsel, Ernest Hoetzel, and Thomas A. Binkley. Bloomington: Indiana University Press, 2000. Translations of the composer's prefaces; the original texts are edited in *Denkmäler deutscher Tonkunst* (call number: M2.D36), vols. 1/2, 2/2, and 11/2. *Not at Rutgers*. An older translation by Cooper and Zsako is listed below.

- TT, A** Cooper, Kenneth, and Julius Zsako. "Georg Muffat's Observations on the Lully Style of Performance." *Musical Quarterly* 53 (1967): 220–45.

- TT** Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. 2d ed. Trans. Edith Knocker. London: Oxford University Press, 1951. Call number: MT262.M93 1951.

- T** ———. *Versuch einer gründlichen Violinschule*. Augsburg, 1756. Facsimile. Frankfurt am Main: Grahl, 1956. Call number: MT262.M9 1756a.

**Meeting 6: Handel** (special topics: Italian vocal performance; accompaniment)

- S** \**George Frideric Handel: Giulio Cesare In Full Score. From the Deutsche Händelgesellschaft edition, edited by Friedrich Chrysander*. New York: Dover Publications, 1986. Call number: M1500.H13G3 1986.

- R** *Giulio Cesare*. Anne Sofie von Otter, etc.; Les Musiciens du Louvre, Marc Minkowski, conductor. Hamburg: Archiv Produktion, p2003. Call number: 7625.

- R** *Giulio Cesare*. Jennifer Larmore, Bernarda Fink, etc.; Concerto Köln, René Jacobs, conductor. Arles, France: Harmonia Mundi France, p1991. Call number: 56.

- R** *Julius Caesar*. Theo Adam (Julius Caesar), Celestina Casapietra (Cleopatra), etc.; Berlin State Opera Chorus, Orchestra and Ballet, Peter Schreier, conductor; directed by Georg F. Mielke. V.I.E.W. Video [n.d.]. Call number: 83.
- R** *Alessandro Moreschi: The Complete Recordings*. Wadhurst, East Sussex, England: Opal, p1984. Rare recordings by a late-19th-century castrato and his colleagues. Call number: 3684.
- T** Tosi, Pier Francesco. *Opinioni de' cantori antichi e moderni*. Bologna, 1723. Facsimile. New York: Broude, 1968. Call number: MT820.T67 1968.
- T** Agricola, Johann Friedrich. *Anleitung zur Singkunst*. Berlin, 1757. Ed. Erwin R. Jacobi. Celle: Moeck, 1966. Call number: MT820.A2T74 1966. An expanded German translation of Tosi's treatise.
- TT, A** \*Tosi, Pier Francesco. *Introduction to the Art of Singing*. Translation by Julianne C. Baird of the expanded German version by Johann Friedrich Agricola. Cambridge: Cambridge University Press, 1995. Call number: MT892.T6713 1995.
- Arnold, Frank T. *The Art of Accompaniment From a Through-Bass As Practised in the Seventeenth and Eighteenth Centuries*. 2 vols. Oxford: Oxford University Press, 1932. Reprint, New York: Dover, 1965. Call number: ML442.A7 1965 v.1 and 2.
- A** Williams, Peter F. *Figured Bass Accompaniment*. 2 vols. Edinburgh: Edinburgh University Press, 1970. Call number: MT49.W54 v.1, 2.
- V** *Farinelli*. Film by Gerard Corbiau, including scenes showing reconstructions of early eighteenth-century performances of opera seria (especially scenes 6, 11). Sony Pictures Classics, 2000 (original film: 1995). *Not at Rutgers?*
- V** *Mozart's Le nozze di Figaro*. Drottningholm Court Theatre, directed by Arnold Östman. DVD of a performance using historical instruments, in a restored 18th-century theater. Image Entertainment/RM Associates (performance: 1981). *Not at Rutgers*.
- S** Wolff, Hellmuth Christian, ed. *Original Vocal Improvisations From the 16th–18th Centuries*. Translated by Alan Crawford Howie. Cologne: Arno Volk Verlag, 1972. Contains Handel's embellishments for arias in *Ottone* and King Frederik the Great's embellishments and cadenzas for an aria in Hasse's *Cleofide*. Call number: M2.M94512 no.41.
- Meeting 7: French Baroque** (special topics: rhythmic conventions; ornaments; dance)
- T** Bacilly, Bénigne de. *Remarques curieuses sur l'art de bien chanter*. Paris, 1668. Facsimile. Geneva: Minkoff Reprints, 1971. Call number: MT820.B125A7 1971.
- TT** Bacilly, Benigne de. *A Commentary Upon the Art of Proper Singing*. Trans. Austin B. Caswell. Brooklyn: Institute of Mediæval Music, 1968. Call number: MT820.A2B22.

Hilton, Wendy. *Dance and Music of Court and Theater: Selected Writings of Wendy Hilton*. Stuyvesant, N.Y.: Pendragon Press, 1997. Call number: GV1649.H54 1997.

- V** *Hommage à la danse baroque*. Kenneth Pierce, Rebecca Harris-Warrick, and Carol Marsh, choreographies; directed by Ross W. Duffin. Case Western Reserve University, Dept. of Music. Call number: 309.
- V** Whitley-Baughess, Paige and Thomas Baird. *Introduction to Baroque Dance: Dance Types*. DVD New Bern, N.C.: BaroqueDance.com, 2005. Call number: 87.
- V** *Jean-Baptiste Lully: Persée*. Opera Atelier Toronto, directed by Hervé Niquet. DVD from a television broadcast of a live performance using historical instruments and staging. EuroArts/Atlantic, 2004. *Not at Rutgers*.

Mather, Betty Bang. *Dance Rhythms of the French Baroque: A Handbook for Performance*. With the assistance of Dean M. Karns. Bloomington: Indiana University Press, 1987. Call number: ML3427.M37 1987.

**Meeting 8: Woodwinds** (special topics: woodwind instruments, articulation)

- T** Hotteterre, Jacques. *Principes de la flûte traversière, de la flûte à bec et du haut-bois*. Paris, 1707. Facsimile. Florence: Studio per Edizioni Scelte, 1998. Call number: MT342.H7414 1998.
- TT** Hotteterre, Jacques. *Principles of the Flute, Recorder, and Oboe*. Trans. David Lasocki. New York: Praeger, 1968. Call number: MT342.H7414.
- T** Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*. Berlin, 1752. Facsimile of the 3d edition (Berlin, 1789), ed. Hans-Peter Schmitz. Kassel, Bärenreiter, 1953. Call number: MT342.Q2 1789a.
- TT** \*Quantz, Johann Joachim. *On Playing the Flute*. Trans. Edward R. Reilly. 2nd ed. Boston: Northeastern University Press, 2001. Call number: MT342.Q313 2001.

**Meeting 10: Bach keyboard music** (special topics: keyboard instruments and technique; ornaments)

- F** *Johann Sebastian Bach: Clavier-Büchlein vor Wilhelm Friedemann Bach*. Manuscript (1720 and later). Facsimile ed. Ralph Kirkpatrick. New Haven: Yale University Press, 1979. Call number: ML96.5.B186.
- T** Bach, Carl Philipp Emanuel. *Versuch über die wahre Art das Clavier zu spielen*. Berlin, 1753–62. Facsimile, ed. Lothar Hoffmann-Erbrecht. Leipzig, Breitkopf u. Härtel VEB, 1969. Call number: MT224.B102.
- TT, A** \*Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*. Trans. William J. Mitchell. New York: Norton, 1949. Call number: MT224.B132.

**TT, A** \*Couperin, François. *L'art de toucher le clavecin*. Trilingual (French, German, English) edition, including English translation by Mevanwy Roberts. Wiesbaden: Breitkopf & Härtel, 1933. Call number: MT252.C82 1933a.

Faulkner, Quentin. *J. S. Bach's Keyboard Technique: A Historical Introduction*. St. Louis: Concordia, 1984. Call number: ML410.B1F38 1984

Speerstra, Joel. *Bach and the Pedal Clavichord: An Organist's Guide*. Rochester: University of Rochester Press, 2004. Call number: ML651.S642 2004.

Neumann, Frederick. *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J. S. Bach*. Princeton : Princeton University Press, 1978. Call number: MT80.N48.

Williams, Peter F. *Playing the Organ Works of Bach: Some Case Studies*. New York: American Guild of Organists, 1987. Call number: ML410.B13W58 1987.

**Meeting 11: Bach Passion** (special topics: general issues of Bach performance; vocal and instrumental scoring)

**R** *J. S. Bach: St. John Passion*. Taverner Consort and Players; Andrew Parrott, director. London: Virgin Classics (Virgin Veritas 7243 5 45096 2 9), p1991, c1995. Call number:

Dürr, Alfred. *Johann Sebastian Bach: St. John Passion: Genesis, Transmission, and Meaning*. Trans. Alfred Clayton. Oxford: Oxford University Press, 2000. Call number: ML410.B13D813 2000.

**A** \*Melamed, Daniel R. *Hearing Bach's Passions*. Oxford: Oxford University Press, 2005. Call number: MT115.B2M43 2005.

**A** \*Parrott, Andrew. *The Essential Bach Choir*. Rochester: Boydell Press, 2000. Call number: ML410.B13P29 2000.