

PERFORMANCE PRACTICE IN THE 18TH, 19TH AND 20TH CENTURIES

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Objective:

This course investigates the relatively well-known music from Bach through Stravinsky from the specific angle of performance practice. Students will be introduced to many conventions of performance, second nature to the original interpreters of this music, which are no longer a part of the modern musician's training. The object is to learn how we can enhance today's performances through a better knowledge of past performance styles and techniques. In this course performers will be able to develop the skills of thinking, reasoning, and research needed for "informed" execution and interpretation of the music they play. Although many specific performance practices are examined, the course emphasizes "habits of inquiry" -- learning what questions to ask about a piece of music, and learning the processes of investigation through which these performance questions might be answered.

Learning Strategy:

Students will be expected to pursue two parallel lines of learning in this course. First, all students will involve themselves together in studying a diverse selection of performance practice issues. This pursuit will center around class discussions which focus on assigned readings. These readings are chosen from the best current scholarship on each topic and are on reserve in the Music Library. Second, each student will investigate, individually, performance practice as it relates to his or her own performance area. Students will choose one eighteenth-century performance treatise, applicable to their instrument, to study and write about. There will also be opportunities in class for students to report on other instrument-specific readings which will be chosen in consultation with the instructor. It is to be hoped that many questions will arise directly from students' current applied studies. This course will encourage the making of connections between history, theory, and performance.

CLASS TOPICS AND READING ASSIGNMENTS

Special Note: Outside experts, such as a baroque violinist and a fortepianist, will be holding special sessions for our class outside of our regular meeting times. These will make up for several "free" days in the syllabus. Dates/times will be announced.

LATE BAROQUE

- Aug. 30 **Habits of inquiry**
- Sept. 4 **Sources of Evidence**
Read Harnoncourt, pp. 11-38; 177-179
- Sept. 6 **The Instrumentarium**
Read Harnoncourt, pp. 108-117; and select one article to read from the handout.
- Sept. 11 **Meter**
Read Veilhan, pp. 1-9. Study the assigned folder of related meters from Bach's vocal works. Can you identify specific tempo and stylistic characteristics which Bach may have implied by his meter choices?
- Sept. 13 NO CLASS
- Sept. 18 **Tempo**
Read Harnoncourt, pp. 50-58; and Veihan, pp. 60-69; and Robert L. Marshall, "Tempo and Dynamic Indications in the Bach Sources" in Bach, Handel, Scarlatti: Tercentenary Essays (Cambridge, 1985), pp. 259-75.
- Sept. 20 **Dance influence**
Read Harnoncourt, pp. 180-181; Veihan, pp. 70-94; and Meredith Ellis Little, "The Contribution of Dance Steps to Musical Analysis and Performance: La Bourgogne" in Journal of the American Musicological Society, 28 (1975), pp. 112-24.
- Sept. 25 **Rhythm**
Read Frederick Neumann, "The Overdotting Syndrome: Anatomy of a Delusion" in The Musical Quarterly, 67 (1981), pp. 305-47; and David Fuller, "Notes inégales" in New Grove Dictionary of Music and Musicians (item 15), Vol. 13, pp. 420-27.
- Sept. 27 **Articulation (tonguing, fingering)**
Read Harnoncourt, pp. 39-49; 118-121; and Mark Lindley, "Keyboard Technique and Articulation: Evidence for the Performance Practices of Bach, Handel and Scarlatti" in Bach, Handel, Scarlatti: Tercentenary Essays (Cambridge, 1985), pp. 207-43; or Betty Bang Mather, Interpretation of French Music from 1675-1775 for Woodwind and Other Performers, (New York, 1973), pp. 32-50.
- Oct. 2 **Ornamentation**
Read Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music, (Princeton, 1978), pp. 3-15; and 312-44, 365-86; or 263-86, 345-64.
PAPER DUE TODAY BY 4 PM.

- Oct. 4 **Pitch/tuning**
Read Harnoncourt, pp. 59-66; and Bruch Haynes, "Johann Sebastian Bach's Pitch Standards: the Woodwind Perspective" in *Journal of the American Instrument Society*, 11 (1985), pp. 55-114.
- Oct. 9 **CLASS PRESENTATIONS**
- Oct. 11 (RUSH)

LATE EIGHTEENTH AND NINETEENTH CENTURY

- Oct. 16 **Mozart/Haydn**
Read Harnoncourt, pp. 122-128; and H.C. Robbins Landon "Haydn Symphonies in Performance" in *The Symphonies of Joseph Haydn*, pp. 110-68; or Neal Zaslaw, "Performance Practice" in *Mozart's Symphonies*, pp. 445-509.
- Oct. 18 **Mozart/Haydn**
Read Frederick Neumann, *Ornamentation and Improvisation in Mozart*, choose any one chapter.
- Oct. 23 **Beethoven**
Read Clive Brown, "The Orchestra in Beethoven's Vienna" in *Early Music*, XVI/1 (Feb. 1988), pp. 4-20.
- Oct. 25 **Beethoven**
Read William S. Newman, "Beethoven's Pianos versus His Piano Ideals" in *Journal of the American Musicological Society*, 23 (1970), pp. 484-504; and William S. Newman, "Beethoven's Fingerings as Interpretive Clues" in *Journal of Musicology*, 1 (1982), pp. 171-97; or William S. Newmann "Beethoven's Use of Pedals" in *The Pianist's Guide to Pedaling*, pp. 142-66.
- Oct. 30 **Chopin**
Read Jeanne Holland, "Chopin's Teaching and His Students" (Ph.D. dissertation, UNC, 1973), choose any one chapter.
- Nov. 1 **Schubert**
Read Walther Dürr, "Schubert and Johann Michael Vogl: a Reappraisal" in *19th Century Music*, 3 (1979), pp. 126-40 and William S. Newman, "Freedom of Tempo in Schubert's Instrumental Music" in *Musical Quarterly*, 61 (1975), pp. 528-45.
PAPER DUE TODAY BY 4 PM.
- Nov. 6 **Verdi**
Read Doug Coe, "The Original Production Book for 'Otello': an Introduction" in

- 19th Century Music, 2 (1978), pp. 148-58; and Will Crutchfield, "Vocal Ornamentation in Verdi: the Phonographic Evidence" in 19th Century Music, 7 (1983), pp. 3-54.
- Nov. 8 NO CLASS
- Nov. 13 NO CLASS
- Nov. 15 **Brahms**
Read Jon W. Finson, "Performing Practice in the Late Nineteenth Century, with special Reference to the Music of Brahms" in Musical Quarterly, 70 (1984), pp. 457-75; and Camilla Cai, "Brahm's Pianos and the performance of His Late Piano Works" in Performance Practice Review, 2 (1989), pp. 58-72.
- Nov. 27 **CLASS PRESENTATIONS**

TWENTIETH CENTURY

- Nov. 29 **Mahler**
Read Andrew Keener, "Gustav Mahler as Conductor" in Music and Letters, 56 (1975), pp. 341-55; and Edward F. Kravitt, "Tempo as an Expressive Element in the Late Romantic Lied" in Musical Quarterly, 59 (1973), pp. 497-518.
- Dec. 4 **Debussy**
Read Charles Burkhart, "Debussy Plays La cathédrale engloutie and Solves Metrical Mystery" in Piano Quarterly, 65 (Fall 1968), pp. 14-16; and Maurice Dumesnil, How to Play and Teach Debussy; (New York, 1932) and Arthur R. Tollefson, "Debussy's Pedaling" in Clavier, 9 (1970), pp. 22-33.
- Dec. 6 **Elgar**
Read Robert Philip, "The Recordings of Edward Elgar (1857-1934): Authenticity and Performance Practice" in Early Music, 12 (1984), pp. 481-89; and E.O. Turner, "Tempo Variations with Examples from Elgar" in Music and Letters, 19 (1938), pp. 308-23.
- Dec. 11 **Stravinsky**
Read Igor Stravinsky and Robert Craft, "The Performance of Music" in Conversations with Igor Stravinsky (New York, 1959), pp. 133-40; and Igor Stravinsky, "A Comparison of Three Recent Recordings of Le sacre du printemps" in Reprospectives and Conclusions by Igor Stravinsky and Robert Craft (New York, 1969), pp. 123-30; and Erica Heisler Buxbaum, "Stravinsky, Tempo, and Le sacre" in Performance Practice Review, 1 (1988), pp. 61-70.
- Dec. 13 **CLASS PRESENTATIONS**

GRADED ASSIGNMENTS

- 30% Paper. Choose one of the treatises listed below and discuss its handling of performance issues. Be sure to cover at least these topics:
- 1) What (skills, techniques, repertory knowledge, etc.) does each author take for granted from his reader?
 - 2) How is the book's content balanced between general musical advice and more specific topics applying to the stated instrument? What is the balance between practical and theoretical discussion?
 - 3) What general musical topics are covered, and what insight does the author give. How do the author's statements confirm or conflict with performance practice issues we have discussed in class?
 - 4) What specific guidance, appropriate to the instrument discussed, does the author offer? What major points does he seem to focus on? How detailed is his advice? In what way might his comments be useful (or not useful) to performers on modern instruments? **DUE OCT. 2, 4 PM.**
- Johann Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- and PaukerKunst* (Halle 1795), [trans. by](#) Edward Tarr as *Trumpeters' and Kettledrummers' Art* (1974)
- C.P.E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1759 and 1762), [trans. by](#) W.J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York, 1949).
- Johann Hiller, *Anweisung zum musikalisch-zierlichen Gesange* (Leipzig, 1780), [trans. by](#) Suzanne Beiken (Stanford dissertation, 1980).
- Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg 1756), [trans. by](#) E. Knocker as *A Treatise on the Fundamental Principles of Violin Playing* (Oxford 1948).
- Johann Quantz, *Versuch einer Anweisung die Flute traversiere zu spielen* (Berlin 1752), [trans. by](#) E.R. Reilly as *On Playing the Flute* (New York, 1966).
- Pier Francesco Tosi, *Opinioni de' cantori antichi, e moderni* (Bologna, 1723), [trans. by](#) J.E. Galliard as *Observations on the Florid Song* (London, 1743).
- Daniel Gottlieb Tiirk, *Klavierschule, oder Anweisung zum Klavierspielen für Lehrer and Lernende* (Leipzig and Halle, 1789), [trans. by](#) Raymond Haggh as *School of Clavier Playing* (Lincoln, 1982).
- For the one clarinetist in our class, work from Eugene Rousseau's dissertation, "Clarinet Instructional Materials from 1732 to ca. 1825" (U. of Iowa, 1963), since no treatises are yet available in reprint or translation.
- 20% Paper. Evaluate the performances of Holst's *The Planets* on reserve in the library in addition to the ISO's performance here on October 21. Begin your project by reading: Adrian Boult, "Interpreting 'The Planets'" in *Musical Times*, 111 (1970), 263-64; and Imogen Holst, "Some Problems of Performance in *The Planets*" in *The Music of Gustav Holst and Holst's Music Reconsidered*, (Oxford, 1985), pp. 141-45. **DUE NOV. 1, 4 PM.**
- 20% Class Presentations. Present a 6-8 min. oral summary/ annotation of an article chosen in consultation with the instructor.
- 30% Class Participation.