

Historical Embodiment in Musical Performance



The Performer's Body as a Tool in Interpretation Research

2–4 November 2023

**Hochschule der Künste Bern, Grosser Konzertsaal,
Papiermühlestr. 13d, Bern**

Conference Programme

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Thursday, 2 November 2023

- 12:00 Registration
- 13:00 **Welcome** (Ellen Fallowfield & Kai Köpp)
- Panel 1 Interfaces** (Chair: Johannes Gebauer)
- 13:30 **Áurea Domínguez Moreno (Basel)**
Historical Portamento and Vibrato Practices in Woodwind Instruments
- 14:10 **Runar Kjeldsberg (Tønsberg)**
From Annotated Guitar Instructions by François Doisy (1748–1806)
to a Musical Performance
- 14:50 *Coffee break*
- 15:10 **David Sinclair (Bern/Basel)**
Historical Bows for the Double Bass: Design, Context and Use
- 15:50 **Joyce Tang (London)**
The Idiosyncrasies of Piano Tone (1870–1910): A Pianist's Choice Between
American, British, French and German Pianos
- 16:30 *Coffee break*
- 16:50 **Luis Bicalho (Massy) & Federico Forla (Den Haag)**
Historical Reed Database & How to Study Historical Oboe's Interface
- 17:30 **Maryse Legault (Montreal)**
Playing the Unplayable:
Idiom and Impossibility in Early Nineteenth-Century Music
- 18:10 **Response Clive Brown**
- 18:45 *Apéro riche*

Friday, 3 November 2023

Panel 2 Methods (Chair: David Sinclair)

- 9:00 **Barbara Gentili (Guildford)**
Between Autoethnography and Recording Technology:
The Use of Early Recordings in New Historiographies of Singing
- 9:40 **Camilla Köhnken (Vienna/Bern)**
Independent Interpretation Attitudes or Shared Strategies Depending on
Affiliation? Comparing Competing Nineteenth-Century Piano Performance
Styles Through the Lens of Three Pieces by Johannes Brahms
- 10:20 *Coffee break*
- 10:50 **Cla Mathieu (Bern)**
The Early Sound of Manuel de Falla's *Homenaje a Debussy*:
A Reconstruction Based on Miguel Llobet's Guitar Recordings
- 11:30 **Laura Granero (Vienna)**
The Interactive Re-enactment: Playing (and Failing) with Alexander Scriabin
- 12:10 *Lunch*

Panel 3 Performance Material – Recordings – Films (Chair: Camilla Köhnken)

- 13:30 **Johannes Gebauer (Bern)**
The Premiere of Schubert's *Alfonso und Estrella* in Weimar –
What the Orchestral Parts Tell Us
- 14:10 **Frithjof Vollmer (Stuttgart)**
Embodying the Subjective: Strategies of *Cantabile*
in Beethoven's Violin Concerto Op. 61, 1912–1956
- 14:50 **Fatima Volkoviskii Barajas (Madrid)**
Flaunting the Mantilla: The Embodied Tease of the Spanish
Singing Style in Early Recordings
- 15:30 *Coffee break*
- 16:00 **Jörg Holzmann (Bern)**
Early Sound-Film Documents as Sources for Musical Performance Practice
- 16:40 **Sebastian Bausch (Bern)**
De-constructing and Re-enacting the Piano Technique
of Ernst von Dohnányi
- 17:20 **Respondence Hermann Gottschewski**
- 18:00 *End of the Panel*
- 19:00 *Conference Dinner (on one's own expense)*

Saturday, 4 November 2023

Panel 4 Embodiment I (Chair: Jörg Holzmann)

9:00 **Job ter Haar (Bern/Rotterdam)**

“A Kind of Disembodied Cello”

9:40 **Joan Calabuig (Quartell)**

Reenacting Draper’s 1917 recording of the Brahms Clarinet Quintet

10:20 *Coffee break*

10:40 **Octavie Dostaler-Lalonde (Amsterdam)**

Towards an Early Recordings Inspired Performance of Schumann’s *Stücke im Volkston*

11:20 **Hardy Rittner (Freiburg)**

Chopin’s Virtuosity from the Perspective of ‘Historical Embodiment’

12:00 *Lunch break*

Panel 5 Embodiment II (Chair: Kai Köpp)

13:00 **Jed Wentz (Leiden)**

On *Not* Performing David Bispham’s *The Raven*

13:40 **Artem Belogurov (Utrecht)**

Mozartiade: An ERIP Approach

14:20 *Coffee break*

14:40 **Emily Worthington (York)**

Baermann’s Body: Understanding Embodiment in Historically Informed Performance

15:20 **Anna Fraser & Neal Peres Da Costa (Sydney)**

Reimagining Schubert’s *Schwanengesang*:
Rhetorical Delivery and Artistic Freedom

16:00 **Respondence Clive Brown**

16:30 *End of the conference*

Abstracts and Biographies

Áurea Domínguez Moreno (Basel)

Historical Portamento and Vibrato Practices in Woodwind Instruments

Portamento or vibrato are practices often addressed in performance practice studies, particularly in those cases where early recordings are used as a source to analyse styles at the turn of the twentieth century. Yet, wind instruments in general still lack behind in those discussions, especially under a technical point of view. The use of not-written expression effects such as portamento and vibrato in woodwind instruments has not been fully explored. Nevertheless, historical sources reveal that woodwind musicians endeavoured to overcome the difficulties of the technique and resisted abandoning practices present in their musical life. These references, mostly taken from instrument tutors, describe the practices from a technical point of view, and they include a description of the physical action the performer must undertake. Historical sources also reveal that the approach to practices such as portamento or vibrato often differed from modern techniques. This might happen when the reference point to an expressive resource is a musical instrument that differs significantly from wind instruments in its construction. For instance, even when by mid-nineteenth century singing was often the main reference for wind players in the performance, the reference switches to string instruments as soon as vibrato comes into the scene. Thus, vibrato playing in woodwind instruments was not made by modulating the air flow into the instrument, as is done nowadays. Instead, musicians developed personal techniques that varied from fingering oscillation to shaking the instrument. Moreover, the sound result of the techniques used at the turn of the 20th century can be studied in early recordings, not only in some solo pieces but especially in the role wind instruments had in orchestras or wind bands.

Using the example of woodwind instruments, this paper shows how numerous historical sources deal with vibrato and portamento. These give the performer several technical options for applying this expressive resource, considering the physical action in search for a sound, and it opens the discussion of its use today. Furthermore, it opens the possibility of portamento and vibrato practice in wind instruments as a key resource in the aesthetics of music performance at the turn of the twentieth century.

Áurea Domínguez Moreno is a researcher and performer specializing in historical double reed performance practice. Following her studies at the Schola Cantorum Basiliensis (Basel, Switzerland), where she was later employed as a researcher, she earned her PhD in musicology from the University of Helsinki in 2014. Her interests include historical sound technologies and innovative approaches to organology in wind instruments, such as the use of CT scans and 3D printing as research tools. Her monograph on nineteenth-century bassoon performance *Bassoon Playing in Perspective* (2013) has become an important reference in the field, as has her work on the fagottino and early recordings of wind music.

Runar Kjeldsberg (Tønsberg)

From Annotated Guitar Instructions by François Doisy (1748–1806) to a Musical Performance

I have worked extensively on the performance of early nineteenth-century repertoire on a wide variety of historical guitars. Holding a masters diploma in the performance of modern classical guitar, I thought that picking up a romantic guitar would be fairly easy. It still has six strings and is slightly smaller than a modern guitar. But in my search on finding a different musical aesthetics that would make the romantic guitar sing, I had to slowly change almost every aspect of my playing: how I held the instrument, what fingerings to choose, tonal development and usage of muscle groups in the hands all went through a metamorphosis to try to reach a connection with the composed music. It is now 11 years since I started my journey of performance on historical guitars and I have a lot of experience to share. In this lecture-recital I will present some of the challenges that occur when moving from a modern classical-guitar approach to a historical approach. I will focus around the method book by François Doisy (1748–1806): *Principes généraux de la guitare* (Paris 1801). I will perform two studies from the method and go deeper into the challenges I had to overcome, how I used Doisy's instructions to guide the development of my sound, expression and technique. The studies of François Doisy are musically bizarre, as they modulate a lot, have several different tempis, and dynamics marks that seems to come out of nowhere. The studies are sometimes extremely technically demanding, even for the most skilled professional guitarist. Doisy's method contains valuable information that relates directly to the instrument-body relation. Position of hands and angle of fingers to attack the strings are explained. Doisy is positioned in a time where the guitar was changing from a five-course baroque guitar to a six-string romantic guitar. Doisy himself was playing a five-string single-string instrument. Shortly after him, the six-string guitar became very popular and the period is known, after Charles de Marescots (1807–1839) description, as "la guitaromanie". Specific techniques that will be looked at are: sweeping, the left hand thumb, the extensive use of right-hand thumb, and the anchor point of the little finger on the soundboard of the guitar. This latter is described in the major part of historical schools for guitar and lute. Classical guitarists of today would never use such an anchor point, but I find it interesting that folk guitarists and some electric guitarists use this technique extensively. What are the advantages and disadvantages of such a technique, what does it do to the musician's relation to the instrument, and what are the musical effects?

Runar Kjeldsberg has toured the World (from Canada's west coast to New Zealand) both as a soloist and a chamber musician. His passion for historical guitars has resulted in several collaborations with early music ensembles. His major work is the complete recording of François de Fossa's (1775–1849) solo works on five CDs, funded by the Norwegian State arts fund. He studied with some of Europe's finest professors such as Carlo Marchione, Alexis Muzurakis, Gerard Abiton and Jan Erik Pettersen. During his studies he collected several prizes in international guitar competitions. Runar Kjeldsberg has an ongoing collaboration with the luthier Leonardo Michelin Salomon, who has made fellowship research on the documentation and

reproduction of romantic guitars. In collaboration with Tom Guthrie, Bjarte Eike and Barokksolistene, Runar Kjeldsberg plays a leading role in a new version of Schubert's *Die Schöne Müllerin* – album release is set to November 2023.

David Sinclair (Bern/Basel)

Historical Bows for the Double Bass: Design, Context and Use

Tracing the history of the double-bass bow appears to many as an impossible task – what can we make of so many strange shapes and sizes of bows found in museums, hanging as curiosities on the walls of violin shops or in bassists' private collections? This presentation will explore the many reasons behind this great variety of bows, looking at the similarities and differences in design, materials, and evolution between the bass bow and those of the other members of the string family.

In addition to simply looking at bows, trying them out using the methods of embodiment and re-enactment can bring us new insights not only about the bow itself but also about its role and significance as a tool. What can a bow tell us about how music was performed in the past? Could there be, for example, a relationship between the design evolution of the bass bow and the rising importance of the conductor in the early nineteenth century?

Canadian double bassist **David Sinclair** teaches at the Hochschule der Künste Bern and at the Schola Cantorum Basiliensis in Basel. His principal teachers were Joel Quarrington and Ludwig Streicher, and he also collaborated closely with Sandor Vegh (Camerata Salzburg) and Christophe Coin (Ensemble Baroque de Limoges, Quatuor Mosaïques). One of the very few double-bass soloists in early music, David Sinclair made the first solo recordings on the Viennese bass, notably of Mozart's *Per questa bella mano*, a major work which had to wait until 2010 to be recorded on the instrument for which it was written. Other recordings include *Virtuoso Bass* (Titanic), *Wiener Kontrabasskonzerte* (Ars) and *Wiener Stimmung* (Glossa 2022). In addition to playing and teaching, he makes experimental bows for the double bass and Violone. This interest led to his integration into the HKB research project "Historisches Embodiment" and to the preparation of a book *The Historical Double Bass Bow-Design, Context and Use*.

Joyce Tang (London)

The Idiosyncrasies of Piano Tone (1870–1910): A Pianist's Choice Between American, British, French and German Pianos

To date, pianists and scholars have recognised the importance in the use of period-appropriate instruments in informing historical performing practices (Taruskin 1995; Peres Da Costa 2012). Despite the ongoing efforts to investigate pianos pre-1870, pianofortes post-1870 rarely feature in research: this is due to the assumption that there is a lack of breakthrough innovations in comparison to the rapid developments seen earlier in the century. However, pianos post-1870 are significant subjects of study to performance practice as there was a continuous evolution of the ideals of

piano tone. The discussion for the 'ideal tone' was fervent in late nineteenth-century press, as British critic George Bernard Shaw exclaimed in 1893: "I do not see why the remarkable difference between a Pleyel and a Steinway piano should be ignored." What makes the tone of a piano American, British, French or German? How did pianists choose between them? And what can their choices tell us now about national tastes and pedagogical influences were enacted?

The main focus of this presentation will be the analysis of my recordings made on selected late nineteenth-century pianos in UK's National Trust properties: brands include Bechstein, Blüthner, Broadwood, Collard & Collard, Erard, Pleyel, and Steinway, repertoire include Beethoven's Sonata in E major, Op. 109, Brahms's Intermezzo in A major, Op. 118 No. 2, and Liszt's *Gnomenreigen*. Along with historical evidence of concert reviews and programmes, as well as frequency-based quantitative analysis, I will demonstrate how the choice of piano can inform performance decisions such as tempo, pedalling, sustain of melodic line, balance, and dynamic variation. By uncovering the subtle nuances of these piano tones, I propose new insights through an instrument-informed interpretation to understand and enact nineteenth-century piano pedagogy and performance practice.

Joyce Tang is a pianist and a musicologist. She obtained her Bachelors from the Royal Academy of Music, Masters from the University of Oxford, and PhD from the University of Southampton. Her research interest and specialism is in historical pianos and their reception, dissemination, and associated performing practices. At present, she is the Head Archivist and Trustee of the Musical Museum in London, a museum with music-reproduction instruments and a library of over 20,000 music rolls. Dr. Tang is also a research mentor at the Guildhall School of Music & Drama, where she supports doctoral students in their research. Since December 2022, Joyce started *Finding Pieces*, a video podcast on pianos, people and music, the first season themed on piano rolls.

Luis Bicalho (Massy) & Federico Forla (Den Haag)

Historical Reed Database & How to Study Historical Oboe's Interface

Oboe players have been researching single pieces of evidence or sources to document the way oboe double-reeds were made by the oboe masters of the past. This process began with public and private collections, where researchers could measure and even try the reeds, and several publications may be a good starting point for beginners in the historical performance-practice field. Nevertheless, this content is extremely scarce and has rarely been collected or published. Almost no monographs on the topic of historical reed-making have been written, although plenty of modern methods exist for the modern oboe. We usually find many reeds from the end of the nineteenth century until around 1940. In this context, the discovery of three original oboe reeds from around 1860 in my hometown of Paris is exceptional. As we begin this project, we have the opportunity to document our research from the early stages of our work. Until now, oboe players have been working alone and arriving at their own results. Unfortunately, we can assume that much of the information has been kept in the tradition of secrecy of the national schools.

Our project is born out of a passion for historical oboe performance and the desire to preserve valuable resources for future generations. We aim to inspire oboe players to meticulously document their findings on historical oboe mouthpieces before they are placed in museums. By doing so, we hope to ensure that these valuable resources remain accessible not only to highly skilled musicians but also to the wider community. Our approach involves a collaborative effort from researchers and musicians, including Geoffrey Burgess, Lola Soulier, and other historical oboe players. Together, we will gather and record data on historical reeds using the website datareeds.fr. Our primary objective is to create recordings of original reeds as they may only sound well enough for a small amount of time due to their fragility. In November 2020, the Musée de la musique de Paris acquired an original baroque oboe “Desjardins” with six original reeds, which are the oldest known reeds for a historical oboe after those in the collection in Tokyo. Only two oboe players are known to have played it before it went to the museum where it can no longer be played – unless special authorization arises. Through careful documentation, including video recording for sound analysis, these findings can serve as a rich source of information for future generations and potentially spark new research and advancements in historical oboe performance, including the rediscovery of techniques for original reed-making. Our international project has the potential to unite a community of passionate musicians and researchers in a collaborative effort to preserve and advance the art of historical oboe performance.

Luis Bicalho is originally recorder player and became a teacher in an early age after studying with Jean- Noël Catrice and Jean-Pierre Nicolas. After a travel in Armenia in 2014 where he discovered the double-reed instruments Duduk and Zurna, he began playing baroque oboe. He gave up ethnomusicology research in 2015 to focus primarily on the HIP with french wind instruments. He studied modern oboe with David Walter, Philippe Grauvogel, Fabien Thouand, Paolo Grazia and Jean-Marc Philippe. With the latter he discovered classical and romantic oboe after writing a thesis the history of reed-making. He currently contributes to the project of historical reed-making in CMBV, Versailles, directed by Neven Lesage and Lola Soulier, and writes a thesis on comparing the music of Alessandro and Carlo Besozzi (dir. Philippe Canguilhem). Since 2020 he works with La Petite Bande and Marie Kuijken, Ensemble Baroque de Valenciennes, Le Concert de la Loge, among others.

Federico Forla studied the modern oboe with Bruno Oddenino, Christoph Hartmann, Alexei Ogrintchouk and Karel Schoofs, and baroque and classical oboes with Frank de Bruine. He is currently finishing his master in Classical and Romantic performance practice (MRPE) at the University of Poitiers, Tours and Saintes. From 2015 until 2018 he has been awarded a scholarship from the “DeSono” association to support him in his studies and musical activities. Federico performed with orchestras such as the Orchestre de Champs Elysees, the Academy of Ancient Music, the Orchestra of the Eighteen Century, among others. Since 2019, he covers the position of first Oboe Solo of the Das Neue Mannheimer Orchester. Federico has performed with several chamber music ensembles in different festivals, and he enjoys maintaining an active career on oboes ranging from Renaissance to Modern, allowing him to perform each musical style on the most appropriate instrument.

Maryse Legault (Montreal)

Playing the Unplayable:

Idiom and Impossibility in Early Nineteenth-Century Music

Until the late eighteenth century, concertos were generally performed by composer-performers, who used this genre as a vehicle to demonstrate inventive mastery and technical agility. As composition became more and more a specialized craft in musical culture after 1800, concertos were increasingly conceived by non-performing composers. The growing prevalence of idealist concepts concerning the regulation of musical consumption in the early nineteenth century brought a new focus on metaphysical concerns, which began to lead composers to neglect performance practicalities.

In this presentation, I use the idea of unplayability by exploring its ramifications for a specific repertoire and instrument. My focus will be Spohr's clarinet concertos, written for the virtuoso Simon Hermstedt between 1808 and 1829, as a case study of this phenomenon.

In the preface of the first edition of his first clarinet concerto, Louis Spohr inserted a preliminary note to the performer in which he gives instructions about the type of clarinet required to play his work. Not only did Spohr write a concerto that he did not intend to perform himself, but he wrote the clarinet part without working in close collaboration with the performer, despite his lack of knowledge of the instrument. As a result, the clarinetist was confronted with a score that ignored the limitations of his instrument and was in some moments of an extreme difficulty, or even unplayable. Particular in this situation is that, instead of asking the composer to modify certain passages in order to make them playable on his instrument, Hermstedt decided to modify his instrument to be able to perform the concerto as imagined by the composer. I argue that this is an attitude unheard of before this point in history, generated by the primacy of the composer's ideas over the practicalities of the instrument.

Maryse Legault received her master's degree at the Koninklijk Conservatorium Den Haag in 2017, specializing in historical clarinet performance in the studio of Eric Hoeplich. She has performed with many of the world's leading period-instrument ensembles, including Tafelmusik Baroque Orchestra, Arion Orchestre Baroque, Pacific Baroque Orchestra, the Orchestra of the Age of Enlightenment, Les Siècles and MusicAeterna. One of the only Canadian women performing on period clarinets, she has been recognized for her impressive finger technique challenging historical performance standards, her daring choices of repertoire, as well as the flexibility and expressiveness of her interpretations. Her debut solo album *Around Baermann*, dedicated to music written by and for the nineteenth-century clarinet virtuoso Heinrich Baermann, was launched in June 2023. Maryse is recipient of a prize from the Sylva-Gelber Music Foundation and was awarded the Joseph-Armand-Bombardier research fellowship.

Respendence

Clive Brown was a member of the Faculty of Music at Oxford University from 1980 to 1991 and subsequently at the University of Leeds until retirement in 2015. He is now Emeritus Professor of Applied Musicology at the University of Leeds and continues to teach part-time at the Universität für Musik und darstellende Kunst in Vienna. His monographs include *Louis Spohr: A Critical Biography* (Cambridge, 1984; revised German edition 2009), *Classical and Romantic Performing Practice 1750–1900* (Oxford, 1999, revised and expanded edition currently in process of publication), and *A Portrait of Mendelssohn* (Yale, 2003). He has also published numerous articles and critical, performance-oriented editions of music, e.g. for Breitkopf and Bärenreiter. As a violinist he has concentrated on practice-led research and performance. He experiments not only with applying historically verifiable performing practices, but also with the physical and technical practices of 19th century violin playing.

Barbara Gentili (Guildford)

**Between Autoethnography and Recording Technology:
The Use of Early Recordings in New Historiographies of Singing**

In the last few decades, scholarship in the fields of historical performance practices and voice studies has relied on early recordings in order to offer fresh insights into the history of singing (Crutchfield 1983, Freitas 2018, Toft 2013). This work has considerably broadened our understanding of the vocal performance practices of the past and inspired ambitious research projects, such as “The shock of the old: Rediscovering the sounds of bel canto 1700–1900”, funded by the Australian Research Council. My own contribution to this growing area of research is rooted in embodiment and a decidedly (and still much frowned-upon) autoethnographic stance (Gentili 2023 forthcoming). The flaws and limitations of the acoustic process of recording, I have argued, are more easily overcome by the expert ear of the professional singer, who decodes the voice heard on the disc (or cylinder) via the body, i.e. through the empirical knowledge of what the recorded voice is ‘doing’. In this context, a further layer of complexity is added by our little knowledge of the mediated processes that intervened between the performer and the recording machine (Katz 2010). In my paper, I intend to address all these elements by analysing a set of early recordings of tenor singing together with a cylinder that I made myself during a workshop organised by the AHRC-funded research network “Redefining Early Recordings as Sources for Performance Practice and History” (led by Eva Rodriguez and Inja Stanović). I will reflect on the possible impacts of technology on performers’ techniques and psychology, beginning to unpack the mediated substance of early vocal recordings.

Barbara Gentili (PhD, Royal College of Music, 2019) is Surrey Future Senior Fellow at the University of Surrey. Her research interests encompass historical performance practices (voice), the impacts of recording, the cultural history of Italian opera, women’s history and music autoethnography. Forthcoming publications include her first monograph on verismo singing with Boydell and an article on the singing New

Woman for *Cambridge Opera Journal*; she contributed a number of chapters to Routledge collections on recorded music and a/r/tography and published articles on singing technique and modernity for *Music and Letters* and the *Journal of the Royal Musical Association*.

Camilla Köhnken (Vienna/Bern)

Independent Interpretation Attitudes or Shared Strategies Depending on Affiliation? Comparing Competing Nineteenth-Century Piano Performance Styles Through the Lens of Three Pieces by Johannes Brahms

When discussing Brahms interpretation in early recordings, the focus lies on the interpretation practices of Clara Schumann's students, namely Fanny Davies, Ilona Eibenschütz, and Carl Friedberg. However, a considerable group of pianists whom Brahms himself especially valued originated from the student ranks of the composer's aesthetic antipode Franz Liszt: Brahms himself used to joke about the fact that so many devotees of the "neudeutsche" music which he abhorred were outstanding performers of his music. Among these count Liszt students Eugen d'Albert, Frederic Lamond, Josef Weiss, and Robert Freund as well as their students, a younger generation consisting of Freund's sister Etelka and Ernst von Dohnányi (both of whom still were still acquainted with Brahms) as well as the eccentric Ervin Nyiregyházi. Three frequently recorded pieces by Brahms allow for an instructive comparison between this "alternative" Lisztian circle of Brahms advocates and the "expected" Brahms representatives Davies, Eibenschütz, and Friedberg (as well as additional Brahms performers among Theodor Leschetitzky's students or his friend Julius Röntgen): the Capriccio Op. 76 No. 1, the Ballade Op. 79 No. 1, and the second movement from his Third Sonata Op. 5.

Camilla Köhnken has been working since her highschool days as "pianist in residence" at the Beethovenhaus Bonn. She studied piano performance with Pierre-Laurent Aimard in Cologne, Jerome Rose in New York, and Claudio Martínez Mehner in Basel and played solo concerts in halls like the Carnegie Hall, New York, or the Teatro La Fenice, Venice. An avid chamber musician, she regularly appears in concert with her ensemble Philon Trio, Pedro Cámara Toldos (saxophone) or Chiara Enderle (cello). Developing her interest in interpretation practices of the nineteenth century, she completed a doctorate on interpretation strategies of the Liszt circle at the University of Bern and worked as a postdoc at the Orpheus Institute in Ghent, Belgium, focusing on Liszt's Beethoven interpretation and his connection with Czerny. Her book *Interpretation 'in Liszt's spirit' – Beethoven, Chopin, and Liszt as mirrored by instructions and sound documents of his students* is going to appear soon.

Cla Mathieu (Bern)

**The Early Sound of Manuel de Falla's *Homenaje a Debussy*:
A Reconstruction Based on Miguel Llobet's Guitar Recordings**

Manuel de Falla's *Homenaje a Debussy* from 1920 represents a key piece in the literature of the classical guitar. Arguably the first major work for the guitar written by a non-guitarist composer, this short piece explored a modern vision of the instrument. Throughout the compositional process, De Falla was in contact with his friend Miguel Llobet (1878–1938), the leading guitar soloist of the early 1920s. The traces of this collaboration are evident in the final score: Llobet's legato-driven fingerings contrast with De Falla's fascination with the raw sonorities of the open strings.

Llobet premiered the piece on the guitar in 1921 and continued to perform it. Although Llobet made a series of discs in 1929, he did not record the piece (the British guitarist Albert Harris recorded it first in 1937). Recent research on the interpretation of the *Homenaje* has attempted to discuss its interpretation in light of the various manuscripts and editions. This paper, however, will take a different route and explore the significance of Llobet's recordings for thinking about the music, fingerings, and interpretative markings of the *Homenaje* in order to gain an understanding of how the piece might have sounded at its premiere. As traces of a physical act of performance, however, Llobet's recordings must be seen in the light of an evolving tradition of music-making on the guitar that goes back well into the nineteenth century and that we can partially reconstruct on the basis of instructive texts. In order to integrate these different categories of sources into a holistic vision of the early sound of the *Homenaje*, it seems necessary to focus not only on a close listening of the recordings and a reading of the scores and historical sources, but also to experiment directly on the guitar as a means of reproducing the pathways between sound, act, text, and score. This paper aims to present a methodology for such a process but also to present and discuss a plausible interpretation based on the observations made. The results of these experimental juxtapositions will lead to a deeper understanding of early twentieth-century classical guitar performance that may have direct practical implications for musicians. Furthermore, it could contribute to a methodology for exploring historical performance that integrates the trifecta of scores and texts, early recordings, and experimenting musicians.

Cla Mathieu studied the classical guitar at the Basel Academy of Music, where he obtained an MA in Music Pedagogy, and at the Bern Academy of the Arts, where he studied for an MA in Music Performance. He completed his guitar studies with an advanced degree at the Haute École de Musique Vaud Valais Fribourg. He regularly performs with various ensembles with a focus on contemporary music. In parallel, Mathieu pursued a doctorate in musicology at the University of Bern, which he defended in 2020. His dissertation on the Catalan guitarist Miguel Llobet was given the award of the faculty of humanities and is slated to appear with Routledge in 2024. He is currently an SNSF postdoctoral researcher at the University of Geneva, where he conducts a research project entitled "Sounds of Upheaval – Music in Switzerland 1789–1808".

Laura Granero (Vienna)

The Interactive Re-enactment: Playing (and Failing) with Alexander Scriabin

Artist rolls for reproducing pianos are highly relevant sources for performing practice in the long nineteenth century, both for researchers and pianists. With this paper, I would like to propose an updated methodology, “the interactive re-enactment” (a term coined by Bausch), for studying digitised roll recordings at a Disklavier piano, a continuation of the one already created by Sischka, Bärtsch, and Bausch. Disklavier technology provides us with the opportunity to use midi files generated from the original rolls in a practical way in our daily study at the piano, based on critical analysis and self-experimentation. Throughout this lecture-recital, I will offer examples of my experiences using this technology as well as results and problems. The experimentation will be based on learning and playing Scriabin pieces “together” with the composer. Scriabin is a fascinating case, as his notation differs significantly from how he played, and his agogics can feel extreme to modern ears and performers. How do we need to prepare the roll recordings as part of our methodology of re-enactment? Can Scriabin become our piano teacher, of whom we learn about pedalling and fingering, also by playing some parts of the piece with him and using his recordings as a ghostly “expressive metronome”?

Laura Granero is a Spanish fortepianist/pianist/harpsichordist and researcher. She aims to bring her research to her playing, seeking a more personal and freer way of expressing herself as an artist inspired by the first recorded pianists. She is pursuing doctoral studies at mdw (Vienna) under the direction of Dr Clive Brown. The topic of her dissertation is the study of the recordings and piano rolls of Fanny Davies and other students of the Clara Schumann tradition. She is also a Bösendorfer Artist, which allows her to give presentations on piano rolls throughout Europe. In 2023 she will be part of a Clara Schumann project, touring with Anima Eterna Brugge. She is the founder of the FANNY DAVIES Ensemble and the co-director of La Nouvelle Athènes (Centre des Pianofortes Romantiques) in Paris.

Johannes Gebauer (Bern)

The Premiere of Schubert's *Alfonso und Estrella* in Weimar – What the Orchestral Parts Tell Us

Annotations in orchestral parts promise to open a window into historical performances and their rehearsal processes. However, in most cases the multiple layers of annotations in such parts which were often in regular use for more than a century, make any objective judgement about the attribution of annotations impossible. The orchestral parts used in the premiere of Schubert's opera *Alfonso und Estrella* in Weimar 1854 under Franz Liszt's baton are unique in this respect, as the complete material was only ever used for that very performance. The parts are preserved in the Thüringisches Landesmusikarchiv Weimar in the exact condition in which they were left at after the premiere.

The instrument partbooks allow a unique insight into rehearsal processes, marking procedures, the handling and synchronisation of bowings and dynamics and more. The surprising results of this investigation reveal that historical orchestras functioned

quite differently from what we are used to today and that musicians in the nineteenth century had quite a different understanding of what good ensemble playing meant.

Johannes Gebauer studied musicology at King's College, Cambridge, and baroque and classical violin with Simon Standage. After graduate studies at the Schola Cantorum Basiliensis, where he focused on chamber music with Christophe Coin, he pursued a busy career as a concert violinist. In 2007 he founded the Camesina Quartet, which specializes in Viennese classical and romantic music. The ensemble is a regular guest at international festivals and has recorded several CDs. As a musicologist Johannes was assistant to Christopher Hogwood for several years and involved in numerous publications. In 2012 he returned to research joining Kai Köpp's team at the Bern Academy of the Arts (HKB), finishing his PhD on Joseph Joachim's *Klassikervortrag* in 2017 at Bern University under supervision of Anselm Gerhard and Kai Köpp (HKB). In 2020 he joined Kai Köpp's performance and embodiment research project at HKB (funded by the Swiss National Science Foundation), concentrating on annotated orchestral material. He continues to divide his time between performance and research.

Frithjof Vollmer (Stuttgart)

Embodying the Subjective: Strategies of *Cantabile* in Beethoven's Violin Concerto Op. 61, 1912–1956

Performance instructions such as *dolce*, (*con*) *espressione*, or *cantabile* in a Viennese tradition are an invitation for the performer to involve his inner self, to embody subjectivity towards the “entrance of the individuum” (Reinhard Kapp 2022, 191). Within the realm of the musical work, this creates some vagueness, a space which ought to be filled by the “identification of the body with the music” (ibid., 176). Subjectivity of this kind manifests in non-noted expressive means and gestural elements such as vibrato or portamento.

When it comes to Beethoven's music (and Viennese music of around 1800 in general), this poses some serious problems on performance practice: works such as the Violin Concerto Op. 61 are marked by performance traditions that are committed to the (rather dogmatic) concept of *Werktreue* – the performer is expected to submit to an ideal of ‘objectivity’, i.e., to subdue affective body expressions in favour of rather intellectual approaches and judgements of ‘decent’ musical expression (closely tied to various ‘schools’ of violin playing). Who or what then is addressed by the “individuum”, and how do various interpretations of *cantabile* – as evident in the concert's second movement – affect the appearance of the work?

This paper strives to present some early-twentieth century violinist's answers to this problem, based on both written and sound sources, starting from the first known recording of Beethoven's Concerto (1912) and focusing on the objectivity debates of the interwar period. The discussion includes a proposal how to meaningfully ‘measure’ and evaluate gestural performance elements by some newly developed plug-ins for Sonic Visualiser. The findings ought to contribute to a historical understanding of subjectivity in musical embodiment.

Frithjof Vollmer studied classical double-bass performance, musicology, and philosophy in Weimar (Germany), Stuttgart (Germany), and Eugene (USA). Since 2019 he has been working as a Research Assistant at the University of Music and Performing Arts, Stuttgart, pursuing a PhD thesis on changing tastes in string instrumental performance during the first half of the twentieth century. Recent publications include the co-edition of a volume concerned with the current state of digital analysis in performance research (*Softwaregestützte Interpretationsforschung. Grundsätze, Desiderate und Grenzen*, Würzburg: Königshausen & Neumann 2023).

Fatima Volkoviskii Barajas (Madrid)

Flaunting the Mantilla. The Embodied Tease of the Spanish Singing Style in Early Recordings

Recordings of the early 1900s demonstrate the migration of singers between different musical genres as a characteristic of the Spanish musical scene of the time. They also reveal performing practices that indicate a vocal code particular to this period, where different ways of interpretation of the same piece were accepted. Classically trained singers recorded songs of a more popular nature and audible evidence suggests a particular use of vocal gestures and expressive traits as part of these performances. In the context of this period, the popularized image of the Spanish singer-dancer embodying the coquettish tease and sensuality were common amongst female singers of music-hall venues and other popular music genres. As historical documents illustrate, the mantilla, worn suggestively, as any other light-fitting costume, was part of the musical personae (Auslander 2006) that these singers created.

The publicized images of Spanish singers of opera and zarzuela were never as risqué as those of the “low brow” singing starlets, however, at times, they also wore mantillas and embodied the Spanish allure as part of their image. Recordings of these singers, as they ventured into popular musical genres, indicate the adaptation of vocal practices into different modes of expressivity, transforming certain vocal habits (Potter 2014) from the lyrical tradition into a vernacular idiom embodied by sensual innuendo. Within the style of a period (which is shared understanding and agreement on the performance practices that uphold musical expressivity), lies a distinct personal style of each performer which can be described as a collection of expressive gestures (Leech-Wilkinson 2010). In this presentation I aim to review how the cultural context of Spanish singers of the early twentieth century, which included their fluidity between musical genres and the prevalence of different modes of vocal production (Moreda 2022), allowed for a broader palette of vocal gestures for classically trained singers to utilize when recording pieces of a more popular nature.

With examples by María Barrientos, Lucrezia Bori, Elvira de Hidalgo and Conchita Supervía singing popular songs and Spanish art songs with folklore elements, I wish to demonstrate how these singers’ embodied qualities of the Spanish desire are captured in their recorded voices. From the musicological standpoint of close listening (Cook 2010, Volioti 2010), I analyze singing practices (including the use of vocal registers, portamento, vibrato, vocal onset and vowel placement) to explore the vocal gestures that represent the embodiment of the female tease, and by doing so, I look to

encourage the analysis of early recordings as significant to the development of informed performance practices.

Fatima Volkoviskii will be defending her dissertation in the doctoral program of Musicology at the Universidad Complutense in Madrid in May of this year. Her dissertation, *Stylistic aspects of early flamenco singing: Vocal practices in early recordings from 1898 to 1922*, is focused on the vocal practices and singing style of early flamenco in pre-electrical recordings. Recent conferences include participating in the phonograph recording session at the symposium “Vocal Recordings: Old Technologies and New Beginnings” in January 2023 at City University London – an AHRC-funded network, Redefining Early Recordings as Sources for Performance Practice and History – where Fatima recorded *Clavelitos* by Joaquín Valverde and *La Paloma* by Sebastián Yradier and “Early Recordings: Diversity in Practice” in 2021 with the paper titled “Flamenco beyond the Established View: Early Recordings of Cantoras, Cantadoras and Cantantes of Flamenco”.

Jörg Holzmann (Bern)

Early Sound-Film Documents as Sources for Musical Performance Practice

Early sound films represent a multi-layered source of information for musical performance issues. The additional, moving-visual level allows knowledge gained from pure sound documents to be confirmed, expanded or even revised. Aspects such as the execution of specific movement sequences, posture, (self-)staging, facial expressions and gestures as well as the instruments used provide insights that go beyond purely technical knowledge of playing or singing and are also of inestimable value for music sociology, gender studies, or instrument research. Films with several musicians also allow a more detailed examination of interactions and their characteristics, such as frequent eye contact or extensive autonomy, equality, or hierarchy.

In the course of the dissertation presented here – which is part of the “Historical Embodiment” project at the Bern Academy of the Arts and the inter-university institution “Science and Art” at the Paris Lodron University of Salzburg and the University of Mozarteum Salzburg – a corpus of early sound-film documents that is as representative as possible is being prepared. The sources are then evaluated on the basis of a detailed catalog of questions in order to discuss the effects of the implemented observations on self- and external perception within the framework of re-enactments as well as to enable an authentic reproduction of the music-making of the early twentieth century in one’s performance.

Using exemplary interpretation experiments, a possible methodology of musical re-enactments based on early sound film documents will conclude the thesis in order to illustrate the knowledge gained from this approach both for musicological research and for music practice.

Jörg Holzmann first studied classical guitar at the HMDK Stuttgart, graduating with the highest marks in both the artistic and pedagogical courses. Subsequently, he was active as a soloist, chamber musician and composer, worked as a guitar teacher and

successfully participated in international guitar competitions, winning prizes at major festivals in Spain, India, Korea and the USA. This was followed by studies in musicology, literature and art history in Stuttgart, Halle (Saale) and Leipzig. He completed his Master's degree with a thesis on piano roll recordings by women for the Hupfeld company. From 2018 to 2020, he was a research assistant at the Museum of Musical Instruments at the University of Leipzig. Since 2020, he has been employed as a doctoral candidate in the project "Historical Embodiment" at the Bern Academy of the Arts, writing his PhD on musicological and music-practical values of early sound-film documents.

Sebastian Bausch (Bern)

De-constructing and Re-enacting the Piano Technique of Ernst von Dohnányi

Sources on piano playing at the beginning of the twentieth century vastly outnumber those for any other instrument. However: while sound recordings, piano rolls, instructive editions, and texts convey to us a reasonably complete picture of the artistic elements of piano performances ("interpretation"), many of these sources fall short of clarifying the technical aspects of a pianist's performance, especially in comparison to how similar documents e.g. for string players can tell us a lot about the connection between technical and musical parameters.

Only two types of sources can really shed light on a pianist's technique beyond ambiguous written descriptions in piano methods: Welte-Mignon piano rolls – which provide an accurate image of how long each finger stays on a key (a "fingerprint", so to speak) – and film documents (either silent or with sound). For a small number of pianists born and trained in the nineteenth century, we are lucky to have all these sources available – allowing us to include the analysis of a pianist's technique and motions into the process of re-enactment.

Just recently, some fascinating television footage of the composer-pianist Ernst von Dohnányi turned up on YouTube – making him one of the best-documented pianists born in the nineteenth century. From the video recordings, it becomes evident that Dohnányi's physical gestures are just as recognizable and significant for his playing as his musical ones. Based on the video material, I will describe some key features of Dohnányi's piano technique and compare it to the evidence visible on his Welte-Mignon piano rolls. I will then demonstrate how I include my findings into the process of re-enacting one of Dohnányi's performances. By this, I will be able to discover how the musical and physical gestures in his playing are corresponding with each other.

Sebastian Bausch received his degrees for organ, harpsichord as well as modern and historical piano at the Schola Cantorum Basiliensis (Jörg-Andreas Bötticher, Wolfgang Zerer, Edoardo Torbianelli) and in Freiburg (Christoph Sischka). Since 2012, he has been a research assistant at the Bern Academy of the Arts HKB, pursuing a PhD on performance practices in nineteenth century piano playing with Cristina Urchueguía (University of Bern) and Kai Köpp (HKB). His research is heavily based on the empirical analysis of early recordings and reproducing piano rolls. He is considered a leading expert on the analysis and digitization of piano rolls. Sebastian Bausch is the assistant organist at the cathedral of St Gallen. He performs frequently

as a soloist and chamber musician on both modern and historical keyboard instruments and is especially committed to employ the results of his research in his performances.

Respondence

Hermann Gottschewski, born 1963, studied piano at Musikhochschule Freiburg i.Br. (Germany) and musicology, mathematics and Japanese studies at the University of Freiburg (Dr. phil. 1993). Habilitation for musicology at Humboldt University of Berlin, 2000. After teaching positions at the University of Freiburg and Humboldt University of Berlin, he is a professor for musicology at the Department of Interdisciplinary Cultural Studies at the University of Tokyo. Gottschewski's main research fields are theory and analysis of musical performance, history of music theory, and modern history of music in East Asia, focusing on the era from the late nineteenth century to mid-twentieth century. He has published books and articles in German, Japanese, English and Korean. Gottschewski is also active as a composer. Currently he stays at Bad Krozingen (Germany) for a sabbatical year, mainly focusing on composition and piano roll research.

Job ter Haar (Bern/Rotterdam)

“A Kind of Disembodied Cello”

This lecture-recital is based on the presenter's PhD research on the playing style of cello virtuoso Alfredo Piatti (1822–1901). The goal of this research was to learn from Piatti as if he were a living teacher. Since Piatti did not leave any recordings, the presenter relied primarily on annotations found in his cello parts. These annotations formed a bridge between Piatti's playing and “re-embodiments” of elements of his artistry. The presenter analyzed annotations and instructions found in Piatti's cello parts, including his transcriptions for cello and piano of Felix Mendelssohn's *Lieder ohne Worte* and Johannes Brahms's *Hungarian Dances*. The use of large bodies of similar musical material allowed for the identification of typical Piatti “gestures” – paradigms that connect musical shapes to physical actions. Additionally, some principles of Piatti's cello technique could be established and translated to modern-day playing.

Research questions: What can we learn from analyzing annotated parts about the use of the body in nineteenth-century cello playing? How does knowledge about the use of the body in nineteenth-century cello playing inform our understanding of broader nineteenth-century musical practices? How can identifying embodied musical gestures help us connect to nineteenth-century expressivity?

The aim of this lecture-recital is to demonstrate how elements of a “forgotten” style can be brought back to life and be of use in today's musical practice, by showing both the procedure of analysis and a personal outcome in the form of a performance.

This lecture-recital holds significance in several areas. Firstly, it demonstrates the potential of embodied learning in nineteenth-century HIP, even when direct recorded materials are absent. Secondly, it highlights the importance of personalizing

historically informed cello playing by adapting period instructions to individual performance styles rather than following them rigidly. Lastly, it questions “modernist” ideas about the superiority of post-Casals cello techniques, encouraging a reevaluation of nineteenth-century practices.

Repertoire to be performed includes:

- *Lieder ohne Worte* by Felix Mendelssohn
- *Hungarian Dances* by Johannes Brahms
- *Caprices* by Alfredo Piatti

Dr. Job ter Haar studied at the Royal Conservatory in The Hague with René van Ast, Lidewij Scheifes, and Anner Bijlsma. In 2019, he completed his PhD at the RAM in London with a dissertation on the playing style of 19th-century cello virtuoso Alfredo Piatti. Job ter Haar teaches cello at the HKB in Bern and artistic research at Codarts Rotterdam.

Joan Calabuig (Quartell)

Reenacting Draper’s 1917 recording of the Brahms Clarinet Quintet

Brahms’s clarinet quintet counts among the most important compositions for the clarinet, maybe even for chamber music, and is frequently performed throughout the world. In this environment, rediscovering this piece through the perspective of the original performers and their interpretations is a necessary step to understand the task of the performer and to discover the performing style that was shared by individual artists in Brahms’s time and circle. To analyze and reproduce the performance style of musicians like Joseph Joachim, Richard Mühlfeld and Charles Draper is the backbone of this project. It uses the method of reenacting Drapers 1917 recording as an analytical tool to rediscover the embodied knowledge fine chamber musicians of Brahms’s circle brought with them in the recording session. This perspective, which contextualizes historical instruments, written texts and recorded sounds, lead to the unexpected discovery that some of the playing strategies and esthetics may have survived in the oral traditions of amateur wind bands in Spain. By learning about the impact of playing by ear versus playing from the score, some of the performance practices of Brahms’s day that can be heard in early recordings can be reproduced from an inside perspective instead of imitating only the surface of a historical sound document. The goal is finding the past, to take it into the present and give it continuity in the future: to recover, justify, sensitize, motivate and promote a flexible *tempo* interpretive way management and agogics based on the first recordings, close to Brahms and amateur bands; to re-evaluate and rediscover the idiomatic importance of musical instrument and the music composed for it for the past interpretive recovery and the realization of the re-enactment; to demonstrate the continuity of the performance tradition in the amateur windbands in Valencian geography.

Joan Calabuig began his musical studies with Francisco Salt and Vicent Balada at the school of the Banda Unió Musical de Quartell. He continued his studies at the Conservatories of Music of València and Castelló de la Plana in the specialties of composition and clarinet, with an award for academic excellence. Subsequently, he

broadened his knowledge with Master degrees in clarinet and bass clarinet (Leuven, with Magna Cum Laude qualification), Musicology, Music Education and Interpretation of Early Music (ESMuC); Classical music, Research (HKB) and Telecommunications engineering (València and Helsinki), combining his studies with teaching in different artistic and pedagogical areas. He has studied with professors such as Lorenzo Coppola, Eric Hoerich, Ilkka Teerijoki, Kai Köpp and Ernesto Molinari and has been part of various orchestras, such as Orquestra del Gran Teatre del Liceu, Sinfónica de Madrid, Wrocław Baroque Orchestra, Freiburger Barockorchester and Le Concerts des Nations.

Octavie Dostaler-Lalonde (Amsterdam)

Towards an Early Recordings Inspired Performance of Schumann's *Stücke im Volkston*

Pianist Artem Belogurov and I use embodiment as a central tool in developing our own performance of Schumann's *Stücke im Volkston* on period instruments. Our work explores nineteenth century expressive techniques found in a variety of sources: instrumental methods and performing editions, and most importantly historical recordings. The method of embodiment helps us to develop physical habits and instrumental techniques as well as expressive instincts that we can use freely in our performance of Schumann's work.

Schumann dedicated his *Stücke im Volkston* to the cellist Andreas Grabau, member of the Gewandhausorchester Leipzig and chamber music partner of, among others, Carl Reinecke and Clara Schumann. A number of sources were selected, based on their relevance to this group of musicians: the performing edition of the *Stücke im Volkston* by principal cellist at the Gewandhausorchester Leipzig, Friedrich Grützmacher; the cello method by Andreas Grabau's teacher, Friedrich Kummer; piano rolls made by Carl Reinecke; recordings made by Clara Schumann's students; and recordings made by Friedrich Grützmacher students Hugo Becker and Oskar Brückner. In this paper, I will discuss our embodiment methodology, possible applications of embodied practices to the chosen repertoire, and the challenges encountered. We will illustrate our work with two short emulations of historical recordings as well as our ERI performance of one of the movements of Schumann's *Stücke im Volkston*.

Octavie Dostaler-Lalonde performs in a wide variety of genres and styles. A prize winner at several competitions, Octavie received grants from the Canada Council for the Arts, Fonds Podiumkunsten and Prins Bernhard Culture Fonds. She appeared in the Utrecht Early Music Festival, Folle journée Tokyo, Festival Royaumont, La Nouvelle Athènes, La Cité de la Voix, and Festival Montréal Baroque, among others. She forms a duo with historical keyboardist Artem Belogurov and is co-director of ensemble Postscript. Octavie regularly plays with period groups and orchestras such as Ensemble Masques, Vox Luminis, Il Gardellino, Montreal Symphony Orchestra, Orchestra of the Age of Enlightenment, and Orchestre Révolutionnaire et Romantique. She made recordings for various labels and her debut solo CD will appear later this year. A researcher and pedagogue, she gave lectures and masterclasses at the

Oxford, Bonn and Cornell Universities as well as at the Conservatories of Paris, Utrecht and Amsterdam.

Hardy Rittner

Chopin's Virtuosity from the Perspective of 'Historical Embodiment'

Souplesse avant tout! – Suppleness before everything else! This is how Chopin characterized the way of playing on which his music is pianistically based. In the case of pieces that are cantabile anyway, this is immediately obvious, but in relation to his virtuoso works, doubts arise about the aforementioned ideal of suppleness. Chopin's etudes, for example, are considered the pinnacle of virtuosity. Their compositional concept consistently focuses on only one technical difficulty, which runs – usually without a break worth mentioning and thus without a chance for physical rest! – from beginning to end. This supposedly means an enormous physical effort, an immense challenge in the area of strength/endurance, since the same muscles or muscle groups are permanently stressed. It is therefore not surprising that Emilie von Gretsich, initially a student of Henselt in St. Petersburg, reports "breakneck difficulties". Later, the highly gifted von Gretsich becomes Chopin's pupil. And now, under Chopin's aegis, her vision and approach to the etudes change fundamentally. After about two years, she is able to play "with ease", something that once seemed unthinkable to her. How did such fabulous progress come about? At any rate, not through hours of finger training; Chopin clearly distanced himself from this. Unlike the general tenor of the time, Chopin did not pursue the goal of training all fingers to have the same strength, as is required for an even, "stabbed" brilliance, brought about by precise, equally articulated fast note values. This fits with Chopin's statement that his virtuosity is a totally different genre from the bravura of Weber, Thalberg, and Liszt and, unlike the latter, is not conducive to training and maintaining fluency.

The latest research shows: Essentially inspired by bel canto, Chopin intended a sound ideal all his own, even in the virtuoso. Passages should be played in a cantabile manner, which is achieved by a differentiation that emphasizes motivic-melodic moments and dynamically reduces all other passages that are not considered melodic. This way of playing of a subordinating or accompanying brilliance, which Chopin once called "my way", differs not only tonally significantly from interpretations in which the virtuoso as the musical main thing is in the center, it also gets by on a physical-technical level with considerably less force, which makes the primacy of *souplesse* mentioned at the beginning absolutely plausible. On the basis of evaluated written testimonies from Chopin's circle of pupils, a whole series of pianistic idiosyncrasies can be reconstructed, which are equally revealing and stubborn. My lecture-recital will illustrate this on the basis of selected passages and works, both theoretically and practically on the instrument.

Hardy Rittner, born in 1981, teaches as professor for piano and artistic research at the Musikhochschule Freiburg. In addition to the modern concert grand piano, his activities include in particular historically informed performance practice of the nineteenth century. For the Detmold label MDG he has recorded the complete solo piano works of Johannes Brahms on original period instruments, as well as the

complete Chopin etudes and the piano works of Arnold Schönberg. His recordings have won two ECHO-Klassik awards, among others. Rittner is a regular contributor to the new Chopin editions published by Bärenreiter (“Notes on Performance Practice”, fingerings according to historical models). In the fall of 2022, he was awarded his doctorate with a major study on cantabile in Chopin; the thesis has been published by Bärenreiter at the same time.

Jed Wentz (Leiden)

On *Not* Performing David Bispham’s *The Raven*

David Bispham (1857–1921) was a celebrated American operatic singer particularly famed for his acting skills. In 1909, with the composer Arthur Bergh accompanying at the piano, he performed a melodramatic version of Poe’s *The Raven* in which he spoke Poe’s text in time to the music. He would go on to perform the highly successful piece throughout the United States. By all accounts, Bispham’s energetic and pathetic acting style had an overwhelming impact on the audience, guaranteeing the work’s artistic and commercial success. Indeed, the published score was supplemented with 10 photographs of Bispham in affective attitudes, associated with specific lines of text, encouraging purchasers to act out *The Raven* for themselves. This combination of images, text and musical score had the potential to create a shared physical bond, associated with a beloved poem, between audience and performer.

This paper places my own 2022 performance of Bergh’s musical setting of *The Raven* in the context of the original Bispham interpretation: research carried out in the New York Public Library revealed the singer’s own score (with performative annotations), newspaper reviews and numerous photographs of the actor in the heat of the moment. Moreover, sound recordings granted access to his vocal timbres, dynamics and pronunciation in song. Given my commitment to historical approaches to musical and theatrical performance as well as my experience with embodied research as performer and doctoral supervisor (within the docARTES programme), and in the light of such rich documentation of the original interpretation, this paper asks the questions: why did I choose *not* to reenact Bispham’s premier performance? and how did allowing myself to be inspired by the documentation of Bispham’s embodied practices influence my own rendition?

Jed Wentz received his Bachelor degree from Oberlin Conservatory, his Master from the Royal Conservatory in the Hague and his doctorate from Leiden University. He has recorded more than 40 CDs with various Early Music ensembles including his own (Music ad Rhenum), has conducted staged opera performances and published in journals like *Early Music*, *Cambridge Opera Journal* and *Music in Art*. He is university lecturer at The Academy of Creative and Performing Arts, Leiden University, and is artistic advisor to the Utrecht Early Music Festival. He edited the volume “Historical Acting Techniques and the 21st-Century Body”, in *European Drama and Performance Studies* 2022-2, No. 19.

Artem Belogurov (Utrecht)

Mozartiade: An ERIP Approach

Mozartiade was a concert program performed by ensemble Postscript with soloists Rachael Beesley, violin and myself, fortepiano at Musica Antica da Camera in The Hague on October 27th, 2022. This program was inspired by Mozart's own concerts, which combined concerti, solos and chamber music. In addition to using period instruments we aimed to explore expressive devices of the past in a way that goes beyond what is usually attempted by HIP ensembles today.

Experimental by nature, our approach was based on studying a variety of written sources, and, most importantly, the earliest surviving acoustic recordings, piano rolls and musical automata. I attempted to adapt embodied practices stemming from my early recordings reenactments on nineteenth-century and modern pianos, to technical and musical approaches suitable to a replica of a Mozart period piano. Together with Rachael, we tackled the task of communicating approach to a group of musicians with various degrees of experience with ERIP. In this paper, I will discuss our preparation process, challenges, and results, illustrated with footage from the rehearsals and concert. My hope is to open a discussion on further experiments and performances of this nature.

Artem Belogurov is equally at home at the modern piano, harpsichord, clavichord and the many varieties of historical pianos. His repertoire ranges through four centuries of solo, concerto and chamber repertoire. Artem's recent performances include concerto appearances with Concerto Köln in New York and Washington as well as with Camerata RCO in Sofia, Bulgaria. As a soloist and chamber musician, duo partner with cellist Octavie Dostaler-Lalonde and founding member of ensemble Postscript, Artem has performed at a number of international festivals, among them Festival Montréal Baroque, Festival Royaumont, Festival Oude Muziek Utrecht, Musica Antiqua Brugge, and recorded for various labels. In addition to performance activities he is actively interested in research, particularly relating to Romantic performance practice, and enjoys experimenting with and reviving forgotten expressive devices. Together with Octavie Dostaler-Lalonde he has given lectures and lecture-recitals at Paris Conservatoire; Oxford, Cornell, and Bonn Universities.

Emily Worthington (York)

Baermann's Body: Understanding Embodiment in Historically Informed Performance

"[HIP is] a modernist phenomenon [...] and, as an intellectual concept, perhaps – exhausted." (Cook and Everist 1999: 12)

"[...] theory and research [...] continue to talk at cross purposes, the one insisting that the past is unknowable, the other unable to ignore the vitality of its sources."

(Robinson 2010: 503)

The Historically Informed Performance of western classical music (known as HIP) sits at the crossroads of historical research, practical experimentation and professional performance. Since the 1960s, expert HIP musicians working in professional ensembles, conservatoires and universities have developed rich insights into past

musical practices and cultures through daily physical engagement with historical instruments and repertoires. However, the subjective nature of these insights often sits uneasily with conventions of musicology, which prefers claims to be grounded in robust written evidence. As a result, the practical expertise of professional HIP practitioners remains underrepresented in scholarship. This is a stark contrast to fields such as theatre and dance, where practitioners have long been at the heart of academic research, but which are only beginning to grapple with the epistemological challenges of historical practice research, an area where HIP has a long history of critical discourse.

The “Baermann’s Body” project (2023–2025) is funded by Arts and Humanities Research Council (UK) Research, Development and Engagement Fellowship and is based around a case study of the nineteenth-century clarinetist, instrument designer and pedagogue Carl Baermann (1810–1885). It aims to use current theories of embodied knowledge from across the performing arts to expand the focus of HIP beyond texts such as scores and treatises, to better encompass the musician’s body and practice as well as their relationship with the ‘tools’ of their practice (including musical instruments) and the wider ‘ecology’ of music making within which they were situated (such as physical spaces, organisations that enable their work, and systems of training that underpin their practice). HIP has always been a form of research into the embodiment of past musicians, and into and through the embodiment of current practitioners. Theorising it as such will help us achieve a more nuanced understanding of how today’s HIP musicians cultivate embodied knowledge by doing and feeling, and how this relates to the practice of their historical counterparts, as well as offering a rich perspective on the use of embodiment in historical research more generally.

Dr Emily Worthington joined the University of York in 2022 as Lecturer in Music (Historical Performance Practices) in the School of Arts and Creative Technologies. She also maintains an active career as a musician, performing on historical clarinets from the eighteenth to early twentieth centuries with orchestras around the world. Her research combines practice-based, artistic, and traditional musicological research methods to explore the practice and culture of performance in Western Classical Music 1750–1950. In her previous post at the University of Huddersfield, she co-founded the interdisciplinary Research Centre for Performance Practices (now the Centre for Experimental Practices).

Anna Fraser & Neal Peres Da Costa (Sydney)

Reimagining Schubert’s *Schwanengesang*: Rhetorical Delivery and Artistic Freedom

The first decades of the twentieth century witnessed rapid and unprecedented changes in performance practice (heralded in the second half of the nineteenth century) in line with modernist aesthetics. By 1950 ‘modern’ performance practice was firmly established, shunning previously valued nineteenth-century expressive practices in singing and piano playing, which were part of a long-established continuum of practice. Concurrent with these changes was a growing imperative for vocal projection

over increasingly powerful pianos and orchestras in performance venues of growing size. This led singers to experiment with new vocal techniques that arguably caused the most radical changes in singing ever heard. These changes constituting 'modern' style remain pervasive, exerting a strong grip even in historically informed circles, to the detriment of artists and audiences alike.

Sound recordings of singers and pianists, who, in some cases, were trained in the 1830s and 1840s, provide first-hand evidence of late nineteenth-century performance practices that could hardly have been imagined from contemporaneous written descriptions. These recordings strikingly reveal how different the musical landscape was before the modernist revolution, providing a unique prism through which to investigate pre-modern performance styles.

In recent years, practitioner researchers have increasingly engaged with emulation and embodiment of recordings made around the turn of the twentieth century, to realign performance aesthetics with pre-modern ideals, before using practice-led methods to extrapolate earlier styles. Such methodologies underpin the current Australian Research Council funded Discovery Project: "The shock of the old: Rediscovering the sounds of bel canto 1700–1900".

In this presentation we explore how Franz Schubert's (1797–1828) collection of songs entitled *Schwanengesang* might have sounded in performances by Schubert and his admired singers. We will extrapolate pre-recording singing and piano playing styles to explore novel sound worlds for a selection of songs from *Schwanengesang*, pushing the boundaries of current artistic practice. In so doing, we aim to stimulate new ways of developing individual (personalised) musical artistry, change audience expectations and training of young musicians, and promote the preservation of the cultural heritage of European art music.

Anna Fraser has gained a reputation as a versatile soprano specialising predominantly in the interpretation of early and contemporary repertoire. She is a graduate of the Sydney Conservatorium of Music, New England Conservatory (Boston) and furthered her studies in the Britten-Pears Young Artist Program. Equally at home as a dramatist on stage presenting opera and historically informed chamber music, Anna, additionally, is a great exponent of music education. She is currently a Sydney Conservatorium of Music DMA candidate, Dr Neal Peres Da Costa supervising, and is a research assistant with the Australian Research Council project "The shock of the old: Rediscovering the sounds of bel canto 1700–1900". The research work aims to tap into emulative and cyclical investigative processes of historical vocal practices with the aim to ascertain how historical sound effects and colours were achieved in practical terms and how we can actively utilise them in modern practices.

Neal Peres Da Costa is Associate Dean (Research) and Professor of Historical Performance at the Sydney Conservatorium of Music. He is a world-recognised performing scholar on historical keyboards, lauded for his monograph *Off the Record* (OUP, 2012), co-edited performance editions of Brahms chamber music (with Clive Brown and Kate Bennett Wadsworth), online Performing Practice Commentary (with Clive Brown) to the 2020 Bärenreiter edition of the Beethoven Sonatas for Piano and

Violin, and award-winning and practice-led recordings. He was lead chief investigator on Australian Research Council Discovery Project “Deciphering nineteenth-century pianism: invigorating global practices”, and is currently leading “Hearing the music of early New South Wales, 1788–1860” and “The shock of the old: Rediscovering the sounds of bel canto 1700–1900”. He performs regularly with several leading Australian music industry partners including Ironwood and the Australian Romantic & Classical Orchestra of which he is also Artistic Advisor.

Respondecence

Clive Brown (see CV on p. 11)