

## Editors' Preface

The enormous growth of interest in historical performance practice among scholars and executants during the twentieth and twenty-first centuries lies at the core of our vision for *The Cambridge Encyclopedia of Historical Performance in Music*. We have ourselves had the opportunity to combine our own scholarly interests with first-hand practical experience within ensembles under directors whose names are synonymous with period performance, including Mark Elder, Christopher Hogwood, Charles Mackerras, Roger Norrington, Trevor Pinnock, Simon Rattle and Joshua Rifkin, touring and recording a wide range of repertory on historical instruments.

Although there were attempts in the 1880s at using instruments and performance styles contemporary with and appropriate to Baroque and Classical music, the study of performance practice (*Aufführungspraxis*) did not evolve until the early twentieth century, when it began to reflect in print the crucial realisation during the nineteenth century that contemporary performing styles did not necessarily suit music from earlier times; such stylistic awareness was now attempting to view older music in terms of its original period rather than transplanting it to the present. In the later nineteenth century, the establishment of texts from preferred sources in scholarly collected editions was soon to make possible the concepts of faithfulness to the text, performance practice and 'authenticity' itself. A collected edition of Bach's works was soon followed by scholarly editions of Handel, Rameau, Palestrina, Buxtehude, Corelli, Schütz, Purcell, Sweelinck and many other composers. And in the late nineteenth century, Brahms was a composer whose own compositions were deeply affected by his experience of old music.

Important influences in England were Arnold Dolmetsch (*The Interpretation of the Music of the Seventeenth and Eighteenth Centuries Revealed by Contemporary Evidence* (London, 1915)), Thurston Dart (*The Interpretation of Music* (London, 1954)) and Robert Donington (*The Interpretation of Early Music* (London, 1963)) and they were matched by the perspectives of German scholars such as Robert Haas (*Aufführungspraxis* (Potsdam, 1931)) and Arnold Schering (*Aufführungspraxis alter Musik* (Leipzig, 1931)). These writers were among the first to sow the seeds of the so-called 'early music movement' and to establish in print many of the premises and assumptions that have been made regarding how music was performed in earlier times. Their theories and opinions were eagerly absorbed and put into practice by specialist performers.

A large number of small-scale institutions dedicated to historical performance began to develop throughout Europe. For example, there had already been a long tradition of early music at Basle when the viola da gamba player August

Wenzinger co-founded the Schola Cantorum Basiliensis in 1933 as a teaching and research institution for early music from the Middle Ages to Mozart. The revolution in listening habits prompted in the first half of the twentieth century by the advent of recordings also worked well in favour of early music, boosting the reputations of many artists and making ever more forgotten music familiar to a wider public. From the 1920s onwards, broadcasting also played a major part in raising appreciation of early music, especially in Britain, Germany and France, where public service broadcasters promoted a rich mix of live events, recording and talks. In Britain the BBC played a huge part, driving up technical standards and audience expectations. 'Early music' had become a highly marketable commodity.

Period performance after 1945 centred upon Amsterdam, The Hague, London and Vienna. An influential figure was the Dutch harpsichordist Gustav Leonhardt, whose meticulous care for historical accuracy in his texts and instruments avoided the trappings of showmanship. Early post-war milestones were Wenzinger's performance of Monteverdi's *Orfeo* in 1955 and Nikolaus Harnoncourt's Brandenburg Concertos a decade later. In London Thurston Dart symbolised a new coming together of the performer and scholar; in 1954 at the conclusion of his book he wrote: 'The written text must never be regarded as a dead laboratory specimen; it is only sleeping, though both love and time will be needed to awaken it. But love and time will be wasted without a sense of tradition and of historical continuity' (*The Interpretation of Music*, 168). In the 1960s, groups such as London-based Musica Reservata gave Medieval and Renaissance music new energy by integrating sounds and techniques derived from folk music. The Julian Bream Consort introduced many to the world of Elizabethan ensemble music. Above all, the versatile David Munrow won a wide new audience with his Early Music Consort of London (founded in 1967), which brought new life to Medieval and Renaissance repertory and acted as a springboard for its members, such as Christopher Hogwood. All this complementary solo and ensemble practical activity of the time has been usefully summarised by Harry Haskell (*The Early Music Revival: A History* (London: Thames & Hudson, 1988)) and is also surveyed in this volume (see EARLY MUSIC IN EUROPE and EARLY MUSIC IN NORTH AMERICA).

Significantly, there was a belief until about sixty years ago that 'early music' signified Medieval, Renaissance and Baroque music and that there could be no benefit in restoring music written after 1750 to period instruments. As late as 1980 the article 'performing practice' in *The New Grove Dictionary of Music and Musicians* claimed that there had been no severance of contact with post-Baroque music as a whole, nor with the instruments used in performing it. The article at the same time observed how revealing it would be to hear Beethoven symphonies on period instruments, but added that 'the practical difficulties of assembling and equipping such an orchestra would be almost insuperable' (xiv, 389). Musical revelations soon proved much of the arguments in the *NG* article to be false, as period interpretations of Mozart and Beethoven were followed by an exploration of much later repertory. And so the term 'early music', once applied to music of the Baroque and earlier periods, has largely given way to terms such as 'historically informed performance', in recognition

that this later repertory also presents some formidable challenges in the restoration of original intent. Indeed, adventurous period ensembles such as the Orchestra of the Age of Enlightenment and Les Siècles have ventured into such territory as Glinka, Borodin, Tchaikovsky, Mahler, Fauré, Stravinsky and Ravel.

Since the last quarter of the twentieth century, historically informed performance (HIP) in theory and practice has truly established itself as part of mainstream musical life, remaining enormously influential. As Nicholas Kenyon expressed it in his Royal Philharmonic Society Lecture of 2001, 'there is no worthwhile, thoughtful and intellectually stimulating and musically adventurous performance going on today that has not been touched by the period instrument movement'. Throughout the world there has developed an unprecedented interest in discovering the original intentions and expectations of composers in terms of sound and musical style and in acquiring appropriate instrumental techniques for their faithful realisation. Furthermore, the explosion in the recording industry in the 1960s and 1970s attracted an ever-increasing number of converts to historical performance and led to a further expansion of scholarly and practical enquiry, as performers extended their repertoires from the Baroque in each direction.

Stylistic cross-fertilisation has become a feature of today's musical climate. As Kenyon has observed, more than a generation has passed since the pioneers of the period performance movement began to work with modern orchestras to encourage them to change their sound: Roger Norrington and John Eliot Gardiner with the Vienna Philharmonic, Simon Rattle and William Christie with the Berlin Philharmonic, several period-instrument conductors including Trevor Pinnock and Christopher Hogwood with the American orchestras and opera houses. Partly this has been a question of bringing conductors who have worked with period-instrument orchestras more into the centre of our musical life: Norrington's work with the Stuttgart Radio Symphony Orchestra, pursuing a non-vibrato string sound but on modern instruments, was typically individual. At the same time conductors brought up with conventional instruments began to work in the period field: Ivan Fischer, Vladimir Jurowski and Robin Ticciati. Especially effective have been projects with chamber orchestras, merging traditions: Nikolaus Harnoncourt recording Beethoven symphonies with the Chamber Orchestra of Europe to great acclaim with modern instruments but vigorously individual period insights; Daniel Harding performing Beethoven with the Mahler Chamber Orchestra using natural trumpets but modern horns. It is not an exaggeration to say that these performers and others have transformed public taste.

Almost more remarkable is the change in those who have not used period instruments at all but whose performance style has evolved dramatically as a result of change around them, such as Bernard Haitink in his increasingly sharp-edged, fleet performances with the London Symphony Orchestra and the Chamber Orchestra of Europe. Some thirty-five years ago Paul Henry Lang wrote: 'Success will come when we are able to forgo the restrictive category "old music" and make it an integral part of our musical experience' ('Rigor Antiquarii: The Great "Performance Practice" Muddle', *High Fidelity/Musical America*, 29 (July 1979), 126). It is perhaps no coincidence that early music

reached its zenith at a time when the original-state product was also popular in so many areas of activity: stripped wood, organic farming, natural foods and so on.

What is historically informed performance? In the mid-1990s the distinguished palaeoclimate scientist and instrument collector Sir Nicholas Shackleton answered the question by asserting that 'our primary objective in playing historic instruments is to gain a better feeling for what classical music actually sounded like when it was first heard in favourable circumstances' ('The development of the clarinet', in C. Lawson (ed.), *The Cambridge Companion to the Clarinet* (Cambridge University Press, 1995), 17). So, what kind of performance did composers of the past intend? What sounds did they expect? We will never really know, because in terms of sound, the entire history of music has all but disappeared before recording began by about 1890. Even a large library of musical dictionaries, biographies and analytical works cannot do more than hint at how music used to sound or the nature of the musical environment; it would be unrealistic to presume that the present volume can break through such limitations. As Mozart's contemporary Daniel Türk wrote (1789: 337), 'certain subtleties of expression cannot really be described; they must be *heard*'. Words really are inadequate to communicate some aspects of art, especially those tiny differences in emphases and timing that distinguish a great performance from a merely good one. Those aspects of music that are most precious are also the most difficult to put into words. Quantz warned as long ago as 1752 that it was not sufficient merely to read the notes on the page; flair and imagination were essential.

The musical score itself is an imprecise mechanism, which by its very nature offers even the most dutiful performer a rich variety of possibilities. There has always been much detail that a composer did not trouble to notate, knowing that certain conventions would be observed; some of these are no longer current or have undergone significant changes of meaning. For example, musical notation can give little indication of tempo flexibility or the balance of instruments within an ensemble. Those elements of style which a composer found it unnecessary to notate will always have the character of a foreign language, but one within which today's musicians can learn to converse freely. Using the resources and techniques for which a particular repertory was intended may well make more sense of what the composer actually wrote, re-creating something of its initial impact on the listener.

Performers and scholars have increasingly been collaborating to recreate original performance conditions, drawing upon source material including archives, literature, iconography and old instruments. As we remarked some time ago, one might argue that each period performer occupies a distinctive position on the spectrum of historical accuracy (insofar as it can be determined) and practical expediency.

In terms of historical shortcuts, copies of old instruments have a long tradition of wanting not only to revive the past, but also to improve upon it. In 1932 Arnold Dolmetsch's pupil Robert Donington remarked that 'the old harpsichord has certain limitations and produces a jangle, slight in the treble but audible in the bass . . . Dolmetsch's new instruments, which remedy these historical oversights, have proved both purer and more sustained than any

previous harpsichord' (see L. Dreyfus, 'Early music defended against its devotees: A theory of historical performance in the twentieth century', *MQ*, 49 (1983), 305–6). Dolmetsch's historical position is interesting, but so is Donington's view of these improvements as sound common sense. And in the 1990s the trumpeter-scholar Robert Barclay drew attention to the finger-holes often placed on copies of the Baroque trumpet, so that 'the so-called out-of-tune harmonics of the natural series . . . will not be unpleasant to modern sensitivity'. He was able to claim that the natural trumpet was the one instrument not yet fully revived for use in the performance of Baroque music. Barclay observed that many so-called copies of Baroque trumpets are often equipped with so many anachronistic features that the result is 'a trumpet which resembles its Baroque counterpart only superficially, whose playing technique is quite different, and whose timbre is far removed from that expected for baroque music' ('A new species of instrument: the vented trumpet in context', *HBSJ*, 10 (1998), 1).

Modern musical life has certainly dictated a virtuosity and flexibility that incorporate some decidedly unhistorical elements. Importantly, we are naturally selective in our interpretation of the evidence. There are many clues that testify to unsympathetic performance conditions that were not always what composers might have wished; and it can be convenient to ignore such evidence. For example, Bach was short of singers and players for his weekly church service at Leipzig. Beethoven wrote his symphonies at a time when the situation for orchestras in Vienna was very difficult – culturally, politically and musically.

Other evidence is often absorbed but then discarded for today's purposes. For example, Agricola advised in 1757 that the castrato Farinelli was in the habit of eating one uncooked anchovy before going on stage. Two generations later, when health was still a fragile affair, Joseph Fröhlich (1810–11) recommended for wind players a moderate lifestyle and the avoidance of anything that could damage the chest, such as running, horseback riding and the excessive consumption of hot drinks. One should not practise after a meal, so the afternoon was best avoided; furthermore, one should not drink immediately after practising if the lungs are still warm, since this had been the cause of many early deaths. In the case of dry lips – very bad for the embouchure – the mouth should be rinsed with an alcoholic beverage to give one new strength. Evidence must indeed be read in the spirit of the times.

And times have changed, as illustrated by the sheer responsiveness of Mozart's audience in Paris that testifies to a very different concert environment. He wrote of a tremendous burst of applause during the first movement of the Paris Symphony that he had composed especially for the occasion. In the finale he surprised everyone by starting with just two violin parts and everyone exclaimed 'hush' at the beginning and then, when the whole orchestra came in, they immediately began to clap their hands. Mozart, we may note, was *delighted* by all of this. But would today's audience tolerate such behaviour?

Christopher Hogwood's set of Mozart symphonies from the early 1980s ignited a particular debate about how much of his own personality a conductor should impose on the music. Others pointed out that merely following textbook rules was never going to satisfy an earlier composer's intentions. And

around the same time the American scholar Richard Taruskin was already viewing the need to satisfy a composer's intentions as a failure of nerve, if not infantile dependency. He famously argued that historical performance was completely of our own time and that the historical hardware had won its wide acceptance and above all its commercial viability precisely by virtue of its novelty, not its antiquity. The vexed question of an earlier composer's intentions – or even their expectations – could occupy several conferences. When they express intentions as to how their music is to be performed, composers may be unaware of all the possibilities or they may be honestly mistaken, owing to the passage of time or changes of taste. We may want to bear in mind that Brahms relished conducting both the forty-nine-strong orchestra at Meiningen and the one hundred-strong Vienna Philharmonic. Listen to Stravinsky's very different five recordings of *The Rite of Spring* and then decide how he meant it to go.

Significantly, the age of digital technology brings its own challenges. We have become so used to so-called 'perfect' performances on disc that extreme technical accuracy in the concert hall is taken for granted. The danger remains that this element – the craft of musical performance – is achieved at the expense of art – the development of real musical personality. Reproduction instruments are often standardised in all kinds of unhistorical ways. For example, the use of an electronic tuner to impose equal temperament can be misguided. Furthermore, pitch has been unrealistically standardised to  $a' = 415$  for Baroque and  $a' = 430$  for Classical instruments, no more than a conventional and over-simplified response to the evidence. Ironically, Quantz in 1752 lamented the lack of a uniform pitch throughout Europe, which he thought was detrimental to his work as a flautist and to music in general.

Faced with such historical complexities, those actively pursuing the historical performance of music have thus far lacked a reliable scholarly reference tool to assist the rapid fulfilment of their ideals of rediscovering and recreating as closely as possible how musical works may have sounded at the time of their composition. A similar void exists for listeners to historically informed performance. Since the scholarly territory was traversed by the present editors in 1999 (*The Historical Performance of Music: An Introduction* (Cambridge University Press, 1999)), students have been served primarily by philosophical tracts, notably by Bruce Haynes (*The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (New York: Oxford University Press, 2007)) and John Butt (*Playing with History: The Historical Approach to Musical Performance* (Cambridge University Press, 2002)), more 'practical' period-defined texts such as Clive Brown's *Classical & Romantic Performing Practice 1750–1900* (Oxford University Press, 1999) or the instrument-focused *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge University Press, 1985) by Robin Stowell, *Theory and Practice in Late Nineteenth-century Violin Performance: An Examination of Style in Performance, 1850–1900* (Aldershot: Ashgate, 2003) by David Milsom, *One Hundred Years of Violoncello* (Cambridge University Press, 1998) by Valerie Walden and *Playing the Cello, 1780–1930* (Farnham: Ashgate, 2014) by George Kennaway. It therefore scarcely requires justification to claim that an ambitious, encyclopedic 'one-stop-shop' for accessible, up-to-date and

illuminating information about historical performance is necessary and long overdue.

This encyclopedia is intended to serve as a source of vital background information about performance practices, facilitate the understanding and solution of problems encountered in performance and keep historical performers abreast with the literature. It by no means supplants some of the seminal writings that have preceded it; rather, it reviews them in summary form, offers a wide range of information about specific musical personalities, concepts or historical performance practices and provides a valuable summation of the latest thinking behind many of the diverse issues which historical performers may want to assimilate in their interpretations. Inevitably, some of the entries contain discussions that may be familiar to some readers already wise to the world of historical performance, but many represent the latest research in the field and provide valuable new information and ideas. It is hoped that performers, teachers, students, audiences, music-lovers in general and perhaps even scholars will learn from dipping into the book's contents.

Rather than divide the volume into subsections dealing with separate categories of performance issues (tempo, ornamentation, pitch, etc.) *The Cambridge Encyclopedia of Historical Performance in Music* adopts the traditional encyclopedic approach of organising entries alphabetically by article name. In order to be suitably discriminative and to focus more sharply our extensive list of articles, we resolved that subjects for inclusion should fall broadly into the following categories: generic issues of style and performance techniques and practices; organology and the history and development of musical instruments; ensemble directors and performers; theorists; composers; and editors. Broadly, the entries on style and performance techniques/practices are the most extended, establishing the principal focus of the volume and spawning further entries in their wake; those relating to organology embrace largely the instruments of the late nineteenth-century symphony orchestra as well as a selection of significant keyboard and early instruments; those about directors/performers are confined to personalities whose contribution has been innovative or influential and brought significant change in the field; those on theorists are restricted to figures from whose work practical applications can be readily sought; those on composers are confined to musicians who were either actively concerned with music of the past beyond merely promoting/performing it or who made particular contributions to performance practice; and those about editors are limited to scholars/performers whose work has contributed fresh insights in relation to repertoire and style. Certain categories of encyclopedia entry, notably those involving the sociology of musical performance or genres of music composition, which tend not to provide information on specific techniques or interpretative issues of musical execution, are included only where essential.

Many of the world's leading HIP scholars and performers are among the volume's 115 or so contributors, who form a remarkably broad church of evaluation and opinion about theory and practice. Our contributors determined the general shape and focus of their entries within flexible parameters, so there is a fair amount of variety in content and format. All entries are intended to synthesise and present reliable and authoritative information of use

to specialists and non-specialists alike more than to present new arguments. In cases where issues may be controversial, contributors have been requested to present all relevant aspects of the debate as well as a current assessment. Their aim is to provide readers with accessible, comprehensive information about the principal practices involved in historical performance. For their part, the editors have tried to make the reading experience a pleasantly informative one, while also preserving the individual style of each author; hence readers will find that some entries are more conversational, some more essayistic, some more formal and academic. Many authors have gone beyond the basics and offer thoughtful reflections on some of the pressing issues.

A detailed index provides the key to the relevance of certain topics to other entries and facilitates finding many more names and terms than could be accommodated as entry headwords; and helpful cross-references to related subject entries (distinguished throughout by the use of small capital letters (or sometimes preceded by *see* or *see also*) and usually marked only on their first appearance in each entry) should also assist readers in navigating their way around the volume. Where a person's birth/death dates are shown in the body of an article, they normally indicate that there is no article specifically about that person.

A select further reading list is provided at the end of each article wherever this has been deemed useful. Each list, presented alphabetically by author (or, for the same author, by title), is intended to provide friendly signposts largely for the uninitiated, allowing readers quickly to assess the sources which might most profitably be looked into further. It normally includes studies on which an author has drawn as well as suggested sources for further investigation. However, these lists are as a rule selective and are not intended to represent comprehensive summaries of the literature on the topic. Inquisitive readers are further encouraged to investigate, in conjunction with the present volume, excellent reference works such as the *New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*, as well as other more specialist HIP volumes.

Abbreviations for commonly cited literature have been used throughout the book (*see* list below). Pitches are identified by the Helmholtz system, where middle C is identified as *c'*, the *c* above as *c''* and the *c* above that as *c'''* and so on; similarly, the *C* below middle C is identified as *c*, the *C* below that as *C*, the *C* below that as *C'* and so on. All pitches within any particular ascending octave are similarly identified. All translations are by the contributors unless otherwise stated.

Our guiding principle has been to make this encyclopedia a useful and effective starting point for the diverse readership the volume has the potential to attract. We hope that it will prove an effective tool for those wishing to lay their hands rapidly on essential information for specific purposes. We are all too conscious that compiling and editing it has been an exercise in compromise and we are acutely aware that our principal problem has been what to include and what to omit. Comprehensiveness is impossible within the confines of our publishing brief. Further, a work of this kind is necessarily incomplete, not least because much research in the field still remains to be undertaken. Consequently, the volume may not give the answer to every question readers might

have about historical performance, but it will provide the background and basics, as well as some ideas about where to venture for additional reliable information. Even though not everyone or every issue connected with historical performance has a dedicated entry, we have endeavoured to cover what we and our advisers have deemed to be the most important topics somewhere in the volume.

As a final preliminary, some words of acknowledgement are in order for the assistance that we have received from many colleagues during the long process of compiling, organising and editing this volume. Writing a succinct and informative encyclopedia entry is an art form unto itself. We are therefore grateful beyond measure to all our contributors, especially those who submitted their entries on schedule, for their willingness to accept the challenge, their cooperation in discussing details of their material with us and with each other, and for putting up with our repeated bibliographic queries, suggestions for revisions, and other editorial meddling with their texts. Many of them have shown enormous patience in waiting for the final pieces of a complex jigsaw to be put in place. We have also greatly valued the advice and encouragement of the members of our editorial board – the American pianist, musicologist and composer Robert D. Levin (Harvard University and The Juilliard School), Andrew Parrott (Founder and Director, Taverner Choir, Consort and Players), Ashley Solomon (Chair of Historical Performance, RCM and Director of Florilegium) and Richard Wistreich (Director of Research, RCM) – who read some of the drafts and provided us with editorial guidance appropriate to some historical periods in which we questioned our own expertise. Special thanks are due to Natasha Loges, who furnished English translations of German-language submissions and Akos Lustyik, who prepared the music examples for printing. We are also grateful for financial support for the project from our respective institutions, the Royal College of Music and (up to December 2013) Cardiff University, and Cambridge University Press. Finally, thanks are due to Vicky Cooper, our original Senior Commissioning Editor at Cambridge University Press, who showed faith and confidence in inviting us to take on this exciting, draining, occasionally frustrating and ultimately highly rewarding project, and her successor Kate Brett and her production team, especially our eagle-eyed copy editor, Janice Baiton, for their practical guidance in bringing the book into print.

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