

An engraving of several cherubs playing musical instruments. One cherub in the foreground is playing a lute-like instrument. Another cherub behind him is playing a flute. A third cherub to the left is also playing a flute. The style is detailed and characteristic of 17th or 18th-century engraving.

festival
oudemuziek
utrecht

29 aug | 07 sep 2014

STIMU-SYMPIOSIUM:
CURRICULUM MATTERS

FR 29 AUG – SU 31 AUG / TIVOLIVREDENBURG, BOVENFOYER GROTE ZAAL

INTERNATIONAL STIMU-SYMPOSIUM 2014

CURRICULUM MATTERS

The International STIMU-symposium 2014 will examine in detail the early music education of the past and of today.

Historical knowledge is of fundamental importance for persons who wish to be professionally active in early music. This, in turn, has fostered an ever-growing appreciation of teaching methods from the past. Moreover, research and experimentation are becoming increasingly important in the formal education of today's students, and an interdisciplinary attitude towards the past is now expected of them. It is time to develop a new curriculum, one which has its roots in the past, but is geared towards the future.

For this three-day programme, scholars of diverse backgrounds have been invited to reflect on interdisciplinary teaching plans, in the hopes of initiating interaction between musicians and musicologists, young and old.

curator: Jed Wentz

language: English

The STIMU-symposium has been made possible with the support of the mr. August Fentener van Vlissingen Fonds and the Royal Netherlands Academy of Arts and Sciences.

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KONINKLIJKE NEDERLANDSE
AKADEMIE VAN WETENSCHAPPEN

SCHEDULE

FRIDAY 29 AUGUST

Opening

9.00

Welcome by Xavier Vandamme, director Utrecht Early Music Festival

Rhetorica, imitatio, memoria / Chair: Anne Smith

9.05-10.30

Jette Barnholt Hansen (Københavns Universitet): Imitation: a contemporary teaching method of early music performance practice?

Mary J. Carruthers (New York University, Oxford University): What is a 'note' in the Middle Ages?

Improvisation, ornamentation and harmony / Chair: Michiel Schuijjer

11.00-12.30

Thérèse de Goede (University of Leeds, Conservatorium van Amsterdam): an integrated approach to historical theory and performance practice: harmony and its relation to affect, dynamics, tempo and ornamentation in the 17th and 18th centuries

Nicola Cumer (Schola Cantorum Basiliensis): Learning Partimento from 'Corelli' models

Curriculum matters / Chair: Amy Blier-Carruthers

13.15-14.45

Maarten Koningsberger (Conservatorium van Amsterdam) & **Julia Muller** (independent scholar): Text and context for early music singers

Benjamin Sosland (The Juilliard School of Music): Early music at the Juilliard School of Music

Master student session I / Chair: Wendy Heller

15.00-16.30

Daniel Lanthier (Conservatorium van Amsterdam): Oboe teaching 1680-1780

Gerda Marijs (HKU Utrechts Conservatorium): Current notions of the use of vibrato turned upside down: how sources disprove a linear development

Ozan Karagöz (Schola Cantorum Basiliensis): Notation and its relevance to composing music

Keynote

17.00

Kate van Orden (Harvard University): Teaching to transgress: Early Music education as the practice of freedom

SATURDAY 30 AUGUST

9.30-10.30

Summerschool: Anne Smith (Schola Cantorum Basiliensis): The pedagogical 'Hand of Guido'

Language and music / Chair: Kailan Rubinoff

11.00-12.30

João Luís Paixão & Jed Wentz (Conservatorium van Amsterdam): Learning from Lully: an heroic scene from *Roland* performed as spoken monologue

Claire Genewein (Universiteit Leiden): Texting music: instrumental music as unspoken text

master students session II / Chair: Wendy Heller

13.15-14.45

Reinhard Siegart (Conservatorium van Amsterdam): Partimento and improvisation in practice: a training for keyboard players

Jenny Thomas (Conservatorium van Amsterdam): 'The sermon in sound': text and *inventio* in the sacred vocal music of Dieterich Buxtehude

Corporeal rhetoric / Chair: Jed Wentz

15.00-16.30

Jennifer Thorp (Oxford University): Dancing-masters and the embodiment of expression during the long eighteenth century

Sharon Weller (Schola Cantorum Basiliensis): How to walk the stage

SUNDAY 31 AUGUST

9.30-10.30

Summerschool: Niels Berentsen (Koninklijk Conservatorium Den Haag, Universiteit Leiden): 'Le chant sur le livre': improvised counterpoint of the 14th and 15th centuries

Learning in Leipzig and Paris / Chair: Anne Smith

11.00-12.30

Bernd Koska (Bach-Archiv, Leipzig): Learning from J.S. Bach and his colleagues: musical lessons at the Thomasschule

Kailan Rubinoff (University of North Carolina at Greensboro): Disciplining the 'Gothic monument overcrowded with ornaments': the pedagogy of improvisation at the Paris Conservatoire, ca. 1795-1820

Curriculum matters II / Chair: Kate van Orden

13.15-14.45

Johannes Boer (Koninklijk Conservatorium Den Haag): Education from the sources and the tacit dimension of Early Music

Amy Blier-Carruthers (Royal College of Music, London): Recordings in context: what can today's performers learn from 100 years of recordings?

Closing remarks (and public discussion)

15.00-15.45

Wendy Heller (Princeton University)

ABSTRACTS

Session one: rhetorica, imitatio, memoria

* Jette Barnholt Hansen

Imitation: A contemporary teaching method of early music performance practice?

For the Roman rhetorician Quintilian rhetoric was the 'science of speaking well' – a discipline that had *teaching* at its center. Rhetoric combined wide learning, practical experience, and flexible art. Moreover, it was devoted to the inculcation of discursive virtue (*paideia*): It aimed at developing a rhetor, a rhetorically active citizen. Quintilian's pedagogical method was imitation, which did not mean to copy a model but rather to be inspired by him and in that way develop and form one's individual potentials. Thus, Quintilian saw humans as *imitative beings* and recommended that rhetoric teachers used text-based imitation, which was attuned to the talent, appropriateness, and invention of the students. In my paper I will describe and analyze the rhetorical concept of imitation, which has influenced other disciplines through history, e.g. music, and which still plays a prominent role in modern rhetorical didactics. Moreover, I will discuss whether and to what extent imitation can be used when teaching early music performance practice today.

* Mary J. Carruthers

What is a 'note' in the Middle Ages?

In this talk I will discuss the range of significations attached in the Middle Ages to the Latin term *nota*, how such 'notes' were learned and used to mark and discover all kinds of material, including music, and how notes were thought to signify processes as well as particular content.

Session two: improvisation, ornamentation, harmony

* Thérèse de Goede

An integrated approach to historical theory and performance practice: harmony and its relation to affect, dynamics, tempo and ornamentation in the seventeenth and eighteenth centuries

This lengthy title is in fact a condensed description of a two-year course that I give at the Conservatorium van Amsterdam. Roger North (c1700), writing about what must be observed in teaching music, asserts that it is 'harmony that governs all', and that 'no person can performe a single part - either with voice or hand - well, unless he understands the harmony and force of it. So that the skill of harmony, which wee call composition, is no less necessary to all musically performance, than understanding and experience is to the practice of any art whatsoever'. In my presentation I will illustrate Roger North's assertion with regard to *affect, dynamics, tempo and ornamentation* with examples taken from composers and theorists such as Bernhard, and Bacilly (on harmony, affect and ornamentation); De Cousu and Nivers (on the expression of affects by choice of harmony); and Quantz (on dynamics and dissonances).

* Nicola Cumer

Learning Partimento from 'Corelli' Models

From their first appearance, Corelli's compositions have served as a model for teaching music, not only in the realm of violinists. This is documented by the numerous instrumental and vocal transcriptions made for didactic purposes.

In my presentation I intend to examine one aspect of Corelli's language, or more precisely, the compositional models which occur with the greatest frequency in his works and which in some movements – in particular those of opus VI – assume a determining function in the formal equilibrium of the composition.

In the first phase of learning to play *partimenti*, a list of the models is compiled as *regole* and systematically practiced on the harpsichord in realizations of three or more parts, first in simple versions and thereafter with diminutions within a defined harmonic structure. From these exercises one passes to the realization of original basses by Corelli and other authors in which the models are employed in a harmonic structure in a manner deemed exemplary. Finally, the memorization of such harmonic structures leads the student towards 'free' improvisation (that is, without a *partimento* bass) and fulfills the principal didactic purpose of furnishing the improvising harpsichordist with a method of study aimed at the conscious use of some of the elements which constitute the musical language of Corelli's era, in the context of a well-constructed musical form.

Session three: curriculum matters I

* Maarten Koningsberger and Julia Muller

Text and context for early music singers

Maarten Koningsberger, head of the vocal division of the early music department of the Conservatorium van Amsterdam and Julia Muller, who specializes in historical English, will discuss the non-musical aspects of the curriculum they deem necessary for early music singers.

* Benjamin Sosland

Early music at The Juilliard School of Music

The early music departments of European institutions like the Schola Cantorum Basiliensis (founded 1933) grew slowly and organically over a long period of time. When they were founded there was no established early music 'scene', no commercial marketplace for the wares of their graduates. The successes of Early Music after WWII only gradually led to expanded curricula and teaching forces.

When The Juilliard School founded its early music programme, Juilliard Historical Performance, in September 2009, it had to respond to a very different musical environment. The triumph of the movement in the late 20th century meant that students now demanded a curriculum balancing technical skills, ever-evolving historical insights and commercial viability. Benjamin Sosland, administrative director of Juilliard Historical Performance, will discuss how the JHP programme

works, nestled in the framework of one of the world's most prestigious schools of music. Sosland will outline JHP's goal of supporting the cause of Early Music in the United States by providing formal education and professionalizing the field.

Session four: master students I

* Daniel Lanthier

Oboe teaching, 1680-1780

Since teaching and playing go hand-to-hand in the practice of music, there is a need to know more about the way oboe was taught in order to achieve true historically informed oboe playing. From the 1780's on, there are clear methods informing us on the way oboe was taught, but in the century before that, starting at the arrival of the hautboy, little is known of what was happening during private lessons.

Since no records exist of the material used in private hautboy lessons, my approach is to turn to the repertoire and look for pieces that could be meant for training professional hautboy players.

Telemann's *Kleine Cammer-Music* is one example as it shows a clear progression in difficulty.

Obviously, the exact details of what happened during private lessons will always be a mystery and chances are that there were as many ways to teach as there were teachers. But by aligning the pieces of the puzzle, we might grasp the spirit of their teaching and hopefully reconstruct it in a responsible and fruitful way.

* Gerda Marijs

Current notions of the use of vibrato turned upside down: how sources disprove a linear development

My research concerns the current approaches of baroque and modern players to the use of vibrato on violin and violoncello. I will discuss the question: How did views on the use of vibrato change during the baroque, classicism and romanticism ?

I will look into sources that help us understand the development of, and the resistance to, the use of continuous vibrato around the Fin de Siècle. If we put this information together, we will be more able to decide whether contemporary performers use vibrato in the correct way (this, of course, assuming that performers are eager to play music as it was meant to sound in the composer's time).

* Ozan Karagöz

Notation and its relevance for composing music

The use of facsimiles for the performance of early music has always been a topic of discussion amongst my colleagues and teachers. Few of these discussions however include its usage in theoretical subjects like counterpoint and style copying. In its evolutionary process, musical notation gives us important – although not necessarily the only – information concerning the (re)construction of the musical pieces. If we assume that the history of notation is mostly based

on rhythmical questions, we could reduce the discussion to the evolution of the expression of rhythms. A rhythmical combination can only be expressed accordingly to the level/rules of the notation practice of the time. For this reason, having an adequate knowledge of notation is important for practitioners and theorists.

In my talk I will discuss the implications of this for the teaching of early music, focusing on the late fifteenth and early sixteenth centuries, including many examples in illustration.

Session five: language and music

* João Luís Paixão and Jed Wentz

Learning from Lully: an heroic scene from Roland performed as spoken monologue

That French preachers and actors 'sang' their texts, that their inflections were so musical that they could have been notated, is something of a trope in oratorical sources; indeed, there is much evidence from the seventeenth and eighteenth centuries that vocal pitches or 'keys' were used both in the pulpit and on the stage. How were such pitches applied? More tantalizingly, *what would they have sounded like?* What can the 'music' of these spoken declamations tell us about operatic performances of the period?

This lecture-demonstration presents a chronicle of how a rare annotated copy of the 1685 *livret* for Lully's *Roland* has emboldened the researchers to attempt to reconstruct oratorical speech from operatic song.

* Claire Genewein

Texting music: instrumental music as unspoken text

In my lecture I will show that in the second half of the 18th century in Italy, one prepared instrumental music for performance with the help of texts. Central to this work is a treatise by Benvenuto Robbio Conte di San Raffaele stemming from the circle around Giuseppe Tartini, which demonstrates the various steps of learning instrumental music through text underlay. Based on this, I will show how in various genres (solfeggi, recitatives, arias) numerous composers (Domenico Corri, Francesco Geminiani, Guiseppe Tartini) used texts and singing in preparing instrumental music for performance.

Session six: master students II

* Reinhard Siegert

Partimento and improvisation in practice: a training method for keyboard players

Playing *partimento* is a comprehensive education: on the one hand training technical playing skills as well as ear-training and composition and on the other hand imparting knowledge of music theory and style. It is the connection between our well-educated ear and our fingers that lets

the instrument emit the sound the ear wants to hear. Actually, it is not even necessary that our conscious mind should take part in the process of ‘composing’:

Considering that great masters such as Bach, Handel, Haydn, Mozart and probably even Beethoven had a *partimento* education and even taught the playing of *partimento*, it is hard to understand why *partimento* has fallen so completely out of use in 20th century education practice, especially in the countries where these famous composers were born. It is good to see that nowadays *partimento* is once again given more and more of a place in our modern keyboard player education programmes.

In 1994 the Schola Cantorum Basiliensis started to add *partimento* to the programme for their keyboard students. Since September 2012 it is also possible to study historical improvisation at the Conservatorium van Amsterdam. As the first student studying this programme, I would like to give some insight into my experiences working with *partimenti* and how we can use those exercises for our daily practice.

* Jenny Thomas

The ‘Sermon in Sound’: Text and inventio in the sacred vocal works of Dieterich Buxtehude

Buxtehude is a frequently performed, but little studied composer. His vocal works, and those of his contemporaries, pose a significant challenge for modern interpreters, scholars, and audiences; they straddle the boundaries between modality and tonality, freedom and form, the ancient and modern. To date, scholarly approaches to this repertoire have been largely typological. Conversely, modern interpretations of these works often rely on established conventions of performance practice, rather than on the implications of meaning and function in the works themselves.

In this paper, a new methodological approach to Buxtehude’s vocal oeuvre will be put forward. The methodology is premised on the idea that the sacred text functioned at the level of the *inventio*; the kernel of inspiration motivating the compositional and performing processes. By establishing text as a driving creative force, this repertoire will be considered in the light of its function as a vehicle for the affective communication of religious ideas.

The approach presented in this paper pursues two parallel modes of enquiry: contextual and analytical. The sacred texts, and their musical settings, will be situated in a broader cultural and theological context, thereby providing a lens through which a close reading of both text and setting can take place.

This paper will comprise an overview of existing Buxtehude scholarship, a discussion of the relevance of seventeenth-century theoretical systems as tools for analysis, and a demonstration of the methodology through a close reading of selected case studies. The implications of this approach for the modern performer will also be discussed, with specific attention given to the fields of pedagogy and performance practice.

Session seven: corporeal rhetoric

* Jennifer Thorp

Dancing-Masters and the embodiment of expression during the long eighteenth century

The leading dance apologists in France during the late-seventeenth and eighteenth centuries stressed the essence of dance as an imitative art, capable of depicting the passions by imitating nature. But what did they mean by 'imitating nature', and how were the dancers trained to express such concepts in their bodies? Did the notion of 'expressiveness' differ for performers of social dances and theatrical dances? Did it differ country by country, or decade by decade? Since the 'French style' of dance became widely influential throughout much of western Europe during this era, certain common concepts are discernible in the ways that dancing-masters devised dances and taught the art of dancing, but it is also clear from the surviving treatises and the dances themselves that those common concepts could be interpreted in widely differing ways, and that has implications for the way that dancers interpret those concepts today. This paper looks at some examples.

* Sharon Weller
How to walk the stage

Who would have thought that 'walking the stage' would be problematic? However, a short stroll through the teaching literature on acting reveals some surprises. We will stroll along with Franciscus Lang in his 1727 treatise on acting and attempt, without stumbling, to interpret his *Bühnenschritt* or stage-walk. A short jaunt with John Walker in 1797 will lead us to our old friend Gilbert Austin and his exhortations on the proper way to stand and walk. Entering the 19th century we can stroll through some very interesting territory in the company of Jules Audubert where we can finally learn a proper *salut*. Joining Gustave, the son of the famous singing master, Manuel Garcia, we will learn, in detail, how it's done. The actor Henry Gartside Neville will keep us on our toes. Time allowing, a short sojourn into the intriguing world of Delsarte will round out our perambulation.

Through years of teaching I have found that students learn best when put through their paces, experiencing first-hand how this special way of deportment can transform their singing and interpretation of baroque music.

Session eight: learning in Leipzig and Paris

* Bernd Koska
Learning from J. S. Bach and his colleagues: musical lessons at the Thomasschule

By the end of the eighteenth century, the Thomasschule in Leipzig was known to be Germany's leading institution for musical education. This was not only due to Johann Sebastian Bach and his successors in the office of the Thomaskantor, but can actually be regarded as the continuation of a tradition starting in the 16th century. The specifics of musical teaching at the Thomasschule, which formed the basis for such a long-lasting success, are to be outlined in the paper. It discusses the contents as well as the methods of the lessons given by the Cantors who were often leading composers of their times. On the basis of instruction books for singing, lesson schedules, school

regulations, and other sources we may gain a manifold idea of how Bach and his colleagues taught their students.

* Kailan Rubinoff

Disciplining the 'Gothic monument overcrowded with ornaments': the pedagogy of improvisation at the Paris Conservatoire, ca. 1795-1820.

With the establishment of the Paris Conservatoire (1795), a novel approach to orchestral discipline emerged in France. In concert reviews, critics frequently admired student performers for their neatness of execution, uniformity of bowing and disciplined ensemble playing. Reflecting its militaristic origins as a training institute for National Guard musicians, the Conservatoire developed a new pedagogy emphasizing standardization, obedience and restraint. This approach had important repercussions for the practice of improvised ornamentation in nineteenth-century France – and beyond.

Before the Conservatoire's first official instruction books were published (1799-1814), treatises proffered ornamented examples as a palette of creative possibilities for performers. The Conservatoire's methods, however, present ornaments as ambiguously-notated graces already added by composers that students must learn to *interpret*. Free ornamentation (*broderie*) by performers is discussed in treatises for violin (Baillot, Rode, Kreutzer), piano (Adam) and voice (Mengozzi). But their language is guarded, and they frequently 'othered' improvisation as Italianate. Brass and wind treatises, particularly Hugot-Wunderlich's *Méthode de flûte*, reflect the newer French approach designed to train disciplined ensemble players for republican military bands and performances at public festivals. In these methods, instruction in ornamentation is curtailed, and students are instructed to pay close attention to the details of the score. These changes illustrate growing divides between composers and performers, and between soloistic and orchestral playing.

Although the Conservatoire's ambitious expansion plans were curtailed by 1820, its disciplinary pedagogy and suppression of extemporization were enduring legacies. And the Conservatoire's treatises – frequently reprinted, translated and revised – formed the foundation of nineteenth-century instrumental instruction.

Session nine: curriculum matters II

* Johannes Boer

Education from the Sources and the Tacit Dimension of Early Music

The historically informed approach to the performance of early music is based on sources to which we attribute the authority of evidence. Nowadays knowledge derived from historical sources is believed to be the *conditio sine qua non* for responsible and accurate performances of music from the past. Nevertheless, since the beginnings of the early music revival, we have been playing by the rules that have been determined by the players themselves. Moreover these rules are due to change at least with every new generation of performers. The objectivity that historical evidence

supposedly represents is apparently not the generally accepted denominator of Early Music. Presumably this is a logical consequence of the adventurous and rebellious character of the specialised early music performers over the last century. For educational institutions with separate departments of historical performance practice, the question has arisen what weight the explicit knowledge of the sources should have, after we have given up to believing in its objectivity. This lecture proposes to find the answer to this question in the other side of knowledge, which is indispensable for every musician: the implicit 'knowing how', also called tacit dimension. In combination with treatises, methods and other historical groundings, this approach offers new perspectives to the learner and hopes to achieve historical coherence without giving up creative liberty.

* Amy Blier-Carruthers

Recordings in Context: What can today's performers learn from 100 years of recordings?

In this talk I will address concepts arising from a course I teach in which I ask postgraduate performers to draw on the recorded history of music as a valuable and often-overlooked source of interpretative inspiration. During this course students are expected to engage critically with the self-directed and self-reflective examination of their own performance style and interpretative decisions, as well as with their place in the history of performance. This is a journey which is equally relevant to historically informed performers and modern instrument players. They develop research skills through learning how to listen to and discuss recorded performances as against live concerts, and enrich their practice by linking interpretation to the contextual and theoretical knowledge they can derive from recordings (for instance in cases where composers have recorded their own works, which also raises interesting questions about historically informed performance). They are also taught to understand the technological developments in recording and also the different ontologies of live and recorded performances. Through this I want students to develop an enriched and performance-centred view of the history of music, beyond the score. They are also introduced to ethnographic approaches to studying live performance, including field trips to observe concert practices, and also observation of contemporary studio recording practices. Through this students develop a deeper understanding of the on-going development of contemporary performance mores. For their coursework they must complete an extended essay which includes both performance analysis and self-reflection, through which research process they can critically examine their own interpretative decisions. The learning journey of the students, the insights they have gained, and the development in their performances, can be striking and transformational. I will outline how this model of teaching can be useful and liberating in a conservatoire context.