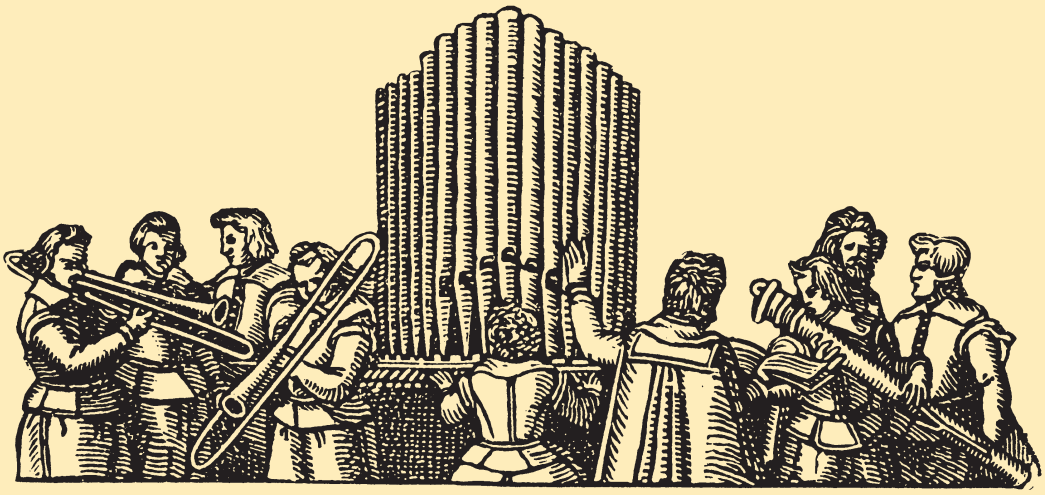
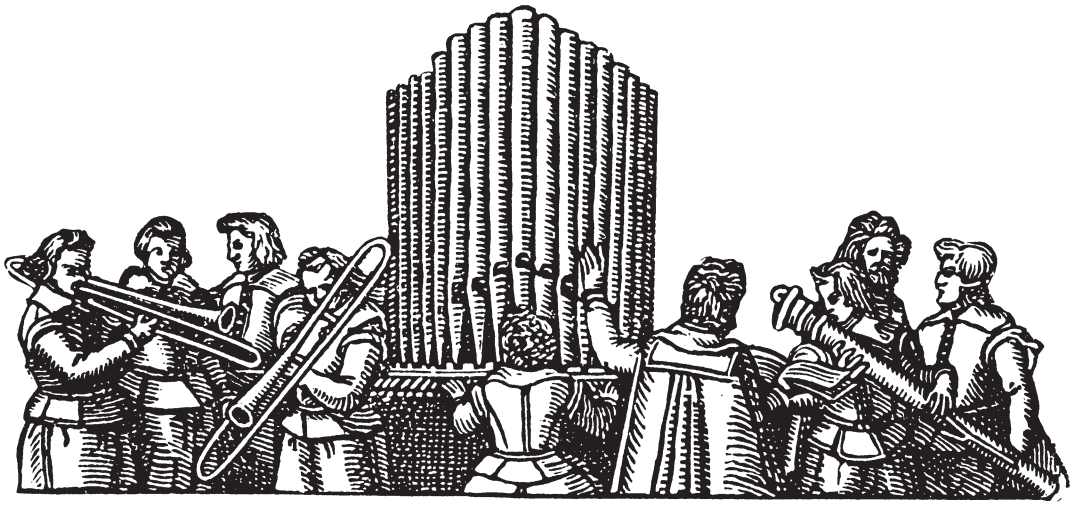


Performance Practice

Issues and Approaches

Rhodes College

4-6 March 2007



Performance Practice

Issues and Approaches

Welcome

Welcome to the "Performance Practice: Issues and Approaches" Conference. When Christopher Hogwood accepted our invitation to deliver the 2007 Springfield Music Lecture at Rhodes College, the decision to organize a conference on this topic seemed a natural one. Due in part to individuals like Christopher Hogwood, historically informed performance has become part of the mainstream of musical scholarship and performance; its ideas and approaches are now applied not just to a small repertoire of early European music, but to a great variety of music from a wide variety of chronological periods and geographic regions. We are delighted to have such an extraordinary list of participants for this event and hope that each of you enjoys the fascinating papers and the exciting performances during these three days.

Sincerely,
Timothy D. Watkins, Ph.D.
Assistant Professor, Rhodes College Department of Music
Coordinator, Music History and Literature

Welcome to Memphis, Rhodes College, and Rhodes' Department of Music. I would like to join Tim Watkins, coordinator of the conference on "Performance Practice: Issues and Approaches," in extending our appreciation for your participation in this event. We are honored by your presence, and our hope for you in the next three days is the same as it is for us and our students--a time of exploration and discovery. Our schedule should give us ample opportunity for meaningful engagement and exchange. If there is any hospitality that we can extend to make your visit more enjoyable, please do not hesitate to ask.

Sincerely,
Timothy W. Sharp, DMA
Dean of Fine Arts

PERFORMANCE PRACTICE: ISSUES AND APPROACHES
4-6 March 2007

Program

Sunday 4 March

8:30 Registration

8:30 Continental Breakfast

8:50 Welcome and Introductions (Tuthill Performance Hall)

9:00-10:30 Paper Session (Tuthill Performance Hall)
Historically-Informed Approaches to Theatrical Music

"Staging Gluck's *Alceste* in Bologna"
Margaret Butler (University of Alabama)

"'How to be an Emperor': Acting Alexander the Great in *opera seria*"
Richard King (University of Maryland)

"Fanning the Flames of Love: Hidden Performance Solutions for Monteverdi's *Ballo delle ingrate* in Dance Practice"
Virginia Christy Lamothe (University of North Carolina at Chapel Hill)

10:30-10:45 Break

10:45-11:45 Paper Session (Tuthill Performance Hall)
Implications of Archival Research for Performance Practice

"Mendelssohn 'Unfinished': Newly Discovered Performance Parts of the Premiere of *St. Paul"*
Siegwart Reichwald (Converse College)

"A Passion Shared: Adaptive Practices in Carl Philip Emanuel Bach's 1775 *Lukaspassion*"
Randall Goldberg (Indiana University)

11:45-2:00 Lunch

2:00-3:30 Paper Session (100 Hassell Hall)
Pedagogy and Performance Practice

"Cello Playing and Teaching in Eighteenth-Century Naples: F.P. Supriani's *Principij da imparare a suonare il violoncello*"
Guido Olivieri (University of Texas at Austin)

"Towards a Revolutionary Model of Music Education: The Paris Conservatoire and Music Pedagogy at the Beginning of the Nineteeth Century"
Kailan Rubinoff (Wilfrid Laurier University)

"*Musica sui generis:* Confronting the Obvious in the Bach Cello Suites"
Christine Kypranides (Indiana University)

3:30-4:45 Break

3:45- 4:45 Performance (Tuthill Performance Hall)
***Voglio sì, vò cantar:*" The Voices of Two Female Composers of the Baroque**
Rebecca Lister, soprano and Charles Brewer, harpsichord

5:00-6:30 Conference Reception (Crain Reception Hall)

7:00 Performance (Idlewild Presbyterian Church)
A Conversation Concert: Felix Mendelssohn as Organist
Ted Gibboney, organ

Monday 5 March

8:30 Registration

8:30 Continental Breakfast

8:50 Welcome by Dr. Charlotte Borst, Provost, Rhodes College

9:00-10:00 Paper session (100 Hassell Hall)
Analytical Approaches to Performance Issues
"Analysis for Performance: The Case of Gabriel Fauré's 'En Sourdine'"
Sylvain Caron (University of Montreal)
"Two Facets of Eighteenth-Century Performance Practice: A Dialogue Between Melodic and Harmonic Dynamic Prescriptions in Quantz's *Versuch*"
Evan Jones (The Florida State University)

10:00-11:00 Paper Session (100 Hassell Hall)
18th-Century Topics
"In Defense of *l'ancien goût* in Regency France: The Free Graces of Montéclair's Instrumental *doubles*"
Charles Gower Price (West Chester University of Pennsylvania)
"Opera at Home: Handel, John Walsh, and the Domestic Consumption of Music in Eighteenth-Century England"
Sandra Mangsen (University of Western Ontario)

11:00-11:15 Break

11:15-12:00 Performance (Tuthill Performance Hall)
In the Mood: Works for Voice and Continuo by Alessandro Scarlatti
Tamsin Simmill, mezzo-soprano and Marie-Louise Catsalis, harpsichord

12:00-1:30 Lunch

1:30-3:15 Paper session (Tuthill Performance Hall)
19th-Century Performances
"The Peerless Reciter: Reconstructing the Lost Art of Elocution with Music"
Marian Wilson Kimber (University of Iowa)
"Performance Practice and the Piano Girl"
Candace Bailey (North Carolina Central University)
"Singing Between the Lines: Accompaniment and Improvisation in Romantic Song"
Monika Hennemann (Birmingham University)

3:15-3:30 Break

3:30-5:00 Performance (Evergreen Presbyterian Church)
Lenten Meditations: Music by Thomas Tallis and Heinrich Schütz
Collegium Vocale
David Childs, Conductor

5:00-7:30 Dinner

7:30 Performance (Cannon Center)
Felix Mendelssohn's *St. Paul*
Rhodes Singers, Rhodes MasterSingers, and Memphis Symphony Orchestra
Timothy Sharp, conductor

Tuesday 6 March

8:30 Registration

8:30 Continental Breakfast

9:15- 10:45 Paper Session (100 Hassell)
Music in the Americas
"Conflicts Between Literacy and Orality in the Performance of Music by William Billings"
Charles Brewer (The Florida State University)
"The Dilemma of Instrumentation and the Early American Theater: A Portrait of the Colonial Charleston Orchestra"
Tim Crain (Indiana State University)
"Performance Issues in Early Colonial Mexican Music"
Tim Watkins (Rhodes College)

10:45-11:00 Break

11:00-12:00 Lecture Recital (Tuthill Performance Hall)
Perfoming Hexameron
Kenneth Hamilton (Birmingham University)

12:00-1:30 Lunch

1:30-3:00 Paper Session (100 Hassell)
Monophonic Music
"Echoes of St. Andrews: Performance Practice Questions in the Chants of W1"
Jann Cosart (Baylor University)
"Purged of Barbarisms, Superfluities, and Contradictions": Reconsidering the Notation and Rhythm of the Medicean Gradual (1614-15)"
Joshua Veltman (Union University)
"Die Meistersinger von Breslau: Adam Puschmann and the Breslau Meistersingerordnung of 1598"
Allen Scott (Oklahoma State University)

3:00-3:15 Break

3:15-4:15 Paper Session (100 Hassell)
Philosophy, Aesthetics, and Technology
"Thoroughly Committed HIPsters: A Response to Peter Kivy"
John Mayhood (Brown University)
"Technology and Aesthetics: Historically Informed Performance Practice and the Compact Disc"
Stephen Meyer (Syracuse University)

4:15-4:30 Break

4:30-5:30 Performance (Tuthill Performance Hall)
If it Sounds Good it is Good!
Mockingbird Early Music Ensemble

5:30- 8:00 Dinner

8:00 Rhodes College 2007 Springfield Music Lecture (McCallum Ballroom)
"The Past is a Foreign Country: They Do Things Differently There"
Christopher Hogwood

Performance Practice
Issues and Approaches
Rhodes College, 4-6 March 2007

Scholarly Papers

Historically-Informed Approaches to Theatrical Music
Sunday, 9:00 a.m. (Tuthill Performance Hall)
"Staging Gluck's *Alceste* in Bologna" Margaret Butler (University of Alabama)
"'How to be an Emperor': Acting Alexander the Great in *opera seria*" Richard King (University of Maryland)
"Fanning the Flames of Love: Hidden Performance Solutions for Monteverdi's *Ballo delle ingrate* in Dance Practice" Virginia Christy Lamothe (University of North Carolina at Chapel Hill)

Implications of Archival Research for Performance Practice
Sunday, 10:45 a.m. (Tuthill Performance Hall)
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"A Passion Shared: Adaptive Practices in Carl Philip Emanuel Bach's 1775 *Lukaspassion*" Randall Goldberg (Indiana University)

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"Analysis for Performance: The Case of Gabriel Fauré's 'En Sourdine'" Sylvain Caron (University of Montreal)
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"Technology and Aesthetics: Historically Informed Performance Practice and the Compact Disc" Stephen Meyer (Syracuse University)

Performances & Lecture Recitals

Rebecca Lister, soprano and Charles Brewer, harpsichord: "*Voglio sì, vò cantar:*" The Voices of Two Female Composers of the Baroque, Sunday, 3:45 p.m. (Tuthill Performance Hall)

Ted Gibboney, organ: A Conversation Concert: Felix Mendelssohn as Organist, Sunday, 7:00 p.m. (Idlewild Presbyterian Church)

Tamsin Simmill, mezzo-soprano and Marie-Louise Catsalis, harpsichord: In the Mood: Works for Voice and Continuo by Alessandro Scarlatti, Monday 11:15 a.m. (Tuthill Performance Hall)

Collegium Vocale with David Childs conducting: Lenten Meditations: Music by Thomas Tallis and Heinrich Schutz, Monday, 3:30 p.m. (Evergreen Presbyterian Church)

Kenneth Hamilton: Performing *Hexameron,* Tuesday, 11:00 a.m. (Tuthill Performance Hall)

Mockingbird Early Music Ensemble: If it Sounds Good it is Good!, Tuesday, 4:30 p.m. (Tuthill Performance Hall)

Special Events

Felix Mendelssohn's St. Paul
(Cannon Center) Rhodes Singers, Rhodes MasterSingers, Rhodes Women's Chorus and Memphis Symphony Orchestra,
Timothy Sharp, conductor

Springfield Music Lecture
(McCallum Ballroom, Bryan Campus Life Center) Chistopher Hogwood: "The Past is a Foreign Country: They Do Things Differently There"

Abstracts

Staging Gluck's *Alceste* in Bologna, 1778

The 1767 Viennese premiere of Christoph Willibald Gluck's groundbreaking *Alceste* inspired several Italian productions of the work, one of which occurred at Bologna's Teatro Comunale in 1778. A previously unexplored exemplar of the libretto printed for the Bolognese production that bears extensive manuscript annotations provides valuable evidence for the staging of the performance. Such a source offers a rare glimpse into operatic performance practice in the eighteenth century, about which little is known.

The exemplar's unusual assembly indicates that it was created for use in production. Its annotations specify the duration of portions of the work: the overture, certain scenes, scene and costume changes, and passages involving spectacular elements ranging from lightning strikes to entrances and exits of live horses. They report the use of onstage instruments, exact numbers of supernumeraries, the movement of choristers and dancers to and from specific parts of the stage, and other aspects of production. At times the manuscript indications contradict the printed stage directions, which results in the increase of the dramatic impact of certain scenes. At other times they enhance such directions, intensifying the effect of specific innovative elements.

The annotations likely stem from the Bolognese stage director, who corresponded at length with *Alceste*'s librettist, Ranieri de Calzabigi. Comparison of their letters with the annotations reveals the Bolognese commitment to an effective performance. Evidence from the exemplar carries significant implications for performance practice. Especially important in the absence of a score for the Bolognese production, indications of durations of scenes suggest certain tempi; specifications of instruments reveal aspects of orchestration. Moreover, the annotations present an image of *Alceste* as visually compelling theater, central to which was complex staging entailing a high degree of coordination. The Bolognese response to this logistical challenge provides a context for better understanding Gluck's masterpiece and its performance.

Margaret Butler (University of Alabama)

"How to be an Emperor": Acting Alexander the Great in *opera seria*

The inspiration for this essay is a remark by Reinhard Strohm that sounds contentious at first, but upon reflection acquires flavor and depth. Concerning the performance of *opera seria,* Strohm once observed:

> What was clearly fixed and predetermined about any production in those days had so little to do with the score and so much to do with the presentation of the drama by a single, individual singer that a revival of *opera seria* today should really concentrate less on what Handel or Hasse wrote than on what Senesino or Farinelli did with the chief role. The mere reconstruction of the stage settings, costumes etc. (probably without the corresponding stage-technique) has no historical value. But if we had a Senesino, who had a deep understanding not only of singing but also of reciting Italian verse and not least of how to be an Emperor it might not matter so much that some of his arias were by Harnoncourt and not Handel. In fact they could even be by Penderecki: a conclusion that is only apparently absurd, since the claims of history in the matter of musical performance always collapse in cases where the performer has to become the creator.

Here is much food for thought: the "work" concept in the Baroque era, historical staging and its value, the performer's role, and so forth. What I find provocative is Strohm's suggestion that if we had a performer who understood singing, declamation, and "how to be an Emperor," it would matter little what music that singer actually performed. This essay contemplates the last of these requirements, exploring what it meant to be an emperor onstage in Handel's and Hasse's times by studying the example of Alexander the Great in *opera seria*. One of my aims is to extend our current understanding of Baroque gesture by taking seriously what contemporary acting tutors and treatises say: a complete performance is possible only after careful study of gesture in painting and statuary. A second goal is to determine to what extent our performances today of Alexander, and by extension other operatic heroes, can be shaped by comprehension of what it means "to be an Alexander." Finally, I consider some of the aesthetic and philosophical questions that such an historical approach raises.

Richard G. King (University of Maryland School of Music)

Fanning the Flames of Love: Hidden Performance Solutions for Monteverdi's *Ballo delle ingrate* in Dance Practice

Although Claudio Monteverdi's *Ballo delle ingrate* (1608, 1638) has been viewed by scholars as a significant early example of the Italian dramatic *ballo,* and for what it reveals about gender constructions in the early Baroque theater, few have concentrated on its acute performance problems. Contemporary accounts of the original production for the wedding festivities of Prince Francesco Gonzaga and Margherita of Savoy in 1608 include puzzling details of elaborate costumes, a break in the middle of the piece, violent theatrics and a change of scenery from the mouth of a fiery inferno to a garden of nymphs and shepherds. The existing music for this piece, however, in Monteverdi's Eighth Book of madrigals (1638), contains hardly any clues as to the handling of all these performance elements in the context of the dance.

My paper will make sense of all of these contemporary accounts by demonstrating not only how these features of this *ballo* were performed, but also why they were incorporated therein given their place in prior performance traditions. By examining these same features in similar theatrical dances described in the dance treatises of Fabritio Caroso and Cesare Negri, I will shed new light on the original performance and its cultural environments, as well as on how the *Ballo delle ingrate* might be performed today.

Virginia Christy Lamothe (UNC at Chapel Hill)

Mendelssohn "Unfinished": Newly Discovered Performance Parts of the Premiere of *St. Paul*

While my dissertation has shown that the premiere of Mendelssohn's *St. Paul* differed significantly from the published version, precise knowledge of the first performance version has remained sketchy, as the performance material was presumed lost. Since Mendelssohn knew that he was going to revise the work after the first performance, he had only the choral parts printed, the orchestral parts were copied by hand. The composer assured the publisher that the choral movements would stay unchanged, only the solo sections would be revised after the first performance. After the premiere, however, Mendelssohn felt it necessary to also revise some of the choruses. In my dissertation I concluded that the autograph full score represented a version very close to the premiere.

I recently discovered several Alto, Tenor, and Bass first performance parts, mislabeled as first edition parts. An evaluation of these parts has confirmed my earlier conclusions with a few modifications. Some discrepancies between the parts and the autograph score give us interesting hints and more detail about Mendelssohn's hasty assemblage of the performance material for the premiere on 22 May 1836. The numbering in the parts does not line up with the program booklet or the autograph score; neither do the numbers of rests for some of the solo sections. Careful analysis of these and other discrepancies gives us valuable insights about the unfinished character of the first performance version, as they fill in some of the revision details made during the final days before the premiere. More importantly, we get to know Mendelssohn's abilities as a practical musician to assure a successful performance without ever losing focus of his ultimate goal as composer to create a finished, refined, and polished artwork.

Siegwart Reichwald (Converse College)

A Passion Shared:
Adaptive Practices in Carl Philip Emanuel Bach's 1775 *Lukaspassion*

The 1999 recovery of the Berlin Singakademie *Notenarchiv* supplied scholars with a wealth of neglected musical sources. Of great significance in this collection are the manuscript parts and scores for twenty-one Passions prepared by Carl Philip Emanuel Bach for performance in Hamburg between 1769 and 1789. Bach borrowed music for all of his Passions, but the 1775 *Lukaspassion* (H. 788) is a special case. The only extant musical source for H. 788 is a MS full score of a *Lukaspassion* by Gottfried August Homilius (D-B SA 50) with Bach's instructions to his copyist. From this score, we learn a great deal about how eighteenth-century composers adapted works to fit local practices.

Examination of the source raises many questions regarding performance practice, authorship, and editing procedures, for it is clear that Bach's 1775 *Lukaspassion* is more representative of a single performance than an idealized composition. In the pages of SA 50, we see Bach altering Homilius's Passion to meet civic guidelines by omitting pieces, reducing orchestration, and rewriting chorales. Alterations in the vocal parts of SA 50 also suggest that Bach's ensemble was short one singer. Archival evidence shows that one of the principle tenors left the choir in 1774. In response, Bach instructed his copyist to transpose two tenor solos up into the soprano range and lower other parts to the bass.

A modern performance of this work must take into consideration the reasons behind Bach's alterations. Merely replicating the 1775 performance may not convey an ideal execution. Furthermore, D-B SA 50 helps us to better understand how local traditions and practical considerations influenced sacred musical composition in the eighteenth century.

Randall Goldberg (Indiana University)

Cello Playing and Teaching in Eighteenth-Century Naples: F. P. Supriani's *Principij da imparare a suonare il violoncello*

Despite the increasing importance of the repertory for solo cello at the beginning of the eighteenth century, it was only toward the middle of the century that the first methods for this instrument appeared in print. Thanks to the survival of a very few collections of pedagogical pieces we obtain precious information about Baroque cello technique, which was otherwise transmitted orally from teacher to pupil.

This paper examines one of the earliest manuscript cello tutors, Francesco Paolo Supriani's *Principij da imparare a suonare il violoncello* ("Principles for learning to play the cello"). Supriani (1678-1753; also spelled Scipriani) was among the talented cello virtuosi active in Naples in the first quarter of the eighteenth century who made Naples one of the centers at the forefront in the development of cello playing. After his apprenticeship in the Conservatory of the Pietà dei Turchini, Supriani joined Charles of Habsburg's *Real Capilla* in Barcellona, later returning to Naples as principal cellist of the Royal Chapel.

The *Principij* includes a succinct description of fundamentals of music, various exercises on technique, and twelve toccatas for unaccompanied cello, thus presenting a true compendium of cello performance practice of the time.

I conclude by comparing Supriani's toccatas with his twelve sonatas for two cellos and continuo. A closer look at these pieces reveals that the first cello part is nothing more than an ornamented and amplified elaboration of the toccatas, whose original melody is reproduced in the second cello part. This analysis brings forth questions concerning performance practice and compositional procedures.

Guido Oliveri (University of Texas at Austin)

Towards a Revolutionary Model of Music Education: The Paris Conservatoire and Music Pedagogy at the Beginning of the Nineteenth Century

Lydia Goehr has identified the early nineteenth century as a watershed in European music history, characterized by fundamental changes in musical style and aesthetics. According to Goehr, musical understanding began to be profoundly shaped by the "work-concept": the idea that music exists as autonomous, fixed works of art.

If we accept Goehr's premise that the work-concept developed around 1800, how do we account for its emergence during this particular time period? Historical inquiry must extend beyond Germany: the volatile political climate of Revolutionary France, for example, strongly affected its musical life, in particular its musical institutions. Accordingly, the founding of the Paris Conservatoire (1795) was pivotal. Aligned with the Republic's broader educational reforms, the Conservatoire's new pedagogy was marked by its secularization, standardized curriculum, and military-style, hierarchical institutional organization.

This paper examines the Conservatoire's official instruction books—focusing on Hugot and Wunderlich's *Méthode de Flûte* (1804)—demonstrating how they represent a distinct break from methods published only a few years earlier. The flute tutor particularly exemplifies the Conservatoire's rational and systematic approach to music education: abstract technical drills predominate, evenness of tone quality is emphasized in all key areas, and the instruction of extemporization is purged. Pupils are instructed to pay close attention to the details of the written score, and performative freedoms are suppressed. These practices served to reinforce the authority of composers and their works, while diminishing the creative role of the performer.

In this regard, the Conservatoire instruction manuals can serve not only as guidebooks to historical fingerings and period performance style, but they also can be read as social and political texts. The treatise thus becomes a "simple instrument"—after Foucault—by which musicians' bodies are disciplined for the political goals of the state.

Kailan Rubinoff (Wilfrid Laurier University)

Musica sui generis:
Confronting the Obvious in the Bach Cello Suites

Since its first publication in 1826, the Bach cello suites have been edited some ninety times, not including transcriptions. Lacking a manuscript in the composer's hand, earlier cellists freely adapted the suites, treating them as etudes or as vehicles for self-expression. Twentieth-century interest in historically informed performance has gone in the other direction, resulting in at least ten editions based on four eighteenth-century manuscript copies. Studies of these sources have uncovered considerable information as to their origins but leave many questions unanswered.

Unlike the sonatas and partitas for solo violin, the suites are widely dissimilar technically and stylistically. Bowings and articulations are inconsistent, awkward, and contrary to Baroque practice. Left-hand problems for the cellist, including large stretches and unplayable chords, demand the use of thumb position or other unhistorical solutions. For the most part, these incongruities and other errors are found in all four sources. The hypothesis that Bach wrote for an arm-held instrument (Kuyken) accounts for only some of the anomalies. Accepting the Anna-Magdalena Bach manuscript at face value (Schemer/Woodfull-Harris, Grier, Bylsma) is equally unsatisfactory, particularly in light of the careful indications of the solo violin works.

Bach's self-identity as a "learned musician" (Wolff) and an examination of his teaching methods may provide answers. I argue that Bach intended the suites as models of counterpoint, and therefore left unidiomatic passages and ambiguities uncorrected. Like the *Art of Fugue* and *Musical Offering,* they were written to demonstrate Bach's compositional virtuosity, and were circulated among his students and their followers (keyboardists and composers) primarily for instructional purposes. Once we confront the obvious deficiencies in the cello suites and accept them again as abstract compositions, new insights into performance may guide modern interpreters of these masterpieces.

Christine Kyprianides (Indiana University)

Analysis for Performance: The case of Gabriel Fauré's "En Sourdine"

Over the past twenty years, scholars have demonstrated fruitful links between musical analysis and performance. While the analytical techniques deployed in this type of pursuit do not differ substantially from traditional means, the overall process highlights aspects of the music that are aurally salient and stimulate the performer's imagination. Analysis of vocal music presents a particular case for its emphasis on text, which engenders extra-musical associations.

Taking Gabriel Fauré's 1891 mélodie "En Sourdine" (poem by Leconte de Lisle) as a case in point, in this paper I look at four features of the music that have a determining influence on performance: the form in which the music and text are cast; the harmonic processes that underline the meaning of the text; the ways in which counterpoint (a consistent feature of Fauré's style) creates semantic meaning through motive and other forms of musical representation; and the poetic universe of French symbolism.

I further explain how this analysis may condition performance. Important formal features underscore a Fauréan sensibility of subtlety and discretion, especially in Michel Imberty's understanding of form. Vocal and pianistic colour are further revealed as crucial features of the music. Musical semantics—here revealed through the relationship between music and text—create unique implications for Fauré's work. Finally, as it acts on the performer's imagination, the poetic ethos of the work may affect tempo, agogic accent, and phrasing.

This study rests on two distinct bodies of evidence: one that may be objectively extracted from the score; and one intimately linked to the personal subjectivity of each performer.

Sylvain Caron (University of Montreal)

Two Facets of Eighteenth-Century Performance Practice: A Dialogue Between Melodic and Harmonic Dynamic Prescriptions in Quantz's *Versuch*

Two often-cited sections of the *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) by Johann Joachim Quantz issue performance instructions regarding appropriate dynamic levels in slow movements, and provide short original compositions to illustrate Quantz's guidelines. One set of instructions, in chapter 14, concerns the realization of various melodic embellishments, while the other, in chapter 17, recommends particular levels of loudness for each of three categories of chordal dissonance. In both cases an astonishing density of implied dynamic markings results from the literal application of Quantz's prescriptions—alternating abruptly from loud to soft extremes and utilizing every intermediate gradation. Quantz's dynamics are seemingly intended to document an ideal concept of dynamic shaping, and may also be taken as an indication of contemporary performance practice.

While both sets of guidelines have been examined in previous studies, no concordance or comparison of the two has yet been undertaken. Given such detailed instructions from both melodic and harmonic perspectives, it would seem of great importance to understand how and whether they are to be reconciled. Following an exposition of both strategies, then, Quantz's preferred dynamic realization of dissonant harmonies can be superimposed upon the thoroughbass signatures in the earlier of his two pieces. An interesting dichotomy emerges: while Quantz's melodic guidelines seem to project structurally significant tones (from a Schenkerian perspective) more prominently, as Stephen Hefling has shown, his harmonic guidelines render stronger dissonances (usually the less structurally important harmonies) louder than the triads to which they pertain. It may be, however, that this kind of commingling of strategies is in fact quite familiar to performers, and that the apparent conflict between approaches actually captures the difference between harmonic and melodic experience quite aptly.

Evan Jones (The Florida State University)

In Defense of *l'ancien goût* in Regency France: The Free Graces of Montéclair's Instrumental *doubles*

After forming a publishing enterprise in 1721 with his nephew, François Boivin, Michel Pignolet de Montéclair issued three collections of music for flute that include notated *doubles* or variations recalling improvised vocal graces that had been popular over a generation earlier in France. Montéclair's instrumental *doubles* fall into two categories: first, the simple diminution-type variation in which the rhythmic values of the melody are consistently halved; and secondly, the rhythmically varied free ornamental *passages*-type variation in the style of the seventeenth-century air *de cour*. This evocation of *l'ancien goût* reflects the vogue during the Regency for the native French sensibilities of the past in the face of pervasive Italian influence and the continuing controversy in France over the respective merits of French versus Italian music.

Georgia Cowart has written on the resurgence of the spirit of *galanterie* during the Regency, and Erich Schwandt on the role of the turn-of-the-century vocal brunette publications in forming a singer's taste in French style. However, the subsequent transference of vocal improvisational styles to notated instrumental variations has not yet been fully investigated. Analysis of the graces reveal that the instrumental *doubles* of Montéclair contribute an important vocabulary of melodic figuration providing a link with the closing phase of an earlier practice of vocal improvisation in France. Like the similarly distinctive personal styles of instrumental ornamentation found in the music of François Couperin and Marin Marais, Montéclair's instrumental *doubles* also contribute to the repertory of melodic figuration that shapes the emerging international style of improvised and notated instrumental graces in the early eighteenth-century solo sonatas and suites of composers such as J. S. Bach, Telemann, and Leclair.

Charles Gower Price (West Chester University of Pennsylvania)

Opera at Home: Handel, John Walsh and the Domestic Consumption of Music in Eighteenth-Century England

Between Handel's arrival in London and the early nineteenth century, John Walsh and his successors regularly published domestic arrangements of music from his operas and oratorios. Volumes such as the *Songs in the Opera of Rinaldo* (1711) with instrumental parts, issued "Separate to Compleat them for Concerts", facilitated performances of excerpts more or less as they had been heard in the opera house. Capitalizing on Handel's popularity, Walsh typically published the same music (often from the same plates) in several versions, enabling him to reach every corner of the music-loving market and to reap handsome profits. Thus, keyboard arrangements of the most recent overtures, already prepared for the songbooks, were reprinted as sets and labeled proper "for the Improvement of the Hand." Arias deprived of their texts were disguised as *Sonatas or Chamber Aires for a Violin & Bass* or as *Suits of Celebrated Lessons…fitted to the Harpsicord or Spinnet*.

From the "Favourite Songs" to "Pocket Companions" for the flute, Walsh mined a vast repertoire of the latest fashionable music and served it up to those anxious to own and to hear again some of the music first presented in London's public venues. In an era before the perfection of digital recording and *Werktreu* combined to suggest that there may be but one ideal performance of a work, the attitudes of the ladies or gentlemen who purchased and played from these volumes toward Handel's control over his musical ideas must have been more relaxed and pragmatic than our own. In this paper, I will consider the ontology of such transcriptions, their pedagogical and aesthetic value for amateurs and music lovers of the day, and their role in raising the stature of the immigrant Handel to replace Purcell as Britain's Orpheus.

Sandra Mangsen (University of Western Ontario)

The Peerless Reciter: Reconstructing the Lost Art of Elocution with Music

Utilizing contemporary sources, this paper explores the performance issues surrounding the combination of music with spoken recitation, a little-known practice that flourished in England and America between 1880 and 1920. Not only did amateur performances of poetry accompanied by piano occur in domestic settings, but also numerous professional elocutionists specialized in repertoire with orchestral accompaniment. In 1898 *The Musical Times* hailed accompanied recitation as "a legitimate form of art." One instruction manual, *Voice, Speech, and Gesture* (1908), included three chapters about music, providing suggestions for overcoming the problems inherent in synchronizing speakers with musical passages and addressing the acoustical difficulties in hearing reciters.

The turn of the century saw an increase in melodramatic works for voice and piano; however the informal pairing of poetry with music generally drew on selections not necessarily composed for any specific text. The writings of Clifford Harrison, who regularly recited with music, provided criteria for the selection of appropriate accompaniments. Recitation handbooks, such as Alfred Miles's *The New Standard Elocutionist* (1897), or popular parlor books, such as Henry Davenport Northrop's *The Peerless Reciter* (1894), included musical excerpts for amateur reciters and can suggest what was heard in undocumented private performances.

While it is somewhat possible to reconstruct the musical settings for recitation, it is more difficult to recapture the performance style of the speakers, which, according to numerous elocution books, would have had marked elements of pitch as well as rhythm. British composer Stanley Hawley's vocal ideal was something between speaking and singing, and elocutionist Emma Dunning Banks's pedagogical "lesson talks" described how to "intone the words in time to the music." Early sound recordings of the actors Herbert Beerbohm Tree and Frank Benson, as well as recordings of two melodramatic works, Edward Elgar's *Carillon* and Max Heinrich's *The Raven* dating from ca. 1913-15 can provide clues as to the prevailing *Sprechstimme*-like style. In demonstrating recitation's audibly musical basis in performance, this paper provides a new understanding of late nineteenth-century melodrama.

Marian Wilson Kimber (University of Iowa)

Performance Practice and the Piano Girl

Familiarity with the nineteenth-century American "piano girl" has grown in recent decades, yet how she played has rarely been discussed in the scholarly literature. Not only was there a specific repertory designed for her (Katharine Ellis describes it in general as "brilliant but not difficult"), but there were also ornamentation methods by which she (or her teacher) altered the music. Evidence for these modifications exists in extant scores, which often demonstrate that nineteenth-century musicians felt no compunction about changing the printed version to suit their personal tastes. Trends can be detected in how compositions were adjusted for particular performers, and figuration choices often reflect those seen in variations on popular tunes—in other words, the teacher (or the performer herself) substituted stock patterns as seemed appropriate for the specific girl in question.

Moreover, the technical proficiency required by most of these pieces is modest, but a few go well beyond our expectations and bring into question for whom the works might have been performed. Social *mores* of the time did not permit young women to exhibit themselves in any manner approaching a physical performance, and playing the piano was certainly seen as a physical undertaking. (Indeed, women's dresses at the time were made so that they could not lift their arms, a situation that begs the question of how young women played works by composers such as Gottschalk.) Also connected to this issue of physicality is the type of instruments most women would have performed on, for the period saw dramatic changes in the piano itself. This paper will outline specific attributes of the piano girl's style, describe the ornamentation practices of the period, and propose how these aspects suited the social needs of the period as evinced by costume, etiquette books, and diaries.

Candace Bailey (North Carolina Central University)

Singing and Playing between the Lines: Accompaniment and Improvisation in Romantic Song

How do we begin a piece of music? The self-evident modern answer–with the first notes of the score–is not the only possibility, and not even the most common one before the twentieth century. An improvised introduction was, for hundreds of years, a sign of musical good manners and a chance for a pianist to frame appropriately the pieces in the program, whether solo or vocal. But the sheer prevalence of the custom of preluding should make us suspicious about the performance of songs which ostensibly begin with the voice. Would a composer not have assumed that the accompanist might improvise a prelude here? And what of the main body of the song, especially if strophic? The improvisation of embellishments and variations were surely not only confined to the singer, although it is the singer's role that has hitherto been most discussed in performance-practice terms.

As the standard repertoire seems to have provided few direct answers to these questions, this paper addresses the topic by investigating the role of the accompanist in little-known but thought-provoking settings of British melodies by some unlikely figures. Supplemented by live musical examples, we shall cast a critical eye over the much-acclaimed renditions by Madame Alfred Shaw and Mendelssohn of at least three of his own Scottish folk-song settings–acclaim that the simple scores themselves seem, curiously, hardly to merit. Along the way, we will compare Mendelssohn's prelude to the ubiquitous "Irish Air" "The Last Rose of Summer" with those from his "Songs without Words." Finally, we shall ask what Liszt's notorious piano "storm" might have sounded like, famously improvised as an accompaniment to a then much-loved British ballad, namely John Parry's tumultuous "Inchcape Bell."

Monika Hennemann (Birmingham University)

The Interface between Literacy and Orality in the Performance of Music by William Billings

In most scholarly discussions of music in North America during the Seventeenth and Eighteenth Centuries, the printed book has been given a distinct status as a document of musical culture. Examples of this perspective are the importance frequently given in modern historical surveys to the "Bay Psalm Book" of 1640, the publications of Revs. Walter and Tufts during the controversy over "regular" singing in the early Eighteenth Century, or even the publications of William Billings beginning in 1770.

This elevated status of the printed book has even affected the production of scholarly editions of this musical repertory. Using the critical edition of the works of William Billings as an example, it can be seen that the attempt to critically interpret and transcribe these works is based on the premise that the original printed editions present the most significant information necessary to perform this music. The various editors, correctly realizing that often texts commonly available in the Eighteenth Century were missing from Billings's editions, provided these as editorial additions.

However, in both the critical edition and in modern performances of Billings's music that have used the edition as a basis, it would appear that this reliance on the original publications has ignored the vital role that memory and oral tradition would have played in New England culture at the end of the Eighteenth Century, and this has led to a number of incorrect conclusions concerning the historically informed performance of his works. By examining the use of music and hymn books in both historical and living religious traditions (such as that of the Primitive Baptists and the Sacred Harp singings of the southern United States), and using the particular example of Billings's tune "Jordan," this paper will provide performance alternatives that are more likely to be representative of, and sensitive to, New England traditions in this period.

Charles E. Brewer (The Florida State University)

The Dilemma of Instrumentation and Early American Theater: A Portrait of the Colonial Charleston Orchestra

The ability to document the singers that traveled with the itinerant dramatic troupes to colonial Charleston is fairly easy. Troupes all had at least one member designated as a singer and that person typically was advertised as such. A more intriguing and problematic question in early American music theater history is who were the musicians who accompanied the singers and performed specific instrumental numbers? This study assembles the extant literary and musical evidence of instrumentation in the early Charleston theater, bringing into clearer focus performance practices of an overlooked aspect of the American musical stage.

The most important troupe that toured colonial America was David Douglass's American Company of Comedians. The surviving program lists for Douglass's troupe include in every evening's performance at least one work that prominently featured music. Printed cast lists in local newspaper advertisements, however, do not specify the names of instrumentalists used in performance. Thus it is difficult to ascertain names of instrumentalists who accompanied the itinerant actors and singers. To cloud the situation further, local musicians and amateurs presumably were enlisted to supplement the company's forces in performance. Moreover, familiar sources of information such as pay records or rosters have yet to be discovered.

Nevertheless, a clearer view of the use of instruments in the theater emerges through a look at alternative evidence. First, a number of instrumentalists turn up on the circuit of Douglass's company, appearing in newspaper advertisements for music lessons and concerts at the same time, place, and duration that the troupe was in residence. Second, additional newspaper evidence suggests that prominent local musicians were hired to fill in as necessary. Finally, the surviving music for many of the plays and operas performed by Douglass's group while in Charleston offers the most comprehensive and important view of the instrumental forces used to accompany dramatic works. In sum, although it is not yet possible to document completely the use of instruments in the colonial Charleston theater, this newly gathered information illuminates a long overlooked practice in Charleston's musico-theatrical history.

Timothy M. Crain (Indiana State University)

Performance Issues in Early Colonial Mexican Music

Sixteenth- and Seventeenth-century Mexico was the site of a complex process of interaction between European and indigenous cultures. Music was an important part of indigenous culture and, at least partly for that reason, was an important tool used by early Catholic missionaries in their efforts to convert the indigenous people. So successful were these musical efforts that large numbers of Indians undertook careers as Church musicians. According to glowing contemporaneous accounts, mostly from Franciscan and Dominican missionaries, indigenous musicians learned European music enthusiastically and fluently, performing it as well as the best European choirs and even composing. A critical examination of those accounts, as well as accounts of indigenous musical style from the period preceding European musical pedagogical efforts, will form the basis for a discussion of the performance of music in European idioms in Mexico during the early colonial period. Additionally, examples of commercially available recordings will reveal the extent to which historical considerations have affected current performances of music associated with early colonial Mexico.

Timothy D. Watkins (Rhodes College)

Performing *Hexameron*

Hexameron, a gargantuan set of variations on a theme of Bellini written by the unlikely compositional committee of Liszt, Chopin, Czerny, Thalberg, Pixis and Herz, has taken on almost legendary status for connoisseurs of musical curiosities. A unique compendium of early Romantic bravura pianism originally written for a charity concert, it generated wild enthusiasm at Liszt's own recitals, but has subsequently been more frequently condemned than publicly played. In fact, the enormous popularity in the 1840s of what Liszt called "the monster piece" is now something of a puzzle, for the only published solo piano version (1839) balances passages of striking brilliance with pages of undeniable tedium hardly likely to galvanise an audience. Yet this printed score- treated as authoritative in the few available recordings of the work- scarcely accords with accounts of Liszt's own performances, and was certainly not what he advised his pupils to play when they wished to learn *Hexameron*. With deference to typical Romantic piano performance-practice, and a little detective-work in both the Goethe-und Schiller-Archiv in Weimar (where an unpublished autograph of *Hexameron* for two-pianos is stored) and the library of the Gesellschaft der Musikfreunde in Vienna (where the manuscript of an unpublished orchestral arrangement is buried), we can reliably reconstruct Liszt's own solo *Hexameron*. A complete performance of this much more flamboyant and concise version- unheard since Liszt's own day- will close this lecture-recital.

Kenneth Hamilton (Birmingham University)

Echoes of St Andrews: Performance Practice Questions in the Chants of W1

The *Magnus Liber* of the twelfth-century Paris cathedral of Notre Dame is one of the most highly regarded collections of medieval polyphony, holding a pivotal and important place in history. Today, the music from this "great book" survives in three principal medieval manuscript sources, which have been discussed by many scholars, yet few have mentioned the single-line, monophonic chants contained in Manuscript W1 (Wolfenbüttel, Germany, Herzog August Bibliothek 628 Helmstadiensis). Tucked away in the tenth fascicle of W1 is an unusual collection of monophonic liturgical conductus and tropes, virtuosic and unique in many respects. Compiled at St Andrews, Scotland (and later acquired by the Wolfenbüttel library), these poetic and musical additions to the Mass liturgy may contain clues to lost older Scottish or Celtic Christian worship. No musical materials of this type have been preserved in Ireland itself: the few manuscripts of medieval Celtic rites contain no musical notation, or very sketchy information at best. Therefore, the chants of W1 are of considerable importance to a wide range of scholars.

This paper looks specifically at the monophonic repertoire with questions of performance practice. Along with the music notes given in the manuscript, what additional information would a modern or medieval performer need in order to sing these chants? What music was indicated by the portions of incomplete Mass Ordinary cues? Studying the original notation, I look at the chants with regard to historical context, note values, phrasing, and ornamentation. My paper discusses solutions to the above questions, drawing insights from contemporary theorists Anonymous IV, Johannes de Garlandia, and Johannes de Grocheo. Conclusions give a framework for interpreting the rhythmically free lines, incorporating sequentially structured note values, isolated passages of modal rhythm, and florid ornaments both written and implied.

Jann Cosart (Baylor University)

"Purged of Barbarisms, Superfluities, and Contradictions": Reconsidering the Notation and Rhythm of the Medicean Gradual (1614-15)

After the Council of Trent, the spirit of reform that promoted changes in the style of sacred polyphony also sparked a major revision of the plainchant repertoire, which was still an integral part of Catholic worship. Various musicians, among them Palestrina, labored to bring the medieval plainchant style up to date with current standards of tonality, rhythm, and textual clarity. In the process, they forged a strong bond between textual prosody and musical rhythm. This tradition of plainchant revision culminated in the publication of the two volumes of the *Editio Medicaea* or "Medicean Gradual" in 1614 and 1615. These books served as the benchmark for chant performance for the next two and a half centuries until the Solesmes monks sought to reverse the "decay" of chant and restore it to its "pure" medieval state. The correct interpretation of the Medicean Gradual's notation and rhythm has proven elusive within the last century of music scholarship, however. This paper proposes to recover the correct interpretation. In modern parlance, it could be called an equalist-mensuralist hybrid, such that most pitches receive roughly equal duration, but certain pitches are proportionally lengthened or shortened to mirror the accentuation of the text. This conclusion is based on various lines of evidence, including written evidence from theorists, circumstantial evidence concerning the similarities between the Medicean Gradual and one of its predecessor publications with unambiguous notation (Guidetti's *Directorium chori,* 1582), and most importantly, the evidence of unmistakable regularities in the relationship between notational signs and patterns of textual accent. The proposed interpretation should inform performances of chant seeking to be faithful to the milieu of the late 16th and early 17th centuries. It is also germane to chant incorporated into polyphonic works of that time, namely the chant incipits of mass movements as well as chant segments of *alternatim* masses (e. g., Palestrina's Mantuan Masses).

Joshua Veltman (Union University)

Die Meistersinger von Breslau: Adam Puschman and the Breslau Meistersingerordnung of 1598

On May 14, 1598, the Breslau City Council officially adopted a Meistersingerordnung, thus instituting the Breslau Meistersinger Guild. The Ordnung was based on Adam Puschman's *Gründtlicher Bericht des deudschen Meistergesangs* (1571, 1584 and 1596). Puschman (c. 1532-1600) was a tailor by trade who studied with Hans Sachs from 1555 to 1561 as a member of the Nuremberg Meistersinger Guild before moving to Breslau. The Breslau Meistersingerordnung and Puschman's *Bericht* not only serve as specific guides to the performance of sixteenth-century Meistergesang but also represent a direct link connecting the Breslau Guild to the most famous Meistersinger of the Renaissance.

Although the Meistersingerordnung is based on the *Bericht*, it is not merely a diluted version of Puschman's work, as has been suggested by some scholars. The two documents have different functions: the *Bericht* is a comprehensive overview and guide to a living tradition, and the Ordnung serves as the charter and bylaws of a civic club. Although the Ordnung does not refer to the *Bericht*, it is logical to assume that it was regarded as an authority that could be consulted to help resolve disputes over rules or performance practice.

In the *Bericht* Puschman outlines the history of the Meistersinger tradition, discusses the work of the great masters of song, explains the various types of poetry, and provides guidelines for the creation and performance of the melodies. The Meistersingerordnung describes the structure and activities of the Guild and lists specific rules for the performance of Meistergesang. Most of the rules are found in the penalty articles, a listing of the infractions that were tallied in judging a performance. Of the 35 penalty articles, 10 refer to performance issues and 25 refer to textual issues (such as grammar, construction, and content). Because the articles seem to emphasize the proper creation and execution of text more than the composition of melody, it has been suggested that by the end of the sixteenth century the creative well had run dry and the Meistersinger were reduced to writing poems that were confined in a straightjacket of strict and arcane rules. Taken together, however, these two documents show that the tradition of Meistergesang was not moribund but active and healthy, even though one could argue that perhaps by this time the art of the Meistersinger lay more in creating new texts to a relatively fixed body of melodies than in the composition of new ones.

Allen Scott (Oklahoma State University)

Thoroughly Committed HIPsters: A Response to Kivy

Peter Kivy's criticisms of historically authentic, or *h*istorically *i*nformed, *p*erformance (HIP) in *Authenticities* (1995) have not yet received the direct, thorough responses they deserve; however, two potentially interesting objections to Kivy's argument lie nascent in the critical literature. Here I develop and assess these concerns, both to begin a defense of HIP and to advance the philosophical debate surrounding performance practice.

One of Kivy's central claims is that that some composers possibly would have approved of modern performances, were they to find themselves in a modern performance context. The first concern is whether it makes sense to ask what a composer would intend, were he alive today. [Butt 2000; Young 1996] This initial worry betrays an important epistemic concern: even given extremely detailed information about a composer's original intentions, we simply cannot tell what a composer would prefer in a modern performance context. Though this point does tell against Kivy, the same concern also threatens to undermine the authority, in modern contexts, of a composer's original intentions—a key tenet of HIP.

The second concern is that, since some of today's most vital musicians work within the HIP movement, HIP is perfectly compatible with powerful music making, contra Kivy. [Butt 2000; Davies 1997; Lorraine 1996; Young 1996] But Kivy is only properly concerned with situations where a performer's personal artistic judgment conflicts with the demands of HIP; powerful HIP performances do not tell against him so long as a performer entirely embraces the goals of HIP as her own.

I provisionally conclude that HIP can be defended, but, ironically, only by those possessing the nearly 'puritanical' commitment to HIP that Kivy targets. And since early music practitioners also tend to disavow this extreme position, this defense may prove as uncomfortable for the scholarly defenders of HIP as Kivy's original criticisms.

John Mayhood (Brown University)

Technology and Aesthetics: Historically Informed Performance Practice and the Compact Disc

Although the idea of "historically-informed" performance practice can be traced back into the 1930s (if not earlier), its "heroic age" was arguably the period 1980-1995. Many early-music ensembles were founded during these years, a period in which "performance practice" became a central topic in musicological discourse and an important item in the curricula of music schools. It is not coincidental that these developments coincided with the "era of the compact disc." The advent of this technology created enormous opportunities for the entire classical music recording industry, but it was of particular significance for those musicians whose work was informed by notions of "historically informed" performance practice. In this paper, I will compare LP recordings of Handel's *Messiah* and J. S. Bach's *St. Matthew Passion (*the works whose reception was perhaps most profoundly affected by the "CD revolution") with those from the early CD era in order to explore the relationship between new technology and historicist aesthetics. Two aspects of this relationship were particularly important. First, the CD changed the way in which the listener physically interacted with recordings. Instead of lifting and lowering a tone arm, listeners pushed buttons to move quickly and rapidly among the various tracks on a CD. This change enabled recording artists to develop new approaches to their material. But it also encouraged habits of personalized, intensive listening: habits that stimulated the discourse of performance practice and the historicist aesthetics that was its central concern. The sound of the CD also differed from that of the vinyl LP. Crisper, drier, cleaner, the new sound accentuated the kinds of articulation that were taken to be the hallmark of historically informed performance practice. The new technology thus functioned as the unacknowledged mediator of historicist aesthetics, ironically masked by the rhetoric of historical authenticity so central to its ideology.

Stephen Meyer (Syracuse University)

The Past is a Foreign Country—They Do Things Differently There
A Lecture by Christopher Hogwood

On its journey from composer's manuscript to concert hall the performance of a musical work passes through the hands of editor and intepreter. Both make decisions, often based on personal choices, and both have to satisfy the tastes and needs of a changing public.

Christopher Hogwood compares the options open to an editor, and the expectations of the modern performer, and measures these against the evidence available to the interpreter today and the range of choices to be made. He draws examples from edited music ranging from the 17th to the 20th century, and includes the evidence of historical recordings of well-known vocal and choral masterpieces in addition to documentary sources on performance practice.

Performances and Performers

"*Voglio sì, vò cantar:*" The Voices of Two Female Composers of the Baroque

Rebecca Lister, soprano * Charles Brewer, harpsichord

Susanne — Elisabeth-Claude Jacquet de la Guerre (1666?-1729)

Recitatif
Air gay
Recitatif
Air légèrement
Recitatif
Recitatif mésuré
Air vivement

L'Astratto — Barbara Strozzi (1619-1677)

Rebecca Crow Lister grew up in the Shenandoah Valley of Virginia, near the Blue Ridge Mountains. She attended James Madison University in Harrisonburg, Virginia and earned a bachlor's degree in music education. As a student of Roy Delp, Lister continued her graduate studies at the Florida State University where she received the master's degree in voice performance in 1992, as well as the Certificate in Early Music. She earned the doctorate of performance from FSU in 1997.

Dr. Lister taught at Luther College in Decorah, Iowa for six years before joining the music faculty at Lebanon Valley College in 2003. At LVC, she teaches Vocal Pedagogy, Vocal Diction, Vocal Literature, Voice Class, and private lessons. Though early music is one of her main interests, Lister performs repertoire from all style periods and is a strong supporter/performer of chamber music, twentieth-century music, and music by female composers.

Charles E. Brewer is currently Associate Professor of Musicology at the Florida State University. His scholarly research interests have focused on the Middle Ages (Medieval Latin Song), the Seventeenth-Century (the musical traditions of East Central Europe), and the music of William Billings, and as a performer on the keyboard works of the English Virginalists and C.P.E. Bach. In addition to his earlier monographs, editions, and articles, he is currently finishing an extensive study of the instrumental music of Schmeltzer, Biber, and their contemporaries for Ashgate Press.

Conversation Concert: Felix Mendelssohn as Organist

Ted Gibonney, organ

I. Introduction-Images of the Personality of Mendelssohn

Sonata IV in B-Flat Major — Felix Mendelssohn-Bartholdy (1809-1847)
- Allegro con brio
- Andante religioso
- Allegretto
- Allegro maestoso e vivace

II. Early Influences and Works

Chorale prelude: *Wer nur den lieben Gott läßt walten* — August Wilhelm Bach (1796-1869)
Postlude for Two Manuals

Concerto in F Major (excerpts) — Johann Christian Heinrich Rinck (1770-1846)

Andante in D Major — Mendelssohn
Prelude and Fugue in G, Opus 37

III. Influence of Johann Sebastian Bach

Prelude in E-Flat Major — Johann Sebastian Bach (1685-1750)
Chorale prelude: *Schmücke dich, o liebe Seele*
Fugue in E-Flat Major

IV. Felix Mendelssohn as Organist

Sonata I in F Minor — Mendelssohn
- Allegro maestoso e serioso
- Adagio
- Andante
- Allegro assai vivace

Ted Gibboney is in his fourth year as the Director of Music and Organist for Idelwild Presybterian Church in Midtown Memphis, Tennessee. In addition to working with the ordained staff in the preparation of weekly worship services, he works with both professional and lay musicians in a music program for all ages, and supervises a busy concert series.

Prior to coming to Idlewild, Gibboney worked as both a seminary professor and a full-time church musician serving various Mainline Protestant denominations, most notably Christian Theological Seminary, The First Baptist Church and The Second Presbyterian Church, all in Indianapolis, Indiana. In addition, he has been active in the numerous fields related to church music: active as an organ recitalist, conductor, writer, lecturer, and concert or conference entrepreneur. As an organ recitalist he has played throughout Europe and the USA and has recorded three CDs, the third of which, *Music at Idlewild, v. 1,* was released in October of 2004. He is energized and fascinated by current trends in worship throughout the US and has studied the phenomenon extensively, organized nationally recognized worship conferences, and taught workshops on the subject. Under the auspices of the Lilly Endowment, he corroborated with fourteen scholars and church musicians from throughout the country on a book about current worship practices and issues (*Discerning the Spirits: A Guide to Thinking about Christian Worship Today*. Wm.B. Eerdmans, 2003)

Dr. Gibboney holds a Bachelor of Music degree from DePauw University (1976, *summa cum laude)*, Master of Music degree from Yale University (1978) and Doctor of Music degree from Indiana University (1985). His academic areas of concentration are pipe organ playing, music history, and German literature.

His awards include induction into Pi Kappa Lambda, competition recitals (Ft. Lauderdale, Indianapolis), and merit scholarships at DePauw and Yale. In 1985 he was awarded a Citation for Excellence for his doctoral research on J. S. Bach entitled "Cryptic Eloquence: Elements of Form and Expression in the Large Cantus firmus Settings of J .S. Bach's *Clavierübung III*." His major teachers include Arthur Carkeek, Charles Krigbaum, Larry Smith (organ), Lola Odiaga (harpsichord), George Buelow (history), and Virginia MacWatters (voice).

His foreign study includes a semester in Lausanne, Switzerland (1974) as a student of the French keyboardist Charles Letestu. In 1985-86 he was the recipient of a fellowship from the German Cultural Exchange Service (*Deutsche Akademische Austauschdienst*). During this year he was enrolled at the Hannover *Hochschule für Musik und Theater*, was a section leader for Heinz Hennig and the Hannover Boy Choir, and was a student and translator for Harald Vogel at the *Norddeutsche Orgelakademie*.

Lenten Meditations

Collegium Vocale
David Childs, conductor

From *Cantiones sacrae* op. 4 (1625) — Heinrich Schütz (1585-1672)

Quid commisisti, SWV 56
Quo, nate Dei, SWV 59
Calicem salutaris accipiam, SWV 60

Lamentations of Jeremiah — Thomas Tallis (c. 1505-1585)

BRIEF INTERMISSION

Musikalische Exequien op. 7, SWV 279-281 (1636) — Heinrich Schütz

Collegium Vocale is an early music vocal ensemble comprising approximately 24 student and faculty members from the Blair School of Music at Vanderbilt University in Nashville, Tennessee, and the Robert W. McLean School of Music at Middle Tennessee State University in Murfreesboro, Tennessee, as well as members drawn from the Nashville community. The group is accompanied by Dr. Polly Brecht, who is organist at Westminster Presbyterian Church in Nashville. For this performance the ensemble will also be accompanied by Francis Perry (lute), and Julian Pranata (viola da gamba).

David Childs is Assistant Professor of Choral Studies at the Blair School of Music. In addition to conducting Collegium Vocale, Childs is also the director for the Vanderbilt Symphonic Choir and Blair Chamber Choir and musical director for the Blair Lyric Theatre program. Dr. Childs holds degrees from the University of Canterbury, New Zealand; The Florida State University; and Louisiana State University. He has served widely as a clinician and adjudicator across the United States.

Collegium Vocale

Sopranos
Joy Calico
Nicole Naumann
Katrice Peterson
Salomé Sandoval
Donna Stokes Rogers
Libby Weaver

Altos
Megan Godbey
Laura Pruett
Andy Rader
Mareike Sattler
Heather Whitney

Tenors
Michael Harrison
Will Griffin
Benjamin Petty
Jason Shelton
Matthew Sen

Basses
Ross Bernhardt*
Alex Favazza
Jamie Kirsch
Shreyas Patel
Michael Peters*
Nathan Rodriguez
Jordan Wells

Organ: Dr. Polly Brecht
Lute: Francis Perry
Viola da gamba: Julian Pranata*

* Guest performers

In the Mood: Works for Voice and Continuo by Alessandro Scarlatti

Tamsin Simmill, mezzo-soprano * Marie-Louise Catsalis, harpsichord

Sventurati i miei pensieri

Excerpts from *Amore, Pace e Providenza*

Eurilla, amata Eurilla

Tamsin Simmill received her Masters degree from Oxford University, with a double major in French and Italian. While still an undergraduate, she was invited to sing with Emma Kirkby and the Consorte of Musicke, with whom she recorded, broadcast live from London's Royal Albert Hall, and performed for German radio.

In England, she was a member of the Finzi Singers, specializing in contemporary British composers, whose works they broadcast and record. Her recent solo performances include Haydn's Lord Nelson Mass, Vivaldi's Gloria in D, Bach's B Minor Mass, several Bach cantatas, the Sorceress in Purcell's Dido and Aeneas, the Witch of Endor in Honegger's King David and Pergolesi's Stabat Mater.

Ms. Simmill currently co-directs and performs *Isabella*, the 4-woman a capella ensemble specializing in Renaissance and Baroque repertoire. *Isabella* sang to great acclaim in this year's Piccolo Spoleto Festival, in Charleston, SC.

Marie-Louise Catsalis completed her Ph.D. in 2005 from Newcastle University, Australia with the dissertation The Serenata and Alessandro Scarlatti: a Genre Study, With six Editions. In 2002 she was awarded an Italian Government Scholarship, studying at the University of Siena. Her Masters in Music (Hons) in Performance/Research was completed in 1998 at the University of New England, Australia, specializing in Italian vocal repertoire of the 17th and 18th centuries. In 1996-97, she researched and studied harpsichord in Italy, with the help of a scholarship from the Frederick May Foundation (University of Sydney).

Dr. Catsalis is an experienced accompanist, vocal coach and conductor working with singers in such varied forms as Early Music, Recital Repertoire, Oratorio, Opera, Cabaret and Music Theatre. She is currently on faculty at the Santa Clara University, teaching music history and piano.

If It Sounds Good It Is Good!*

Mockingbird Early Music Ensemble

Irene Kaufmann, recorders * **Susan Marchant**, recorder, viola da gamba * **Warren Steel**, harpsichord, recorder, baroque guitar * **Ronald Vernon**, recorders

Sonata à 3 in C Largo, Moderato, Allegro, Allegro	Lelio Colista (*c.* 1670)
Selections from Il Primo Libro (1650) Fantasia echa para el muy Reverendo Padre Falla Alemana dicha la Ciriculia La Carrilla Corrente Passacalle a 3	Andrea Falconiero (*c.*1585-1656)
Sonata 16 (1641)	Giovanni Battista Fontana (*c.* 1641)
Diferencias sobre el canto de La Dama le demanda	Antonio de Cabezón (1500-1566) (arr. Warren Steel)
Canzon Seconda - Due, Per Violino & Basso (1638)	Bartolomeo De Selmae Salaverde (*b. c.* 1595, *fl.* 1613-38)
Balletto primo	Biagio Marini (1597 – 1665)
Sonata sopra La Bergamasca	Salamone Rossi (1570-1630)

*Duke Ellington

The Mockingbird Early Music Ensemble, located in the small town of Oxford, Mississippi, explores the process of constructing historically informed performances using limited instrumental resources.

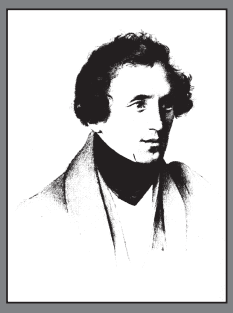
Irene Kaufmann, a native of Uruguay, South America, played flute with the National Uruguayan Symphony from 1990 to 2001. She was also a member of the Grupo Barroco and the Orquesta Barroca de Montevideo. Ms. Kaufmann has studied with Prof. Raul Botella, Ricardo Kanji and Steven Rosenberg. She graduated Suma Cum Laude from the University of Mississippi (MM) and has a Masters of Music from the University of Texas at Austin.

Susan Marchant majored in music education at the University of New Hampshire and has studied recorder with Frans Brueggen, Frances Blaker, and Han Tol and viola da gamba with Martha Bishop, Alison Crum, Mary Springfels, and John Dornenburg. She has performed early music at numerous festivals, concert series, and on radio and television with the Harwood Ensemble in Chicago, IL and PanHarmonium in Birmingham, AL.

Warren Steel is associate professor of music and southern culture at the University of Mississippi, where he teaches music history, organ, and harpsichord. He is co-director of the Mississippi Early Music Ensemble, which he founded in 1983 as a chamber ensemble. He holds degrees from Harvard and Michigan; he studied organ with John Fesperman and harpsichord with James Weaver and Edward Parmentier. His books and other writings document early American psalmody and its survival in the Sacred Harp singing tradition.

Ronald Vernon is associate dean, College of Liberal Arts, and professor of music at the University of Mississippi. He conducts the Lafayette-Oxford-University Orchestra and performs as singer and instrumentalist with the Mississippi Early Music Ensemble. From 1986 to 1996 he served as chair of the Department of Music. His Bachelor of Music degree is from Louisiana Tech University, and his Doctor of Musical Arts degree is from The University of Texas. In addition to his university duties, he is Music Director of the Germantown (TN) Symphony Orchestra. He has studied recorder with Frances Blaker and Marion Verbruggen and medieval music performance practice with Robert Mealy.

Rhodes MasterSingers Chorale



St. Paul

by Felix Mendelssohn

MONDAY, MARCH 5, 2007, 7:30 PM

Rhodes MasterSingers Chorale
Rhodes Singers
Rhodes Women's Chorus
Memphis Symphony Orchestra
Tim Sharp, Conductor
Cannon Center for the Performing Arts

Tickets available at the Cannon Center Box Office the evening of the concert

For more information contact the Rhodes College Department of Music at 901-843-3775

Rhodes College
1848

St. Paul
Felix Mendelssohn Bartholdy

Program Notes

> When in [Giacomo Meyerbeer's 1831 opera] *Robert le diable* one nun after another appears trying to seduce the hero, until the abbess is finally successful; when the hero, overcome by magic, appears in the bedroom of his beloved and pushes her away in a manner for which the audience here applauds, and the audience and Germany will applaud also; when in another opera the girl undresses and sings a song at the same time about how she will be married the next day at that time: it is effective, but I have no music for this. Because it is mean-spirited, and if that is what today's times are calling for, I will write church music instead.

This letter written by the 22 year-old Felix Mendelssohn to his father in December 1831 expresses the young composer's frustration with the lack of spiritual or even moral content in the music of his time. Only a few months later Mendelssohn began work on his first oratorio, *St. Paul*, his most ambitious project up to that point. *St. Paul* put on hold Mendelssohn's lifelong search for an opera libretto, perhaps satisfying temporarily his desire to compose a dramatic work. During his work on *St. Paul* Mendelssohn settled away from home for the first time. Before he finished the oratorio, his father had died, and Mendelssohn had found a new companion in his wife Cécile Jeanrenaud (her father had been the pastor of a French Reformed Church in Frankfurt, Germany). During the composition of *St. Paul* Mendelssohn focused almost exclusively on this one major work, limiting his other output to a few songs and piano pieces. By the time Mendelssohn finished *St. Paul*, it had become an immensely important part of his life.

Only half of the five years Mendelssohn worked on *St. Paul* were spent on the music. He spent the first two and a half years on the libretto. The fact that Mendelssohn sought help with the libretto from three different people—one musician, Adolf Bernhard Marx, and two theologians, Julius Fürst and Julius Schubring—shows the seriousness with which he approached his task; it also reflects the fact that the composer was entering new territory.

Mendelssohn viewed the oratorio—contrary to the modern, dramatic approach—as music for edification. His models were not the lyric, expressive oratorios either, but rather the large-scale choral works of Bach and Handel. One of the fundamental questions to be settled

was whether to use the chorale (Protestant German hymn) the way Bach did in his Passions. To Mendelssohn an oratorio based on a New Testament story was—because of its immediate relevance to Christian living—as much edifying as it was dramatic.

St. Paul was premiered on May 22, 1836 (Pentecost) at the Lower Rhine Music Festival in Düsseldorf. Numerous performances followed in England, Germany, Switzerland, Denmark, Holland, Poland, Russia, and the United States (in Boston in 1837, New York in 1838, and Baltimore in 1839). It became Mendelssohn's most popular work during his lifetime.

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The oratorio is symmetrically structured in two parts with four scenes each. Part one describes Saul's conversion, while part two focuses on Paul's ministry. The narrative thread of the whole oratorio is taken from the biblical book of *Acts* but Mendelssohn used other passages from the Old and New Testament to provide theological commentary.

The overture exemplifies Mendelssohn's progressive approach by reintroducing "old" styles in a new manner. The two-part, French overture-style structure begins with the chorale "Sleepers, Wake!" followed by an extensive fugue. Mendelssohn reintroduces the chorale tune with figurative organ chorale techniques. An introductory chorus and chorale stanza, representing the early church, express the rejection of Christ by the heathen, which sets up the reason for Paul's life as the great missionary. Scene 1 is a dramatic presentation of the trial and stoning of Stephen, showcasing the incomprehensible love found in Christ, ending with another chorale. As in the Passions of J. S. Bach and the oratorios of Handel, the chorus functions at times, as commentary, at other times as hostile crowd. Scenes 2 - 4 recount the drastic change from Saul, the persecutor of Christians (scene 2) to accepted member of the church (scene 4). The dramatic and musical climax of part one is found in scene 3 in the chorus "Rise up! Arise!" following Jesus's miraculous appearance to Saul. Mendelssohn effectively places a stanza of the chorale "Sleepers, Wake!," used earlier in the overture, here.

Part two opens with a text from *Revelation*, declaring Christ's reign over all nations. This is an important theological statement, as Mendelssohn points out that the church does not and should not worship Paul, who is only an instrument in God's plan for the world. The sending of Paul and Barnabas in scene 5, taken from *Acts* 9 includes one of Mendelssohn's most enduring anthems, "How

Lovely Are the Messengers." The scenes about Paul's ministry must have been difficult to conceive for Mendelssohn, as there is so much material to choose from. In fact, one complete scene, Paul's imprisonment, was cut; another scene, Paul's missionary work to the Gentiles, was significantly shortened in order to focus on the most logical and straightforward narrative. In scene 6 Paul must confront his past, when he is rejected and persecuted by the Jewish establishment. Scene 7 shows that Paul's true ministry was to reach the Gentiles. Mendelssohn effectively again employs the chorus as crowd in the story of Paul's and Barnabas's mistaken identification as gods. As persecution continues throughout Paul's ministry, Mendelssohn focuses again on God as the source of strength in all struggles. Paul's final farewell to the Ephesians in the final scene showcases his success and legacy, as well as his continued faith and courage facing potential martyrdom in Jerusalem.

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Since Mendelssohn's second oratorio, *Elijah*, has been more popular in the twentieth century than the earlier *St. Paul*—at least in the English-speaking countries—the danger exists of dismissing *St. Paul* as merely a first attempt, from which Mendelssohn learned his lessons and eventually found the correct approach to the genre in his second oratorio. Rather than viewing *Elijah* as an improvement over *St. Paul*, these two works should be regarded as complementary oratorios that display different approaches because of their different topics. *St. Paul* is an oratorio based on a character of the New Testament; Paul is the most important teacher and writer in the history of Christianity. *Elijah*, however, is based on the life of an Old Testament prophet. While Mendelssohn's treatment views Elijah's story in a Christian context, the Christian applications of the story of Paul are much more immediate. Possibly Mendelssohn's dual background in Judaism and Christianity created this clear distinction between the Old and New Testament subjects. The best evidence for Mendelssohn's dual approach to the oratorio can be found in the fragments of Mendelssohn's third oratorio, *Christus*. The return to the use of chorales in these fragments shows Mendelssohn's approach to be similar to that in *St. Paul*; it validates the composer's first oratorio not just as a first step in a new genre, but as a deliberate and fully thought-out approach.

–Dr. Siegwart Reichwald
Associate Professor of Music History, Converse College
Author of *The Musical Genesis of Felix Mendelssohn's "Paulus"*

PART ONE

Overture.....The Orchestra

OPENING

Lord! Thou Alone Art God..... Chorus of Christians
and Thine are the heavens, the earth, and mighty waters.

The heathen furiously rage, Lord, against Thee and Thy Christ. Now behold, lest our foes prevail, and grant to Thy servants all strength and joyfulness that they may preach Thy Word. (Acts 4:24, 26, 29)

To God On High Be Thanks and Praise..... ..... Chorale
Who deigns our bonds to sever, His cares our drooping souls upraise,
And harm shall reach us never. On Him we rest, with faith assured,
Of all that live the mighty Lord, For ever and for ever.

SCENE 1: The Capture, Trial, and Stoning of Stephen

And The Many That Believed.....Narrative
were of one heart and of one soul. And Stephen, full of faith and full of power, did great wonders among the people. And they of the Synagogue were not able to resist the wisdom and the spirit with which he spake. Then they suborned men who were false witnesses, which said:
(Acts 4:23a; 6:8, 10-11)

We Verily Have Heard Him Blaspheme..... The False Witnesses
against these holy places, and against the law, ourselves have heard him speak. (Acts 6:13)

And They Stirred Up The People .....Narrative
and the elders, and came upon him and caught hold of him, and brought him to the council, and spake: (Acts 6:12)

Now This Man Ceaseth Not .....Chorus of the People
to utter blasphemous words against the law of Moses, and also God! Did we not enjoin and straightly command you, that you should not teach in the Name ye follow? And lo! ye have filled Jerusalem with those unlawful doctrines!

He hath said, and our ears have heard him: Jesus of Nazareth, He shall destroy all these our holy places, and change all the laws and customs which Moses delivered us. (Acts 6:11; 5:28)

And All That Sat In The Council.....Narrative
looked steadfastly on him, and saw his face as it had been the face of an angel. Then said the High Priest: "Are these things so?" And Stephen said: (Acts 6:15)

Men, Brethren, And Fathers! Hearken To Me .....Stephen
The God of glory appeared to our fathers, delivered the people out of their afflictions, and gave them favor. But they understood it not. He sent Moses into Egypt, for He saw their afflictions and heard their groaning. But they refused him, and would not obey his word, but thrust him from them, and sacrificed to senseless idols.

Solomon built Him a house, albeit, the Most High God dwelleth not in temples which are made with hands, for Heaven is His throne, and Earth is but his footstool. Hath not His hands made all these things?

Ye hard of heart! ye always do resist the Holy Ghost, as did your fathers, even so do ye! Which of the Prophets have not your fathers persecuted? And they have slain them which showed before the coming of Him, the Just one, with whose murder ye have here been stained. Ye have received the Law by the disposition of angels, and ye have not obeyed it." (Acts 7)

Take him away! .....Chorus of the Hebrews
For now the holy Name of God he hath blasphemed, and who blasphemes Him, he shall perish! ..... (Acts 21:36; Leviticus 24:16)

Lo! I see the heavens opened .....Stephen
and the Son of Man standing at the right hand of God! (Acts 7:56)

Jerusalem .....Commentary
Jerusalem, thou that killest the Prophets, thou that stonest them which are sent unto thee; how often would I have gathered unto Me thy children, and ye would not! (Matthew 23:37)

Then They Ran Upon Him.....Narrative
with one accord, and cast him out of the city, and stoned him, and cried aloud: (Acts 7:57, 58)

Stone Him To Death!.....Chorus of the Hebrews
He blasphemes God, and who does so shall surely perish! Stone him to death! (Leviticus 24:16)

And They Stoned Him .....Narrative
and he kneeled down, and cried aloud: "Lord, lay not this sin to their charge. Lord Jesus, receive my spirit." And when he had said this, he fell asleep (Acts 7:59, 60)

To Thee, O Lord, I Yield My Spirit..... Chorale
Who break'st, in love, this mortal chain. My life I but from Thee inherit, And death becomes my chiefest gain. In Thee I live, in Thee I die, Content, for Thou art ever nigh.

SCENE 2: Saul's Persecution of the Christians

And The Witnesses Had Laid Down Their Clothes ..... Narrative
at the feet of a young man whose name was Saul, who was consenting unto his death.
(Acts 7:58; 8:1a)

And devout men took Stephen and carried him to his burial, and made great lamentation over him.
(Acts 8:2)

Happy And Blest Are They ..... Commentary
who have endured, yea, blest and happy. For though the body dies, the soul shall live for ever.
(James 1:12a)

Now Saul Made Havock Of The Church ..... Narrative
and breathing out threatenings and murder against the disciples, he spake of them much evil, and said:
(Acts 8:3; 9:1)

Consume them all Lord Sabaoth! ..... Saul
Consume all these Thine enemies! Behold, they will not know Thee, that Thou, our great Jehovah, art the Lord alone, the Highest over all the world. Pour out thine indignation, and let them feel Thy power!." (Psalm 59:13; 83:18; 69:24)

And He Journeyed With Companions ..... Narrative
towards Damascus, and had authority and command from the High Priest that he should bring them bound, men and women, unto Jerusalem. (Acts 9:2)

But The Lord Is Mindful Of His Own ..... Commentary
He remembers His children. Bow down before Him, ye mighty, for the Lord is near us.
(Psalm 115:12a; II Timothy 2:19; Philippians 4:5b)

SCENE 3: Saul's Conversion

And As He Journeyed ..... Narrative
he came near unto Damascus; when suddenly there shone around him a light from heaven, and he fell to the earth; and he heard a voice saying unto him:
"Saul, Saul, why persecutest thou Me?" And he said, "Lord, who art Thou?"
And the Lord said to him, "I am Jesus of Nazareth, whom thou persecutest."
And he said, trembling and astonished, "Lord, what wilt Thou have me do?"
The Lord said to him: "Arise, and go into the city; and there thou shalt be told what thou must do."
(Acts 9:3-6)

Rise up! Arise! ..... Commentary
Rise and shine, for thy light comes, and the glory of the Lord riseth bright upon thee. Behold, now, total darkness covereth the kingdoms, and gross darkness the people. But upon thee riseth the mighty Lord; the glory of the Lord appeareth upon thee. (Isaiah 60:1, 2)

Sleepers, wake! ..... Chorale
A voice is calling; It is the watchman on the walls: Thou city of Jerusalem!
For lo! The Bridegroom comes! Arise, and take your lamps! Hallelujah!
Awake! His kingdom is at hand! Go forth to meet your Lord! (Matthew 25:1)

And His Companions Which Journeyed ..... Narrative
with him stood, and they were afraid, hearing a voice but seeing no man. And Saul arose from the earth, and when his eyes were opened, he saw no man; but they led him by the hand, and brought him into Damascus, and he was three days without sight; and did neither eat nor drink.
(Acts 9:7-9)

O God, have mercy upon me ..... Paul
and blot out my transgressions according to Thy lovingkindness, yea, even for Thy mercy's sake. Deny me not, O cast me not away from Thy presence, and take not Thy Spirit from me, O Lord. Lord, a broken heart and a contrite heart is offered before Thee. I will speak of Thy salvation, I will teach transgressors, and sinners shall be converted unto Thee. Then open Thou my lips, O Lord, and my mouth shall show forth Thy glorious praise." (Psalm 51:1, 11, 17, 13, 15)

SCENE 4: Paul's Baptism

And there was a disciple at Damascus ..... Narrative
named Ananias; to him said the Lord, "Ananias, arise! And enquire thou for Saul of Tarsus; for behold, he prayeth! He is a chosen vessel unto Me, the Lord; and I will show unto him how great things he must suffer for My Name's sake. (Acts 9:10, 11, 15, 16)

I praise Thee, O Lord my God ..... Paul
with all my heart, for evermore. For great is Thy mercy toward me, and Thou has delivered my soul from the lowest hell. (Psalm 86:12, 13)

The Lord, He Is Good ..... Commentary
He will dry your tears and heal all your sorrows. For His word shall not decay.
(Isaiah 25:8; Revelation 21:4; Matthew 24:35)

And Ananias Went His Way ..... Narrative
and entered into the house, and laying his hands upon him, said: "Hear thou, brother Saul! The Lord hath sent me hither, even Jesus, that appeared unto thee as thou camest, that thou mightest receive thy sight, and be likewise filled with the Holy Ghost. Acts 9:17)

And there fell from his eyes like as though it were scales; and he received his sight forthwith, and arose, and was baptized. And straightway he preached Jesus in the synagogues, and said; "I thank God, who hath made me free through Christ." (Acts 9:18, 20; Romans 7:25a)

O Great Is The Depth Commentary of the riches of wisdom and knowledge of the Father! How deep and unerring is He in His judgements! His ways are past our understanding. Sing His glory for evermore. Amen. (Romans 11:33)

PART TWO

OPENING

The nations are now the Lord's ..... Commentary
they are His Christ's. For all the Gentiles come before Thee, and shall worship Thy Name. Now are made manifest Thy glorious law and judgements. (Revelation 11:15b; 15:4b)

SCENE 5: Paul and Barnabas Are Sent

And Paul came to the congregation ..... Narrative
and preached freely the name of Jesus Christ our Lord. Then spake the Holy Ghost: "Set ye apart Barnabas and Paul, for the work whereunto I have called them." And when they had fasted and prayed, and laid their hands on them, they sent them away. (Acts 9:28; 13:2-3)

Now we are ambassadors ..... Paul and Barnabas
in the Name of Christ, and God beseecheth you by us. (2 Corinthians 5:20a)

How lovely are the messengers ..... Commentary
that preach us the gospel of peace! To all the nations is gone forth the sound of their words, throughout all the lands their glad tidings. (Romans 10:15, 18)

So they, being filled with the Holy Ghost ..... Narrative
departing thence delayed not, and preached the word of God with joyfulness. (Acts 13:4, 5)

I will sing of Thy great mercies ..... Commentary
O Lord, my Savior, and of Thy faithfulness evermore. (Psalm 89:1)

SCENE 6: Paul Is Rejected by the Jews

But When The Jews Saw The Multitudes.....Narrative
how they assembled to hear what Paul delivered unto them, they were filled with envy, and spake against those things which were spoken by Paul, contradicting and blaspheming. (Acts 13:45)

Thus saith the Lord .....Chorus of the Multitude
"I am the Lord, and beside Me is no Savior." (Isaiah 43:11)

And they laid wait for Paul..... Narrative
and consulted together that they might kill him, and spoke one to another: (Acts 9:23, 24)

Is This He .....Chorus of the Multitude
who in Jerusalem destroyed all calling on that Name which here he preacheth? May all deceivers ever be confounded! Force him away - hence, away! (Acts 9:21)

O Thou, The True And Only Light ..... Chorale
Direct the souls that walk in night; And bring them 'neath Thy sheltering care,
To find their blest redemption there. Illumine those who blindly roam;
And call the wand'rer kindly home: The hearts astray that union crave,
And those in doubt, confirm and save.

But Paul And Barnabas Spake Freely..... Narrative
and publicly unto the people: (Acts 13:46a)

Ye Were Chosen First..... Paul
to have the word of the Lord set before you; but, seeing that yea put it from you, and judge yourselves unworthy of the life everlasting; behold ye, we turn, even now, unto the Gentiles; (Acts 13:46b)

For So Hath The Lord..... Paul and Barnabas
Himself commanded "Behold, I have made thee a light to the Gentiles, and for salvation unto all of the earth." For those who call on the Lord, He will hear them, and they shall be saved." (Acts 13:47; 2:21)

SCENE 7: Paul's Missionary Work to the Gentiles

And There Was A Man At Lystra ..... Narrative
impotent in his feet, and who had never walked; and the same heard Paul speak, who, steadfastly beholding him, said with a loud voice: "Stand upright upon thy feet." And he leaped up and walked, and praised God. But when the Gentiles saw what Paul had done, they lifted up their voices, saying one to another: (Acts 14:8-11a)

The Gods Themselves As Mortals.....Chorus of the Gentiles
have descended. Behold them here, and adore them! Behold, and worship! Let us all adore them! .
(Acts 14:11b)

And They Called Barnabas ..... Narrative
Jupiter; and Paul, *Mercurius*. Then the priest of Jupiter, which was before the city, brought oxen and garlands to the gates, and would have sacrificed with the people, and adored them.
(Acts 14:12, 13)

O Be Gracious, Ye Immortals!.....Chorus of the Gentiles
Heed our sacrifice with favor!

Now When The Apostles Heard The Same ..... Narrative
they rent their garments, and ran in among the people, crying out, and saying: (Acts 14:14)

O Wherefore Do Ye These Things? ..... Paul
We also are men, of like passions with yourselves; who preach unto you, in peace and earnestness, that ye should turn away from all these vanities unto the ever-living God, who made the out-stretched heavens, the earth, and the sea. (Acts 14:15)

As saith the prophet: "All your idols are but falsehood, and there is no breath in them: they are vanity, and the work of errors: in the time of their trouble they shall perish." (Jeremiah 10:14, 15)

God dwelleth not in temples made with hands. (Acts 17:24)

For know ye not that ye are His temple, and that the Spirit of God dwelleth within you? And whosoever God's temple defileth, God shall surely destroy him;
For the temple of God is holy, which ye are." (I Cor. 3:16,17)

But Our God Abideth In Heaven.....Paul and Chorus of Christians
His will directeth all the world! (Psalm 115:3)

Then The Multitude Was Stirred U ..... Narrative
against them, and there was an assault of the Jews and of the Gentiles; they were full of anger, and cried out against them: (Acts 14:2, 5)

This Is Jehovah's Temple! ..... Chorus of the Jews and Gentiles
Ye children of Israel, help us! For this is the man who teacheth all men against the people, against this place, and also our holy law. He blasphemes God. Stone him to death!"
(Acts 21:28)

And They All Persecuted Paul On His Way..... Narrative
but the Lord stood with him, and strengthened him, that by him the word might be fully known, and that all the Gentiles might hear. (2 Timothy 4:17)

Be Thou Faithful Unto Death ..... Commentary
and I will give to thee a crown of life. Be not afraid. My help is nigh."
(Revelation 2:10; Jeremiah 1:8)

SCENE 8: Paul's Farewell

And Paul Sent And Called The Elders ..... Narrative
of the Church at Ephesus, and said to them: (Acts 20:17)

Ye Know How At All Seasons ..... Paul
I have been with you, serving the Lord with all humility, and with many tears; testifying the faith towards our Lord Jesus Christ. And now, behold ye, I, bound in spirit, now go forth to Jerusalem. Bonds and affliction abide me there; and ye shall see my face no more. (Acts 20:18-23, 25)

And They All Wept Sore And Prayed ..... Narrative
(Acts 20:37)

Far be it from thy path .....Chorus of the Congregation
these things shall not be unto thee.

What Mean Ye Thus To Weep ..... Paul
and thus to break my heart? For I am prepared not only to be bound, but also to die at Jerusalem for the name of the Lord our Savior, Jesus Christ! (Acts 21:13)

And When He Had Thus Spoken ..... Narrative
he kneeled down, and prayed with them all. And they accompanied him unto the ship, and saw his face no more. (Acts 20:36, 38)

See What Love..... Commentary
hath the Father bestowed on us, in His goodness, that we should be called God's own children.
(I John 3:1)

And Though He Be Offered ..... Commentary
upon the sacrifice of our faith, yet he hath fought a good fight; he hath finished his course; he hath kept well the faith. Henceforth there is laid up for him a crown of righteousness, which the Lord, the righteous Judge, shall give him at the last great day. (II Timothy 4:6-8)

Not Only Unto Him ..... Hymn of Praise

but to all them that love truly His appearing. The Lord careth for us, and blesseth us. The Lord saveth us. (II Timothy 4:8)

Bless thou the Lord, O my soul, and all within me bless thou and praise His most holy Name forever. All ye His angels, bless ye the Lord! (Psalm 103:1, 20)

ST PAUL PERFORMERS

SEAN COOPER (bass baritone)
Sean Cooper (bass-baritone) has enjoyed an extensive career in the operatic, concert, and musical theatre repertoire. He appeared as Colline in Luhrmann's Broadway production of 'La Boheme' and has performed with Pittsburgh Opera, Liederkranz Opera, Opera Theatre of Pittsburgh, Opera North, Pittsburgh Symphony Orchestra, Opera Theatre of Guam, and Pittsburgh Civic Light Opera. Sean recently appeared as the bass soloist in Handel's 'Messiah' with the Memphis Symphony Orchestra and can be seen in 2007-08 with Opera Carolina in 'The Pirates of Penzance' and 'Aida' and with Opera Memphis in 'La Cenerentola.' Sean is on the voice faculty at Rhodes College.

RANDAL RUSHING (tenor)
Randal Rushing, is a gifted soloist of the concert and opera stage, both in the U.S. and abroad. This season marks his fifth appearance at Carnegie Hall, on this occasion with New York's St. Cecilia Chorus and Orchestra as soloist in Handel's *Messiah*. He made his Lincoln Center debut this past season in Handel's *Messiah* at Avery Fisher Hall. As a recipient of the Rotary International Foundation Scholarship, Dr. Rushing studied at the Staatliche Hochschule für Musik in Cologne, Germany. He received his American training and degrees from the University of North Texas and Arkansas Tech University and is Professor of Voice at The University of Memphis.

JENNIFER GOODE COOPER (soprano)
Jennifer Cooper (soprano) has been described by the New York Times as a "soaring soprano" with "great dramatic instincts." She sang the role of Musetta in Luhrmann's Broadway and Los Angeles productions of 'La Bohème', as well as covering 2nd Lady in 'The Magic Flute' at Opera Theater of St. Louis. She has won awards with Met Council Regionals, Eugene Opera, Birmingham Opera, Mobile Opera, MacAllister Awards, Orpheus Vocal Competition, and the Grand Prize at the Kurt Weill Foundation's Lenya Competition. Jennifer is on the voice faculty at Rhodes College.

LINDSEY CLOUD (mezzo soprano)
Lindsey Cloud (mezzo soprano) is a junior music major and holds the Diehl Scholarship in Voice at Rhodes College. Lindsey has toured with the Rhodes Singers in England and New York, and is the featured vocalist with The Hot Club of Rhodes jazz ensemble. She won second place in NATS auditions at Rhodes in 2004 and 2006. In addition to her performance and music studies, Lindsey teaches music to second and third grade students at The Neighborhood School in Memphis, TN.

OLAF SCHULZ (bass)
Olaf Schulz is a member of the MasterSingers Chorale and is bass soloist at Christ United Methodist Church. He recently sang the bass arias in the MasterSingers Chorale Germantown Performing Arts Centre performance of Charles Ives' 'Celestial Country'. He appeared as soloist in the Chorale's 2006 performance of Haydn's 'Stabat Mater.' Before his arrival in Memphis, Olaf sang in the prestigious chorale ensembles conducted by Jo Michael Schiebe at the University of Miami.

TIM SHARP (conductor)
Tim Sharp is conductor of the MasterSingers Chorale and Rhodes Singers at Rhodes College. Recent conducting appearances include a concert residency with Morten Lauridsen in an "All Lauridsen" program at Carnegie Hall on November 25, 2006, and in February of 2007 was featured as conductor for the All-State Honors Choirs in Virginia and West Virginia. Recent book publications include "Achieving Choral Blend and Balance", "Memphis Music Before the Blues", and editor for the March issue of Choral Journal. Tim teaches conducting at Rhodes College and Chairs the Department of Music.

MONA KREITNER (Women's Chorus conductor)
Mona Kreitner's conducting credits extend from Germantown Community Chorus to the role of assistant conductor American Music Abroad. She earned the MM in vocal performance from The Eastman School of Music, and has sung recital, chamber music, and orchestral performances with the MasterSingers Chorale and other regional performing ensembles as well as concerts in Europe and Asia. Currently completing a PhD at the University of Memphis, Mona is on the voice faculty at Rhodes College and also teaches music history and conducts the Rhodes Women's Chorus.

Rhodes MasterSingers Chorale

Soprano
Allison Andrews
Carole Blankenship
Charlotte Borst
Angela Canestrari
Lynne Canestrari
Paige Carpenter
Shardé Chapman
Patty Duncan
Shirley Harris
Laura Hoffmeister
Melanie Marcom
Michelle Mattson
Rachel Mattson
Virginia Nolen
Kiera Nowacki
Sowgand Sheikholeslami
Gillian Steinhauer
Dorothy Wells
Sarah Wiese
Stephanie Williams

Alto
Fran Addicott
Leah Bachmeyer
Eden Badgett*
Natalie Chambers
Lindsey Cloud
Elisabeth Cooper
Elizabeth S. Cooper
Erin Gabbert
Marci Hendrix
Mary Margaret Hicks
Amber Isom-Thompson
Ellen Koziel
Teresa Peter
Peggy Rutherford
Jean Schmidt
Mary Seratt
Oma Strickland
Abby Walsh

Tenor
Larry Ahokas
Daniel Frankel
Jonathan Johnson
David Lay
Joe Noel
Keith Parsons
Holmes Paschall
James Peebles
London-Silas Shavers
Jim Vogel
Pat Walker
Toney Walsh
Paul Arrendell

Bass
Pete Addicott
John Baxter
Jack Bugbee
Rick Censuillo
Leo Connolly
David P. Cooper
Robert Harris
Jeff Hendrix
Matthias Kaelberer
Jim Lanier
Joey Miller
David Orland
David Ouzts
Bob Patterson
Olaf Schulz
Dan Witherspoon

Rhodes Singers

Soprano 1
Laura McLain
Amy Moore*
Mathilde Semmes

Soprano 2
Emily Baldwin
Tatiana Cerna*
Sarah Godwin
Brigid Hannon
Rebecca Rieger

Alto 1
Eden Badgett*
Hallie Graves
Amanda Jane Lloyd
Megan Norman*
Sarah Richardson
Laura Vansickle

Alto 2
Emily Grace
Lauren Smith
Abby Walsh

Tenor 1
John Lesikar
Joe Noel

Tenor 2
Johnny Dryman
Andrew Falls
Chris Lemke
Toney Walsh

Bass 1
Matthew Cain
Jimmy Cornfoot*
Austin Horne
Stephen Rintoul
Daniel Sturtevant
Adam Teer

Bass 2
Zac Berry
Erick DeVore
Ross Hilliard
Colin Johnson
Jay Jordan

Rhodes Women's Chorus

Soprano I
Brittany Bostick
Lily Elfrink
Michelle Johnson
Durham Kyle
Isabel Owen
Jill Terhune
Rachel Waterfill
Amy Wells
Kathryn Willingham

Alto I
Sarah Beeson
Lindsey Calder
Anna Casteen
Diana Comes
Megan McDonald
Crystal Moore
Megan Patrick
India Rhodes
Christina Ruiz de Molina
Jessica Thompson

Soprano II
Allison Andrews
Eden Badgett*
Tatiana Cerna*
Carolyn Cole
Kiera Nowacki
Corinne Poole
Laura Rigazzi
Nadia Winston

Alto II
Laura Bock
Meredith Huddleston
Amy Huffenus
Sonia Nkashama
Rachel Simmons
Jenna Smith
Andrea Turnquist

* Student Conductors and Section Leaders

Memphis Symphony Orchestra

VIOLIN I
Susanna Perry Gilmore, *Concertmaster*
The Joy Brown Wiener Chair
Paul Turnbow, *Assistant Concertmaster*
The Maxine Morse Chair
Marisa Polesky, *Assistant Principal*
Barrie Cooper, *Assistant Principal*
Laurie Pyatt
Wen-Yih You

VIOLIN II
Gaylon Patterson, *Assistant Principal*
Neal Shaffer, *Assistant Principal*
Gabriel Platica
Erin Kaste
Ann Spurbeck

VIOLA
Jennifer Puckett, *Principal*
The Corinne Falls Murrah Chair
Michelle Walker, *Assistant Principal*
Marshall Fine, *Assistant Principal*
Irene Wade

CELLO
Jake Muzzy, *Principal*
The Vincent de Frank Chair
Iren Zombor, *Assistant Principal*
Milena Albrecht, *Assistant Principal*

CONTRABASS
Scott Best, *Principal*
Charles Block, *Assistant Principal*
Andrew Palmer

FLUTE
Karen Busler, *Principal*
The Marion Dugdale McClure Chair
Todd Skitch

OBOE
Joseph Salvalaggio, *Principal*
Saundra D'Amato

CLARINET
James Gholson, *Principal*
Rena Feller

BASSOON
Jennifer Rhodes, *Principal*
Michael Scott
Christopher Piecuch

HORN
Samuel Compton, *Principal*
The Morrie A. Moss Chair
Robert Patterson
Caroline Kinsey
Ion Balu

TRUMPET
Scott Moore, *Principal*
The Smith & Nephew Chair
Susan Enger

TROMBONE
Greg Luscombe, *Principal*
David Roode
Mark Vail

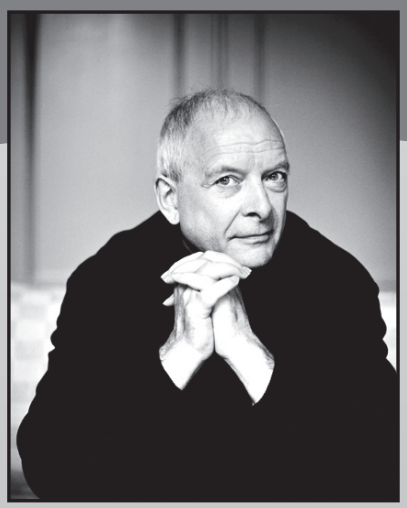
TIMPANI
Frank Shaffer, *Principal*

ORGAN
David Ramsey, *Organ and Rehearsal Accompanist*

*On leave for the 2006-07 season

David Loebel, *Music Director and Conductor*
Vincent L. Danner, *Associate Conductor*
Dr. Lawrence Edwards, *Memphis Symphony Chorus Conductor*
Vincent de Frank, *Founder and Conductor Emeritus*
James Richens, *Composer-in-Residence*
Emily Klyce Fisher *Guest Artist Chair*

THE RHODES COLLEGE SPRINGFIELD MUSIC LECTURES



renowned conductor

CHRISTOPHER HOGWOOD

"The Past is a Foreign Country: They Do Things Differently There"

TUESDAY, MARCH 6, 8:00 PM

McCallum Ballroom, Bryan Campus Life Center
Rhodes College

Hogwood has appeared in many of the world's leading opera houses including London's Royal Opera House. An Honorary Professor of Music at the University of Cambridge, he is an expert in early music.

Rhodes College
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Event sponsored by Rhodes College through the Springfield Trust

For more information, visit rhodes.edu.

John Murry Springfield

The Springfield Music Lectures were established in 1991 by a generous bequest from John Murry Springfield '51. Every year an outstanding musicologist, researcher, music historian or music theorist presents both formal and informal lectures that foster an increased appreciation of music as an academic discipline. The lectures are open to the public as well as to the Rhodes community.

John Murry Springfield, who died in 1989, graduated with distinction in music from Rhodes College and earned the M.F.A. at Princeton University. He and his brother James Springfield '51 were the sons of college bursar and comptroller C.L. Springfield, who served at Rhodes from 1936-68.

A musician and composer, John Murry Springfield began his teaching career at Bethel College in McKenzie, Tennessee. He was a faculty member and principal of the Hull Lower School at Memphis University School where he served for 31 years, and was at one time organist-choirmaster at the Church of the Holy Communion (Episcopal) in Memphis. In his will, Mr. Springfield provided for the lecture series' endowment, for which Rhodes College and the community are profoundly grateful.

The Springfield Music Lectures

1991-92 Jane Perry-Camp, music theorist

1992-93 Barbara Lundquist, educator

1993-94 Marvin Blickenstaff, educator

1994-95 Alice Parker, composer/conductor

1995-96 Charles Rosen, pianist/music theorist/author

1996-97 Sir David Willcocks, conductor

1997-98 Stephen Paulus, composer

1998-99 John Rutter, conductor/composer

1999-2000 Dale Warland, conductor

2000-01 Sir David Willcocks, conductor

2001-02 Carlisle Floyd, composer

2002-03 Morten Lauridsen, composer

2003-04 Christoph Wolff, musicologist

2004-05 Timothy Brown, conductor

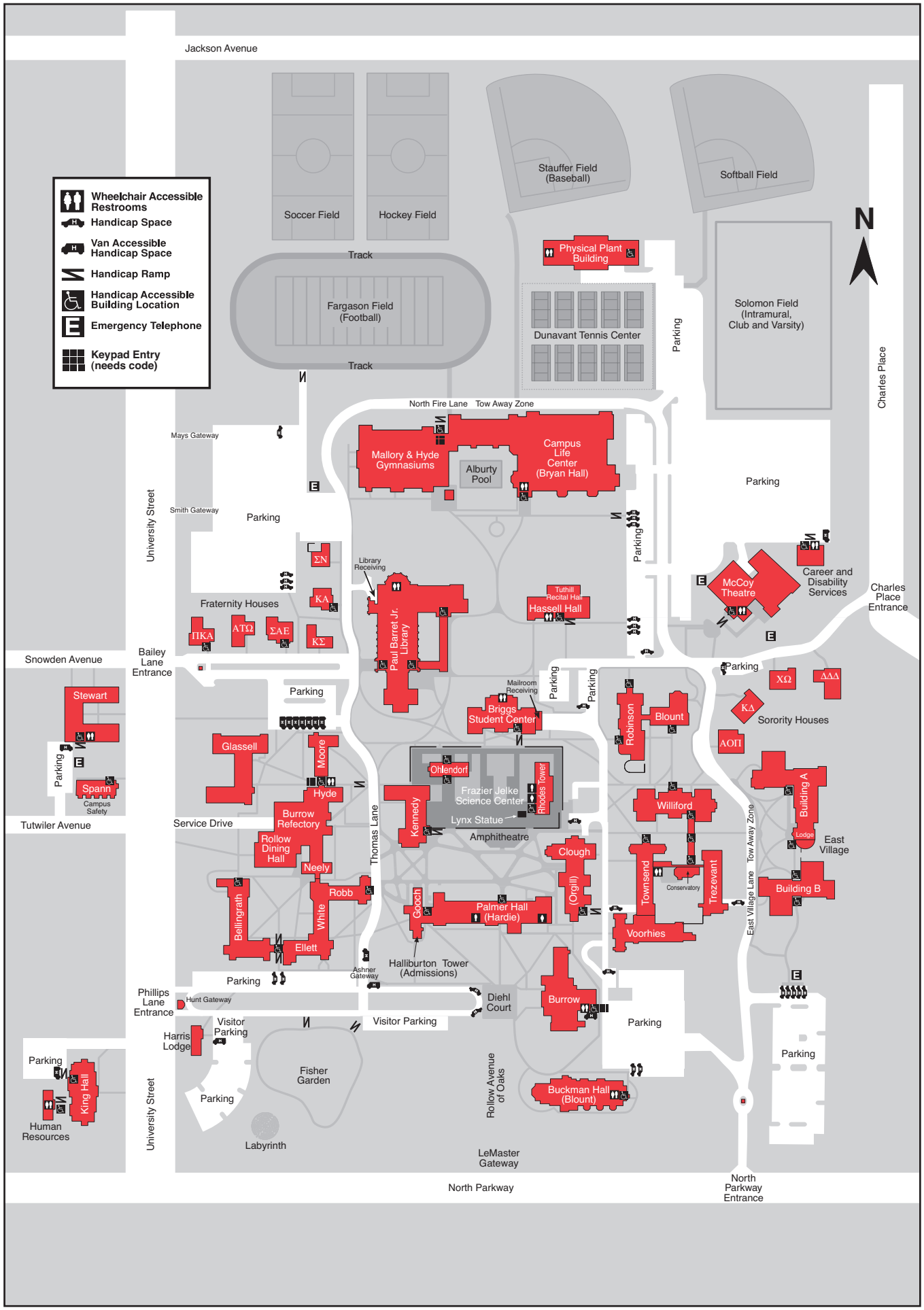
2005-06 Stephen Cleobury, conductor

2006-07 Christopher Hogwood, conductor/keyboardist/musicologist

Rhodes College Department of Music
Faculty and Staff Assisting with the Conference

Dr. Carole Blankenship
Dr. Thomas Bryant
Dr. Brandon Goff
Dr. Courtenay Harter
Prof. Mona Kreitner
Prof. David Ramsey
Dr. Timothy W. Sharp
Dr. Timothy D. Watkins

Ms. Rebecca Horowitz, Administrative Assistant
Mr. Asa Wilkerson, Piano Technician


Wheelchair Accessible Restrooms
Handicap Space
Van Accessible Handicap Space
Handicap Ramp
Handicap Accessible Building Location
Emergency Telephone
Keypad Entry (needs code)
N
Jackson Avenue
Soccer Field
Hockey Field
Track
Fargason Field (Football)
Track
Stauffer Field (Baseball)
Softball Field
Physical Plant Building
Dunavant Tennis Center
Parking
Solomon Field (Intramural, Club and Varsity)
Charles Place
North Fire Lane Tow Away Zone
Mays Gateway
Mallory & Hyde Gymnasiums
Alburty Pool
Campus Life Center (Bryan Hall)
Parking
University Street
Smith Gateway
Parking
Parking
Library Receiving
Paul Barret Jr. Library
Tuthill Recital Hall
Hassell Hall
McCoy Theatre
Career and Disability Services
Charles Place Entrance
Fraternity Houses
ΣΝ
ΚΑ
ΠΚΑ
ΑΤΩ
ΣΑΕ
ΚΣ
Snowden Avenue
Bailey Lane Entrance
Parking
Mailroom Receiving
Briggs Student Center
Parking
Parking
Robinson
Blount
Parking
ΧΩ
ΔΔΔ
ΚΔ
Sorority Houses
ΑΟΠ
Stewart
Parking
Spann
Campus Safety
Glassell
Moore
Hyde
Burrow Refectory
Rollow Dining Hall
Neely
Robb
White
Bellingrath
Ellett
Service Drive
Tutwiler Avenue
Thomas Lane
Kennedy
Ohlendorf
Frazier Jelke Science Center
Rhodes Tower
Lynx Statue
Amphitheatre
Clough (Orgill)
Williford
Townsend
Conservatory
Trezevant
Voorhies
Building A
Lodge
East Village
Building B
East Village Lane
Tow Away Zone
Gooch
Palmer Hall (Hardie)
Ashner Gateway
Halliburton Tower (Admissions)
Parking
Phillips Lane Entrance
Hunt Gateway
Diehl Court
Burrow
Parking
Visitor Parking
Visitor Parking
Harris Lodge
Parking
King Hall
Human Resources
Fisher Garden
Parking
Labyrinth
University Street
Rollow Avenue of Oaks
Buckman Hall (Blount)
Parking
LeMaster Gateway
North Parkway
North Parkway Entrance

Rhodes College

—1848—