



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)
"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)

Pedagogy and Performance Practice

- Sunday, 2:00 p.m. (100 Hassell Hall)
"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 Nineteenth Century" Kailan Rubinoff (Wilfrid Laurier University)
"*Musica sui generis*: Confronting the Obvious in the Bach Cello Suites" Christine Kypranides (Indiana University)

Analytical Approaches to Performance Issues

- Monday, 9:00 a.m. (100 Hassell Hall)
"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)

18th-Century Topics

- Monday, 10:00 a.m. (100 Hassell Hall)
"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)

19th-Century Performances

- Monday, 1:30 p.m. (Tuthill Hall)
"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)

Music in the Americas

- Tuesday, 9:15 a.m. (100 Hassell Hall)
"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)

Monophonic Music

- Tuesday, 1:30 p.m. (100 Hassell Hall)
"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)

Philosophy, Aesthetics, and Technology

- Tuesday, 3:15 p.m. (100 Hassell Hall)
"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)

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*

Monday, 7:30 p.m. (Cannon Center) Rhodes Singers, Rhodes MasterSingers, Rhodes Women's Chorus and Memphis Symphony Orchestra, Timothy Sharp, conductor

Springfield Music Lecture

Tuesday, 8:00 p.m. (McCallum Ballroom, Bryan Campus Life Center) Christopher Hogwood: "The Past is a Foreign Country: They Do Things Differently There"