

A New Society is Born

THE SOCIETY FOR EIGHTEENTH-CENTURY MUSIC (SECM) was founded in November 2001 at the annual meeting of the American Musicological Society held in Atlanta, Georgia. The gathering at Atlanta was the final step in a series of discussions that had begun several years before. The actual genesis of the organization dates back to the mid 1990s when Mara Parker and I were attempting to organize a panel dealing with music at small German courts during the late eighteenth century. In the course of trying to compile a list of potential panelists, we became aware of the work of several colleagues about which we were previously unaware. It seemed clear that those of us working in eighteenth-century studies would benefit if we could at least identify ourselves to one another and perhaps even join together in some sort of interest group.

Mara organized a session on court music for the annual meeting of the American Society for Eighteenth-Century Studies in Philadelphia in April 2000. The session included papers by Paul Corneilson, Bertil van Boer, and me. Even before the meeting, Mara and I had determined to use this gathering to test the waters and see if there might be support from others for the creation of an interest group. After the session, we adjourned to the historic City Tavern to explore some of the problems and possibilities of forming such a group. In addition to those who read papers that afternoon, this group also included Bruce Brown, Paul Bryan, Margaret Butler, Adena Portowicz, and Laurel Zeiss.

We could not have selected a more appropriate location for our discussions. In the eighteenth century, City Tavern was one of the popular lodging and dining facilities in the city and a favorite meeting place for delegates to the Continental Congress and participants in the framing of the Declaration of Independence. City Tavern also played a significant role in the musical life of eighteenth-century Philadelphia, being the scene of the "City Concerts" from 1786 to 1788. Today the building has been restored to its eighteenth-century appearance and operates as a restaurant (see illustration).

There was universal agreement among those who participated in the discussions that forming a group devoted to the study and encouragement of eighteenth-century music was an excellent idea whose time had come. As the discussions continued, the initial notion of an informal interest group was quickly replaced with that of a formal Society for Eighteenth-Century Music. Sitting around a table in the impressive surroundings of the tavern's eighteenth-century tap room, we began to compile a list of others who might be interested in the formation of such a society. We came up with almost 150 names. I agreed to try to contact as many as possible, inviting them to share their ideas about a society for

eighteenth-century music. The interest level was high, and, based on this initial enthusiastic reception, we decided to attempt a larger gathering to continue our discussions in more detail. The logical place was the meeting of the various professional organizations in Toronto in October 2000. About 50 people attended this meeting, and the discussion was lively. It was clear that there was strong interest in the formation of a society. An email list of those interested in becoming members of such a society



City Tavern in Philadelphia

was compiled, and this served as our initial mailing list.

A small group of those who had been present at the Philadelphia meeting constituted themselves as a nucleus to write a set of by-laws and to explore other details necessary for the founding of a professional society. The by-laws went through several drafts, and by the fall of 2001 they were ready to be shared with those whose names were on the mailing list. During the AMS meeting in Atlanta, the by-laws were discussed and unanimously approved. Ballots have been mailed to elect a vice-president and two of the three directors. Our business meeting in Columbus promises a special inaugural address by Jim Webster and an intermezzo. We are off and running.

Sterling E. Murray
President

The First Business Meeting of the Society for Eighteenth-Century Music (SECM)

Place: Columbus, Ohio, at the AMS Conference Hotel

Date: Friday, 1 November 2002

Time: 7:30–10:00 p.m.

*This gathering is not limited to members of the Society.
All interested persons are cordially invited to attend.*

Inaugural Address

by Professor James Webster (Cornell University)

Topic: “The ‘long’ eighteenth century in music history?”

Most music-historical surveys in North America are still organized around the “style periods”—medieval, Renaissance, Baroque, Classical, Romantic/nineteenth century, modern/twentieth century—with little attention to the presupposition on which such divisions are based. Although there is increasing agreement that the traditional notion of a divide between “Baroque” and “Classical” styles/periods around 1750 cannot be sustained, and although both the nineteenth and twentieth centuries are usually treated as coherent periods (and to some extent the seventeenth as well), there is no consensus regarding an analogous approach to the years 1700–1800. Building on studies devoted to periodization in general (in *Beethoven Forum*, vol. 3) and the concept of “First Viennese Modernism” as an alternative to the “Classical” period (in a recent issue of *19th-Century Music*), this paper will explore advantages and disadvantages of regarding the eighteenth century as a music-historical period in its own right.

There will also be a concert performance of
Mosquetta e Grullo,
an intermezzo by Domenico Sarri (1679–1744),
featuring
Kathleen van de Graaff and Peter van de Graaff.

SECM Officers

Sterling E. Murray, President
Bertil van Boer, Vice-President
Mara Parker, Secretary-Treasurer

Board of Directors

Paul Bryan Paul Corneilson Bruce Brown
Nancy November, Student representative

Contacts

Please address all questions and concerns to
Sterling E. Murray, smurray@wcupa.edu

Editorial

Welcome to the first issue of the *SECM Newsletter*. Elsewhere you can read about the founding of the Society by the person who initiated it, and get information about becoming a member. We hope many of you are able to join us for our meeting in Columbus, on Friday, November 1, when James Webster will give a keynote address and the new officers will be introduced.

More important, we hope you encourage your colleagues and students to participate in this new Society. It has been a long time in coming, but the study of eighteenth-century music has come of age. Twenty years ago, in the first issue of the *Journal of Musicology*, Eugene K. Wolf described the “solid progress by a relatively small group of scholars” trying to get control of the plethora of sources and music written in the Classical era. We now seem to have the “critical mass” to have our own professional organization. (See also the announcement about a new journal on page 7.)

SECM is seeking an editor for future issues of the newsletter. If you are interested, please contact one of the officers as soon as possible. We have already begun thinking about a web site and an online journal, similar to that of the Society for Seventeenth-Century Music, but this will take additional planning and resources.

In the meantime, we invite your contributions. One area we want to cover is discography (see the guidelines below). We also expect to include reviews of performances and reports on conferences related to the stated goals of the Society. We are eager to hear your suggestions.

Your humble & obedient servant,
Paul Corneilson

Funding for the SECM Newsletter from West Chester University of Pennsylvania

The cost of producing the society’s newsletter for the next two years has been underwritten by a grant from the School of Music, West Chester University, West Chester, Pennsylvania. We are very grateful for this support and wish to especially acknowledge the generosity and support of Timothy Blair, Dean of the School of Music, West Chester University, and Thomas Winters of the Music History Department, who on very short notice prepared the layout of this issue.

Two Operatic Revivals: Rameau's *Platée* and Gluck's *Cythère assiégée*

In welcome contrast to the directorial horrors routinely inflicted on historical operas in postmodern stagings, two recent North American productions of comic operas from the middle of the eighteenth century demonstrated successful, though quite different, approaches to conveying the spirit of such works to a modern audience. In each case, the creative team brought a true understanding of the period and its spectacles, as well as an eagerness to communicate.

Last fall saw the revival of choreographer Mark Morris's memorable staging of Jean-Philippe Rameau's *comédie lyrique* (or *ballet bouffon*) *Platée* of 1745 (to a *livret* by La Valois d'Orville), a production first given at the Edinburgh and Berkeley Festivals (and other venues) in 1997. This time not only Berkeley but also Southern California audiences, at the Orange County Performing Arts Center, had a chance to view this engaging depiction of Jupiter's mock-courtship of *Platée* (a sort of eighteenth-century Swamp Thing, a role originally sung in drag by the famous *haute contre* Pierre Jélyotte), as a way of curing the god's consort Juno of her jealousy.

As also four years ago, the protagonist was masterfully portrayed by Jean-Paul Fouchécourt, with a subtle mixture of camp (hints of Margaret Dumont, from the Marx Brothers' *A Night at the Opera*, in his costume and gestures), pathos, and vocal showmanship—all elements latent in the work's text or music. Fouchécourt and the other singers (notably Bernard Deletré as a magnificent-voiced Jupiter, and Lisa Saffer as a vocally acrobatic *Thalie*, muse of comedy, and also as *Clarine*, "lizard in waiting") for the most part avoided exaggeration, and let the opera's humor emerge naturally.

In so doing, they took their cue from Rameau, who used all the same forms and musical techniques as in his *tragédies lyriques*, only occasionally turning up the dial to true farce—as when a chorus of frogs echoes *Platée*'s indignant question "Quoi, quoi, quoi?" (Here, as in all good musical parody, the incoherence was mostly of a *knowing* sort, and did not seem unintentional.) Rameau poured every bit as much compositional craft and beauty into this work as in the rest of his oeuvre, all of which was well served by conductor Nicholas McGegan and the Philharmonia Baroque Orchestra.

In his staging Morris cleverly updated the Prologue's setting: the aquarium that forms part of a seedy twentieth-century bar's décor is enlarged to become the set for the rest of the opera. This visual aspect, stunningly realized by Adrienne Lobel (sets) and Isaac Mizrahi (costumes), was as central to this production as to any eighteenth-century staging at the Opéra or at court. Likewise with regard to the choreography, which, while occasionally more risqué than would have been allowed during Rameau's era (copulating tortoises!), was never gratuitously salacious.

The first dance in the Prologue literally jolted to attention the spectators (many of whom were not yet following the super-titles). As in many of his earlier treatments of eighteenth-century scores, Morris created dances that vividly reflected every nuance of the rhythm, also capturing the music's expressive nuances with sure instinct. His enthusiasm for this music, as translated visually and kinesthetically, was infectious, and made one eager to see him turn his attention to other operas from the period.

Half a continent away, at Wilfrid Laurier University in Waterloo, Ontario, in early March, an all-undergraduate company of singers, orchestral players (on period instruments) and dancers presented an ambitious program of not one, but two baroque operas: Francesco Cavalli's *Egisto* of 1643 (significantly cut, but still quite coherent), and Christoph Gluck's one-act *opéra-comique* *Cythère assiégée* of 1759, in its modern premiere. It is only fair that I acknowledge my own role in the Gluck opera, providing musical and textual sources and

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Marion Samuel-Stevens (*Cloé*), Erin Caldwell (*Nymph*), and Benjamin Janzen (*Brontès*), in Gluck's *Cythère assiégée* (1759)

Upcoming Conferences and Meetings

American Musicological Society, 31 October–3 November 2002, Columbus, Ohio; web site: <http://www.ams-net.org/columbus>.

Mozart Society of America, 1 November, 12:00–2:00 p.m., during annual meeting of the American Musicological Society. Address: Jane R. Stevens, 3084 Cranbrook Ct., La Jolla, CA 92037; email: jrstevens@ucsd.edu.

78. Bachfest der Neuen Bachgesellschaft 2003, 20–25 March 2003, Frankfurt (Oder), Germany. Conference theme: “Marienfeste im Werk Johann Sebastian Bachs.” For information contact Ulrich Leisinger, Bach-Archiv, Thomaskirche 16, D-04109 Leipzig; email: leisinger@bach-leipzig.de; web site: <http://www.konzerthalle-bach.de>.

Mozart Society of America, 28–30 March 2003, Cornell University, Ithaca, New York. Second biennial conference on the theme, “Mozart and the Keyboard.” Address: Kathryn L. Shanks Libin, 126 Darlington Ave., Ramsey, NJ 07446; or Dept. of Music, Vassar College, Poughkeepsie, NY 12604-0018; email: kalibin@vassar.edu.

Eleventh International Congress on the Enlightenment, 3–10 August 2003, University of California, Los Angeles. Combined meeting of the International and American Societies for Eighteenth-Century Studies. For information contact Peter Reill, Director, UCLA Center for 17th- and 18th-Century Studies, Attn: ISECS Congress Correspondence, 310 Royce Hall, 405 Hilgard Ave., Los Angeles, CA 90095-1404; email: cong2003@humnet.ucla.edu; web site: <http://www.isecs.ucla.edu>.

SECM Receives a Gift

The Society for Eighteenth-Century Music has received a contribution of \$1,000 from Robert R. Brown, Professor Emeritus, Physics Department, University of California at Berkeley. We are most grateful for Professor Brown’s generous contribution which will be instrumental in helping the society establish itself with firm footing and secure direction.

Call for Discographies

The SECM Newsletter invites contributions from members who want to share information on recordings of eighteenth-century music. Please begin with a brief description of the contents of the discography, including some basic information on the composer(s), a summary of their importance, citations of secondary literature or thematic catalogues, and the criteria for how (or why) these recordings were selected. We recommend that you limit the discography to a particular composer or a small group of composers (e.g., the symphonies or operas by one composer, or chamber music from a particular place), focusing on recent recordings or performances on historical instruments.

Normally, the recordings should be listed in alphabetical order by composer and/or title, although in some cases you might choose to arrange the list chronologically (by recording date) or by a group or conductor’s name if comparing recordings of the same work. The discography should include comments on each recording and the relative merits of the music or performers.

Format:

Composer, *Title of recording*, performer/ensemble name (orchestra, choir, etc.), conductor’s name (if applicable), **label and record number** (include medium if not available on compact disc). Contents (list complete contents if not part of title): Composer, work title (catalogue or opus number); works do not need to be listed in the order they appear on the recording.

Sample entries:

Johann Christian Bach, *Salve Regina*, L’Orfeo Barockorchester, Michi Gaigg, CPO 999 718-2. *Contents*: Salve Regina; Laudate pueri Dominum; Si nocte tenebrosa.

Arias for Farinelli, Akademie für Alte Musik Berlin, René Jacobs, HMC 901778. *Contents*: Nicola Antonio Porpora, “Dall’amor più sventurato” (*Orfeo*), “Oh volessen gli Dei—Dolci freschi aurette” (*Polifemo*), “Or la nube procellosa” (insertion aria in Hasse’s *Artaserse*); Johann Adolf Hasse, “Per questo dolce amplesso” (*Artaserse*); Riccardo Broschi, “Ombra fedele anch’io” and “Qual guerriero in campo armato” (*Idaspe*); Geminiano Giacomelli, “Mancare Dio mi sento” (*Adriano in Siria*), “Quell’usignolo” (*Merope*); Baldassare Galuppi, Concerto a 4 in C minor.

text underlay for the vaudevilles, but even impartial observers could scarcely deny that this was an utterly transporting spectacle. Working within a limited budget, the WLU team nevertheless got the look exactly right: lavish costumes (in part lent by the nearby Stratford Shakespeare Festival, but also recreated after designs by Boquet, *paniers* and all), a garden stage set that served for both works, and most importantly, authentic baroque gesture and dance, on which the students had been coached by choreographer and stage director Edgar Tumak.

The choreography was all adapted from eighteenth-century sources, and included some very entertaining “Turkish” dances, performed here by Scythians intent on avenging the cuckolded Mars, by means of an attack on the nymphs of Cythera, the Greek isle sacred to Venus. Adding to the enchanting effect of the nymphs’ dances (in an early *divertissement* and a substantial closing ballet) were the hundred ostrich plumes in their headdresses, which wafted with their every move. Quite apart from issues of authenticity, Tumak’s direction was full of imaginative, humorous touches.

Though written to a thoroughly *galant* text by Charles-Simon Favart, and reliant as much on simple vaudevilles (retexed popular tunes) as on Gluck’s newly set numbers, *Cythère assiégée* features impressive choral forces and a fluid musical architecture, elements Gluck would put to good use in his later “reform” operas for both Vienna and Paris. The work’s plot is actually a veiled parody of Lully’s *Armide*, an aspect played up nicely in this staging (see illustration). In the absence of super-titles, the allusiveness of the vaudevilles (to the titles and original texts of the tunes used) went largely unheeded by the audience. But musical director Michael Purves-Smith—the guiding spirit behind this project and numerous earlier baroque opera productions at WLU—made a good case for Gluck’s score, and for vaudevilles as an attractive means of dramatic exposition. Among the evening’s performers were several major talents to watch in years to come: notably, soprano Jennifer Taverner (Climene, in *Egisto*) and dancers Sonja Cheng and Rachelle McAneny (in *Cythère*).

Bruce Alan Brown

Article I: Name

The name of the organization shall be the Society for Eighteenth-Century Music.

Article II: Purpose

The Society for Eighteenth-Century Music promotes the study and performance of music of the eighteenth century. The Society provides a forum where scholars and performers can further their knowledge of music, history, and interrelated arts of the period and serves as a resource to facilitate communication and encourage collaboration. The Society shall be operated as a non-profit corporation exclusively for this purpose.

Article III: Membership

Section 1. Membership in the Society shall be open to all persons and institutions interested in its activities and stated objectives.

Section 2. There shall be four categories of membership in the Society: Individual, Institutional, Honorary, and Student. The Board of Directors shall recommend an amount to be paid for each category, which shall be ratified at the annual meeting.

Section 3. Membership shall be granted upon payment of annual dues to the Society or its representative. The membership year shall be January 1 to December 31.

Article IV: Board of Directors

The Society shall have a Board of Directors consisting of the four officers and three Directors-at-large:

Section 1. The President shall preside at all meetings of the Society and of the Board of Directors and perform all other such duties as are customary in this office.

Section 2. The Vice-President shall act as President in the absence of the President in all of the above duties as required.

Section 3. The Past President shall serve as counselor to the President and Board of Directors.

Section 4. The Secretary/Treasurer shall keep minutes of all meetings of the general membership and Board; attend to all correspondence of the Society including the maintenance of an up-to-date membership list; collect dues; prepare ballots and administer elections; and notify the members of all meetings at least four weeks in advance. The officer shall have in his/her charge all of the records and reports of the Society, and keep full and complete accounts of all financial matters.

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Section 5. Three Directors-at-large, chosen by election by the membership, shall serve as counselors and liaison with the membership.

Section 6. The Board shall meet as needed to conduct necessary business of the society. A quorum of the Board shall be achieved with five of the members.

Section 7. Terms of the Board members shall overlap so that the President, Secretary/Treasurer, and one Director-at-large shall be elected in odd years; the Vice-President and two Directors-at-large shall be elected in even years. Terms of office for all officers shall be two years, commencing immediately after the annual business meeting.

Article V: Elections

Section 1. Elections shall be held prior to the annual meeting of the Society. Nominations for each Board member shall be sought from the Society, and ballots shall be prepared and mailed out by the Secretary/Treasurer. Officers and Directors-at-large shall be elected by a majority of ballots cast. All members in good standing are eligible to vote.

Section 2. No person may hold more than one elective office in the Society at the same time.

Section 3. A majority vote of the Board shall break a tie.

Article VI: Annual Meeting

Section 1. The Society shall hold an annual business meeting at a time and place to be determined by the Board. It shall be held each year between September 15 and December 1.

Section 2. Three percent of the membership shall be considered a quorum for the purposes of accepting the annual reports of the Society.

Article VII: Publications and Conferences

Section 1. The Society shall maintain a current directory of all members, which shall be monitored by the Secretary/Treasurer or his/her designee and distributed annually to the membership.

Section 2. The Board shall appoint an editor and advisors to publish a newsletter twice a year, in the autumn and spring of each year. The newsletter shall include short notices of research by the members, reviews of books, concerts, recordings, and other media, as well as information about conferences, festivals, and symposia pertaining to eighteenth-century music and performance.

Section 3. The Board may appoint ad hoc committees of members to facilitate and organize conferences or symposia that are deemed beneficial to the goals of the Society.

Article VIII: Amendments

Section 1. Amendments to the by-laws may be proposed by the Board, by members of the Society, or by an ad hoc committee designated to review the by-laws. This may be done in writing, by electronic media, or by motion at the annual meeting.

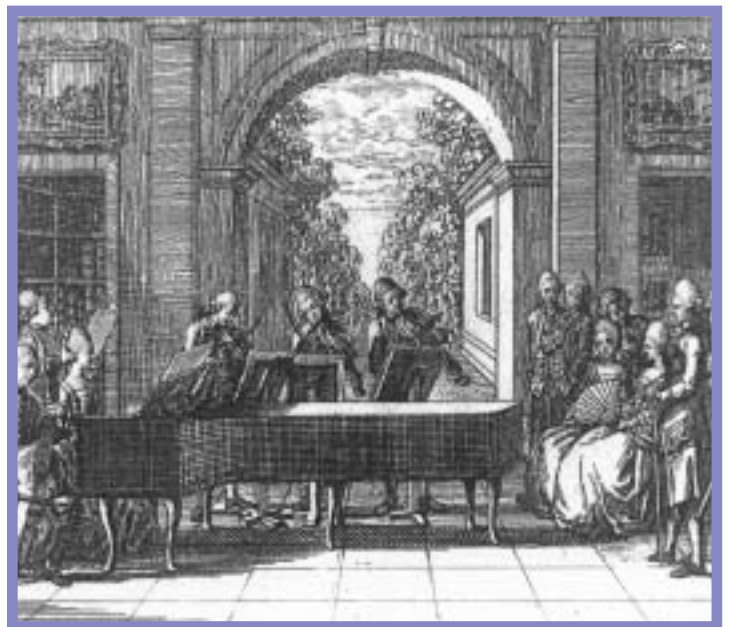
Section 2. Amendments so proposed shall be made known to the general membership and a vote scheduled. These shall be considered approved if passed by a two-thirds majority of the voting membership. The Board may attach a statement of endorsement; the petitioner(s) have the right to attach explanatory notes to their amendments.

Article IX: Dissolution

In the event of the dissolution of the Society, the Board of Directors with the approval of legal counsel shall dispose of any assets. These shall be distributed in accordance with applicable laws to one or more organizations that have goals substantially similar to the Society.

Article X: Rules

Meetings of the Society and its Board shall be conducted and governed by *Robert's Rules of Order* where applicable and not inconsistent with these by-laws.



"The Concert," an engraving by Daniel Chodowiecki (1785)

Announcing a New Journal: Eighteenth-Century Music

We hope you agree that there is a conspicuous gap in the market for a journal dedicated to eighteenth-century music. First there is the purview of the journal: we intend to serve as a forum for all eighteenth-century music research, thus attempting to overcome the divisions so characteristic not only of the historiography of this century but also the scholarly methodologies normally associated with it. In this regard we particularly encourage interdisciplinary approaches and contributions, tapping into the institutional strengths of many other areas of eighteenth-century research, in addition to more traditional source, analytical, historical and performance practice studies. We also plan to include not just journal articles and book reviews, but also a number of less usual features. These include shorter articles (based on the model of the “*kleine Beiträge*” in some German journals: these might be short reports on newly-discovered sources or documents, succinct analytical observations or even kite-flying hypotheses), reviews of editions and recordings, and an extensive “communications” section, which we hope will facilitate better and more flexible scholarly exchange. Some of these communicative functions will also be realized on our planned website. Further, we hope to appeal not just to the straightforwardly academic market but also to others who are involved in various capacities with eighteenth-century music.

We would be delighted if you would consider *Eighteenth-Century Music* as an outlet for your work and ideas. And we would be grateful to learn of any special interests you might have, what you would like in particular to see in the journal,

suggestions you may have for material to review or recommendations of authors whose work you know. If you would like to review material for us, could you please let us know what areas you are particularly interested in so that we can keep you in mind. Finally, we would be very grateful if you would bring the journal to the attention of your colleagues, especially those outside musicology. We all know scholars in other disciplines who could contribute to our understanding of the eighteenth-century; we welcome their submissions as well.

The first issue will be published in early 2004; at present, two issues are planned per year. Submissions (please include four copies) should be sent to *Eighteenth-Century Music*, Department of Music, King’s College London, Strand, London WC2R 2LS. The editorial email address is 18cmusic@kcl.ac.uk although communications addressed directly to any of the editors are always welcome.

Thanks very much for your consideration. We look forward to hearing from you and to your support for *Eighteenth-Century Music*.

Editors: W. Dean Sutcliffe (St Catharine’s College, Cambridge) and Cliff Eisen (King’s College, London)

Reviews Editor: Simon P. Keefe (Queen’s University Belfast)

Publisher: Cambridge University Press

Editorial Board: John Butt (Glasgow, UK), Daniel Chua (King’s London, UK), Laurence Dreyfus (King’s London, UK), Simon McVeigh (Goldsmith’s London, UK), Stanley Sadie (The New Grove), Julian Rushton (Leeds, UK), Robin Stowell (Cardiff, UK)

A New Journal of Instrumental Music

In April 2003, the first issue of *Ad Parnassum: A Journal of 18th- and 19th-Century Instrumental Music* will be published. Conceived as a reference point in the international music scene, *Ad Parnassum* will deal exclusively with instrumental music of the eighteenth and nineteenth centuries. The journal, which will appear twice a year in April and October, will accept contributions in Italian, English, French, Spanish,

and German. Each issue will include four to five articles of major scholarly interest, and each article will include a summary in English. There will also be a musicological debate, reviews of books, and news in each issue.

Ad Parnassum will be complemented by an annual monograph undertaken by Ut Orpheus Edizioni of Bologna. Roberto De Caro (Bologna), the editor-in-chief, will be assisted by an editorial committee of internationally known musicologists and specialists in instrumental music.

Membership in SECM

The purpose of the Society for Eighteenth-Century Music is to promote the study and performance of music of the eighteenth century. The Society provides a forum where scholars and performers can further their knowledge of music, history, and interrelated arts of the period and serves as a resource to facilitate communication and encourage collaboration.

The Society is designed as an international society and is now extending an open membership invitation. If you would like more information about the society, please contact Sterling E. Murray at smurray@wcupa.edu.

If you are interested in joining, please complete, detach, and mail the membership form to the address given below.

Name (Last, First) _____

Mailing Address: _____

City, State, and Zip Code: _____

Telephone: _____ Fax: _____

E-mail: _____

Institutional Affiliation: _____

Annual Dues: Regular: \$25 Student/Retired: \$15

If paying with VISA, please add \$7.00

Name as it appears on VISA card: _____

Account No.: _____ Exp. Date: _____

Signature: _____

I would like to make an additional contribution of \$_____ .

Please return this form with your check to: Professor Mara Parker
Society for Eighteenth-Century Music
207 Turner Road
Wallingford, PA 19086 U.S.A.
