

*Produced by
Cal Performances
in association with the
Department of Music,
University of California at
Berkeley, and the
San Francisco
Early Music Society*



F I F T H B I E N N I A L

B E R K E L E Y
F E S T I V A L &
E X H I B I T I O N

J U N E 6 - 1 4 , 1 9 9 8

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BERKELEY FESTIVAL & EXHIBITION

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ABOUT OUR ANNOTATORS

We wish to thank the following individuals who lent their time and talent to providing program notes for this publication:

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Mary Ann Smart is an assistant professor of music at UC Berkeley, and has published articles on various aspects of early-19th-century opera. She is author of the article on Bellini in the Revised New Grove's Dictionary (forthcoming, 1999) and editor of the critical edition of Donizetti's last opera, *Dom Sébastien*.

Anya Suschitzky is a UC Berkeley graduate student in musicology writing her doctoral dissertation on French opera, national identity, and Wagnerism.

David Tayler is a member of Philharmonia Baroque Orchestra and a founding member of the Arcadian Academy and Ensemble Pandore. Director of the UC Berkeley Collegium Musicum, Mr. Tayler is also assistant director of the Amherst Early Music Festival.

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Margriet Tindemans performs and records with numerous ensembles and was a founding member of the German ensemble *Sequentia*.

Kate van Orden is an assistant professor in the Dept. of Music at UC Berkeley, where she teaches early music and specializes in the Renaissance *chanson*. As a performer on Baroque and classical bassoon, she has concertized regularly in America and abroad with ensembles such as Les Arts Florissants, La Petite Bande, the London Classical Players, Tafelmusik, the Handel & Haydn Society, American Bach Soloists, and Philharmonia Baroque Orchestra.

Silvia Yee obtained degrees from the University of Alberta in Canada, and is currently in the PhD program in historical musicology at UC Berkeley.

DEAR FRIENDS:

Welcome to the Fifth Biennial Berkeley Festival & Exhibition. Since its inception in 1990, the Festival has been the product of a felicitous collaboration between three partners: Cal Performances, the Department of Music of the University of California at Berkeley, and the San Francisco Early Music Society. Over the years, each partner has contributed its own particular expertise and tradition of excellence to create a gathering like no other in the world today—a broad-based convocation of early music enthusiasts that combines performances by top international and Bay Area artists with the spirit of academic inquiry and adventure so essential to this particular genre of music.

This publication of Festival program notes is an excellent example of how the academic aspect of this collaboration enables us to continue our artistic discovery beyond the concert stage. Inside, you will find thought-provoking notes and articles written by both UC Berkeley Department of Music professors and graduate students, as well as by the artists themselves. I hope you will find these essays to be the perfect complement to your Festival experience.

Another illustration of our creative partnership is the American premiere of the Royal Opera Covent Garden production of Rameau's comic opera *Platée*—the centerpiece of our 1998 Festival. Uniting international, Bay Area, and University talents, the production was originally conceived by a team of the world's top artists, including celebrated director and choreographer Mark Morris, preeminent early music specialist Nicholas McGegan, and famed fashion designer Isaac Mizrahi, and boasts a stellar, international cast. It received its world premiere at the prestigious Edinburgh International Festival in 1997 and comes to us after a highly successful London engagement. Yet these Berkeley Festival performances take on a special importance due to an infusion of world-class Bay Area talent as the Philharmonia Baroque Orchestra joins the production for the first time.

In addition to lending the talents of the acclaimed UC Berkeley Chamber Chorus to the production itself, the University's Department of Music adds another important dimension to the *Platée* project by hosting two related symposia: one devoted to the work of Jean-Philippe Rameau and a second that takes as its topic "Historical Performance as Cultural Performance." Each features discussions by some of the world's leading scholars and musicians and is open and free to the general public. For a preview of the topics of discussion at these events,

please see the articles by professors Kate van Orden (p. 12) and Mary Ann Smart (p. 33), and doctoral candidate Anya Suschitzky (p. 35).

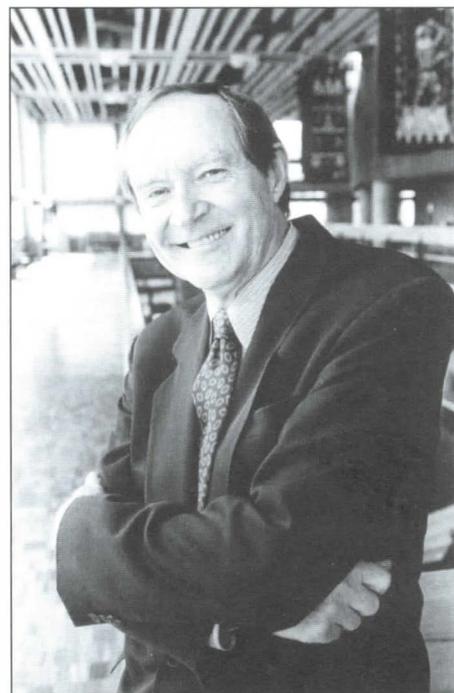
Of course, *Platée* is just one part of a week-long celebration of music that has something for music lovers everywhere—from friends who have travelled from around the world to early music devotees who make the Bay Area their home. Additional Festival highlights include performances by Jordi Savall, Hesperion XX, and La Capella Reial de Catalunya; the West Coast debut of French harpsichord sensation Pierre Hantaï; former UC Berkeley professor Alan Curtis' Il Complesso Barocco performing the American premiere of Benedetto Ferrari's *Il Sansone*; and performances by Bay Area favorites El Mundo, Sex Chordæ Consort of Viols, Musica Pacifica, and many more.

We also have a full schedule of concurrent events, including master classes; early music educational opportunities; activities hosted by Early Music America, the American Recorder Society, and other early music organizations; and a series of fringe concerts listed on p. 59 of this publication. And of course, don't forget to visit the Berkeley Festival Exhibition—a four-day exhibit featuring instruments, music and accessories, recordings, publications, and a series of scheduled mini-concert/instrument demonstrations. For a full schedule of 1998 Berkeley Festival & Exhibition events, please stop by the Information Center located in the Zellerbach Hall lobby or see the calendar listings on pp. 8-11.

Once again, our warmest welcome to the 1998 Berkeley Festival & Exhibition. We thank you for joining us for this extraordinary celebration of great music.



Robert W. Cole
Director, Cal Performances



Alan McLaughlin

CALENDAR OF FESTIVAL EVENTS

WEDNESDAY, JUNE 10

Early Music America:

Breakfast Round Table Discussion

"Healing: How the Early Music Community Meets the Challenge of Serious Illness." Moderator: Peggy Monroe, AIDS Caregivers Support Network, Seattle. With Barbara Neuman, The Venerable Bead, Menlo Park; Eileen Hadidian, Hausmusik, Albany, CA, et al.
9-10:30 am, CRH, FREE.

Early Music America: Peer Forum

Self-presenting ensembles.
Moderator: David Morris, Teatro Bacchino, Berkeley.
10:30 am - 12 noon, CRH, FREE.

CONCERTO BASSANO

Exhibition Opening Celebration

The oldest Renaissance wind ensemble on the West Coast gives a free public concert of Renaissance brass music to celebrate the opening of the Festival Exhibition. Both the repertory and format of the program are reminiscent of similar festive concerts heard across Europe from the later Middle Ages through the Baroque era and beyond.
12 noon, Lower Sproul Plaza, at ZH, FREE.

PIERRE HANTAÏ, harpsichord

Works of the English virginalists, including Byrd, Redford, Bull, Blitheman, Farnaby, Newman, Tomkins, Frescobaldi, and Gibbons.
5 pm, HH, \$24.

PLATÉE by Jean-Philippe Rameau

Royal Opera Covent Garden production, *American premiere*. Nicholas McGegan, *conductor*; Mark Morris, *director*; Adrienne Lobel, *set design*; Isaac Mizrahi, *costume design*; James F. Ingalls, *lighting design*. Cast includes Jean-Paul Fouchécourt (Platée); Bernard Deletré (Jupiter/Momus Prologue); Mark Padmore (Thespi/Mercure); John Rath (Satyre/Cithéron); Christine Brandes (Thalie/Clarine); Nicole Tibbels (L'Amour/La Folie); Leah-Marian Jones (Junon); and Philip Salmon (Momus). Also featuring Philharmonia Baroque Orchestra, Mark Morris Dance Group, and the UC Berkeley Chamber Chorus.
8 pm, ZH, \$15-85.

THURSDAY, JUNE 11

Early Music America:

Breakfast Round Table Discussion

"Show Me the Money." Fund-raising experts share their wisdom. With Barbara Barclay, arts consultant, and Susan Duncan of Chanticleer.
9-10:30 am, CRH, FREE.

American Recorder Society: Recorder Relay

9 am - 12 noon, SM, FREE.

Early Music America: Peer Forum

Presenters. Moderator: Norman Middleton, Library of Congress, Washington, DC.
11 am - 12:30 pm, CRH, FREE.

DAVID TAYLER, *lute and vihuela da mano*

Music from the Royal Courts of Europe: works by Milán, Narváez, Milano, Le Roy, and Dowland.
12 noon, HH, \$12.

Early Music America: Peer Forum

Early music singers. Moderator: Beverly Simmons, EMA executive director.
12:30-2 pm, CRH, FREE.

SYMPOSIUM

Historical Performance as Cultural Performance

Moderated by Kate van Orden, UC Berkeley professor and musicologist. With Alan Curtis, Il Complesso Barocco; harpsichordist Pierre Hantaï; Nicholas McGegan, music director of Philharmonia Baroque Orchestra; Jordi Savall, viola da gamba and director of Hesperion XX; and recorder virtuoso Marion Verbruggen.
2 pm, 125 MH, FREE.

Early Music America: Education Forum

"The Importance of Music for the Young Child's Cognitive, Social, and Emotional Development." Moderated by Lee McRae, early music education activist. With Elizabeth Lloyd Mayer, PhD, UC Berkeley.
4 pm, CRH, FREE.

MICHAEL SAND, *violin*

and PHEBE CRAIG, *harpsichord*

The Golden Age of the Baroque Violin: works by Rossi, Castello, Picchi, Uccellini, D. Scarlatti, Corelli, and more.
5 pm, HH, \$14.

HESPERION XX

& LA CAPELLA REIAL DE CATALUNYA

Jordi Savall, *director and soprano viola da gamba*; Montserrat Figueras, *soprano*.
Catalan Music from the Romanesque to the Baroque.
8 pm, FCC, \$22, \$26, \$36.

Key

CRH	Choral Rehearsal Hall, Cesar Chavez Student Center (formerly Golden Bear Center), Lower Sproul Plaza
FCC	First Congregational Church, Berkeley, 2345 Channing Way (at Dana)
HH	Hertz Hall (Bancroft Way, at College Avenue)
MH	Morrison Hall, Central Campus (off Bancroft Way)
SM	St. Mark's Episcopal Church, Berkeley, 2300 Bancroft Way (at Ellsworth)
ZH	Zellerbach Hall, Bancroft Way (at Telegraph Avenue)
ZPH	Zellerbach Playhouse, Bancroft Way (at Dana)

* Co-sponsored by the San Francisco Early Music Society
† Co-sponsored by the Department of Music, UC Berkeley

CALENDAR OF FESTIVAL EVENTS

FRIDAY, JUNE 12

Early Music America:

Breakfast Round Table Discussion

"Mainstreaming Early Music." Is this the end or just the beginning? Robert Cole, director, Cal Performances and Berkeley Festival; Sue Endrizzi, California Artists Management; George Gelles, Philharmonia Baroque Orchestra. 9-10:30 am, CRH, FREE.

American Recorder Society: Recorder Relay

9 am - 12 noon, SM, FREE.

MASTER CLASS: Jordi Savall, *viola da gamba*

11 am, 125 MH, auditors \$5.

TAMARA LORING, *harpsichord*

Music by Bull, Byrd, Sweelinck, Froberger, and Jean-Henri d'Anglebert. 12 noon, HH, \$12.

Early Music America: Peer Forum

Early music societies. Moderator: Maria Coldwell, Early Music America and Early Music Guild of Seattle. 12-1:30 pm, CRH, FREE.

MASTER CLASS: Marion Verbruggen, *recorder*

2 pm, 125 MH, auditors \$5.

Early Music America: Peer Forum

Period instrument orchestras. Moderators: Mary Deissler, Handel & Haydn Society, Boston; and George Gelles, Philharmonia Baroque Orchestra. 4:30-6 pm, CRH, FREE.

MUSICA PACIFICA

Judith Linsenberg, *director and recorder*. Virtuoso music from Baroque Naples. 5 pm, HH, \$16.

PLATÉE by Jean-Philippe Rameau

American premiere. (See Wednesday, June 10, 8 pm.) 8 pm, ZH, \$15-85.

SEX CHORDÆ CONSORT OF VIOLS

John Dornenburg, *director and treble viol*. *Jo. Dolandi de Lachrima: The Seaven Teares*. Music by John Dowland. 8 pm, FCC, \$18.

SATURDAY, JUNE 13

Early Music America: Peer Forum

Touring ensembles. Moderator: Mary Anne Ballard, The Baltimore Consort. 9-10:30 am, CRH, FREE.

Early Music America: Annual Meeting

10:30 am, 125 MH, FREE.

SYMPOSIUM

The Work of Jean-Philippe Rameau

Moderated by Mary Ann Smart, UC Berkeley music professor. With Wye J. Allanbrook, chair, UC Berkeley Department of Music; Nicholas McGegan, music director, Philharmonia Baroque Orchestra; Anya Suschitzky, UC Berkeley Department of Music; and Downing Thomas, University of Iowa Department of French, author of *Music and the Origins of Language: Theories from the French Enlightenment*.

11 am, 125 MH, FREE.

MARION VERBRUGGEN, *recorders*

Telemann Fantasies, plus music by Joseph Bodin de Boismortier, Marin Marais, Jacob van Eyck, and J.S. Bach, arranged for recorder by the artist. 2 pm, HH, \$20.

SEATTLE BAROQUE ORCHESTRA SOLOISTS

Ingrid Matthews, *music director and violin*; Byron Schenkman, *artistic director and harpsichord*. Music by J.S. Bach, Handel, and Rameau. 5 pm, FCC, \$16.

MEDIEVAL STRINGS

Musica Son: a musical portrait of Francesco Landini and of Florence in his time. 8 pm, HH, \$18.

PLATÉE by Jean-Philippe Rameau

American premiere. (See Wednesday, June 10, 8 pm.) 8 pm, ZH, \$15-85.

SUNDAY, JUNE 14

American Recorder Society

Task Force Meeting and Playing Session with Gene Murrow. 9:30-11 am, CRH, FREE.

MEDIEVAL STRINGS (*Family Concert*)

Medieval English music, poetry, and lore, and traditional Appalachian ballads. The concert features audience participation in songs, riddles, and stories, with fiddle, vielle, rebec, harp, lute, hurdy-gurdy, and mouth harp, among other instruments. 1 pm, HH, \$12.

HESPERION XX

& LA CAPELLA REIAL DE CATALUNYA

Jordi Savall, *director and soprano viola da gamba*; Montserrat Figueras, *soprano*. *Gardens of the Hesperides*. 3 pm, FCC, \$22, \$26, \$36.

FESTIVAL & EXHIBITION INFORMATION

THE BERKELEY FESTIVAL & EXHIBITION INFORMATION CENTER

Festival updates, ticket services, and general information, plus a place to relax and enjoy company, conversation, and Peet's Coffee & Tea.

Hours: Sunday through Saturday, June 7-13, 10 am - 6 pm.
Sunday, June 14, 10 am - 3 pm. Zellerbach Hall Lobby.

THE EXHIBITION

Wednesday through Saturday, June 10-13, 1998

Wednesday through Friday, June 10-12, 11 am - 6 pm
and Saturday, June 13, 11 am - 5 pm

Free to all Berkeley Festival concert artists and ticket holders. \$5 general admission.

Side by side with excellent concerts of early music by world-renowned artists, the Exhibition is at the heart of the Berkeley Festival—the place where connoisseurs of early music meet and greet, play and listen, and exchange goods and services. The four-day exhibit features instruments, music and accessories, recordings, publications, and a series of scheduled mini-concert/instrument demonstrations.

The 1998 Exhibition is different from any before, with three congenial showrooms of like vendors:

MUSIC IN ZELLERBACH PLAYHOUSE

(Bancroft Way and Dana Court)

Musical instruments and accessories are displayed in the Playhouse, which also features a stage for free mini-concert/instrument demonstrations. The American Recorder Society, Lute Society, and Viola da Gamba Society of America will have tables side by side with instrument builders.

LOBBY OF ZELLERBACH HALL

(Bancroft Way and Telegraph Avenue)

General connoisseurs of early music will have full-day access to CDs and publications. This is also the location of the Berkeley Festival & Exhibition Information Center and the theater where *Platée* will be performed.

FIRST CONGREGATIONAL CHURCH

(2345 Channing Way at Dana Street)

Harpichord makers will display their instruments in private rooms, and will also hold mini-concert/instrument demonstrations.

A list of participating vendors and the mini-concert schedule are available at the Festival Information Center.



Il Complesso Barocco (see pp. 16 and 29)

CONCURRENT ACTIVITIES

The Berkeley Festival & Exhibition wishes to acknowledge these extraordinary early music events produced in conjunction/cooperation with the Festival by outstanding organizations and enthusiasts. See calendar for details on events that are open to the public.

American Bach Soloists:

International Harpsichord Competition

Three-round competition for musicians age 32 and under, including semi-finalist and finalist concerts at the Festival, Saturday, June 6 and Tuesday, June 9 (see pp. 15 and 27).

American Recorder Society: Sponsor of the Recorder Relay (Thursday and Friday, June 11-12), and a Task Force Meeting and Playing Session with Gene Murrow (Sunday, June 14).

Early Music America: Annual meeting, Saturday, June 13, followed by the symposium *The Work of Jean-Philippe Rameau*. Also, round table discussions, peer forums, and awards ceremony.

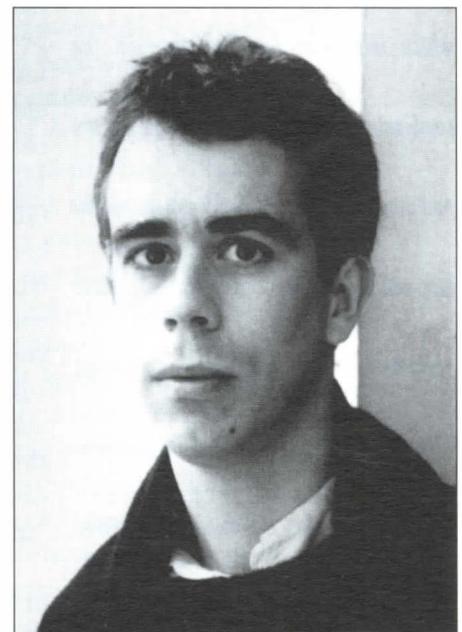
Elderhostel: "A Feast of Early Music," sponsored by the UC Berkeley International House, June 7-13. Open to alumni and friends age 55 and over, featuring lectures on music of the period and the lives of Rameau, Bach, and Monteverdi, and tickets to three Festival concerts.

Lute Society of America

Viola da Gamba Society:

Sponsor of two mini-concerts at the Exhibition, plus additional activities.

Western Early Keyboard Association: Inaugural Meeting, Monday, June 8.



Pierre Hantai (see pp. 23 and 31)

JEAN-PHILIPPE RAMEAU'S *PLATÉE*

JUNE 10, 12, & 13, 1998, 8 PM; ZELLERBACH HALL

A SPECTACLE EVER NEW:

The Changing Face of *Platée*

The UC Berkeley Department of Music will sponsor a symposium entitled *The Work of Jean-Philippe Rameau on Saturday, June 13, at 11 am in 125 Morrison Hall. Moderated by UC Berkeley music professor Mary Ann Smart, the symposium panel includes Wye J. Allanbrook, chair, UC Berkeley Department of Music; Nicholas McGegan, music director, Philharmonia Baroque Orchestra; Anya Suschitzky, doctoral candidate, UC Berkeley Department of Music; and Downing Thomas, University of Iowa Department of French, and author of Music and the Origins of Language: Theories from the French Enlightenment. Admission is free.*

The tendency at a festival like this is often to celebrate “authenticity” and the “return to the original,” even if such feelings are tempered these days with

irony and a rueful awareness that even the most faithful reconstructions of the past will be deeply, inescapably, marked by the present. In a way, performing opera releases us from this tension between the desire to preserve and the inevitability of being modern, because there is often simply no reliable original to be faithful to. It is a crucial aspect of opera's vitality that texts and revisions proliferate, reflecting the many sources of creative input that shape any production, even the very first. The libretto has usually been adapted from an existing myth or a classical play; the composer's score is embroidered with ornaments and other accretions—sometimes entire arias—proposed by star singers; and bringing an opera to the stage requires yet more collaborators, whose contributions are rarely added to the score or otherwise recorded.

The impossibility of keeping track of all these layers may be the historian's nightmare, but it has the advantage of making opera ever-topical, necessarily reflecting both the conditions of its composition and the moment of each new performance. This symposium will take a celebratory view of the perpetual need to

reinvent certain aspects of the operatic text, suggesting that new meanings are added and original ones uncovered with each new production. The symposium's four papers deal with three very different moments in the reception of Rameau's operaballet *Platée*, stretching from the heated *querelles* over the proper nature of French music that surrounded its earliest performances to this year's collaboration by Mark Morris and Philharmonia Baroque Orchestra, conducted by Nicholas McGegan, with its provocative balance of updating and preservation.

As one of very few comedies written for the French stage in the mid 18th century, *Platée* was conceived from the outset as a commentary on existing traditions—as the allegorical characters of the



Jean-Paul Fouchécourt as *Platée*

Bill Cooper

PLATÉE,
COMÉDIE-BALLET,
MISE EN MUSIQUE
PAR M. RAMEAU,

Et donnée par l'Académie Royale de Musique, pour le Carnaval de
1749. le 4. Février même année.

Le prix en blanc 13. livres & 15. livres relié.



A PARIS,

Chez { L'AUTEUR, rue Saint Honoré, vis-à-vis le Café de Dupuis.
La Veuve BOIVIN, rue Saint Honoré, à la Règle d'Or.
M. LECLAIR, rue du Roule, à la Croix d'Or.

AVEC APPROBATION ET PRIVILEGE DU ROI

opera's Prologue put it, they aim to invent a completely new kind of *spectacle*. One of the symposium's panelists, Downing Thomas, has called the opera "a parody within, or on top of, a parody," referring both to the way *Platée* plays with the tradition of staged works designed to add lustre to royal celebrations, and at the same time pokes fun at the dominant operatic genre of the time, the *tragédie lyrique*, whose conventions emphasized carefully measured text-setting and classical plots structured *à la* Racine. The most famous examples of *Platée*'s irreverence toward tragic conventions are the endless, absurdly repetitive chaconne that accompanies Platée's wedding and the ornate aria for La Folie that is often heard as a parody of Italian vocal writing. In his contribution to the symposium, Downing Thomas will examine some smaller-scale comic distortions of music and language in *Platée*, particularly the remarkable prevalence of "noise" in the score—moments when music and words become sheer, nonsensical sound, as if in a violent rejection of the lucidity and respect for the word so central to French artistic principles, then as now.

Although it enjoyed several years of popularity after its 1745 premiere, *Platée* was allowed to fall out of the repertory of the Paris Opera after 1759, not to be performed again anywhere until a 1901 revival in Munich. Anya Suschitzky's paper (see pp. 35-37) examines the revival of interest in Rameau's music in *fin-de-siècle* France, a musical culture made nervous by the fanatical enthusiasm for Wagner, and thus eager to recover and celebrate all things French. This turn-of-the-century Rameau revival was full of ironies: its critical editions pro-pounded a careful rhetoric of authenticity—returning to Rameau's autograph scores and to the purest classical roots of French music—while the editors

were liberally adapting the scores to suit modern tastes, a process that in practice often meant making them sound more like Wagner! As an opera that had begun by mocking traditional French drama, *Platée* played an interesting role in this attempt to recreate a classical French past. The music's lively humor and rare expressive directness assured that several numbers were arranged for amateur performance, but "official" attention was focused on works with unassailable Classical antecedents such as *Hippolyte et Aricie*.

Wye Allanbrook and Nicholas McGegan will bring our survey of *Platée* adaptations up to the present, examining the balance of historical preservation and guilt-free innovation in the current Berkeley Festival production. Mr. McGegan will discuss some of the issues that arose during his preparation of the performance with the Philharmonia Baroque Orchestra and a cast of singers schooled in 18th-century vocal style, and Professor Allanbrook will look at the ways Mark Morris' choreography both grows out of and renews Rameau's original text.

—Mary Ann Smart

REVIVING RAMEAU

Rapturously claiming kinship with Rameau after witnessing the first modern revival of *Castor et Polux* in 1903, Debussy wrote, “it is a pure marvel . . . so new in construction that space and time are removed, and Rameau seems to be [our] contemporary.” Wishful thinking, perhaps, for a composer whose essays of the same year included, on the one hand, rallying cries for the restoration of the “pure French tradition” exemplified in Rameau’s treatment of the “delicate and charming tenderness” of the French language, and, on the other, claims that in his own *Pelléas et Mélisande*, language was sung as if spoken “naturally” and without the influence of foreign styles.

But Debussy’s approach to Rameau was also typical of a strong wave of historicism in *fin-de-siècle* France. Earlier in the 19th century, Rameau’s works had been known principally through fragmentary renditions at Parisian concert societies; by the early 1900s, he had become both an important weapon in French opposition to Wagner and German culture, and a model for conservative revisions of the French Revolution that reached back to the *ancien régime* (and to idealized folk traditions) in search of a timeless national identity. The revival of Rameau was thus part of a general resuscitation project during the Third Republic, which glorified the nation by commissioning museums, monuments, history books, dictionaries, and art; and this renewed attention to history was also an attempt to bridge the gap between notions of origins and renewal, strengthening national cohesion during a period of tremendous political and cultural upheaval.

While Debussy’s effort to compare himself to Rameau was very much “of its time,” it also resonates today with our own debates about “historical authenticity,” which often struggle to reconcile modernist aspirations to accurate reconstruction with desires for aesthetic immediacy in the present. Debussy imagined the revival of Rameau as a corrective both to a century of musical “forgetfulness,” and to the “barbarous” influence of German culture (Gluck, Meyerbeer, Wagner). However, like many composers and critics of the time, he was willing to acknowledge that notions of restoration also transformed history into a vehicle for his own ideals; and to the extent that the revival of Rameau brought to public attention the unavoidable biases involved in any view of the past, *fin-de-siècle* ideas of history also represent a commentary on the problems of performing old music, whatever the aspirations to accuracy, whatever the understanding of fidelity.

Crucial to the Rameau revival was the publication of the *Oeuvres complètes* (1895-1924), directed by Saint-Saëns, with contributions by many important musicians of the period, including Debussy, Dukas, and d’Indy. This monumental project, which competed directly with the scholarly and nationalist aspirations of 19th-century German editions of Bach and Beethoven (among many others), pre-



An 18th-century caricature of Jean-Philippe Rameau

sented Rameau’s works in chronological order and by genre, disseminating for the first time in France full scores with appendices and extensive critical commentary. Preaching historical accuracy, each volume included bibliographical essays with meticulous descriptions of musical and literary sources written by the archivist of the Paris Opera; these claimed a crucial role for the project in the burgeoning field of French *musicologie*, and lent an air of “scientific” authority to all editorial decisions.

Grappling with the sources for the opera-ballet *Les Indes galantes* (for which Rameau sanctioned several contradictory versions, each with differing musical settings and dramatic organization), Dukas ex-

plained in his preface of 1901, “the task was often difficult when it was a matter of retrieving the initial thoughts of the composer, too often disfigured by the successive interpolations of singers’ fantasies and copyists’ negligence.” Hardly conceding Rameau’s hand in the chaos of documents, Dukas announced that the new edition “restored the original text, the one that was without any doubt offered to the audience at the first performance.” Not surprisingly, these claims stand in an oblique relationship to the editorial technique. Evidence in manuscripts and prints at the Paris Opera suggests that although Rameau often revised his first impulses (sometimes to thin the orchestral texture and give greater prominence to the voices), Dukas dug beneath the corrections and even re-composed some passages, with the aim of creating a larger orchestra,

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Other editors also favored versions that fulfilled late-19th-century expectations for loud orchestras, powerful singers, and large theaters. D’Indy, although an expert in ancient music, suggested that 18th-century traditions authorize alterations in orchestration, and are “accurate” if made “in good taste and good faith”; working on Rameau’s first *tragédie lyrique*, *Hippolyte et Aricie*, in 1900, he added instrumental doublings, thicker inner parts, and new harmonies for richer, modern sounds. Drawing similar distinctions between theoretical knowledge, editorial practice, and aspirations for live performance and critical reception, Saint-Saëns’ personal correspondence shows that he too believed in accommodating modern tastes rather than blindly applying his extensive knowledge of 18th-century pitch, vocal styles, and ornamentation: “Modern orchestration with taste and discretion, like that with which Mozart enriched the

Messiah . . . will certainly give [old music] if not more value, a greater attraction.”

Beyond popular appeal, however, there were additional forces behind this flexible understanding of “authenticity.” Dukas wrote of his aspiration to produce “an idea of Rameau’s *oeuvre* that is complete and appropriate to the need for clarity and cleanliness in details, which seems a relatively modern requirement in music.” A modern requirement indeed—by attempting to realize contemporary ideals in 18th-century music, Dukas tended toward a notion of historical accuracy whose conditions (“clarity and cleanness”) resonated strongly not only with scholarly ideals, but also with commonly held *fin-de-siècle* beliefs that the “True France” was a classical culture. French Classicism—defined by its luminosity, restraint, and clarity—allowed an alliance with the “Latin” spirit of ancient Greece and Rome; it also promoted a striking contrast with German Romanticism, which was frequently characterized as dark, dense, and complex. Inevitably, the classical ideal represented a challenge to Rameau’s editors, who saw the composer as a buffer against Germany, but nevertheless chose to ignore his “intentions” in favor of a more dense orchestration that would ensure the success of his revival. Satisfying contemporary tastes in the altered states of Rameau’s work, the editors of the *Oeuvres complètes* not only proclaimed an affinity between pre-Revolutionary and post-Wagnerian France, but also asserted the purist accuracy of the scholarly edition. Thus, Rameau was considered even more French than his editors; Debussy hailed him as the originator of French music, and, condemning Gluck’s claims to classical heritage as “bêtises,” he quipped, “Rameau was infinitely more Greek than you.”

The task of performing Rameau in the 1900s produced yet further interpretations of the magical synchrony between the *ancien régime* and the present condition. Incorporating pride in the nation’s classical origins with an extraordinary mixture of historical references, the first fully-staged revival of Rameau at the Paris Opera was the 1908 production of *Hippolyte et Aricie*, probably chosen because—unlike Rameau’s Italianate comedies or the iconoclastic and irreverent *Platée*—it represented a strong connection with Racine’s *Phèdre*, the works of Lully, and pre-Revolutionary culture more generally. As with editorial policy, the Paris Opera’s attempt to imbue the work with an “authentic” French dignity was strenuous—two stage direction books, scene designs, singers’ parts, and advertising posters show that the work was reinterpreted for its modern context while appearing to adhere rigorously to his-

torical detail. For example, the scenery was closely modelled on 18th-century examples; but recitatives were cut, harmonies softened, and the orchestra enlarged. Meanwhile, the opera's solo roles were sung by the most famous French Wagnerian singers of the period. Lucienne Bréval, the first French Brünnhilde, played the role of Phèdre; and Jean-François Delmas, who was renowned for his interpretation of Wotan, took the role of Thésée, while also working on Hagen for his next Wagnerian engagement. Of course, we can only imagine the sound of Rameau in 1908, sung—as the singers' part-books suggest—without any ornamentation and strictly in time, but with the dynamic range and variety of the Wagnerian style.

Vividly affirming connections between Rameau and the *fin de siècle*, it was, paradoxically, the use of Wagnerian singers that drew audiences to *Hippolyte* and other early productions of Rameau; most critics noted the “good taste” of the “dramatic” performances of Bréval and the orchestra, while also praising the scenes and costumes for achieving a “juste milieu” between past and present. However, while it is tempting to view this performance as a curious convergence of historically disparate styles of composition, staging, and vocal and instrumental performance,

it is equally important to consider how the revival of *Hippolyte* resonates with more recent notions of “authenticity.” The stylistic eclecticism and pliant historicism of the 1900s provide, in other words, an opportunity to learn about the acts of the present

from the behavior of the past. For the audience of 1908, there was method in this madness for “authenticity.” Then, as now, the madness had definite but historically contingent parameters.

—Anya Suschitzky



Jean-Philippe Rameau