

Abstracts

Articles

De la « publicité déguisée » à la performativité du goût : partitions et suppléments musicaux dans la presse française à la Belle Époque

► *Jann Pasler*

From the 1870s to the 1920s, a wide variety of French magazines and newspapers published musical scores within their pages. This article analyzes their choices and marketing strategies, as well as the role these scores played in reflecting and shaping musical taste. As forms of “disguised publicity,” these scores often drew attention to current events and premieres. They tell us much about the market for music and its circulation, and raise interesting questions about the interactions among musical productivity, fashion, and commerce. While shedding light on the dynamics of power in the publishing world, including the first deployment of copyright protection, this study also challenges certain widespread assumptions about French musical culture of that time. Questioning Bourdieu’s theory about taste distinctions between the classes, it documents both musical tastes aligned with class and tastes that transcended social and economic differences. The omnipresence of music by women composers in this repertory suggests that many women had careers far more significant than we have heretofore imagined, given the absence of women in most music histories. With performance instructions included, these scores, for amateurs as well as professionals, functioned as a dynamic site for both the exploration of individual identity and the expression of shared values.

« Des légères arabesques et des pieds malencontreux » : Debussy, Nijinsky et la chorégraphie de *Jeux*

► *Kristof Boucquet*

*It is well known that Debussy harbored an aversion to Nijinsky’s choreography of his ballet, *Jeux*, of 1912. Most specialists have explained Debussy’s feelings with reference to his general rejection of Nijinsky’s modernist concepts of the dance, engendered by the composer’s earlier negative experience with the choreographer’s realization of *L’Après-midi d’un faune*. Debussy’s score nonetheless reveals subtle choreographic suggestions in its very musical language—suggestions that indicate how Debussy himself may have imagined the ballet. The recent discovery of Nijinsky’s personal copies of the score, carrying hand-written annotations made during the working out of the choreography, enables us to compare the composer’s intentions with those of the choreographer. This article describes the collaboration between Debussy and Nijinsky.*

the circumstances of the première of Jcux, and its immediate aftermath, and thereby casts light upon one of the most celebrated conflicts in the history of music and dance.

Impresario, Interrupted: Comte Étienne de Beaumont and the Soirées de Paris

► *Louis Epstein*

In 1924, an upstart company presented a six-week season of ballet, theater, and music-hall entertainment under the title of “Les Soirées de Paris.” Organized by Comte Étienne de Beaumont, a socialite and patron turned impresario, the season included nine new works featuring scores by Erik Satie, Darius Milhaud, and Henri Sauguet. Although the endeavor enjoyed a positive reception and offered serious competition to the better established Ballets Russes and Ballets Suédois, it has in recent years been subjected to a largely negative reception. In this article, I reevaluate the significance of the Soirées and in particular Beaumont’s contributions to the endeavor. No mere embodiment of the superficiality and ostentation of the Années folles, the Soirées de Paris instead represented a serious attempt at creating a lasting ballet company, one whose legacy extended well beyond the spring of 1924.

Notes et documents

Nouveaux éléments biographiques sur Clément Janequin

► *Nancy Hachem*

An unpublished document mentioning the first steps of the career of Clément Janequin offers information about a period fifteen years prior to that in which our current knowledge of the musician begins. A court judgment found in the papers of the Jean Le Nain Collection, preserved in the Archives Nationales, whereby the composer brings an appeal before the Parlement de Paris, mentions Clément Janequin in a specifically musical context for the very first time. The text clearly reveals a place, a profession, and a date: in 1507, Clément Janequin was director of the childrens’ choir at the cathédrale de Luzon. This legal document offers useful insight into Janequin’s career, revealing as it does certain aspects of the composer’s personality and supporting assumptions regarding the date of his birth (1485), the origins of his family (at Châtellerault), and the beginnings of his career in areas between Bas-Poitou and the Bordelais.

Les Quatrains de Pibrac en musique : supplément bibliographique

► *Melinda Latour*

Building upon Marie-Alexis Colin’s foundational bibliography of the musical editions of the Quatrains of Guy Du Fau, seigneur de Pibrac, this article enriches the list of works with several new printed and manuscript sources. These particular additions reveal that the practice of singing Pibrac’s Quatrains continued long after the late sixteenth-century vogue for moral virtue had passed. Among these new musical sources, several fill the large gap that separates the collection by Jean Planson (1583) from that of Jean de Bournonville (1622). In addition, the use of Pibrac’s Quatrains as timbres reveals a different type of evidence that the singing the Quatrains remained popular well into the seventeenth century.

J.-J.-Bonaventure Laurens.

Correspondance avec Mendelssohn et Schumann

1. Lettres inédites à Felix Mendelssohn Bartholdy (1843-1847)

► *Jean-Jacques Eigeldinger*

On the artistic landscape of the French nineteenth century, Jean-Joseph-Bonaventure Laurens (1801-1890), who hailed from the city of Carpentras, in the Vaucluse, remains a little-known figure, particularly as concerns his associations with music in the German speaking lands. As secretary of the medical faculty at Montpellier, he was a representative of a kind of romantic-era humanism who was working at the crossroads of archeology, the natural sciences, the fine arts, and especially music. As a learned amateur, he collected musical manuscripts and prints dating from the middle of the sixteenth century to the middle of the nineteenth century, and eventually bequeathed them to the Bibliothèque Inguimbertaine of his native city. It is he who first edited (in 1841) an anthology of François Couperin's Pièces de clavecin, and who first performed (in 1886) a Magnificat by his compatriot Elzéar Genet (c.1470-1548). Laurens' passion for the works of J. S. Bach led him to travel in Germany, to meet the organist J. Chr. H. Rinck (who was something of a direct descendant of the Cantor of Leipzig) in 1841, and, in the following year, to make the acquaintance (on only one occasion) of Felix Mendelssohn, who played Bach for him on the organ and on the piano. The two men then struck up a correspondence that came to an end only at Mendelssohn's death. Laurens venerated Mendelssohn as the reincarnation of J. S. Bach, and he also asked of the great composer that he mentor Laurens with regard to contemporary music in Germany, a role that Mendelssohn was very happy to play, thus assisting Laurens to develop his own private library. Laurens wished to reciprocate by informing Mendelssohn about contemporary French musical life (which Laurens tended to denigrate) and by inviting Mendelssohn and his family to travel in the south of France, where Laurens would have been happy to serve as their guide and interpreter of the countryside. Such a visit, however, never came to pass.

