

## Abstracts

### Articles

#### ***The Musical Object: Landscape of Memory. Patronage and the Chigi Music Collection in Seventeenth-Century Rome***

► **Christine Jeanneret**

*Taking as its starting point the opera manuscripts in the Chigi Collection at the Vatican Apostolic Library, this article presents a study of material culture and patronage networks in seventeenth-century Rome. Eloquent witnesses to papal patronage, the scores are considered here as performative books and memory-bearing objects. Writing the biography of these musical objects has brought to light their place within the larger context of fabrication and production. The first catalogue raisonné of these manuscripts is provided in the appendix. All the operas have been identified, as well as the majority of their composers, copyists, and librettists. New sources document the spectacular productions given at Ariccia in 1672 and 1673. The Chigi family's strategies of patronage are considered from the perspective of a collective network, typical of the Roman aristocracy. I discuss for the first time an important female network that was part of the entourage of Maria Virginia Borghese and included the poet Maria Antonia Stellina Scaliéri. Ultimately, the opera score is a mobile and paradoxical object, intended for both eye and ear; it is also a symbol embodying self-fashioning and the staging of Roman aristocratic power.*

#### ***The Transformation of an Ear: Déodat de Séverac and the Schola Cantorum***

► **Alexandre Robert**

*In 1896 October, the twenty-four-year-old Languedocian Déodat de Séverac came to Paris to study at the Schola Cantorum and to enter Vincent d'Indy's class of composition. This long academic experience—Séverac would not leave Schola Cantorum until 1907, after having completed the full program of study and having successfully passed all the examinations—had a fundamental effect on his way of perceiving and appreciating music, on his way of listening to and tasting it, on his way of composing it. This article aims to reconstruct the process of the formation of Séverac's musical ear and its transformation from 1896 to the early 1900s. The approach adopted here requires the articulation of different scales of observation, with broad panoramas (institutional and macro-social views) framing narrower panoramas (micro-social observations and Séverac's own practices). We examine some specific practices of the Schola Cantorum as a school of music and as a frame in which socialization takes place; then we consider the position that Séverac occupied during his early years of study. It is thus possible to see how the young composer came to appropriate the main "scholastic" principles: the subordination of aesthetics to Catholic ethics, the promulgation of a traditionalist framework (from which comes a unitary and linear representation of the history of music), an ascetic*

*scheme (which generates a strict work habits and an analytical approach to music) and a double focus upon the form and the contrapuntal continuity of the musical work.*

### **Aspects of Form and Thematic Construction in Debussy's Sonata for Flute, Viola, and Harp**

► **Jean-Louis Leleu**

*The Sonata for Flute, Viola, and Harp is one of the last works that Debussy was able to compose in relatively comfortable circumstances, despite the war and his failing health. This is an achievement of a militant idealism, with a flexible construction and a transparent texture that are modeled after eighteenth-century French music and opposed to the complexities of the German tradition. In all three of the Sonata's movements, each constructed on a variation of a simple, A-B-A structure, Debussy sought to create a particular sense of tension and freedom in arranging his materials through a systematic application of what Pierre Boulez later called "the principle of variation and constant renewal." The Sonata also marks the culmination of an approach based on a constant redefinition of melodic ideas based on modal principles, and on the use of a multiplicity of scales that are united by a common use of certain intervals—tritone and tetrachords—and that recur over the three movements in constantly shifting configurations. Such a progressively constructed network of infra-thematic relationships assures the work's formal unity. Unlike that of tonal music, the musical space of Debussy's Sonata does not adhere to an organized system defined well before the act of composition has begun. Indeed, the principle of a musical discourse that consciously detaches itself from predefined grammars lies at the heart of the work.*

### **Free Improvisation Tested by Time: The Working Methods and Creative Dynamics of a Pair of Improvisers**

► **Clément Canonne**

*While free improvisation is often thought of as a forum for singular and short-lived musical encounters, long-lasting groups and collaborations that span many years are not uncommon in the world of free improvisation. By studying the case of a duo of improvisers composed of the pianist Ève Rissler and the clarinetist Joris Rühl, this paper sheds light upon the creative dynamics of such a long-term collaboration by specifying how musicians negotiate between the need to construct a shared and stable collective identity, on the one hand, and, on the other hand, the requirements of improvisation understood as spontaneous action.*

## **Notes & documents**

### **Bearing the Coat of Arms Jean-Baptiste Lully: Ten Newly Discovered Scores in the Collections of the Berlin Sing-Akademie**

► **Mario Armellini**

*The archives of the Berlin Sing-Akademie (D-Bsa), preserved today in the Berlin Staatsbibliothek (D-B), contain ten scores (four manuscripts and six prints) bound in full red morocco and decorated with the coat of arms and the monogram of Jean-Baptiste Lully—hitherto unidentified—, which means that they come from the composer's own home. Due to this fact, these four manuscripts—fair copies, made by two scribes—may be said to be of extraordinary authority, by comparison with the other manuscript scores of the same works, as the closest sources to the texts established by Lully himself. This discovery opens the door to two further avenues of research: that focused upon the composer's*

copyists, and that focused upon the composer's library. If we accept the fact that Lully had his works copied for his own library by his own trusted scribes, then the identification of two of them could help us to establish hierarchies of textual reliability as pertains not only to the manuscripts of other of his works (ballets, comédies-ballets, etc.), dated or dateable to the end of the seventeenth century, but also to the scores printed by Ballard and corrected in pen by scribes in his studio. Moreover, it would be fruitful to search for other scores that belonged to the original collection, for it would be well to reconstitute all the works by Lully that the composer himself possessed, and also to know what music by other composers was in his musical library.

### **A New Source for the Sonatas K. 17, 53, 68, 101, 106, 112, and 140, by Domenico Scarlatti**

► *Anna Schivazappa*

*The Sonates pour le clavecin [...] Opera IV, published in 1751 by Boivin under the name of Domenico Scarlatti, have long been thought to represent a case of misattribution, as being not newly composed sonatas but rather transcriptions from opera arias. We have discovered, however, that the three printed sources of these sonatas differ remarkably in content. Only one of the three sources contains arrangements of opera arias by Francesco Mancini, Francesco Bartolomeo Conti, Alessandro Scarlatti, and Nicola Francesco Haym; the two others consist of seven sonatas for harpsichord by Domenico Scarlatti. The latter represent an authentic collection of the sonatas Opera IV by Scarlatti, which comprise the first printed edition of the sonatas K. 112, 53, 140, 101, 68 and 106.*

### **The Reports of Pol Neveux (1920) and André Tessier (1929) Concerning the History of the Bibliothèque du Conservatoire**

► *Gabriela Elgarrista*

*After the turn to the twentieth century, a number of professors and musicologists urged that the collections of the library of the Conservatoire be integrated into those of the Bibliothèque nationale de France. According to these individuals, the state of the collections at the Conservatoire library was not at all up to the level that was required by the renewal and resurgence of French musicological study that occurred towards the end of the nineteenth century. Two little known reports detailed the distressing conditions at the Bibliothèque du Conservatoire. The first, by Pol Neveux (1920), was requested by the director of the Beaux-Arts, Paul Léon; the second, by André Tessier (1929), was designed for review by the Chambre des Députés. Both reports speak to the reasons for the deplorable conditions at the the Bibliothèque du Conservatoire: negligent librarians (among them Hector Berlioz, Félicien David, and Jean-Baptiste Weckerlin), shortage of staff, and insufficient resources. Although Tessier recognized the improvements that were achieved after Neveux's report, he asserted that they did not go far enough. Tessier offered two solutions that were adopted in 1935 and 1942: the fusion of the Bibliothèque du Conservatoire and the Bibliothèque nationale, and the establishment, within the national library, of a département de la Musique.*

