

## Abstracts

### À l'origine des collections Cauvin et Decroix.

#### Bergiron de Briou du Fort-Michon copiste de Lalande et de Rameau

► *Bénédicte Hertz*

*Until recently, two major sets of eighteenth century manuscript sources have raised many questions as to their provenance: the motets à grand chœur by Michel-Richard de Lalande (Cauvin collection, F-Vm) and ten volumes of lyric works by Jean-Philippe Rameau (part of Decroix collection, F-Pu). This study exposes new discoveries concerning the origin and constitution of these ensembles, attributing their copy to Nicolas-Antoine Bergiron de Briou du Fort-Michon, an illustrious Lyonnais who endowed the académie des beaux-arts—the famous Concert lyonnais—with a musical library largely in his own hand and among the richest in France. The recent discovery of his inventory after his death further testifies to the fact that he kept at home a rich independent personal manuscript collection from which the Rameau-Decroix and Lalande-Cauvin collections could have come. This article offers a presentation of the Lalande-Cauvin and Rameau-Decroix collections, before turning to Bergiron's work as a copyist and collector. Finally, it proposes an examination of correspondences between the different sources produced in Lyon: the collection of the académie des beaux-arts and the Lalande-Cauvin and Rameau-Decroix corpuses.*

### Musical Work in the Tunisian Protectorate:

#### Paul Frémaux, Antonin Laffage, and Evolving Colonial Identities

► *Jann Pasler*

*This article examines colonial culture from the perspective of Antonin Laffage and Paul Frémaux, the first French Conservatoire-trained musicians to emigrate and settle in Tunis. As performers, conductors, and composers, they used their multiple talents not only to nurture French musical life, but also, through collaborations with amateurs and professionals from diverse communities, to build alliances, including with rivals, the Italians, crucial for long-term peace in the protectorate. Their survival strategies and musical “pluriactivity” reveal both the demands of colonial life and the entrepreneurial creativity therein supported. Together they created a quartet to perform French contemporary music and Tunis's first music school, Laffage a music publishing firm to publish local compositions and distribute his study of Arabic music, the first ethnomusicology in Tunis. In this contentious “France en formation,” their complex and dynamic practices point to the agency of musical work under colonialism, from breaking down the opposition of colonizer and colonized to promoting new forms of “European” identity.*

## **La vie musicale dans les villes françaises sous l'Occupation. État des lieux et perspectives\***

### **► Yannick Simon**

*This article is devoted to musical life throughout France during the Occupation period. It is a synthesis of regional or local monographs produced more particularly after the publication in 2001 of *La vie musicale sous Vichy*, a founding work edited by Myriam Chimènes. It differs from the studies already published by focusing on the entire French territory through the examples of some twenty cities. It analyses the continuity and ruptures with the previous period and observes the consequences of war and occupation on the country's musical geography. More generally, this article is part of a research project on the French musical space in the 19th and 20th centuries. It is both a synthesis dedicated to a specific period with the aim of providing a framework for researchers and a model designed to encourage a multipolar approach to French musical life.*

### **Notes et documents**

## **L'Hymen champêtre de Lalande.**

### **Du salon de Madame de Maintenon aux académies de province**

### **► Florence Doé de Maindreville**

*This paper presents and discusses two new sources of *L'Hymen champêtre*, a lyrical work composed by Michel Richard de Lalande, that have recently been discovered: a printed concert booklet and a manuscript score. The analysis of these sources and their comparison with other works of Lalande show that it is a late version, made during the 18th century, and reworking the original work created in 1700. Furthermore, both sources offer a new insight on Lalande's operatic work, which remains poorly known today. They allow to discover the music and the text of *L'Hymen champêtre*, whose score and libretto were considered lost so far, and provide the music also missing of two pieces of the ballet *Les Folies de Cardenio* from Lalande and new versions of dances, present in the volumes of *Symphonies pour les Soupers du roi*. Above all, the *divertissement* arranged to be played in concert in the French provinces sheds a new light on the circulation of Lalande's theatrical works outside of Paris, shows the musical modifications made during the reprises of lyrical works, highlights the techniques of rewriting and borrowing and, more generally, enables us to learn more about the musical life in the cities of the kingdom of France.*