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Abstracts

Articles

Voix parlée, voix chantée : le style de Molière

► **Laura Naudeix**

The paper is a contribution to our knowledge of Molière, a major artistic figure of the seventeenth century, based on his own practice as a performer, in order to understand the major role he played in the invention of new forms of musical theater. Through a cross-referenced study of the spoken and sung scenes that the actor-author wrote for himself throughout his career, considering the preserved musical sources, we propose to determine the nature of the actor's vocal skills; the comic uses he sought to make of them; and, to a certain extent, the quality of his vocal personality, his tessitura but also his timbre. The study leads to the conclusion that it was the power and quality of emission with which he was endowed that constituted this actor's main resource, not only in terms of comic but also serious acting, and led him to exploit all the resources that collaboration with composers and other performers, particularly singers, could provide. This approach sheds light on the singular quality of interpretation techniques combining speech and song.

La galerie du baron de Trémont, lieu de musique sous la monarchie de Juillet : espace domestique, pratiques musicales et identité nobiliaire

► **Louise Bernard de Raymond**

This article aims to explore the ways in which collective musical practices and domestic spaces in the nineteenth century can be studied together, through a case study that draws on approaches from material history, art history and the sociology of space. It focuses on the musical gatherings organised by Louis-Philippe Girod de Vienney, Baron de Trémont, in his Parisian residence during the July Monarchy. After identifying the amateur and professional musicians who took part in these gatherings, and the practices and forms of sociability that developed in this context through the study of the correspondence and memoirs of the musicians in this circle, the study examines the material dimension of Trémont's apartment through various notarial archives (inventaire après décès, wills) and auction catalogues of his collections (musical instruments, scores, prints). Using the concept of space—understood as the interaction between social activities, the arrangement of material goods and their symbolic properties—the aim is to understand how Trémont reinvented his aristocratic identity through these gatherings at a time of change in musical life. The role played by the spatial organisation of his print collection and the picture gallery where the musical gatherings took place is central to this study.

À propos de la formation d'une école nationale de musique en Belgique : l'essai wallon

► Roland Scheiff

At a time when the new Belgian state was struggling to establish a convincing common cultural identity, and at the same time when Flemish culture was increasingly asserting itself, Wallonia felt the need to manifest a culture of its own. While this Walloon movement initially confined itself to folkloric, literary and artistic aspirations, the 1880s saw the birth of a Walloon political movement. This change of tone was responsible for a shift in the Walloon discourse, which sought to assert the existence of a Walloon soul. In music, Flemish composer Peter Benoit multiplied the means to defend his project of establishing Flemish music in Flanders. The growing influence of the Antwerp-based composer encouraged Wallonia to look for a candidate to oppose him, while at the same time exalting a Walloon musical herald. Using the French-language Belgian artistic and literary press of the period under study, this article looks back at the debates surrounding the thorny question of the development of a Walloon music, and the means used to establish such a music.

Notes et documents

Two Versions of a German Secular Tenor in the fifteenth-century Millstatt Tablature Fragment

► Fiona Kizzie Lee

The hidden pages of two tablature fragments, previously glued to the parchment cover of a manuscript (PE 41) in the collection of the Klagenfurt University Library, have recently been extracted and brought to light. The two bifolios contain eight pages of tablature in the notation commonly known as the “old German keyboard tablature,” and rearrangement of the pages reveals the former structure of the tablature. Palaeographic and notational analyses date the fragments to the first half of the fifteenth century. Together with the manuscript, the origin of the fragments can be traced back to the Benedictine Abbey of Millstatt, a former cultural centre in Upper Carinthia. The provenance is supported by the presence of an organ and of organ-playing, which are documented in the visitation minutes during the Melk monastic reform. This tablature fragment is an invaluable addition to the small number of surviving sources of fifteenth-century keyboard tablatures, which are scattered over a wide geographical area. Analyses of two intabulations of an unidentified German secular tenor highlight this tablature as another example of a monastic source containing secular songs, while also revealing its possible didactic use. The similarities of the intabulations to some other tablatures also raise questions about the transmission networks of tablatures, especially within the Benedictine network.

French Song and the Strummed Guitar: A seventeenth-century *Alfabeto* Manuscript at the BNF

► Ana Beatriz Mujica

This article discusses the relevance and research perspectives of a guitar alfabeto songbook: F-Pn, Rés. Vmc Ms. 155, the first alfabeto manuscript yet discovered to include an important number of songs in French and Occitan. Alfabeto, an Italian notation system for the 5-course guitar, is generally associated with songs in Spanish and Italian. This songbook troubles such national, linguistic and generic assumptions, calling us to rethink the use of alfabeto and the cultural significance of the 5-course guitar in Early Modern France. This article first provides a brief description of the source and of its contents. Based on the languages and concordances as well as the names and events mentioned in the book, the author suggests that the manuscript was made in Avignon, in the south of France, between the 1630s

and 1650s, copied most likely by a francophone person. Then, it is commented that 23 songs of the manuscript, in French, Spanish and Italian, are concordant with songs in printed air de cour books. Finally, the article concludes with a discussion on how the study of this manuscript can contribute to expanding our knowledge on the mobility and adaptability of European secular song repertoires in the early modern period.

Un Livre du roi pour le quartier de Charles-Hubert Gervais (1740)

► Laurence Decobert

A recently discovered Livre du roi from 1740 containing the text of several motets by Charles-Hubert Gervais for the King was acquired by the Music Department at the Bibliothèque nationale de France in 2018. It contains the texts of motets by Charles-Hubert Gervais (1671-1744), sous-maître at Louis XV's royal chapel, which were performed at royal masses. This article offers a detailed description of this work (bibliographical, material and content description), and the way it contributes to our knowledge of Gervais' works. The Livre du roi is compared with similar sources from the same period, in particular those dedicated to Campra's motets. As in the case of Campra, this book sheds new light on the dating of Gervais's motets. Finally, attention is paid on Gervais's surviving manuscript musical scores, which reveal the existence of other lost Livres du roi, of which only the bindings used to enclose the autograph manuscripts remain. These discoveries enrich the collection of Livres du roi from the first part of Louis XV's reign, and significantly modify our vision of this repertory.

