

## Abstracts

### Articles

#### **The Feast of the New Year at the Collegiate Church of Saint-Martin de Tours according to the Ordinary-Customary of the Thirteenth Century**

► **Océane Boudeau**

*Written in the thirteenth century, the ordinary-customary of the collegiate church of Saint-Martin de Tours contains precious informations about the festive ceremonies following Christmas, especially about the Feast of the New Year, also known in other religious establishments as the Feast of the Subdeacons or the Feast of Fools. The parts of this ordinary-customary concerned with these festivities provide the most detailed description yet available. Many parallels can be found between this source and other sources written for cathedral chapters. Similarities concerning the actors and their liturgical actions, as well as the repertory performed during this feast, are particularly striking. An edition and translation of the most significant chants (poetry and music) transmitted in various manuscripts associated with these ceremonies (F-Pnm: Latin 1139, F-Pnm: Latin 3549 and F-LA: Ms 263) completes this study, together with an edition of the Latin text of the ordinary-customary for the Feast of the New Year.*

#### **The music and the musical patronage of the Duke and Duchess du Maine during the first half of the eighteenth century**

► **Catherine Cessac**

*Louise-Bénédicté de Bourbon, the granddaughter of Louis II Prince of Condé (also known as “le Grand Condé”), married the Duc du Maine in 1692. From 1700 onward, she settled in her castle in Sceaux, where she spent most of her time. She had always been very interested in the arts, and music played an important role at her court, whose magnificence culminated in the famous Nuits de Sceaux in the summer 1714 and 1715. Until now, the patronage of the Duchess has not been studied in depth. Based on unknown archival sources (in particular the little-known but exceptional journal of Pierre-Jacques Brillon, the intendant of the Duke of Maine), this article offers a new account on the principal musical events and the composers working in Sceaux (Mouret, Marchand, Bernier...). This paper focuses on little-known musical networks (Mme de Maintenon’s circle and the principal Parisian organizations), on financial aspects and the remuneration of the musicians, as well as the difficulties they sometimes encountered. The principal innovation of the Duchess du Maine was to combine a certain freedom of choice, a taste for self-celebration, and new opportunities offered by her social situation, in order to produce one of the most significant examples of aristocratic patronage during the first half of the eighteenth century.*

## “La Musique attire aux Églises et les fait aimer.” A contribution to the study of nineteenth-century concerts’ diversified uses

### ► *Fanny Gribenski*

While numerous works have highlighted the central role of Paris in nineteenth-century European musical life, the history of some of its most important musical spaces remains relatively unknown. Marked by the topos of France’s secularization at this time, the historiography about the period has tended to systematically ignore the importance of churches as spaces of musical innovation and practice. Throughout the century, the “musical feasts” organized in both the wealthiest and the poorest parishes of the city counted amongst the most important events of the musical season. Some highlights of the parishes’ calendar (main religious celebrations of the year, patron-saint feasts, devotional exercises, political ceremonies, organ inaugurations...) provided opportunities for an exceptional “musicalization” of the sanctuaries. Based on the hiring of musicians and singers who were not themselves members of the parishes, these events—announced and commented on at length in local periodicals—attracted crowds of music lovers, even though they were almost always articulated with a liturgical action as well. Drawing on a great variety of sources—writings of composers, diocese, parish and concert society archives, as well as musical and generalist periodicals—this article first considers the way musical feasts organized at the parish level fit into the musical life of nineteenth-century Paris.

## Henri Dutilleux and the French tradition of film music

### ► *Jérôme Rossi*

In the 1930s, as the opera gave signs of slowdown, composers went into the new media such as radio and film. Initially commissioned to compose music for documentaries, the young Dutilleux also wrote, at the age of thirty years, the score of Henri Decoin’s feature film *La fille du diable* (1945), followed by four other films, *Le café du cadran* (1946), *Six heures à perdre* (1946), *Le crime des justes* (1950) and *L’amour d’une femme* (1953), which confirmed the composer’s appetite and talent for film dramaturgy. The last film he was involved in, *Sous le soleil de Satan* (1986), shows the strength of his music with images, even if it’s based on a previous work. The filmography of Dutilleux presents a very perceptible evolution since *La fille du diable* where he dogged Arthur Honegger’s footsteps—aiming at an autonomous musical form, a particular thematism, the musical stylization of noises—to *L’amour d’une femme* where, under the impetus of the filmmaker and composer Jean Grémillon, he composed a music that is both less symphonic and less thematic (with only one recurring theme). This economy of means, combined with the sparse presence of the music, finally links Dutilleux to Maurice Jaubert, a composer whose film approach he admired.

## Notes et documents

### J. de Okeghem’s “very true” signature and its philological implications

#### ► *David Fiala*

This article reports on the discovery of two autograph signatures of the composer Jean de Okeghem. An analysis of their remarkable graphic complexity demonstrates that he officially signed his name “J de Okeghem” (and not Ockeghem, the form commonly used in modern literature). Like the signatures of other musicians of the time, it appears to allude to music notation. Some ascriptions in the most significant manuscript transmitting Okeghem’s work (V-CVbav, Chigi C.VIII.234) show intriguing graphic similarities with this signature, even though they adopt the corrupt form of the name “Ockeghem” (with c). An examination of these discrepancies sheds new light on the possible lines of transmission of Okeghem’s work.