

A Century of Musicology in France. The Intellectual History of the *Revue de musicologie*

Vol. 1: The National Structure and International Interactions

Ed. Yves Balmer and Hervé Lacombe

Abstracts

I. From Historical Context to Intellectual Concerns

The Nascency and First Steps of French Musicology (1900–1914)

► **Hervé Lacombe**

This paper is a reflection on musicology in France at the beginning of the twentieth century. It attempts to explain the precise conditions that at that time favored the creation of the Société française de musicologie and its Revue. It describes the actions of the principal players and analyzes the early organizational structures of musicology in France between 1900 and 1914, considering such matters as conferences, the musical press, the Conservatoire, the Schola cantorum, the École des hautes études sociales, the Sorbonne, and the French university, as well as differences between the French musicological landscape and the German scientific model.

Musicology and the Musical Press in France (1889–1914)

► **Michel Duchesneau, Martin Guerpin et Marie-Pier Leduc**

The purpose of this article is to present an inventory of publications on music that could be described as “scientific,” or “musicological,” primarily in the French music press in the period prior to the creation in 1917 of the Bulletin de la Société française de musicologie. Our research draws upon the analysis of various musical journals and of the careers of musicologists who exerted decisive influence on the directions taken by the discipline between 1889 and 1914. Our survey reinforces the idea that French musicology developed in concomitance with the humanities and social sciences. Furthermore, French musicology welcomed new fields of musical study and embraced the broad spectrum of approaches first defined by Guido Adler in 1885. While the history of composers and their works dominated most musicological writing of this period, it is also necessary to take into account new subjects of research such as the history of musical institutions, the psychology of music, music theory, folk and exotic repertoires, and modern music.»

Musikwissenschaft and Musicology: Scientific Networks, Strategies of Legitimization, and Places of Learning (1897–1917)

► **Louis Delpech**

Based on original research in the archives of the Sorbonne and the Collège de France, this paper provides a new and detailed account of the institutionalization of musicology within the French university system around 1900. Focusing

on the momentum gathered by the German academic model during the French Third Republic, the paper reconstructs transdisciplinary and transnational academic networks that stretched far beyond the Parisian musical world. It demonstrates that the university reforms initiated by liberal governments in France, as well as the ascendancy in the French academic community of the German model of “scientific” musical study, were not only crucial for the institution of musicology as an academic discipline in France, but also, in the years leading up to the World War I, a polarizing force in the sphere of French musicology, because the decisive step of founding the *Société française de musicologie*—and situating it outside of the university—was highly controversial.

The Genesis of the *Société française de musicologie*: 1914–1917

► *Hervé Lacombe*

The First World War brought down the scaffolding of the International Musical Society (IMS). In 1915, after the death of Jules Écorcheville (the last President of the IMS and of its French division), it fell to Lionel de La Laurencie to attempt to reorganize French musicology. This paper provides a new and detailed account of the creation of the *Société française de musicologie* (1914–1917), whose founders were preoccupied not only by musical science, but also by the forces of nationalism and internationalism.

Musicology as an Editorial Plan. A Comparative Study of the *Revue de musicologie*, *The Musical Quarterly* and the *Archiv für Musikwissenschaft*

► *Angelica Rigaudiere*

Several musicological periodicals founded between 1915 and 1920, in particular the *Bulletin de la Société française de musicologie*, state their intention to resume the activities of the International Musical Association, which were interrupted by World War I. The *Revue de musicologie* shares its longevity with *The Musical Quarterly* (1915–) and with the *Archiv für Musikwissenschaft* (1918–1927; 1952–). This study is based on an editorial and documentary analysis of these journals’ first volumes. Each of these periodicals set out a specific editorial policy which determined its function, its structure, its scientific orientation, and its readership. Founded by Schirmer’s music publishing company, *The Musical Quarterly* was rooted in contemporary musical life and addressed a cultivated readership; the *Archiv für Musikwissenschaft* and the *Revue de musicologie*, both organs of learned societies, appeared as specialized forums for the publication of academic research. These three journals participated in notably different ways in the epistemological debate on the nature of musicology.

Take Inventory, Classify, Rationalize: The Participation of Members of the *Société française de musicologie* in the Reorganization of Parisian Music Libraries

► *Gabriella Elgarrista*

After the turn to the twentieth century, some musicologists—members of the former Parisian section of the SIM and of the new Sfm—asked the national administration to authorize a thorough reorganization of the music libraries of Paris. In their view, the collections at the Conservatoire, the Opéra, and the Bibliothèque nationale de France would be better preserved and better employed if they were united under a single administrative framework. Between 1928 and 1932, members of the Sfm (Marie-Louise Pereyra, Jacques-Gabriel Prod’homme, André Tëssier, Henry Expert, and André Schaeffner) considered with members of the administration the long-term reforms that would be necessary in order to save these musical collections from oblivion. Two study groups were created: one, established in 1932, and consisting of a group of musicologists from the Sfm, considered the issue of cataloguing the collections at the Bibliothèque du Conservatoire; the other, established a few years later, under the guidance of Yvonne Rokseth, paved the way for what became the département de la Musique of the Bibliothèque nationale. In order to reduce expenses, a decree was issued that mandated the fusion of the three separate libraries into a single administrative unit. This decree was not

uncontroversial, and caused tensions among members of the cataloguing teams. With the arrival of the Vichy government and the promotion of the collaborator Guillaume de Van, the study group at the Conservatoire was dismissed, in 1941, and their remarkable efforts at reorganization were brushed under the table.

A Patriotic Duty? Scientific and Political Strategies of the Société française de musicologie and the *Revue de musicologie* during the Occupation

► *Sara Iglesias*

During the German occupation, the Société française de musicologie, representative of the heart of musicological activity in France, was confronted by practical difficulties, intellectual questions, and political pressures, but also by unprecedented opportunities for consolidation. The society's protagonists sought to develop not only scientific, but also political strategies to ensure the survival and long term stability of a musicological practice partly conceived in opposition to German musicology. The society's journal, the *Revue de musicologie*, was officially silenced, in 1940, but it managed to continue, from 1942 to 1944, in the form of *Rapports et Communications*. The journal tried by all possible means to create the illusion of normality by disregarding the new political aspects of the reception of its traditional subjects. All in all, the Sfm chose to pursue a strategy of internal stability and a discourse of scientific autonomy. After liberation, this strategy was seen and interpreted as having constituted an act of patriotism. This paper revisits the history of the Société française de musicologie and its journal under the German occupation, considering the nature of routine scientific study in times of scarcity and censorship, the political and personal trajectories of their main protagonists, and the musicological output itself, which was thought of as autonomous but which was produced at a time of extreme politicization.

Musique en jeu versus the *Revue de musicologie*.

Institutional Debate, Editorial Opposition, Epistemological Criticism

► *Guillemette Prévot*

When the journal *Musique en jeu* was founded, in the aftermath of May 1968, it came to rival the preeminence of the *Revue de musicologie*, which, since the end of World War II, had been the leading scientific music journal in France. The anti-institutional posture of *Musique en jeu*, its support of contemporary music, its promotion of leftwing ideologies, and its predilection for interdisciplinarity, all amounted to an implicit criticism of the establishmentarianism, editorial posture, and epistemological orientation of the *Revue de musicologie*. The history of the divergences and convergences of these two journals allows the historian to understand the principal changes in musicology in the decade of the 1970s.

II. The Construction of Knowledge: Rubrics, Operations, Orientations

The Société française de musicologie and its *Revue* (1917–1974): Chronology, Contents, Organization

► *Catherine Massip*

The history of the *Revue de musicologie* is closely linked to the foundation of the Société française de musicologie in 1917. According to the initial statutes of the Society, the *Bulletin de la Société française de musicologie* was required to publish the papers given at its monthly membership meetings. The choice of the speakers and thus the contents of the *Bulletin* were highly influenced by the personalities of the first presidents of the Society, Lionel de La Laurencie

and Julien Tiersot. In 1922, the title of the Bulletin was changed to *Revue de musicologie*. Also in 1922, a three-member editorial board was nominated, a board that was expanded to five members in 1928. The board did not meet on a regular basis. In the nineteen-sixties, following the uncertainties of the war years and the occupation, the board was once again composed of only three members, one of whom was the president of the Society. François Lesure played a major role in the Society as editor in chief of the *Revue* for more than fifteen years, during which time he did much to reorient the editorial policies of the *Revue*, in particular releasing the contents and the choice of subjects from the constraint of being limited to the papers given during the meetings of the Society. Strongly influenced by the wider development of historical musicology and the increasingly rich publication of sources, the *Revue* gradually enlarged its scope in order to welcome the newer fields of ethnomusicology, iconography, organology, and the history of music printing. Through the nineteen-sixties, the *Revue* also played an important role in the dissemination of bibliographical information, information concerning current musicological scholarship, and information concerning the performance of early music in France.

Composition, Structure, Rubrics

► *Nancy Hachem-Ballet et Alexandre Robert*

This article discusses the material composition and internal organization of both the *Bulletin de la Société française de musicologie*—the ancestor of the *Revue* (1917–1921)—and the *Revue de musicologie* itself. It studies the physical object and the intellectual layout of the *Bulletin* and the *Revue* by viewing the transformations of its sections from 1917 to the present day. The evolution of the material organization and the internal structure of the *Bulletin* and the *Revue* demonstrates the great movement towards specialization and independence that characterized French musicology during the twentieth and earlier twenty-first centuries.

A Hundred Years of Musicology Relived Through the Obituaries of the *Revue de musicologie*

► *Thomas Soury*

During its century-long existence, the *Revue de musicologie* has published some two hundred twenty obituaries, which, taken together, constitute a highly original documentary source for the history of the *Société française de musicologie* but also for the history of the discipline of musicology in France. Different in nature from the reports, communications, and other musicological news, these necrological accounts bring to life not only the most important figures of the profession, but also their friendships and musicological affinities, thus revealing the networks of their associations. The rubric of the obituary also reveals the trajectory and the variety of the individuals' careers; it offers a portrait of the society in which the first French musicologists lived and worked. Though it may seem to be an anodyne department reserved merely for homage and friendly recollection, the obituary is not necessarily a neutral forum; its contents can and do reveal something of the official stances taken by the *Société française de musicologie*. One thus may read there of the importance of sustaining a scientific journal distinct from music criticism and compositional creativity, or of the desire to present the musicological community as a coherent and independent group of scholars whose epistemological principles rest upon a methodical treatment of history. In this respect, André Pirro served as an iconic figure, as he was regularly invoked in the journal's obituaries. The association thus presented, by means of the rubric of the obituary, a disciplinary model for French musicology.

The Concerts during the Meetings of the *Société française de musicologie* (1917–1939) as Reviewed in the *Revue de musicologie*: The Musicologist as a Practicing Musician

► *Joël-Marie Fauquet*

Immediately upon its foundation in 1917, the *Société française de musicologie* organized “auditions,” or concerts, that took place during the monthly sessions, when musicologists read papers intended for publication in the *Revue de*

musicologic. In this paper, we observe how musicologists themselves took part in these auditions as performers. What conception of the discipline of musicology does this practice reveal? The answer to this question is to be found, on the one hand, in various published texts that defend the notion of a musicology that turns, beyond historical knowledge, upon the sonorous knowledge of a work; and, on the other hand, on the exhaustive list of the “auditions” and concerts for the period 1917–1939 as documented in the *Revue de musicologie* and more generally in the musical press. The study of this list highlights the importance of typological elements that suggest militancy on the part of the performers, who seem in particular to have advocated early music, commemorative compositions, and unpublished works. Moreover, the study of the musicologist-musicians who were those performers, almost all members of the Society, reveals both a large number of female performers, and the impressive qualifications of most of these figures, who were possessed of an idealistic and perhaps even religious conception of the musical art. At the time when Romain Rolland, that great French musicological pioneer, was advocating the union of art and action, the profile of the musicologist was indeed that of a practicing musician.

A Metacritical Space for a Discipline in Development. The Book Reviews of the *Bulletin de la Société française de musicologie* (1917–1921)

► **Yves Balmer et Emmanuel Reibel**

Between 1917 and 1921, each of the ten issues of the *Bulletin* that appeared in those years included a section entitled “Bibliography.” The resulting corpus of seventy-one reviews provides an excellent basis upon which to draw conclusions about the methodological questions that governed the organization of the *Bulletin*, its development, and the larger discipline of musicology as it pertained to the sphere of influence of the SFM. First, the corpus reflects the musicological and musico-literary productions of a period marked by conspicuous vitality in the aftermath of the vicissitudes of the First World War; second, the corpus mirrors the history of a discipline which, via metacritical analysis, sought to establish its own scholarly respectability. By examining the books listed and the authors of the reviews, we attempt to highlight the sociality of the young musicological community and the preeminence of such figures as Lionel de La Laurencie and Julien Tiersot; by means of a methodical analysis of the corpus, we offer a reflection on French publishing and editorial principles of the period, thus providing access, through the study of the aesthetic criteria invoked in making editorial judgments, to the ways in which the scientific aspects of the discipline were encouraged; and, finally, we analyze how, in a tragic period, new musicological exigencies dealt with various ideological and cultural biases.

Musicology and Music Publishing. Taking Account of New Publications of Music in the *Revue de musicologie* (1921–2016)

► **Cécile Davy-Rigaux**

In the very first issue, and in almost all issues thereafter, a section of the *Revue de musicologie* was reserved for the presentation of new editions of music, something that the founders insisted upon in the effort to support the development of music publishing. In this article, with this effort in mind, we propose to examine the entirety of these texts from both a factual point of view (the numbers of entries as they evolved over time, the identities of the cataloguers, the chronological and geographical limits they established) and from the point of view of the publications themselves (that is, the relative importance of their scientific and practical utility); and we attempt to witness, through this specialized prism, the development of French musicology over the last ninety-six years.

Thirty Years in the Life of the *Revue de musicologie* (1974–2004)

► **Jean Gribenski**

This article, written by the editor of the *Revue de musicologie* from 1974 to 1985, attempts to trace the *modus operandi* of the journal for a period of some thirty years (1974–2004). Firstly, it examines the evolution of the institutional framework of the journal as it is reflected in the statutes of the *Société française de musicologie*, the major innovation being the creation, in 1975, of an Editorial Board, which was divided, in 1991, to give birth to two new

entities: a Review Board, in charge of evaluating articles submitted to the *Revue* (since 1997, the board includes foreign musicologists); and an Administrative and Editorial Staff more specifically responsible for the production of each issue. Secondly, it details the major changes introduced in the presentation of the *Revue*, among which the most important was, in 1975, the publication of abstracts of the articles and brief biographies of their authors. Finally, it offers a reflection on the overall content of the *Revue de musicologie*.

III. A World History of the *Revue de musicologie*

French Entanglements in International Musicology during the Interwar Years

► Annegret Fauser

In international scholarship, French musicology was thoroughly entangled, with World War I a watershed, in what had long been a decidedly competitive field of musicological research. This article, taking a transnational perspective, offers a contribution to its postwar history by tracing in detail how French musicology intersected with international communities. After exploring the re-establishment of cross-border networks of discourse by means of correspondence among musicologists, it focuses on two case studies: the founding of the Union musicologique, in the neutral zone of the Netherlands, in 1921, and the founding of the International Musicological Society, in 1927. It engages with their respective journals and discusses the role of French scholars in their activities.

Contact and Cooperation Between German Musicology and the Société française de musicologie in the Nineteen-Twenties

► Inga Mai Groot

This paper addresses the contacts between the Société française de musicologie and German musicologists in the nineteen-twenties, as well as the coverage of French musicological research in German periodicals of that time. The reception of French musicology in Germany after the First World War was complicated by the political and institutional situation, as Germans had only restricted access to international organizations. Nevertheless, in its early years, the SEM accepted members from both Germany and Austria (primarily in 1926 and 1929) and established contacts with libraries as well as with some German-speaking scholars, most of whom were in the early stages of their careers. A growing interest in French research can be observed in the German musicological periodicals (e.g. Zeitschrift für Musikwissenschaft, Die Musik, Signale für die musikalische Welt), even though competition between the two nations remains a dominant theme. At major international musicological conferences organized by the Union musicologique and by the Société internationale de musicologie, the relationship between both Germany and France was explicitly addressed, and the hope for closer international collaboration was expressed; in particular, the activities of such scholars as Prunières, Pirro, and Tiersot, were reported upon. In the later nineteen-twenties, articles by German musicologists attempted to analyze what appeared to be the methodological differences between the allegedly historicophilological style as it was practiced in France, and the humanities-driven approach as it was practiced in Germany, even though this opposition, not only national, is in fact a rather more general feature of musicology itself.

Belgian Connections to the Société française de musicologie and its *Revue*

► Henri Vanhulst

As early as 1920, the Société française de musicologie attempted to recruit members from Belgium. Despite the assistance of Charles Van den Borren, in the early years, the number of Belgian members of the society seems nonetheless

never to have exceeded fifteen. Furthermore, before 1945, very few “Belgian” articles appeared in the *Revue de musicologie*. The foundation of the *Société belge de musicologie* and its *Revue*, in 1946, had the effect of increasing contacts between French and Belgian musicologists. It also had the effect of enhancing the development of the study of musicology in Belgian universities. Between 1946 and 2016, almost sixty French musicologists had articles published in *Revue belge de musicologie*, often in issues with special themes. By contrast, in that same time period, fewer than twenty Belgians had articles published in the French *Revue de musicologie*.

The Société française de musicologie and Switzerland (1917–1980)

► Vincent Arlettaz

With Belgium and Canada, Switzerland belongs to the small group of Western countries in which, apart from France, French is a national language. Thus, exploring Swiss relationships to the *Société française de musicologie* might in fact be of help in trying to define the meaning of “French-speaking musicology.” Musicological instruction at university level in Switzerland first appeared in the bilingual (Fribourg, 1893) and German-speaking cities (Basle, Zürich, Bern), followed, considerably later, in 1945, by the French-speaking cities (Neuchâtel, Geneva). Although Switzerland-based subscribers to the *Sfm* represent about 10% of the foreign members on the rolls for 1928 (15% in 1981), Swiss subjects remain rare in the publications of the society during that period, with the exception of articles treating Jean-Jacques Rousseau or the music of the Protestant Reformation. Nevertheless, articles by Swiss researchers do appear regularly in the *Revue de musicologie*, two of whom, ethnomusicologists, need to be mentioned here: the Romanian Constantin Brăiloiu (a resident of Switzerland for important periods in his life) and Samuel Baud-Bovy. In the 1920s and 1930s, direct contacts may be documented between the *Sfm* and its Swiss counterpart, the *Nouvelle Société suisse de musique*. Furthermore, the creation in 1927 of the *Société internationale de musicologie*, in Basle, attracted much attention from the members of the *Sfm*, for it led to a debate between maintaining the independence of the national learned societies versus having them merge into one supranational entity.

Links Between the Société française de musicologie and Italy: A Case Study of the Circulation of Certain Authors’ Articles in the Musical Press, 1917–1930.

► Michela Niccolai

In order to establish links between the *Société française de musicologie* and musicological community in Italy, it is useful (in the period 1917–1930, which we have chosen to study) to examine the appearance of articles by French and Italian specialists in the scholarly press of both countries. After briefly sketching the development of the Italian musical press, this article concentrates on the *Rivista Musicale Italiana* (1894), the first Italian musicological periodical to welcome French scholars, among them Arthur Pougin, Jacques-Gabriel Prod’homme, Lionel de La Laurencie, Georges de Saint-Foix, and Julien Tiersot, all of whom participated in the foundation of the *Société française de musicologie*. The article shows that French subjects were warmly treated in the *Rivista*, as were Italian subjects in the *Revue*, although one can nevertheless observe in the *Revue* a preference for German musicology over its Italian counterpart. The article furthermore draws a comparison between the affinities of *La Rassegna Musicale* (1928), a continuation of the periodical *Il Pianoforte*, and *La Revue musicale*. To conclude, the article proposes an admittedly anachronistic parallel between the *Revue de Musicologie* and the *Rivista Italiana di Musicologia*, founded in 1966.

The *Revue de musicologie*: An Exemplar and a Mirror for Spanish Research

► Francesc Cortès

At the beginning of the twentieth century, the links between Spanish and French culture were remarkably close. The appearance of the *Revue de musicologie* encouraged Spanish musicologists to put an end to the absence of an official structure for their professional research. This article treats the progressive development of Spanish musicology,

first, by means of personal initiatives, then, by means of the inculcation of the discipline into libraries and universities, which had the result of increasing the number of research scholars. The *Revue de musicologie* found an echo in the Spanish press as from the publication of the first issue, thanks to the mentions it received in articles by such scholars as Rafael Mitjana, Adolfo Salazar, and José Subirá. Relations between Spanish and French scholars were furthered by such international figures as Higinio Anglés, Joaquín Nin Castellanos, and Emili Pujol. After the dramatic halt caused by the Spanish Civil War, the group of research scholars assembled by Anglés, in Barcelona, succeeded in renewing contacts with France, through the good offices of the Institut espagnol de musicologie and the journal *Anuario Musical*, whose objectives were in large measure similar to those announced by the *Revue de musicologie*.

Maintaining the Entente cordiale. Musicological Collaboration between the United Kingdom and France

► *Barbara L. Kelly and Rebecca Thumpston*

This article looks at the presence of the *Revue de musicologie* in scholarship in the UK during the twentieth century. Britain has had a long fascination with French music, with certain prominent musicologists and critics participating and collaborating in the efforts to promote French music in the UK from the end of the Great War until the present day. The article compares the establishment of musicology as a discipline in both countries and explores the roles of the Royal Musical Association and the *Société française de musicologie* in this process. In so doing, the article examines themes of national versus international perspectives, generational change, and cross-Channel collaboration on musicological projects.

Musicological Connections between France and Sweden at the Beginning of the Twentieth Century

► *Anders Edling*

The *Société française de musicologie* and its Swedish counterpart, *Svenska samfundet för musikforskning*, were created in 1917 and 1919, respectively, as national extensions of the earlier *Internationale Musikgesellschaft*. Both of these new societies were marked by a spirit of internationalism, which therefore made it perfectly natural that they should communicate with each other. Accordingly, in the first number of *Svensk tidskrift för musikforskning*, the new Swedish musicological review that began publication in 1919–1920, we find summaries in French of all the articles, and, in a short introductory text, praise for French contributions to the enhancement of the spirit of musicological brotherhood. In the *Bulletin de la Société française de musicologie* and later in the *Revue de musicologie*, we find bibliographical notices of the articles published in the Swedish journal, in the issues of 1920–1924 and 1928–1932. In the Swedish review, after 1932, the summaries in French disappeared. The most important field of research pursued in common by Swedish and French scholars concerned the presence of French music in Sweden in the 17th and early 18th centuries. On this subject there had already been fruitful exchange, at the beginning of the 20th century, between Jules Écorcheville and the Swedish musicologist Tobias Norlind. At the same time, André Pirro became interested in Swedish music history and thus approached Norlind himself. Carl-Allan Moberg, a pupil of Norlind's and a central figure in Swedish musicology, contributed to this field with three articles that were published in Sweden and in France in the period in and around 1930. After that time, scholarly contacts between French and Swedish musicologists became relatively rare.

Constantin Brăiloiu and his Circle. Some French-Romanian Musicological Connections

► *Valentina Sandu-Dediu*

Throughout their history, Romanians have always been keen to preserve their traditional connections with France. In the first half of the twentieth century, many Romanian musicians studied at the *Conservatoire national de musique*,

the Schola Cantorum, and the École Normale, then returned to Romanian musical life impressed and much influenced by the Parisian cultural milieu. If such artistic connections are relatively easy to establish in the case of composers and performers, who can communicate without the need for language or translation, they are less easy to establish in the case of musicologists. From the quotations I mention in this article, selected from the pages of the *Revue de musicologie*, one can begin to reconstitute an image of Romania as a crossroads of “national” and “universal” musics. The French journal has stimulated curiosity about the Romanian musical space, which is sometimes perceived as merely exotic, and sometimes as a rich and fertile source for the study of traditional musics. The French journal also provided a well-deserved home to the writings of the best known and most important Romanian musicologist of the modern era, Constantin Brăiloiu.

The Société française de musicologie and Relations between French and Russian Musicologists in the Nineteen-Twenties

► **Suzanne Kassian**

The first decades of the twentieth century were marked by the emergence of a number of musical societies—a development that reflected a search for a kind of institutionalization of Europe’s intellectual and cultural life. Despite much political and social ferment, members of Russian artistic circles participated in this effort. In this context, a number of links were formed between Russian musicians and musicologists and their French counterparts. The links were developed in essentially three main areas: bilateral relations; indirect associations via the intermediacy of colleagues who lived abroad; and direct contributions by Russian musicians who, after the October Revolution, had emigrated to Paris and established ties with the French musical establishment. According to a list drawn up by the *Société française de musicologie*, two Russian musicologists and one Russian governmental institution were corresponding “members” as of May 1, 1928: Boris Asafiev, who wrote under the pseudonym of Igor Glebov; Serge Tolstoy; and the State Institute of Musical Science in Moscow. This article is based on unpublished documents in the archives of the *Société française de musicologie*, the *Bibliothèque nationale de France*, and the *Russian State Archive of Literature and Art (RGALI)*. These documents provide information about exchanges between members of the French and Russian musicological societies; they include correspondence among Prokofiev, Souvchinsky, Asafiev, and Prunières. Reconstructing the facts from these unpublished sources casts new light upon early twentieth-century associations between Russian and French musicologists.

A Century of Franco-American Dialogue in Musicology

► **Christopher Brent Murray**

This contribution attempts to define the mark made upon American musicology by the *Société française de musicologie* and its *Revue*, focusing in particular on *The Musical Quarterly*, the actions and publications of the American Musicological Society, and the American members of the *Sfm*. Using documents from the administrative archives of the *Sfm* and the AMS, it describes the communications and collaborations that have occurred between the two national associations over the course of the century (1917–2017). In doing so, it also paints portraits of the key figures of those transatlantic relations, and considers some of the principal projects of the main actors as they impacted the development of Franco-American musicology during the twentieth century.

The Contribution of France to Brazilian Musicology. Between Interdisciplinarity and “musicologie tout court”

► **Maria Alice Volpe**

French musicology played a key role in the institutionalization of musicology in the Brazilian university during the 1980s. In the 1960s and 1970s, many prominent Brazilian figures studied at French institutions, among them Régis Duprat (1930–), Gerard Béhague (1937–2005), Flavio Silva (1939–), and José Maria Neves (1943–2002).

During those years, France—more than Germany, Italy, Portugal, Spain, and the United States—was the country to which Brazilian students preferred to travel for specialized training in musicology. Francophilia has thus proven to be as strong in the area of musicological research as it has been in many other fields as well. The Francophile legacy in Brazilian musical study reveals itself primarily in the continuous interplay between interdisciplinarity and comprehensive musicology. Duprat's musicological thinking demonstrates the multidisciplinary schooling in which Jacques Chailley's idea of musicologie tout court merged with Fernand Braudel's concept of longue durée and the notion of the Nouvelle Histoire. Béhague's relentless pursuit of an integration between historical musicology and ethnomusicology led to an encyclopedic knowledge of Latin American music. Despite this context of Francophilia in Brazil, and the marked Brazilian interest in the French humanities, the Société française de musicologie and the Revue de musicologie did not demonstrate equal attentiveness to the advancement of Franco-Brazilian musicological relations. And despite the presence in Paris of the Brazilian musicologist Luiz Heitor Corrêa de Azevedo (1905–1992), as director of the UNESCO Music Office (1947–1965), the Sfm seems to have capitalized neither upon its international potential in the post-World War II period nor upon the emerging interest in the musics of the world generated by various projects sponsored by UNESCO. The Revue de musicologie remained rather devoted to mainstream musicology.

French Musicology in Japan in the Mid-Twentieth Century. The Legacy of Norbert Dufourcq and Jacques Chailley

► Naomi Tazaki

After World War II, French musicology began to be acknowledged in Japan, where Norbert Dufourcq (1904–90) and Jacques Chailley (1910–99), two leading figures in the Société française de musicologie as well as regular contributors to the society's Revue de musicologie, played important roles. Their works were introduced to Japan as early as the 1950s. They also made lecture tours in Japan in 1966 and 1972, assisted significantly in their preparations by their students in Japan, Kazuyuki Toyama (1922–2014) and Bin Ebisawa (b. 1931). Both Dufourcq and Chailley were scientific positivists, but they also attached great importance to subjective judgments and to interdisciplinary studies. Despite the widespread preference for “Sachlich” interpretation among Japanese scholars, who favored the German-American approach to musicology, the influence in Japan of the two French musicologists may nonetheless be found in the following ways: 1) the emerging desire to bring together musical theory and performance practice, especially in the field of French music of the eighteenth century; 2) the promotion of international collaboration in the musicological arena; and 3) the recognition of the need to study musics in Japan other than those considered by traditional musicology. In particular, the post-Dufourcq-Chailley period in Japan saw the development of a conspicuous interest in the study of modern French music. Indeed, the increase in the number of studies of French music since the beginning of the twenty-first century is quite remarkable.