

Abstracts

Articles

Un grand amour de Beethoven. Parcours de Brigitte et Jean Massin

► **Esteban Buch**

This study on Beethoven in France explores the intellectual journey of Brigitte and Jean Massin, the authors in 1955 of Ludwig van Beethoven, still today the standard biography in French. Thanks to unpublished documents from the Fonds Brigitte et Jean Massin at the Institut de Mémoire de l'Édition Contemporaine (IMEC), and other sources, the article retraces their collaboration, starting with their encounter in 1946 in the context of the Catholic church, and their activism from 1953 onwards, as members of the French Communist Party (PCF). Their notes and manuscripts inform the genetic history of their book on Beethoven, originally designed for the music lover, and organized in three parts—a biography, a history of the works, and a hermeneutic essay. Their “revolutionary” figure shows both their debt to, and their wish to distinguish themselves from, a French exegetic tradition embodied among others by Romain Rolland. After a section on the foundation in 1959 of a Cercle Beethoven, an organ of the PCF’s cultural diplomacy in the German Democratic Republic, the article discusses, from a women’s history perspective, Brigitte Massin’s essay on Beethoven and Joséphine Brunsvik, which makes the first part of Recherche de Beethoven, the Massins’ contribution to the 1970 Bicentennial.

Pratiques de l’écoute en disposition de salon.

Une enquête historique et empirique

► **Emmanuel Reibel et Benoît Haug**

This article aims to offer an answer to two related questions. In which conditions did people listen to music in nineteenth-century Parisian salons? And on the other side, how do present-day concert settings inspired by Romantic practices influence listening habits? Based on an original experiment carried out in 2018 at the Fondation Royaumont (France), this inquiry brings together two separate fields of knowledge which rarely come into contact: the history of musical practices on the one side, empirical sociology on the other. A broad array of iconographic and textual sources has been examined, preliminary to the experiment. They show the predominance, in Parisian salons from the middle nineteenth century, of a disposition centered around the musicians, which was in turn guided by acoustical, aesthetic and social imperatives. The reenactment of this disposition, in which performers are more or less surrounded by the audience, allows a more individualized way of listening as well as a closer interconnection between listeners, which report overwhelmingly positively on the liberty and the proximity allowed by this setting. Even if this experiment primarily

sheds a light on the nature and the norms of contemporary listening habits, and not those from the nineteenth-century, they show the need to engage with Romantic salons as a space of music production and to take a fresh look at them.

Notes et documents

Le fonds de manuscrits musicaux de Maurice Ravel des Archives du Palais princier de Monaco

► ***Manuel Cornejo***

The purpose of this article is to inventory and describe the music manuscripts of eight different works by Maurice Ravel preserved in the Archives of the Royal Palace of Monaco, among which are two orchestral scores, one of L'Enfant et les Sortilèges and another one of the Concerto for Piano and Orchestra (commonly referred to as the G Major Concerto) from the Durand music publishing firm.