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## Abstracts

### Articles

#### Chanter l'aventure : les insertions lyriques dans le roman de *Tristan en prose*

► *Anne Ibos-Augé*

*The Tristan prose romance belongs to the corpus of “insertion romances” in vogue throughout the 13th century. Unlike the other texts, however, almost all of the music included in the romance is presented as “lai.” Moreover, these “lais” are unica and their poetic content is directly related to the novel. Last but not least, the melodies in the only two notated manuscripts of the novel show considerable differences between them, which go far beyond the usual variance associated with the history of medieval texts. This article examines, through various comparative analyses, some of the lyrical pieces of Tristan’s novel and the similarities they have with some melodies of the repertoire of the Trouvères, hitherto unknown to researchers despite the—already ancient—edition of the notated lais in the novel. Bibliographical references include, beyond the editions of the novel, writings concerning the genres with lyric inserted and bibliographical repertoires of the notated lyric. The manuscript sources borrow from the two notated manuscripts of the romance as well as from the repertory of the Trouvères’ chansonniers.*

#### Références astronomiques et astrologiques dans un motet du XIV<sup>e</sup> siècle : l'énigme de *Febus mundo oriens*

► *Kévin Roger*

*The author of Febus mundo oriens, a fourteenth-century isorhythmic motet, shows a surprising knowledge in regard to astronomy and astrology. The origin and meaning of the astral metaphors in the triplum lead, first of all, to underline a certain proximity with Arabic knowledge, clearly conveyed by the treatises of Sacrobosco, Bartholomeus Anglicus or even Alcabitius. Secondly, understanding the work also requires the study of the motetus text. The poet probably refers to a meeting between Gaston III and Edward of Woodstock, when the English prince claimed the homage of the count. It is only once the two upper voices have been confronted that it is possible to resolve the enigmatic identity of the different protagonists: the intertext then reveals a warning addressed to Charles V in order to state his alliance with Gaston III.*

#### « At tibi quid gratum Religione magis? »

#### Musique, cérémonies et allégories dans les entrées françaises de dignitaires ecclésiastiques (ca 1590 - ca 1629)

► *Alexander Robinson*

*Music played an important role in ceremonial entries during the early modern period. However, little musicological work has so far been done on this element of urban feasts. This is particularly true when it comes to the entries made by non-royal dignitaries. This article seeks to rectify this tendency, and it does so by focusing on the French entries from*

c. 1590 to 1629 of ecclesiastical figures (bishops, archbishops, cardinals, and legates). Several key points subsequently emerge from this investigation. Firstly, it demonstrates that the dignitary's status directly affected what music was used in ceremonial entries, even within the narrow category of those offered to ecclesiastical figures. Secondly, it highlights the importance of music for enhancing the allegorical messages of the ceremonial, both within individual events as well as from entry to entry. Finally, it reveals how music, as just one part of an entry's combinatorial system of multiple forces, helped to magnify the spectators' reverence towards the visiting ecclesiastical dignitary. In so doing, this article offers a new perspective on ceremonial entries, thereby enhancing our appreciation of them as political, religious, and cultural events.

## Notes et documents

### Retour sur les portraits de la dynastie Couperin

#### ► Florence Gétéreau

Four members of the Couperin dynasty were depicted between 1669 and the end of the eighteenth century: Charles II Couperin (1638-1679), Louis Couperin's brother; his son François II Couperin le Grand (1668-1733), who alone was represented five times during the 18th century; Armand-Louis Couperin (1727-1789), Nicolas Couperin's son, who was represented three times; and Couperin's wife, Élisabeth-Antoinette Couperin née Blanchet (1729-1815). These four personalities are represented in a wide variety of works, some painted with oil on canvas, others engraved or drawn. The systematic analysis of these works allows us to consider an oil on canvas by Claude Lefebvre representing the second daughter of the painter in the company of Charles II Couperin (1669); an oil on canvas representing François Couperin le Grand, attributed for the first time to Alexis-Simon Belle and bearing the date of 1711; an etching by Jean-Charles Flipart (1735) after André Bouys and three anonymous drawings also depicting François Couperin II le Grand; two pastel drawings by Charles-Nicolas Noël (1766) depicting Armand-Louis Couperin and his wife Elisabeth-Antoinette Blanchet; a presumed portrait of Armand-Louis Couperin by an unknown painter; and finally a print by Gilles-Louis Chrétien and Edme Quenedey depicting Armand-Louis Couperin. The present study attempts to confirm or establish the identity of these portraits, and reconsiders their authorship by examining the signatures or attributions of musicologists and art historians, while proposing new hypotheses. This study shows what motivated their commission and specifies their function. It analyses the codes of representation of the seventeenth and eighteenth centuries and what makes these effigies unique in iconographic terms (support, format, posture, emblems, etc.).

### Lies, Spies, and More Damn Lies:

#### Jean-Baptiste Marie Froment, an 18th-century French Dancer abroad

#### ► Michael Burden

The subject of this article is a dancer, Jean Baptiste Froment, noted by A Biographical Dictionary of the London Stage 1660–1800 as flourishing in England between 1739 and 1777. Froment's name appears in the sources also as "Fremont" and "Frument," and like much in A Biographical Dictionary, the biography offered is sketchy, emphasising performances rather than life details. A French dancer, choreographer, and dancing master, he made his London debut at Drury Lane dancing a haymaker in the 1739 show, Harlequin Shipwrecked. He appeared regularly at all the playhouses in both main pieces and entr'act dances, he had a daughter who followed him into the business, taught regularly, and composed a number of dances. But in looking again at Froment, a number of important pieces of information have come to light. One provides evidence of his managing what appears to have been a substantial dancing academy in Lambeth in the 1760s. Another shows him to be flourishing well after the 1771 with a dancing school in Bath. And the last, a report of his arrest at the Opera House in 1746, leads directly to his involvement the Jacobite Rebellion of 1745 as an agent of the government of France.

## Un joueur de musette au milieu du XVIII<sup>e</sup> siècle : l'exemple de Simon Charles Boutin (1719-1794)

### ► Vincent Robin

*The financier Simon Charles Boutin (1720-1794) appears among the dedicatees of a collection of pieces for musette published by Nicolas Chédeville in the 1740s. Boutin himself also commissioned two concerti for musetta from the composer Niccolò Dhôtel. Further information on Boutin is recorded by the painter Charles Natoire, at the time director of the Académie de France in Rome. Natoire notes that Boutin visited Italy in 1754 and that he performed on the musette there. This account provides one of the rare examples of concertos written for this instrument being performed outside of France. Furthermore, Boutin's trip to Italy can be connected to five works commissioned from other Italian composers in addition to Dhôtel, namely Emanuele Barbella, Benedetto Micheli, and Bartolomeo Lustrini, identified here. Their music is preserved at the Bibliothèque Nationale de France, establishing a distinct class of music for musette which otherwise originates almost entirely from French composers. The collection of music left by Boutin has been studied in the context of the inventory of his possessions, Antonio Bruni's entries identifying examples of his music among the possessions abandoned by émigrés fleeing the French Revolution, and finally among Nicolas Roze's early listings of Boutin's compositions in his catalogues of music formerly held by the Conservatoire de Paris.*

## Article bibliographique

### La Neuvième de Beethoven entre *Urtext* et *Big Data*

#### ► Esteban Buch

*This review article is primarily devoted to the new scientific edition of the score of Beethoven's Ninth Symphony in D minor op. 125 by G. Henle and the Beethoven-Haus, as part of the Neue Gesamtausgabe (NGA) of Beethoven's oeuvre. It discusses the historical background of the NGA launched in the 1950s by Joseph Schmidt-Görg, and the critical view on its own Nazi past, lately fostered by the Beethoven-Haus, while associating it with the recent reception of the work, including Bärenreiter's competing Urtext edition. It analyses the two aspects of the task accomplished by the editor Beate Angelika Kraus, namely the 140 pages Kritischer Bericht and the score itself. Concerning this last, it mentions novelties such as the modification of the counter-bassoon line in the Fourth movement, and the relegation to footnotes of the metronomic indications. In the last section, the article addresses the current development of "big data" approaches to Beethoven's works, by focusing on a recent article by Almudena Martin-Castro and Iñaki Ucar on Beethoven's metronome.*

