

Abstracts

Articles

La professionnalisation des acteurs chantants dans le contexte de création de la première Académie d'opéra (1669-1672)

► **Barbara Nestola**

The purpose of this article is to identify and analyze the different stages that shaped the profession of the singing actor, which appeared in France around 1670, through the experience of Pierre Perrin and Robert Cambert before and during the activity of the Académie d'Opéra (1669-1672), until the arrival of Jean-Baptiste Lully as director of the institution (1672). The creation of the first troupe of the Académie and the training of the singing actors to the new genre of French opera show that the work of Perrin and Cambert constitutes the basis of the method successively set up by Lully. To illustrate my points, I have used and cross-referenced several types of sources: Perrin's printed works; the scores of Cambert's and Lully's operas; excerpts from the seventeenth-century press and eighteenth-century historiographical works; and the numerous administrative and legal archival documents produced around the creation of the Académie d'opéra.

Beyond the Work: the Story of the Opera Production for the Wedding of Frederick Augustus and Maria Josepha (1719)

► **Szymon Paczkowski**

On 13 September 1719, the opera Teofane, with music by Antonio Lotti and libretto by Stefano Pallavicini, was premiered in Dresden as one of many artistic events to mark the wedding of the Saxon Electoral Prince Frederick Augustus and Maria Josepha, the elder daughter of Emperor Joseph I. It was also one of the last monumental stagings of court opera in 18th-century Europe. Preparations began well in advance, but difficulties in finding a suitable librettist and subject continued until March 1719. Crucially, it was not so much a matter of obtaining an excellent libretto as of ensuring that it was fully in line with the Saxon political agenda of the time. Further difficulties arose from the vocal cast, originally composed of a troupe of Italian singers led by Lotti, as attempts to replace some of them with cheaper German singers failed. Count Christoph August Wackerbarth, minister in the Saxon Privy Council, was a central figure in the whole process. A close reading of his correspondence with Prince Frederick Augustus and King Augustus the Strong between 1718 and 1719 provides an insight into the details and allows us to reconstruct and understand the decision-making mechanisms at the Dresden court in artistic matters. This article is part of a research project funded by the National Science Centre of Poland (registration number 2017/25/B/HS2/02451).

La fanfare du petit séminaire.

Le clergé catholique et la musique instrumentale (1840-1914)

► *Vincent Petit*

This article aims to understand why almost all the petits séminaires in France maintained a brass band in the 19th century. Those instrumental bands became progressively very common under the influence of local considerations and actors, but also against the backdrop of a more general political context, among others the Revolution of 1848, the French defeat of 1870–71 or the application of a new (and controversial) secular school legislation between 1881 and 1886. For the Roman Catholic clergy, the patronage of a musical and instrumental training program was designed to reconcile young men with the Church and to keep religion, in its visual and sonic dimension, visible in the French public space amid a rapid secularization process. However, during the same period, religious aesthetics dictated by Church authorities and musicologists favored singing over all forms of instrumental music. As on other topics, a debate was brewing between intransigents and liberals, between theoretical positions and practical realities. The study of those musical formations, generally neglected in the musical historiography, makes it possible to apprehend a festive religion, resistant to the aesthetics dictated by religious and artistic elites. It offers an original contribution to the social and cultural history of 19th-century France.

Notes et documents

Le Cours de contrepoint et de fugue de Cherubini :

histoire, enquête et redécouverte du manuscrit autographe

► *Maxime Margollé*

Luigi Cherubini's Cours de contrepoint et de fugue was published in August 1835. Thanks to its commercial success and numerous translations, it quickly became one of the most important works of music-theoretical works of the 19th century, both in France and globally. However, the authorship of the Cours was quickly questioned by François-Joseph Fétis. According to him, Cherubini only provided the musical examples while the text of the Cours had been supposedly written by another person. Since then, the Cours has rarely been fully attributed to Cherubini, most notably in reference works, dictionaries or musicological encyclopedias. The recent discovery of an autograph manuscript named "Cours de composition" in the library of the Stiftelsen Musikkulturens Främjande in Stockholm allows to overcome those doubts and, through a close examination of historiographical and bibliographical evidence, to show that Cherubini was in fact the author of this treatise.

Du conflit éditorial à l'arrangement à l'amiable.

Antonio Pacini et l'Almanach lyrique des dames de Janet et Cotelle (1817)

► *Henri Vanhulst*

The recent discovery of an unknown letter allows new insights on the settlement of commercial disputes in the world of 19th-century Parisian music publishers. In the Almanach lyrique des dames (1817), the well-known publishers Janet and Cotelle inserted five romances previously published by Antonio Pacini without the latter's authorisation. In an undated letter to Janet recently discovered, Pacini offers an arrangement which has been agreed by Janet and Cotelle. Pacini would print 100 copies of four of those romances and Janet and Cotelle would have to sell them in their music shop. On delivery of the copies, they will give him a voucher of 600 francs, which he can use to buy their publications and sell them in his shop. Janet agrees with the proposal but asks to substitute Pacini's romance Portrait charmant for his Vive le Roi quand même.

Le faussaire du punk chinois.**Marc Boulet, les Dragons, et l'invention d'un Orient punk****► Nathanel Amar**

In 1982, a vinyl record titled Perfumes of the Revolution by the punk band Dragons, originally from Guangzhou, was released in France. Long considered as the first recording of a punk band from the People's Republic of China, it is now accepted that the record was an invention of the French journalist Marc Boulet, working for the countercultural magazine Actuel. This article examines a case study of musical forgery, where a French journalist-producer fabricates a Chinese band by mobilizing French rock artists and two Hong Kong musicians he met in Paris. The Dragons album is not just a story of manipulation; it should be recontextualized within the framework of 1980s gonzo journalism, which offered an exotic vision of China and its inhabitants. By analyzing the album produced by Marc Boulet, his interviews at the time, as well as his books and press articles, this article aims to demonstrate how Boulet deceived the French music sphere and how this album is a pure product of the Orientalist imagination of its time.

