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Abstracts

Articles

Pierre Desvignes et l'héritage du motet à grand chœur: l'exemple des psaumes en musique composés pour la cathédrale de Chartres (1786–1793)

► *Guillaume Avocat*

Born in the 1660s, the motet à grand chœur has profoundly shaped French musical and religious culture until the Revolution. The psalms composed by Pierre Desvignes (1764–1827) for the Cathedral of Chartres, whose autograph manuscripts are preserved at the BnF, were produced in a context of deep aesthetic, stylistic, and sensory transformation, marked by the internationalization of concert repertoires and the gradual decline of the identifying function of the motet à grand chœur in French culture. Two tendencies thus emerge, raising questions both about the possibility of identifying a distinctly French style and about the sustainability of the traditional generic model: either total conformity with foreign models or the synthesis around the French model. Based on a comparative analysis of Desvignes's psalms and those of preceding generations, this paper examines the persistence of distinctive markers of the motet à grand chœur tradition. It demonstrates that Desvignes's psalms belong to the latter tendency, characterized by both stylistic modernity and aesthetic conservatism. Beyond the question of conformity to a generic canon, Desvignes's psalms represent one of the final expressions of the Gallican aesthetic tradition, rooted in the rhetorical expression of religious message. They offer a late illustration of the division between spaces of dissolution (the Concert spirituel) and those of preservation (the Chapelle royale and collegiate churches) of the motet à grand chœur tradition.

Towards an Aesthetics of the “New Jew”: The Transformations of Music and Sound in Berlin's Private Prayer Spaces (1815–1823)

► *Tina Frühauf*

Motivated by the ideas of the Haskalah, during the first decades of the nineteenth century, Israel Jacobson (1768–1828) initiated a new style of Jewish worship. After his first forays in Seesen, he moved to Berlin in 1814, transplanting his aesthetic vision of a service without cantillation, but with congregational song and choral music in German and organ accompaniment to his private home. Facing resistance from the Jewish community in Berlin as well as the government, the services discontinued only to resume again in the home of Jacob Herz Beer (1759–1829) at Spandauer Straße 72, until they terminated in September 1823. During their short time of existence, the two private spaces that opened to the public saw a sonic shift towards a new aesthetics which blurred the boundaries of the sacred and the secular, as well as the Jewish and the universal. Among the works that emerged in the course of this shift are a cantatina by Giacomo Meyerbeer (1791–1864) as well as wedding songs by his teacher Bernhard Anselm

Weber (1764–1821). These and other works are discussed in their spatial and historical contexts, as is the introduction of new sounds into worship practices. This article revisits historical records and consults musical sources, scrutinizing them by way of sonic and musical analysis and in the context of spatiality as a theoretical frame and paradigm.

“Une si profonde simplicité”:

Mireille et la naissance de la chanson française moderne

► *Pierre Fargeton*

This article focuses on the figure of Mireille Hartuch (1906–1996), a singer-songwriter known as Mireille. In addition to providing a detailed account of her career, the article focuses on her style in order to highlight her decisive contribution to the changes that took place in French chanson at the end of the Roaring Twenties. For this reason, the corpus studied consists mainly of recordings from the 1930s. Mireille’s music is analysed using a combination of sources and methods: transcriptions of original recordings are used in conjunction with scores found on “petits formats” (commercial scores deposited at the BnF); traditional musical analysis is combined with new computer methods (vocal isolation, sonograms). This methodological mix makes it possible to approach the analysis of popular and commercial songs from a musicological perspective, without abandoning the analysis of what is, after all, a musical text, the centrality of performance, or the historical, aesthetic and cultural questions raised by songs marked by the imprint of American music.

Notes et documents

The French Poetic Cantata and Its Afterlife:

Rousseau Set to Music by Wenceslas Severin Rzewuski (1803)

► *Małgorzata Gamrat*

This article examines a masterpiece of eighteenth-century French poetry, namely Jean-Baptiste Rousseau’s cantata *Circé* which was set to music in 1803 by Wacław Seweryn Rzewuski (1784–1831), a talented member of one of Poland’s most important aristocratic families. Rzewuski’s piece is presented here from the perspective of poetic textual interpretation: the composer’s work on the text, his way of emphasising selected meanings, and the musical techniques he employed for this purpose. In order to provide a wider context for the cantata, I discuss the reception of Rousseau’s poetry in Poland, Rzewuski’s musical background, and his output as a composer. I compare the manuscript of the cantata *Circé* kept at the National Library of Poland in Warsaw with another one kept in the Kórnik Library of the Polish Academy of Science. Rzewuski’s composition is one of the most noteworthy examples of the reception of Jean-Baptiste Rousseau’s poetry among the Polish aristocrats in the early nineteenth century, as well as the only musical setting of Rousseau’s cantata from that period. It is also the first known musical work by Rzewuski.

Chopin et la Société polytechnique polonaise de Paris

► *Magdalena Oliferko-Storck*

Chopin was strongly committed to the intellectual and artistic life of Polish émigrés. He belonged to several Polish scientific organizations in Paris and generously supported his compatriots. This article presents previously unknown facts about the composer’s activity within the Polish Polytechnic Society in Paris—one of the scientific organizations founded in the French capital by the Great Polish Emigration that settled in Paris after the fall of the November Uprising in 1831. The association, operating in the years 1835–1837, aimed not only at supporting the development of Polish science and promoting the talents of compatriots living in exile, but also at selling the products of Polish industry, including artistic craftsmanship. Chopin was entrusted with managing the music department of the association. The analysis of recently discovered copies of letters written to Chopin on behalf of this organization, as well

as other sources preserved in the archives of the Polish Polytechnic Society in Paris, enable us to reconstruct the composer's activity within this organization and among his compatriots in the capital of France, and thus to supplement Chopin's Parisian biography.

