

Abstracts

Articles

L'économie de la musique en France au XIX^e siècle : théories, statistiques et usages

► **Rémy Campos**

While economic issues have been part of art history research for several decades, equivalent work on music and performing arts is still rare, particularly that focusing on 19th-century France. This article proposes a few topics for research, starting with contemporary conceptions of the arts economy, whether among authors of political economy treatises, who always struggled to integrate intangible productions into their theoretical constructs, or among actors in the music and theatre world, whose reflections on their own economic practices have hardly been studied. The production of statistics is then taken as an example of knowledge shared by number specialists and art professionals. Finally, the notion of the ordinary economy is explored through three cases: an informal job market (the Carreau des musiciens, which supplies street orchestras in Paris during popular festivities), Paul Dukas' conception of his domestic economy, and the way in which Charles Barret, an entrepreneur in the dramatic arts, took advantage of the national theatre system at the turn of the century.

La fondation Cressent et l'écosystème des concours de composition sous la III^e République

► **François Delécluse et Fauve Bougard**

This article examines the musical composition competitions that developed in France during the last third of the nineteenth century and the first half of the twentieth. Alongside the Prix de Rome, the creation of a competition ecosystem arising from private initiatives sought to offer composers entering the profession alternative spaces for professionalization. By making possible the public performance of works by young and as yet littleknown composers, these competitions provided significant financial and symbolic recognition at a time when the State's support was deemed inadequate. An examination of the archives of the Cressent Foundation's competitions, of the resulting scores, and of the musical press makes it possible not only to study in detail the establishment of the foundation's various competitions, but also to observe their outcomes, their perception in public and professional spheres, their role in musical life, their impact on the careers of composers, their evolution over the course of the Third Republic, and their disappearance after the Second World War with the expansion of State commissions.

Une analyse d'*Incises* de Pierre Boulez à la lumière des sources : l'œuvre comme tout *et* comme fragment

► **Jean-Louis Leleu**

*Pierre Boulez's piano piece Incises (1994–2001) offers a telling example of the ambivalence between the finished and the unfinished that characterises the majority of the composer's works, a theme he himself addressed in the final lecture of his series at the Collège de France, "The Work: Whole or Fragment." On the one hand, whilst the work appears accomplished, it remains fragmentary in that it realises only very partially the project of extension originally conceived by Boulez. But above all, the coda that concludes the work is in truth a provisional conclusion, written at the last minute for the November 1999 performance of a still-incomplete version, which the composer subsequently chose to make the definitive ending. An analysis of the musical text, supported by a study of the sketches and drafts, shows that following the death in May 1999 of Paul Sacher, to whom *sur Incises* is dedicated, this provisional ending—consisting of a sequence of chords in which, like a death knell, the chimes of Basel Cathedral resound—most probably struck Boulez as the most eloquent way of expressing the emotion aroused by the passing of his patron and friend.*

Notes et documents

"The Devil's Plaything": An Exploration of Six Unpublished Letters from Francis Poulenc to John Howard Griffin

► **Kerry Bunkhall**

*A series of revealing and hitherto unpublished letters written by Francis Poulenc to John Howard Griffin, an American writer and civil rights activist, expose highly personal revelations and shed light on Poulenc's attempts to reconcile his Catholicism with his homosexuality. Written between 1954 and 1956, the six letters provide an insight into Poulenc's "major nervous breakdown" as he witnesses the death of his lover, Lucien Roubert, and the circumstances which led him to being admitted to a mental health facility. Emulating confession, Poulenc's letters divulge his most intimate secrets, admitting to harbouring "a love that dare not speak its name" and the feeling of being "the devil's plaything." These letters provide a backdrop to the composition of his religious opera *Dialogues des Carmélites* (1953–1956), itself laden with themes of guilt, sin and absolution.*