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chapitre, « Performing in the Air », approfondit la description d'un groupe d'instruments aériens sans contact physique, inspirés de la fameuse *air-guitar*, du thérémine ou de la Kinect de Microsoft. Ces instruments aériens prennent aussi des formes incorporant des capteurs dans les mains ou divers objets, plus proches de la *Wii* de Nintendo ou du *Cheapstick*. Enfin, certains dispositifs comportent des capteurs de tension musculaire, rendus célèbres par les performances d'Atau Tanaka avec le capteur Myo-Band. La variété de ces dispositifs et leur potentiel musical sont assez frappants et démontrent à nouveau, après l'intérêt des propositions théoriques et de design, la grande qualité de l'ouvrage.

Enfin, de façon symétrique au « Prelude », le livre se conclut par un « Postlude » synthétique qui ouvre le travail de l'auteur sur des questions pédagogiques, de diversité et d'accessibilité, de durabilité et de design d'instruments satisfaisants. Ses dernières recommandations prônent de se pencher sur le son produit, l'« intimité » du contact entre les actions et le résultat sonore (ou, dans ses termes, la « séparation action/son ») et l'« immédiateté », c'est-à-dire la sensation pour le musicien que ses actions ont un impact ici et maintenant. Cela impose, à son avis, des fréquences d'échantillonnages élevées, des temps de latence bas et, globalement, une « faible distance spatiotemporelle », dans son vocabulaire.

On aura compris, à la lecture de ce compte rendu, tout l'intérêt de ce bel ouvrage. Jensenius a beaucoup cherché et créé au fil des années et ce livre nous semble du plus grand intérêt, tant pour ce qu'il apportera aux développeurs d'instruments de musique numérique, que pour ses dimensions organologiques actuelles en prise avec les musiques d'aujourd'hui et pour les questions musicologiques et compositionnelles qu'il soulève. La finesse des créations et des propositions théoriques est vraiment remarquable et justifie sa publication chez cet éditeur prestigieux. Nous le recommandons avec enthousiasme : ce sera un temps de lecture passionnant, instructif et qui soulèvera d'importantes questions musicales.

***Les métamorphoses du ballet: Histoire et identité d'un genre lyrique (XVII^e-XVIII^e siècles).* Ed. Alexandre De Craim and Thomas Soury. Château-Gontier: Aedam Musicae, 2022. 424 pp.**

► *Don Fader (University of Alabama)*

This volume is the product of a conference that took place at the Université libre de Bruxelles in spring of 2016. The title, with its nod to Ovid, refers not only to the wide variety of productions called “ballet” at the Académie Royale de Musique but also to their transformations over time. The volume responds to the difficulties of defining and understanding the nature of the ballet, whose relationship to the higher-status *tragédie en musique* was a complex one, as the question posed in the title of Rebecca Harris-Warrick's contribution concerning *divertissements* puts it: “frère jumeau ou cousin extravagant?”

A product of the difficult decade of the 1690s when a decline in royal interest and support for the Opéra required its administration to find its own way, the ballet was intended to please a broad audience, including members who appear to have been more attached to *galanterie* than to *gloire*, and those who were more interested in elaborate dancing and singing than in

dramatic plots. As Cahusac put it in his entry “Ballet” in the *Encyclopédie* (cited in the editors’ introduction, p. 18):

De tous les ouvrages du théâtre lyrique, le ballet est celui qui paraît le plus agréable aux Français. La variété qui y règne, le mélange aimable du chant et de la danse, des actions courtes qui ne sauraient fatiguer l’attention, des fêtes *galantes* qui se succèdent avec rapidité, une foule d’objets piquants qui paraissent dans ces spectacles, forment un ensemble charmant.

The problem for scholars of the ballet is that its creators sought above all novelty and variety, thus making the genre difficult to define and rendering its various structural and dramatic characteristics challenging to address via generalities. Even during the period itself, there was little agreement about what to call it (*Opéra-ballet*, *Ballet moderne*, etc.) or its sub-categories (*Ballet à la Campra*, *Ballet héroïque*, *Ballet comique*, *Ballet bouffon*...). Indeed, its wide variety of dramatic topoi (*registres*) are the subject of a chapter by the late Françoise Escande, whose study of the ballets of Destouches divides scenes into three general categories (*comique*, *galant*, *sérieux*), each with several subtypes.

The contributions in this volume address various aspects of the phenomenon from the period of Lully through the 1770s. The book is divided into an introduction and four main sections, the first concerning the initial development of structure and dramaturgy, the second dealing with particular practices (including the *divertissement*, the fragment, and the distribution of women’s roles), the third on Campra’s famous *L’Europe galante* (1697) and its resonances in performances elsewhere in Europe, and finally a fourth section on subjects from eighteenth-century ballets by Destouches, Rameau, and Gluck.

The first two chapters together revise our understanding of the origins of ballet and set out many of the issues taken up in the following chapters. Jean Duron’s contribution lays out the genre’s important early history, pointing out that the fame of La Motte’s and Campra’s *L’Europe galante* has obscured the influence of earlier works. Many ballets owe an even greater debt to those of Lully: *Le Triomphe de l’Amour* (1680) and *Le Temple de la Paix* (1685). *Le Triomphe de l’Amour* represented a kind of intermediate stage between *ballets de cour* and the new “ballets modernes” that would follow. Written by Quinault, who was responsible for the sung verses, and by Benserade, who wrote the *vers de personnage*, *Le Triomphe de l’Amour* incorporated dancing by members of the court and professionals. However, its structure was different from the ballets of the past: the score, as it is preserved from the Opéra performances, is not divided into numbered *entrées* but is dominated by vocal music, and it has sections (Rebecca Harris-Warrick’s extensive discussion in *Dance and Drama in French Baroque Opera*, 2016, p. 180, refers to them as “vignettes”) of different lengths, involving particular sets of characters. This loose structure allowed Lully to indulge in elaborate musical developments that were not possible in the more tightly constrained *divertissements* of his *tragédies en musique*: long tableaux of instrumental music, solos, ensembles, choruses, and dances, in which music drove the action. In *Le Temple de la Paix*, the *livret* lays out a through-going *action théâtrale*: after the prologue, five vignettes presenting different pastoral love scenarios are separated by four danced *intermèdes*, and finished off by a final *grand ballet* where all the characters unite to celebrate the king’s glory. In other words, the organization of the score reflects the design, familiar from the *tragédie en musique*, of a prologue

and five acts, each with its *divertissement*, but with a concluding *grand ballet*. The fluid structures of Lully's ballets—in addition to those of many independent *divertissements* (called *petits opéras* by Nathalie Berton-Blivet) performed in various venues—served as models for the ballets performed at the Opéra in the 1690s and beyond. These later productions largely took two different forms: a prologue plus three acts with a through-going plot (e.g., Desmarest, *Les Amours de Momus*) and a prologue plus four or five acts culminating in a *grand ballet* but without a through-going plot (e.g., Collasse, *Ballet des saisons*).

The second of the two opening chapters, by Laura Naudeix, presents the dramatic organization of the ballet as a negotiation between the “dislocation” required by the need for multiple different spectacular elements, and the “inclusion” in some sort of dramatic organization, albeit at times a weak one. Despite the novelty of the ballet, it was never truly free of the *tragédie en musique*, whose *divertissements* drew on Lully's *ballets de cour* and presented many dramatic topoi adopted in later ballets. In addition, the operatic practice of combining pre-existing elements had already developed in *Les Fêtes de l'Amour et de Bacchus* (1672), which Quinault assembled from *intermèdes* by Molière into a through-going plot. In the ballets of the 1690s, the division into different sections presented a problem, both of terminology and of dramatic organization. They typically employ the term “scène” rather than “acte” or “entrée,” perhaps because of the increasing concentration of spectacle over the course of each act, or because of a final reunion at the end in a *grand ballet*. Like Duron, Naudeix traces two different solutions to the dramatic-structural issues of the ballet in two productions from 1695: Saintongue's *Ballet des saisons* and Duché's *Les Amours de Momus*. The *Ballet des saisons* is divided into four sections based on the four seasons, but the score itself numbers the dances as “entrées.” *Momus*, on the other hand, has a through-going plot in which each act incorporates exactly two *divertissements*, in the mold of an enriched *tragédie en musique*.

Several authors develop this point about dramatic and musical relationships between the *tragédie en musique* and the ballet. Raphaëlle Legrand presents a study of the number and distribution of dances in each of the two genres, from Collasse's *Ballet des saisons* (1695) to Rameau's *Fêtes d'Hébé* (1739), concluding that while ballets generally had more dances, their often fragmented dramatic structure was enhanced by increasing the number towards the ends of acts to create a dramatic crescendo, and by employing clusters as apotheoses. Rebecca Harris-Warrick extends the idea chronologically, detailing the structure of *divertissements* in both types of opera performed at the Académie Royale de Musique through the period of the ballet-pantomime of the 1770s. Sylvie Bouissou and Pascal Denécheau present a history of the “Ballet à fragments” (ballets composed of fragments of other works) made famous by Campora's *Les Fragments de M. de Lully* (1702). The authors discuss the economics and aesthetics of the genre, and they distinguish two separate practices: the first instigated by Lully and Quinault with *Les Fêtes de l'Amour et de Bacchus*, the second, beginning with the *Ballet sans titre* (1726), consisting of an assemblage of pre-existing *entrées* or one-act ballets. Benoît Dratwicki studies the distribution of female roles and their influence on the dramatic topoi employed in a given ballet. As these roles tended to fall into particular types—*tendre* (lovers), *majestueux* (sorceresses, goddesses, or other powerful characters), or *léger* (pastoral, comic, or *divertissement* characters)—the makeup of the company could impinge upon the librettists' and composers' choices.

The three chapters that center on *L'Europe galante* all focus on foreign influences. Barbara Nestola's contribution builds upon her recent book (*L'air italien sur la scène des théâtres parisiens (1687-1715). Répertoire, pratiques, interprètes*, 2020), concentrating on the topic of the Italian serenades in the ballets of Louis XIV's late reign and their relationships to other theaters, a feature that developed with the disbanding of the Théâtre italien in 1697 and largely disappeared again after 1715 with the arrival of the new Italian comic troupe invited by the Regent. The other two contributions deal with productions that derive from Campra's famous ballet and problems of translation into foreign idioms. Jean-François Lattarico studies the adaptation to the conventions of Italian opera in a performance for Frederick II of Prussia in Berlin (*L'Europa galante*, 1748), and Manuel Couvreur considers the hybridization of elements from the French, Italian, and German musico-theatrical traditions in ballets staged by the Wittelsbach family (Maximilian Emmanuel, Elector of Bavaria, and his brother Joseph Clement) in their various residences: Munich, Brussels, Lille, and Valenciennes.

The final section on particular eighteenth-century subjects begins with the contribution of Françoise Escande on topics in the ballets of Destouches, already mentioned. The section also includes two contributions on Rameau: from Graham Sadler, on the significance of a particular stage direction for the performance of dance in Rameau's *Zaïs* (1748), and from Rémy-Michel Trotier on the large-scale harmonic structure of Rameau's long ballets, which distinguishes between ballets with continuous action and those based on different *entrées*. A final study of the ballets by Gluck at the Académie Royale de Musique by Thomas Betzwieser rounds out the volume chronologically.

In the end, this excellent book makes a considerable contribution to our understanding of the ballet and revises some of our received notions about it. A reading of the various essays is rewarded by a number of common threads that the introduction picks up but which could certainly be explored further: relationships to other operatic genres, to other theaters, or to other European theatrical traditions; the importance of material and personnel issues for the character of the productions; the identification of dramatic topoi (something that could be extended further to the usage of particular musical genres); and of course the innovations inspired by a new genre whose dramatic, musical, and staging conventions were not limited by generic boundaries. One issue that is raised but not considered in detail is the culture of the audience itself, which numerous critics from the period regarded with contempt but which must in fact have been quite diverse and, at least in part, sophisticated in its theatrical experience and expectations.

Étudier, enseigner & composer à la Schola Cantorum (1896-1962).

Dir. Sylvie Douche et Cédric Segond-Genovesi. Château-Gontier sur Mayenne: Éditions Aedam Musicae, 2022. 770 p.

► **Benedikt Leßmann (Universität Wien)**

L'influence de la Schola cantorum de Paris, fondée en 1896 et installée depuis 1900 rue Saint-Jacques, est connue de tous ceux qui s'intéressent à l'histoire de la musique française du début du xx^e siècle. Cette institution doit son prestige à la formation de musiciens, mais