

# THE RAMEAU PROJECT



**Jean-Philippe Rameau:  
International Anniversary Conference  
St Hilda's College, Oxford  
11–14 September, 2014**



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International Anniversary Conference  
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**Conference Organizers and Selection Committee**

Professor Graham Sadler (University of Oxford and Birmingham Conservatoire)  
Dr Sabine Chaouche (Oxford Brookes University)  
Dr Shirley Thompson (Birmingham Conservatoire)  
Jennifer Thorp (New College, Oxford)  
Professor Alain Viala (Lady Margaret Hall, Oxford)  
Dr Jonathan Williams (St Hilda's College, Oxford)

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and M. Patrick Florentin.*



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Cover image: Louis Carrogis, *dit* Carmontelle (1717–1806), ‘Mr Rameau’, Musée Condé, Chantilly  
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# CONFERENCE SCHEDULE

*All events take place in the Jacqueline du Pré Music Building (JdP)  
unless otherwise stated*

## THURSDAY, 11 September

14.00-17.00     **Registration** – JdP Atrium

17.00     **Conference welcome**

17.15-18.15     **SESSION 1 – Rameau in Porcelain and Performance**

**Chair: Jonathan Williams** (St Hilda's College, Oxford)

**Aileen Dawson** (British Museum)

A little-known porcelain bust of Rameau in London

**Stephen Gutman** (London)

Lecture-recital *Ne laissent rien à désirer*: problems and possible solutions  
to playing the *Pièces de clavecin en concerts* on solo keyboard

18.15-19.30     **Wine reception** – South Foyer

20.00     **Dinner** – College Dining Room (if booked in advance)

## FRIDAY, 12 September

from 08.30     **Registration** – JdP Atrium

09.00-10.30     **SESSION 2 – Keyboard Music: Theory and Practice**

**Chair: Graham Sadler** (University of Oxford and Birmingham Conservatoire)

**Davitt Moroney** (University of California, Berkeley)

Rameau's two *Mécaniques*

**Thomas Christensen** (University of Chicago)

Touch and sensibility in Rameau's Code of keyboard playing

**Lucy Robinson** (Royal Welsh College of Music and Drama)

'A propos' Rameau's *Pièces de clavecin en concerts*

10.30-11.00	<b>Refreshments</b> – JdP Atrium
11.00-12.00	<p><b>SESSION 3a – The Ramellian <i>acte de ballet</i>: Construction and Authorship</b></p> <p><b>Chair: Thomas Green</b> (The Royal Conservatory, Toronto)</p> <p><b>Roger Savage</b> (University of Edinburgh)</p> <p><i>The Triumph of Generosity, or, Let's Make an Opera-ballet!</i></p> <p><b>Thomas Soury</b> (Institut de Recherche en Musicologie)</p> <p>Trois actes de ballets de Rameau sur livret anonyme : nouvelles pistes pour reconsidérer l'attribution à Cahusac</p>
12.00-12.30	<p><b>SESSION 3b – Rameau on Record</b></p> <p><b>Chair: Elizabeth Giuliani</b> (Bibliothèque Nationale de France)</p> <p><b>Patrick Florentin</b> (Société Jean-Philippe Rameau)</p> <p>The Rameau discography: an encouraging balance sheet</p>
12.30-13.45	<b>Lunch</b> – College Dining Room
13.45-15.15	<p><b>SESSION 4 – New Perspectives on Music Theory</b></p> <p><b>Chair: Thomas Christensen</b> (University of Chicago)</p> <p><b>Charles Dill</b> (University of Wisconsin, Madison)</p> <p>Rameau and Cartesian wonder</p> <p><b>Nathan Martin</b> (Yale University)</p> <p>Rameau and the 'Rule of the octave'</p> <p><b>Michael O'Dea</b> (Université de Lyon)</p> <p>Jean-Jacques Rousseau: Rameau's paradoxical disciple</p>
15.15-15.45	<b>Refreshments</b> – JdP Atrium
15.45-17.25	<p><b>SESSION 5 – Rameau in Conflict</b></p> <p><b>Chair: Alain Viala</b> (Lady Margaret Hall, Oxford)</p> <p><b>Francesca Pagni</b> (Università degli Studi di Bergamo)</p> <p><i>Mémoires et aventures de monsieur de ***</i> de Jean Galli Bibiena (1735) : une contribution peu connue autour du débat entre Lullistes et Ramistes</p>

**Françoise Escande** (Université de Toulouse) and **Benoît Dratwicky** (Centre de Musique Baroque de Versailles)

Destouches et Colin de Blamont : deux surintendants face à la menace ramiste ?

**Thierry Favier** (Université de Poitiers)

Rameau *versus* Mondonville: the construction of a post-Lullian musical identity in France

17.25-17.45    **Pause**

17.45-19.15    **SESSION 6 – Rameau and Dance**

**Chair: Jennifer Thorp** (New College, Oxford)

**Guillaume Jablonka** (Compagnie Divertimenty), with the participation of **Robert Le Nuz** (Compagnie Divertimenty)

The chaconne in Rameau's opera *Naiï*: reconstructing the choreography of an Olympics-style contest

**Rebecca Harris-Warrick** (Cornell University) and **Hubert Hazebroucq** (Compagnie Les Corps Eloquents)

Do Rameau's dances 'impose physical movement'? A collaborative exploration

## SATURDAY, 13 September

from 08.30    **Registration** – JdP Atrium

09.00-10.00    **SESSION 7 – Biographical Discoveries**

**Chair: Sylvie Bouissou** (Centre National de la Recherche Scientifique)

**Marie Demeilliez** (Université de Grenoble)

New light on the genesis of the ill-fated opera *Linus* by La Bruère and Rameau

**Érik Kocevar** (Institut de Recherche en Musicologie)

Réflexions sur certains traits de caractère de Jean-Philippe Rameau à la lumière des divers testaments et codicilles de son père

10.00-11.00     **SESSION 8 – Rameau and the Economics of Opera**

**Chair: Sabine Chaouche** (Oxford Brookes University)

**Laura Naudeix** (Université de Rennes 2)

The impact of economics on artistic creation: the case of Rameau's *opéras-ballets*

**Elizabeth Giuliani** (Bibliothèque Nationale de France)

L'économie d'une production d'ouvrage de Rameau sur la scène de l'Académie Royale de Musique vers 1750

11.00-11.30     **Refreshments – JdP Atrium**

11.30-12.45     **SESSION 9 – Rameau Portrayed**

**Chair: Roger Savage** (University of Edinburgh)

**Florence Gétreau** (Centre National de la Recherche Scientifique)

'Les Caricatures du célèbre Rameau': satirical portraits and graphic lampoons on his musical and theoretical works

**Marian Hobson** (Queen Mary University of London) and **Pascal Duc** (Conservatoire National de Musique de Paris)

Two Rameaus, uncle and nephew: Diderot's *Rameau's Nephew* and its relation with music before and after Rameau

**Rupert Gatti** (Trinity College, Cambridge)

Denis Diderot's 'Rameau's Nephew': a multi-media edition

12.45-13.55     **Lunch – College Dining Room**

13.55-15.30     **SESSION 10 – Secular Vocal Music**

**Chair: Raphaëlle Legrand** (Université Paris-Sorbonne)

**Bertrand Porot** (Université de Reims)

*Les Amants trahis* de Rameau : une scène d'opéra-comique ?

**Marcie Ray** (Michigan State University)

Violent expressions of love in Jean-Philippe Rameau's cantatas

**Sylvie Bouissou** (Centre National de la Recherche Scientifique)

New perspectives on Rameau's *Traité de composition des canons*



15.30-15.55     **Refreshments** – JdP Atrium

15.55-17.25     **SESSION 11 – The European Reception of Rameau’s Music Theory**

**Chair: Charles Dill** (University of Wisconsin, Madison)

**Ludwig Holtmeier** (Hochschule für Musik, Freiburg)

Rameau’s heritage and the European music-theoretical canon of the eighteenth century

**Walter Kreyszig** (University of Saskatchewan and University of Vienna)

Leopold Mozart, Wolfgang Amadeus Mozart and the dissemination of Rameau’s *basse fondamentale* in string quartet scoring: the *Lodi* Quartet and the *Studienbücher* of Barbara Ployer and Thomas Attwood

**Marc Ernesti** (University of Sheffield)

Mistaken identities? Notes on the early music-theoretical reception of Rameau in German music media around 1800

18.15             **Conference Concert** – Davitt Moroney, harpsichord

19.30             **Wine Reception** – South Foyer

20.00             **Conference Banquet** – College Dining Room

## SUNDAY, 14 September

from 08.30     **Registration** – JdP Atrium

09.00-10.30     **SESSION 12 – Rameau’s Singers, Acting, Casting and Repertory**

**Chair: Shirley Thompson** (Birmingham Conservatoire)

**Thomas Green** (The Royal Conservatory, Toronto)

Through the *Mercur*e’s lens: mid-eighteenth-century acting styles and vocal aesthetics in the performance of Rameau’s operas

**Raphaëlle Legrand** (Université Paris-Sorbonne)

Casting Rameau’s female roles: past and present

**Herbert Schneider** (Universität des Saarlandes)

The da capo air in the works of Rameau and his contemporaries

10.30-11.00	<b>Refreshments</b> – JdP Atrium
11.00-12.00	<b>SESSION 13 – Rameau Recreated</b>  <b>Chair: Thierry Favier</b> (Université de Poitiers)  <b>Thomas Leconte</b> (Centre de Musique Baroque de Versailles)  Une Messe de Requiem sur des thèmes de <i>Castor et Pollux</i> : un témoin inédit de la réception de la musique de Rameau dans la seconde moitié du XVIII <sup>e</sup> siècle  <b>Margaret Butler</b> (University of Florida)  Recreating Rameau: J.-S. Mangot and his role in Parma
12.00-13.15	<b>Lunch</b> – College Dining Room
13.15-14.15	<b>SESSION 14 – Staging Rameau</b>  <b>Chair: Rebecca Harris-Warrick</b> (Cornell University)  <b>Rémy-Michel Trotier</b> (Université Paris-Sorbonne)  Sets and music in Rameau’s operas  <b>Lois Rosow</b> (Ohio State University)  Staging time and space in Rameau’s operas
14.15-15.15	<b>SESSION 15 – Revising and Editing Rameau</b>  <b>Chair: Lois Rosow</b> (Ohio State University)  <b>James Arnold</b> (Birkbeck, University of London)  ‘Objet d’étude et de curiosité’: Candeille’s reworking of <i>Castor et Pollux</i> and its audiences, 1791-1815  <b>Graham Sadler</b> (University of Oxford and Birmingham Conservatoire)  Camille Saint-Saëns and the Rameau <i>Œuvres complètes</i> : a production score of <i>Zoroastre</i> lost and found
15.15-15.45	<b>Discussion: Rameau research and future performance</b>  <b>Thanks and closing remarks</b>
15.45	<b>Refreshments</b> – JdP Atrium

# ABSTRACTS

*Each of the French abstracts is immediately followed by an English translation*

James ARNOLD

***‘Objet d’étude et de curiosité’: Candeille’s reworking of Castor et Pollux and its audiences, 1791-1815***

Rameau’s disappearance from the operatic stage for almost a century after the 1780s has been attributed to the pace of aesthetic, political and commercial change in the period of the French Revolution. This neglect was never total: the lacuna was filled with dispute, regret, reminiscence, mythologising and misinterpretation. I propose to shed light on this activity, which has received little scholarly attention, by exploring the creation and reception of Pierre-Joseph Candeille’s 1791 rewriting of *Castor et Pollux*, the principal vehicle by which Rameau’s music reached Parisian audiences around the turn of the century.

Candeille retained little of the original: I intend to highlight the ways in which he framed his selections in order to mediate between Rameau’s music and the expectations of his contemporary audiences. Critical reaction to Candeille’s *Castor* was acutely conscious of the gulf between his music and Rameau’s, generating debate over the extent to which the latter was an archaic remnant, or vivid and vital, rich in meaning and in historical continuity. I argue that it was the stimulating novelty of Rameau’s music that kept Candeille’s *Castor* in the repertoire throughout the 1790s, a period when the work’s evocations of divinity and monarchy might have been thought politically imprudent. This was not anything like a Rameau revival, but re-encounters with his music fed into debates around the extent to which France had a viable operatic tradition, and how an engagement with its past could help further the development of a self-confident national musical voice.

Sylvie BOUISSOU

***New perspectives on Rameau’s ‘Traité de composition des canons’***

In my critical edition of Jean-Philippe Rameau’s canons, published in 2008 as part of the *Opera Omnia Rameau* (OOR III,1), I was able to identify three new pieces by the composer – *Je suis un fou*, *Si tu ne prends garde à toi* and *L’Épouse entre deux draps*, the last of which had hitherto been erroneously attributed to François Couperin.

My research since publishing this edition has led to the identification of two new canons from the popular repertory. The intersection of several lines of enquiry also prompts a reconsideration of the existence of a ‘Traité de la composition des canons avec beaucoup d’exemples’ cited by J.J.M. Decroix in his article on Rameau in Michaud’s *Biographie universelle ancienne et moderne* (vol. 35, p. 134). The present paper summarises the state of my research on Rameau’s canons and proposes new hypotheses on the genesis and structure of this ‘Traité de la composition des canons’.

In a brief coda to this presentation, Graham Sadler will reveal evidence that Rameau, at the age of almost 80, sent a manuscript ‘Méthode pour faire les canons’ to the Noblemen and Gentlemen’s Catch Club in London.

**Margaret BUTLER**

***Recreating Rameau: J.-S. Mangot and his role in Parma***

Parma was one of the foremost centres for French opera and ballet outside Paris in the mid-eighteenth century, second only to Vienna. In 1749 Parma's new Bourbon sovereign began to transform it into a modern and sophisticated capital by importing French cultural products of all kinds.

Jacques-Simon Mangot, Rameau's brother-in-law and court music director in Parma, shaped Parma's French repertory in ways that have escaped scholarly notice. Drawing on material from the city's State Archives and scores and librettos from Parma and Paris, I demonstrate Mangot's decisive influence on Parma's musical life. I offer new information on his activities as singer, opera director and composer in Lyon before his arrival. In Parma he collaborated with choreographer Jean-Philippe Delisle and his troupe, conducted the orchestra, oversaw music copying, and probably assisted with staging. In 1760 Mangot compiled a collection of French excerpts for Padre Martini in Bologna, most of which are by Rameau. Using evidence from this neglected source and others, I show that *Les Indes galantes*, *Castor et Pollux* and the 1757 *Anacréon* were altered in creative ways. Mangot likely influenced the choice of singer for the role of Castor, Jacques Le Noble, whom he had known in Lyon. Castor's ariette 'Tendre amour' was altered in Parma in ways that suggest Le Noble's vocal strengths.

After the troupe's departure, Rameau's works resonated in Traetta's innovative Italian reform operas. My study shows that chief among the many resources necessary to recreate Rameau's masterpieces was a strong leader familiar with the works and experienced in their production.

**Thomas CHRISTENSEN**

***Touch and sensibility in Rameau's Code of keyboard playing***

Scattered throughout Rameau's last published treatise, the *Code de musique pratique* of 1760, there are numerous suggestive discussions of thoroughbass realization and keyboard improvisation that advise the performer/student to cultivate an almost sub-conscious, somatic approach to performance that he terms the 'mechanics of fingers'. Rameau suggests that a keyboardist can cultivate an innate sensibility to harmony such that the fingers themselves are able to guide one's playing without any apparent forethought. Key here is the understanding of – a visceral sensibility to – the tendency tones of a harmony: the leading note of a diatonic scale, the dissonant seventh of a dominant harmony, notes of suspension (or 'supposition') etc. The student must learn to *feel* as much as to *know* the way these tendency tones need to resolve following the dictates of the *basse fondamentale*. Once these routines are sufficiently embodied by the performer, thoroughbass realization or any kind of spontaneous 'preluding' becomes simply a 'play of the fingers'.

Rameau's somewhat occult pedagogy here ('such that even the blind may learn to play') suggests of course the kind of mechanical automatons that were of such fascination to Enlightenment philosophes. But a more telling filiation may be to the physiological theories of nervous sensation and physiological irritability that were being developed by scientists such as Albrecht von Haller, Charles Bonnet and especially the Montpellier physicians led by Théophile Bordeu. Perhaps through the interventions of Diderot (who himself later explored questions of somatic epistemologies in his 1762 dialogue, 'Le rêve de d'Alembert') Rameau caught wind of some of these ideas.

Marie DEMEILLIEZ

*New light on the genesis of the ill-fated opera Linus by La Bruère and Rameau*

The genesis of Rameau's *Linus* remains one of the more obscure elements of the composer's biography. All that remains of this unfinished opera are the manuscript libretto and first violin part, while little is known about the circumstances of its creation and its eventual abandonment after several rehearsals.

The discovery of an unpublished letter to Rameau from the abbé François-Joachim de Bernis, together with a study of the correspondence of the duc de Choiseul-Stainville, hitherto neglected by musicologists, provides new evidence on the composition of this ill-starred opera and on the literary and social milieux within which Rameau created his dramatic works. In the light of these new sources, the present paper re-examines the history of this *tragédie en musique*, thereby opening up new perspectives on the genesis of one of the least documented of Rameau's operas.

Charles DILL

*Rameau and Cartesian wonder*

Rameau mentions expression frequently. In the *Code de musique pratique* (1760), for example, he states that music's goal is the expression of passion. Nevertheless, as a theorist, he says little about how music acts to accomplish this. In the *Observations sur notre instinct pour la musique* (1754) – his most extensive commentary on expressive composing – he blithely describes the expression of sentiment as indeterminate, noting two techniques: melodies could ascend or descend; modulations could move to the sharp or flat sides. Beginning with the *Génération harmonique* (1737), however, two topics emerge in which Rameau's discussions of expression are detailed and enthusiastic: the chromatic and enharmonic genera. Describing an enharmonic modulation, he writes: 'the moment of surprise passes like a flash of lightning and soon turns to wonder'. It is perhaps his most intimate statement about how music affects listeners.

This seems a small point, but it is an important one. Of all the emotions catalogued in seventeenth- and eighteenth-century discussions of the passions, wonder (*admiration*) is the most complex, figuring prominently in the work of Descartes and Malebranche. For commentators, experiencing astonishment had significant physiological attributes – it was one of the few sensory experiences directly to address the intellect, and significant moral attributes – it was the basis for esteem and concentration, for example, but also morally dangerous. That Rameau should invest so much attention in the genera as expressive vehicles is thus telling. Considering Rameau's inventive melodies, dense textures, and thrilling orchestration, wonder provides insight into how he conceived musical expression, and it contributes to our understanding of his critical reception.

Marc ERNESTI

*Mistaken identities? Notes on the early music-theoretical reception of Rameau in German music media around 1800*

The period from around 1770-1825 marks a discourse about the structural functions of musical works that was as vibrant as its echo proved long-lasting, in the musical canon of 'masterworks' still studied to the present day. Moreover, it is a discourse that found its forum in the new phenomenon, the mass media, and its voice in the musical magazines of the time.

In this process, music-theoretical debate assumed a central role in negotiating cultural identity and a decidedly ‘German’ canon, against the perceived supremacy of foreign music. The present paper seeks to trace the reception of Rameau’s *basse fondamentale* in select German writings around 1800, as an indicator of their theoretical standpoint in this debate. Informed by my doctoral research on analysis as a concept in musical discourse around 1800, with a focus on the *Allgemeine Musikalische Zeitung*, the paper aims to identify patterns of reading Rameau in early music-theoretical discourse and, in doing so, will suggest the potential of a new, reception-led approach for our understanding of the history of music theory.

**Françoise ESCANDE and Benoît DRATWICKI**

### ***Destouches et Colin de Blamont : deux surintendants face à la menace ramiste ?***

Au milieu des années 1730, les débuts de Rameau à la scène et ses triomphes successifs amènent les compositeurs qui tenaient jusque-là le théâtre lyrique à s’interroger sur leur propre style musical, soit que les audaces ramistes les interpellent directement, soit qu’ils sentent la nécessité de rester « au goût du jour ». Parmi eux, les deux Surintendants de la Musique de la Chambre du roi en exercice, André Cardinal Destouches et François Colin de Blamont, plus exposés que d’autres, ne semblent pas échapper à l’influence ramiste. S’ils sont collègues, une génération les sépare. Tous deux ont pourtant en commun une réputation de conservateur teintée d’amateurisme. Héritiers de Lully dont ils ont, chacun à leur manière, cultivé le souvenir, ils paraissent néanmoins vouloir se positionner par rapport aux innovations de Rameau. Une étude croisée de l’évolution de leur style, dans les œuvres nouvelles ou remaniements de leurs ouvrages anciens, permettra de mesurer l’impact direct et indirect de Rameau sur ces deux auteurs.

*In the wake of Rameau’s operatic début in the mid-1730s and his successive triumphs in the theatre, composers who had hitherto dominated the stage were forced to re-examine their own musical styles, whether in engaging with Rameau’s audacities or in trying to remain fashionable. Among such men were André Cardinal Destouches and François Colin de Blamont, the two current surintendants de la musique de la chambre du roi, who, because of their prominent position, could not escape the newcomer’s influence. Although the two surintendants were colleagues, a generation separated them. Both, however, had the reputation of being conservatives tainted with amateurism. Although they were disciples of Lully, whose memory they kept alive in their own ways, they appear nevertheless to have wanted to reposition themselves in relation to Rameau’s innovations. A combined study of their stylistic evolution, as revealed both in their new works and reworkings of existing compositions, allows us to evaluate the direct and indirect impact of Rameau on these two composers.*

**Thierry FAVIER**

### ***Rameau versus Mondonville: the construction of a post-Lullian musical identity in France***

As a major figure in eighteenth-century dramatic music, Rameau embodies and often encapsulates the post-Lullian French opera in contemporary historiography. At the same time, several recent articles and synoptic studies emphasize the quality and historical importance of Mondonville as a composer of sacred music. In studies of Rameau’s life and operatic career, the limited space devoted to Mondonville implicitly confirms this dividing-up between these composers of the two great genres that comprise the generic system of French music – the *tragédie en musique* and the *motet à grand chœur*.

The present paper will reveal how this perception was formulated in the mid-eighteenth century, even though the two composers were competitors in the areas both of opera and of sacred



music. It is based on a parallel study of the critical judgements of their music and of the conditions in which they competed – in particular by means of a cross-over study of their patrons and networks, their institutional situations and the programming and reworking of their dramatic and sacred works. The conclusion will attempt to illuminate the issues underlying such a perception, in showing how the discourse that presented the two composers as complementary served both to counter the accusation of present-day decadence by nostalgically evoking the Lully-Lalande era, and to affirm a renewed French musical identity in an increasingly international context.

**Patrick FLORENTIN**

***The Rameau discography: an encouraging balance sheet***

As with Bach or Mozart, the complete works of Rameau – three collections of harpsichord pieces, a collection of chamber music, four motets, some *airs à boire* and canons, seven cantatas and twenty eight operas – would make a magnificent box-set of CDs! But such a project would face not only the problems of interpretation but also the choice of which version to record, especially in the case of those operas that were extensively revised. Although the publication of Rameau's entire output, incomplete during his own lifetime and begun by Durand in 1895 but then abandoned, has since 1994 been undertaken by the Société Jean-Philippe Rameau, the difficulty of choosing the appropriate musical sources for each work arises whenever one wishes to perform his music in concert or on record. It is for this reason that recordings of his music remained scarce until the 1960s, with artists at the time unfamiliar with this unique repertoire. The bicentenary of Rameau's death in 1964 saw the appearance on record of a small part of his work, before the rediscovery of Baroque music by specialists in this field from the 1970s onwards. Thanks to the historically informed performance movement, the Rameau discography has expanded gradually. Since the tercentenary of the composer's birth in 1983, recordings of his works have steadily increased in number and quality, almost exclusively performed by specialist ensembles, of whom there exists an ever-increasing number. The anniversary year of 2014 is an opportune time to take stock of the Rameau discography, in drawing attention to the most significant recordings, noting the most recorded works and instruments used, and emphasizing gaps still to fill in this field.

**Rupert GATTI**

***Denis Diderot's Rameau's Nephew: a multi-media edition***

At a time when the idea of the book is rapidly changing, Open Book Publishers is exploring how to harness the potential of digital technologies with the aim of expanding both the scope and the accessibility of academic works. Today the concept of literacy comprises many media, and academic research must take into account the possibilities of all of these media if it is to reach its full potential and engage the public in the process of intellectual discovery. For if academic discourse is to thrive in the digital age, tools are needed that allow both specialist and non-specialist readers to access and understand research.

*Denis Diderot's 'Rameau's Nephew': a multi-media edition* represents a departure from the traditional edited translation. In the first place, this book is available to all free of charge in its Open Access edition. Most importantly, this is an enhanced publication, in which a state-of-the-art translation and a thorough critical apparatus are further enriched by recordings of original music, profiles of people and places mentioned, and relevant images linked to Diderot's text. Readers of the digital editions can simply click on the relevant piece of music, profile or additional information and immediately access a wealth of audio, visual and written material. The same

material is made available to readers of the printed editions via QR codes that can be scanned with their mobile phones, and via web links.

**Florence GÉTREAU**

***‘Les Caricatures du célèbre Rameau’: satirical portraits and graphic lampoons on his musical and theoretical works***

From *Les Fêtes d’Hébé* and *Dardanus* in 1739 to the revival of *Hippolyte et Aricie* in 1778, Rameau and his music were the target of satirical engravers and designers. While some of the artists remain anonymous, others include such famous names as Louis Carrogis, *dit* Carmontelle, Charles Nicolas Cochin and Pierre-Antoine Baudouin.

The present study will present a chronological panorama of the engravings, analysing their iconography in detail and identifying their sources, motives and polemical context. The images will be examined in conjunction with a group of drawings by Charles-Germain de Saint-Aubin (1721-1786) in his *Livre de Caricatures tant bonnes que mauvaises*, dating from 1740-1775 and preserved in the Rothschild collection at Waddesdon Manor (UK). Those drawings relating to Rameau in this collection, still almost entirely unknown to musicologists, will be discussed in relation to a recent Voltaire Foundation publication devoted to them in 2012.

**Elizabeth GIULIANI**

***L’économie d’une production d’ouvrage de Rameau sur la scène de l’Académie Royale de Musique vers 1750***

D’août 1749 à 1756 l’Académie Royale de Musique fut administrée par le Bureau de la Ville de Paris et un même caissier, Berthelin de Neuville, resta en place ce qui confère une forte homogénéité à la documentation laissée pour ces années. Ces années sont aussi celles où Jean-Philippe Rameau a atteint le faîte de sa notoriété sociale et artistique. Il est ainsi possible de mesurer la part qu’occupe la production de ses ouvrages lyriques dans l’activité et le budget de l’institution lyrique et de la comparer au niveau moyen des ressources investies pour monter un spectacle et que génèrent les représentations en ces mêmes années.

On peut suivre en effet d’une part les « dépenses » consenties : données chiffrées (rétribution des différents corps de métier engagés pour la fabrique d’un spectacle) ou qualitatives (distribution, calendrier des représentations) et, d’autre part, évaluer les « recettes » obtenues : données elles aussi mesurables (nombre et catégories d’entrées) ou diffuses (importance des relations dans la presse, des morceaux choisis). Cet examen économique et matériel de la carrière des ouvrages de Rameau s’attachera notamment à deux productions particulièrement documentées : *Acante et Céphise* (18 représentations de novembre 1751 à janvier 1752) et *Zoroastre* (38 représentations en deux productions en 1749 et 1756).

*From 1749 to 1756, the Académie Royale de Musique was administered by the Bureau of the city of Paris, during which time a single cashier (Berthelin de Neuville) remained in post, thus ensuring great homogeneity in the surviving financial records for these years. It was during this period, too, that Rameau reached the height of his social and artistic success. The part played by the production of his works in the Académie’s budget can thus be measured and compared with the average level of resources invested in mounting a spectacle and the income generated by the performances during these years.*

*We can thus, on the one hand, calculate the agreed expenses – numerical data (payments to the different trades incurred during the production) or qualitative data (distribution, performance schedule) – and, on the other*



hand, evaluate the income received, using data that is likewise measurable (the number and category of admissions) or vague (the importance of press relations or the choice of repertoire). This economic and material exploration of the fortune of Rameau's operas is based on two works that are particularly well documented: *Acante et Céphise* (18 performances between November 1751 and January 1752) and *Zoroastre* (38 performances in two productions during 1749 and 1756).

**Thomas GREEN**

***Through the Mercure's lens: mid-eighteenth-century acting styles and vocal aesthetics in the performance of Rameau's operas***

The middle four decades of the eighteenth century saw a sea change in the repertoire presented by the Académie Royale de Musique, as the operas of Rameau and his contemporaries appeared with increasing frequency alongside those of Lully and his successors. In this presentation I will discuss some of the *Mercure de France's* most revealing reviews of Rameau opera performances. Although some of these passages were highlighted at least a century ago in studies by Prod'homme, Pougin or Malherbe, many have never been adequately discussed, and several deserve a fresh appraisal.

Examples of four types of evidence will be discussed with respect to the strengths, shortcomings and distinguishing features they indicate. The first category includes the many flattering reviews of performances by lead singers Marie Fel and Pierre Jélyotte. The second category includes clear evidence of striking performances by other established vocalists. The third includes critical reviews of performances by emerging singers who eventually withdrew into obscurity. The fourth category includes accounts of performances by singers whose careers quickly blossomed, such as Marie Chevalier and Sophie Arnould.

Although performance reviews can often be vague, the more vivid descriptions provide clear evidence of aesthetic values, personal insight and artistry, and public taste. An imaginative interpretation of performance reviews, particularly in the light of other documentation – for example, the memoirs of Pierre-Louis D'Aquin de Château-Lyon and Charles Collé – can conjure up the excitement of a truly authentic performance and lead to a greater appreciation of Rameau's writing for the voice.

**Stephen GUTMAN**

***'Ne laissent rien à désirer': problems and possible solutions to playing the Pièces de clavecin en concerts on solo keyboard***

'Ces Pièces exécutées sur le Clavecin seul ne laissent rien à désirer.' Rameau's breezy assertion, in his *Avis aux concertans*, that playing the *Pièces* on solo keyboard leaves nothing to be desired, even though they are written for three players, appears straightforward enough. He seems to suggest that for those pieces where the keyboard part on its own would not be self-sufficient, he has made suitable transcriptions to show the way. Historically though, his advice has not been taken up by players, and it was not until 1982 that the pianist Thérèse Dussaut published a solo performing version.

This presentation will examine Rameau's instructions on how to transcribe the pieces and will explore their limitations, the problems that remain unanswered, and the solutions that can be found to capture the spirit of the originals. Rameau's musical imagination clearly relishes the expanded possibilities offered by the new 'accompanied keyboard music' that flourished in France; one wonders how he could have supposed the works to be satisfyingly realized without the

concerting instruments. Was it simply a commercial ploy? Comparative analysis of Rameau's own transcriptions with the originals will reveal issues of melodic sustainability and fullness of sonority.

This lecture-recital will suggest that the piano offers new solutions to the conundrum of performing this music on the solo keyboard. There will be a particular focus on the problems of the fifth Concert, for which Rameau left no instructions whatsoever.

**Rebecca HARRIS-WARRICK and Hubert HAZEBROUCQ**

***Do Rameau's dances 'impose physical movement'? A collaborative exploration***

Writing in the *New Grove* in 1980, Cuthbert Girdlestone claimed that Rameau's dances 'are rich in both choreographic gesture and emotional significance. They impose physical movement rather than express it and dictate the details of the dancers' mimicry.' Other scholars have argued that such literal imitation of music in physical gesture would have been as redundant in Rameau's day as it would seem now.

This presentation will examine these competing claims by looking carefully at instrumental dances that incorporate stark changes in level of movement, affect, tempo, instrumentation, or harmony – pieces that most strikingly illustrate Girdlestone's perspective. What kinds of movement – steps, mime, or some combination thereof – does the music suggest? Do musical changes of character suggest that two groups or soloists alternate movements, rather than move simultaneously? When Rameau places musical ideas in counterpoint, should the movements of the dancers maintain their independence? How literally may Rameau's music be taken as a guide to choreography?

We will present the historical and choreographic evidence for and against a literalist approach, and then try out different alternatives. For our main example we will take advantage of annotations that Rameau wrote into the score of his unpublished *acte de ballet Zéphire* to construct hypothetical choreographies for two of its dances. We will then extrapolate from this experiment to other pieces by Rameau for which the libretto and score offer almost no help, but whose music is highly expressive.

Hubert Hazebroucq will be aided in the demonstrations by Guillaume Jablonka and Robert Le Nuz.

**Marian HOBSON and Pascal DUC**

***Two Rameaus, uncle and nephew: Diderot's 'Rameau's Nephew' and its relation with music before and after Rameau***

As editors of the *Encyclopédie*, Diderot and d'Alembert worked with Rameau in the late 1740s and early 1750s; they also quarrelled with him (he was famously difficult). Rousseau, their then friend and collaborator in that he wrote the *Encyclopédie* pieces on music, actually attacked Rameau more or less overtly in his articles. However, Rameau, his music and his down-and-out nephew figure in a much more subtle, much more mysterious way in a dialogue-satire, *Rameau's Nephew*, that Diderot more or less completed at an as yet unproven date (probably 1772-3, so not quite a decade after Rameau's death). With Goethe's translation (1805) and Hegel's extended commentary (in *The Phenomenology of Spirit*, 1807) the dialogue achieved a literary-philosophical status that no other work by Diderot has.

The present paper will discuss what reasons there may be other than purely personal exasperation for this choice of personages. Musical and intellectual reasons, certainly. But also, less clearly, perhaps social ones? Rameau had been connected with powerful financial and court figures;

the dialogue attacks some such by name. Its main character, Rameau's Nephew, is at the opposite end of the social spectrum – a hanger-on of the powerful; but one who is aware that musical taste is moving away from that section of society's grasp. We will try to see what Diderot's text can show about the music that is discussed, whether the tantrums, scenettes and pantomimes performed by the Neveu fit in with the canons of the expression of emotion of the music of the period; and whether thinking of the Neveu as an 'After Rameau' helps in relating the text to the music. The paper is based on work done by Marian Hobson and Pascal Duc for an Open Access electronic edition of a translation of the Diderot text by Kate Tunstall and Caroline Warman. The text is full of musical references, and in this edition the musical illustration will be available through links. The music is provided by Pascal Duc, of the Département de musique ancienne at the Paris Conservatoire, and his students, who have researched and performed the excerpts.

**Ludwig HOLTMEIER**

### ***Rameau's heritage and the European music-theoretical canon of the eighteenth century***

Most major studies on eighteenth-century music theory agree that European music theory of the period was defined by the dominant and at once 'progressive' music theory of Jean-Philippe Rameau. Rameau's music theory surely forms one principal thread of development, but its status in the eighteenth century was by no means as monolithic as was claimed from the late nineteenth century onwards. Only against the background of the methodical diversity in European music theory can one understand the specific course taken by the European reception of Rameau's music theory in the eighteenth century.

In my paper I attempt to show how, at the start of the century, all the harmonic 'theories' that still shape our current discourse on harmonic analysis came about almost simultaneously, in different places and from different traditions: the *règle de l'octave* (partimento-tradition), *basse fondamentale*, Rameau's 'functional theory' developed since the 'Abrégé', as well as the German (Sorge, Heinichen, Stölzel, Schaffrath, Neidhardt) and North Italian (*basso fondamentale*: Calle-gari, Vallotti, Sabbatini) 'scale degree theories', all developed virtually independently of one another. These various traditions present different music-theoretical and composition-technical traditions; they develop independent and highly distinct terminologies, and refer to different musical repertoires. Individual elements of Rameau's theory subsequently found their way into strong and vital national music-theoretical traditions, where they were developed further, completely independent of their actual origin, and combined with the concepts and ideas of the respective traditions.

**Guillaume JABLONKA**

### ***The chaconne in Rameau's Naïs: reconstructing the choreography of an Olympics-style contest***

In this lecture-demonstration, I will suggest ways of realizing the choreography of one of the *ballets figurés* in Rameau's *Naïs* (1749). My starting point is information presented by Graham Sadler at the Versailles conference *La Danse française et son rayonnement (1600-1800)* in 2012, supplemented by clues in the Ferrère manuscript, which contains choreographies for *danses pantomimes* from the second half of the eighteenth century.

No surviving eighteenth-century choreographic source refers to any of the dances performed in the Rameau operas. Yet the major role of dance in these works can only inspire us to explore secondary sources and to make deductions from these, in order to move towards that

creative interdisciplinarity for which the composer was renowned. The results will be of value not only to those dance scholars who are concerned with the faithful rendition of Rameau's ballets but to all those who are passionate about baroque dance and who ask the same question: what was ballet like at the Opéra during the Enlightenment?

**Érik KOCEVAR**

***Réflexions sur certains traits de caractère de Jean-Philippe Rameau à la lumière des divers testaments et codicilles de son père***

Jean Rameau mena une vie de « bon » père de famille. Il passa sa vie entière à épargner et à essayer d'assurer à ses nombreux enfants un avenir et une situation à l'abri du besoin. L'étude poussée de ses nombreux testaments et codicilles (ajouts ou modifications) révèle les tensions qui existèrent au foyer des Rameau, notamment entre Jean Rameau et ses deux fils, Jean-Philippe et Claude. Même s'il eut des rapports tendus avec lui, Jean-Philippe Rameau adopta finalement tout au long de sa vie des comportements très proches de ceux de son père, ainsi que nous le montrerons avec quelques exemples précis.

*Jean Rameau led a life as a 'good' father: throughout his lifetime, he put money aside in an attempt to assure his numerous children a future free from need. A study of his numerous wills and codicils nevertheless reveals the tensions that existed in the Rameau household, notably between Jean Rameau and his two surviving sons, Jean-Philippe and Claude. Yet despite this strained relationship, Jean-Philippe was in later life to adopt attitudes very close to those of his father, as a detailed study of the surviving documents will reveal.*

**Walter KREYSZIG**

***Leopold Mozart, Wolfgang Amadeus Mozart and the dissemination of Rameau's basse fondamentale in string quartet scoring: the Lodi Quartet and the Studienbücher of Barbara Ployer and Thomas Attwood***

It is perhaps no coincidence that as a true expression of the Enlightenment with a pronounced focus on the intellect, the sciences, the arts, and creativity, one of music's most creative spirits of this era, Jean-Philippe Rameau, emerged a leading force in France and abroad. He engaged in thorough analysis, largely of repertoires associated with the venerable practice of *basso continuo* which had characterized much of the period of the Baroque and extended well into the period of Classicism, with particular focus on *style galant*.

In his pioneering *Traité de l'harmonie* (1722), Rameau, in the context of his full-fledged examination of continuo practice, coined the term *basse fondamentale*, expressing all chords with the roots and seventh considered as a *son fondamental*, with this reductive analysis considered perhaps less as an invention but more as an acknowledgment of the fusion of *musica practica* and *musica theorica* characteristic of earlier compositional practices and traditions. Notwithstanding the dissemination of Rameau's *basse fondamentale* in the German-speaking world, foremost through Johann Philipp Kirnberger (1721-1783) and Friedrich Wilhelm Marpurg (1718-1795), both Wolfgang Amadeus Mozart (1756-1791) and Leopold Mozart (1719-1787) embraced Rameau's reductive analysis as part of the compositional process. This is evident in the first version (by Mozart *fils*) and second version (by Mozart *père*) of the Trio of the *Lodi Quartet* in F Major, KV 80 (composed in 1770). The Mozarts also used it as a pedagogical tool in the case of the *Studienbücher* of Barbara Ployer (1765-1811), KV 453 (from 1784), and Thomas Attwood (1765-1838), KV 485a (from 1785), with the detailed examination of the *basse fondamentale* firmly tied to the string quartet

scoring of the menuet and trio – the preferred genre to hone one's compositional skills, as advocated by Heinrich Christoph Koch (1749-1816) and Joseph Riepel (1709-1782).

**Thomas LECONTE**

***Une Messe de Requiem sur des thèmes de Castor et Pollux : un témoin inédit de la réception de la musique de Rameau dans la seconde moitié du XVIII<sup>e</sup> siècle***

La Bibliothèque nationale de France conserve dans ses collections une Messe de Requiem inédite anonyme, intégralement conçue sur des thèmes de *Castor & Pollux*, opéra qui, dans sa version de 1754, fut considéré comme le plus fameux de Rameau. Hommage musical plus qu'œuvre plagiaire, cette messe, que l'on peut dater du troisième tiers du XVIII<sup>e</sup> siècle, intrigue par sa singularité. De tels emprunts profanes transposés au domaine religieux n'étaient en effet pas rares au XVIII<sup>e</sup> siècle ; la Messe de Requiem est néanmoins unique par l'ampleur et le systématisme du procédé, qui irrigue l'œuvre et sous-tend son architecture.

On ne doit pas voir dans ses emprunts une facilité de composition, tant ce type de rhabillage musical est un exercice complexe. Au-delà du tour de force, les choix opérés par le compositeur, les modalités des emprunts et leurs mécanismes – dont on présentera les exemples les plus significatifs – constituent en outre des indices inédits de la réception de la musique de Rameau, mais peut-être aussi de la manière dont étaient jouées et perçues ses œuvres. Plus largement, cette messe de belle facture constitue très probablement un témoin musical des très nombreux hommages rendus par les musiciens du royaume de France, qui reconnaissaient en Rameau l'un de leurs plus grands maîtres.

*Among the holdings of the Bibliothèque Nationale de France is an anonymous and unpublished Messe de Requiem dating from the later eighteenth century and based on themes from Castor et Pollux, an opera which, in its revised version of 1754, was considered to be Rameau's best. More a musical homage than a plagiarism, this mass is all the more intriguing because of its singularity. The practice of adapting secular music for use in a sacred context was not rare in the eighteenth century; yet this Messe de Requiem is unique in the scale and systematic application of this procedure, which infuses the work and underpins its architecture.*

*We should not regard such borrowings as musical short-cuts, since this type of reworking represents a complex exercise. Over and above the tour de force involved, the particular choices made by the composer-reviser, his methods of borrowing and their mechanisms (the most significant examples of which will be presented here) provide unexpected clues to the reception of Rameau's music and, perhaps also, to the manner in which it was performed. More generally, this finely crafted mass constitutes a musical testimony to the numerous homages paid by French musicians to a composer whom they recognized as one of their greatest masters.*

**Raphaëlle LEGRAND**

***CASTING Rameau's female roles: past and present***

The troupe at the Académie Royale de Musique for which Rameau composed his operas remained remarkably stable, and its hierarchies were crucial in determining the distribution of roles. Although all the female roles were entrusted to 'dessus' voices, a clear knowledge of the vocal and dramatic skills of Rameau's singers allows us to understand the synergy between the composer and his performers in the conception of each of his heroines.

Nowadays, by contrast, each opera production calls for a distinctive/individual distribution, though certain of them – especially recorded performances – become landmarks and create a tradition. Moreover, female voices are classified according to an extremely sophisticated system,



developed from a range of works staged over some four centuries. To distribute Rameau's *dessus* parts necessitates choosing from among the different modern tessituras of soprano and mezzo-soprano, according to technical and dramaturgical techniques that it is necessary to define.

**Nathan MARTIN**

### ***Rameau and the 'Rule of the octave'***

In books 3 and 4 of the *Traité de l'harmonie* (1722), when Rameau first turns to practical matters of composition and thoroughbass pedagogy, he seems entirely to forget the more novel constructions of books 1 and 2 and to reach instead for such traditional heuristics as the rule of the octave. It was only some ten years later, in his *Dissertation sur les différentes méthodes d'accompagnement* (1732), that Rameau began to elaborate a practical system of thoroughbass accompaniment consistent with the revolutionary perspective of his novel fundamental-bass theory. He prefaced that treatise, moreover, with a vitriolic attack on the methods of his predecessors Denis Delair (1690) and François Campion (1716) while strategically forgetting that he had himself taught thoroughbass in almost identical terms in the second half of the *Traité*. Separating Rameau's two treatises, and in part motivating the publication of the *Dissertation*, was a heated polemic concerning accompaniment pedagogy with an anonymous critic (the *second musicien*) in the *Mercure de France* (1729-31).

My contribution, in reviewing this polemical exchange and drawing on recent work on partimento and thoroughbass in the seventeenth and eighteenth centuries (Holtmeier, Gjerdingen, Jans, Menke), aims to provide a more nuanced account of Rameau's relationship to his predecessors than has sometimes been advanced. Over its course, I undertake also to illuminate more fully the systematic and speculative stakes of Rameau's practical composition and accompaniment pedagogy.

**Davitt MORONEY**

### ***Rameau's two Méchaniques***

Rameau's *De la mécanique des doigts sur le clavessin* started out as a four-page text published in his *Pièces de clavessin* (1724). The vocabulary of the title stakes out different ground from that occupied by Couperin's *L'Art de toucher le clavecin* (1716/17); Rameau's rational descriptions of mechanics complement Couperin's evocations of *l'art de bien-jouer*. Yet Rameau's hand positions and finger mechanics, as described in 1724, are not revolutionary: they are fully compatible with what is known about French harpsichord technique, and remain the best summary of that technique.

Many of his subsequent writings also mention a *mécanique des doigts*, but the phrase then usually refers to something quite different: how an accompanist can handle right-hand chord positions mechanically, even without being able to read or understand music. He therefore had two *méchaniques*. While the first was purely classical and irreproachable, the second elicited much debate (and some ridicule). Part of the contemporary controversy may have stemmed from a confusion between the two *méchaniques*. The extent to which the two overlapped in Rameau's mind is shown by some of his later comments that, although ostensibly relating to chord positions in the right hand, illuminate his original understanding of the *mécanique*. He writes as an innovative theorist, but his rational and practical approach as a keyboard player is also traditional in many ways.

A fuller understanding of his ideas on keyboard playing can be achieved by distinguishing the two trains of thought and understanding the interplay between the two. Although his second

*mécanique* is well understood by scholars, the later theoretical texts contain many revealing details concerning hand position and fingering, deepening our understanding of his first *mécanique* and his approach to the keyboard. This paper examines Rameau's two *mécaniques* in the light of the ten publications that refer to them, from the *Traité de l'harmonie* (1722), through the polemical disputes in the *Mercure de France* (1729-1732), to the *Code de musique pratique* (1760).

**Laura NAUDEIX**

### ***The impact of economics on artistic creation: the case of Rameau's opéras-ballets***

Ideologically, French opera has always been regarded as a consistent artistic and literary entity, and scholars, myself included, have been at pains to underline the narrative continuity of works, deploying ingenious methods in order to understand the thematic and symbolic resonances that link the different elements of the narrative. Yet it often seems obvious that authors were tapping into a vast storehouse that was not limited to decors and costumes. Recurrent situations, topical scenes, bravura arias and the like make up the shared repertory of librettists and composers.

Moreover, it is often forgotten that, as an institution, the Académie Royale de Musique was virtually unique in Europe: the director had a troupe of salaried performers and a vested interest in providing work for them. In observing the fragmentation of production at the end of the eighteenth century and its organization optimized around chosen works that were rewarding for the artists, and in identifying revivals and repeat performances aimed at ensuring public support, I wish to recall that the opera was, above all, a 'spectacle' before being a vehicle for the expansion of the art, and that among the 'authors' of an *opéra-ballet* we must count not just the librettist and composer but also a complex nexus comprising the director of the Académie and his troupe. We should also remember that it was precisely Rameau's genius that incited the Opéra directors and the sponsors of court entertainments to ask him to transcend their primarily self-promoting preoccupations.

In the light of this observation arising from the *tragédies*, I wish to explore how it is systematically implemented in the *opéras-ballets*, particularly those of Rameau. In fact, this composer appeared on the scene at a time when the star system of performers became a fertile field for the rationalization of the production, but made it necessary in a context of competition between different theatres.

**Michael O'DEA**

### ***Jean-Jacques Rousseau: Rameau's paradoxical disciple***

This paper begins by recalling briefly how the complex and hostile relations between Rousseau and Rameau develop from the time of Rousseau's articles (1748-49) for Diderot's and D'Alembert's *Encyclopédie* onwards, with particular reference to Rameau's *Observations sur notre instinct pour la musique* (1754), marked by vigorous defence of Rameau's existing positions but also showing a keen understanding of what is at stake in the debate.

The paper goes on to underline paradoxical links between Rousseau and Rameau. If some of these are well known – for example, the fact that Rousseau bases his articles in the *Encyclopédie* on Rameau's harmonic theory, even as he attempts to show limits and weaknesses in that theory – others reveal a peculiarly intricate intellectual hostility between the two men. For both Rameau and Rousseau, the notion of music as a model of universal value becomes essential. Where Rameau's arguments aspire to the scientific, Rousseau's are essentially historical, but both place music at the centre of human apprehension of the world. Ultimately, the paper suggests that if the

content of Rousseau's musical writings diverges sharply from everything that Rameau defends, the scale of Rousseau's argument in the major articles of the *Dictionnaire de musique* (and even more in the unpublished *Essai sur l'origine des langues*) is dictated by the universal claims of Rameau's system – and may even in part represent a response to Rameau's polemic with d'Alembert, which Rousseau is often said not to have followed.

Ultimately, if Rousseau writes *against* Rameau, that links Rameau with Hobbes, whom Rousseau writes *against* in the *Discourse on Inequality* and who is its indispensable inspiration, and with Voltaire, who after at first receiving Rousseau's homage (as Rameau did) becomes a counter-model (as Rameau did). But a counter-model is also a model; Rousseau constructs a version of the great writer that in its elaborate refusal of the Voltairean model is a kind of homage to the adversary. In the same way, the dogged, systematic, detailed rejection of Rameau is a measure of the composer's presence and his weight. In the shape and scale of the unfaithful disciple's work, Rameau is present to the end.

**Francesca PAGANI**

**Mémoires et aventures de monsieur de \*\*\* de Jean Galli Bibiena (1735) : une contribution peu connue autour du débat entre Lullistes et Ramistes**

Ma communication souhaiterait prendre en examen les textes littéraires (romans, correspondances, mémoires etc.) des écrivains contemporains de Jean-Philippe Rameau afin d'en faire ressortir un portrait aux forts contrastes. De Voltaire à Grimm, de Chabanon à Marmontel, de Rousseau à d'Alembert, le profil de l'homme et du musicien est tantôt loué avec enthousiasme, tantôt critiqué de manière virulente. Ce sentiment ambivalent correspond parfaitement au personnage de Rameau et à la querelle que le musicien a su produire dans le domaine musical. Parmi les témoignages considérés, une espace importante sera consacré à un passage du roman *Mémoires et aventures de monsieur de \*\*\**, traduits de l'italien par lui-même de Jean Galli Bibiena, paru en 1735 et publié en édition moderne en 2014, où le tout premier succès de Rameau est mis en relation avec la tradition musicale italienne et notamment avec celle du compositeur Leonardo Vinci. Dans la troisième partie, sixième livre, Bibiena fait un portrait de Rameau et de sa musique à partir d'une situation romanesque : son personnage assiste à la représentation d'un opéra de Leonardo Vinci, *Alessandro nell'Indie*, au théâtre Aliberti de Rome. La réflexion qui suit démêle avec finesse le débat entre Lullistes et Ramistes; le beau portrait de Rameau commence en le comparant au musicien italien : « La France possède aujourd'hui un homme à qui l'âme de Vinci semble avoir été transmise » et continue en décrivant le propre de la musique de Rameau.

*This communication will examine literary texts (novels, letters, memoirs etc.) of authors contemporary with Jean-Philippe Rameau in order to create a portrait of strong contrasts. From Voltaire to Grimm, from Chabanon to Marmontel, from Rousseau to d'Alembert, the profile of the man and musician is sometimes praised with enthusiasm, sometimes virulently criticized. Such ambivalent feelings correspond perfectly to Rameau's personality and to the quarrels that he excited in the musical domain. Special emphasis is given to a passage in the novel Mémoires et aventures de monsieur de \*\*\*, traduits de l'italien par lui-même by Jean Galli Bibiena, which appeared in 1735 and was published in a modern edition in 2014. Here, Rameau's first operatic success is linked with the Italian musical tradition and, in particular, with the composer Leonardo Vinci. In Part 3, book 6, Bibiena paints a portrait of Rameau and his music by means of a literary device: his character in the novel attends a performance of Vinci's opera Alessandro nell'Indie at the Aliberti theatre in Rome. The ensuing reflections skilfully disentangle the threads of the Lulliste-Ramiste dispute: the character portrait of Rameau begins by comparing him with the Italian composer – 'France today possesses a man to whom the soul of Vinci has been transmitted' – and continues with a description of the characteristics of Rameau's music.*



### Les Amants trahis de Rameau : une scène d'opéra-comique ?

L'inspiration comique chez Rameau a été souvent étudiée pour deux de ses opéras, *Platée* et *Les Paladins*, mais rarement dans le contexte de ses autres œuvres. Pourtant cette inspiration a toujours jalonné le parcours du compositeur, depuis son duo de paysans publié en 1707 jusqu'aux *Paladins* donnés en 1760. Sa cantate *Les Amants trahis* (avant 1721) s'impose ainsi comme une étape d'importance dans l'élaboration du registre comique et léger chez le compositeur. Cette œuvre est assez originale dans l'univers même de la cantate française : elle est dialogique – ce qui n'est pas vraiment la marque du genre – et de plus exploite une source d'inspiration plus comique que galante, la confrontation de deux amants, l'un pessimiste et l'autre optimiste. Il est certain que traiter la caractérisation de deux personnages que tout oppose était formateur pour un musicien rêvant d'opéra.

*Les Amants trahis* connaissent bien sûr des précédents dont le plus célèbre est *Héraclite et Démocrite* de Stuck (1711), qui a sûrement servi de modèle : cette cantate en duo présente les deux philosophes Héraclite et Démocrite débattant de leur conception de la vie humaine, pessimiste pour le premier et optimiste pour le second. Mais Rameau a su également s'inspirer d'autres compositeurs comme Campra. C'est entre ces deux auteurs que nous tenterons de situer le compositeur.

*The comic element in Rameau's music has often been studied in relation to his operas Platée and Les Paladins but rarely in the context of his other works. Yet this element has always marked his evolution as a composer, from the Duo paysan published in 1707 to Les Paladins (1760). His cantata Les Amants trahis (before 1721) thus marks an important stage in his development of a comic and light-hearted register. This work is quite original within the genre of the cantate française: it consists entirely of dialogue – not a standard feature of the genre – and exploits a source of inspiration that is more comic than galant: the confrontation of two lovers, one an optimist, the other a pessimist. Certainly, the experience of portraying two totally contrasted characters was a formative one for a composer who already dreamed of writing an opera.*

*There were, of course, precedents for Les Amants trahis, of which the best-known is Batistin Stuck's Héraclite et Démocrite (1711), which must have served as a model: this duo cantata presents two philosophers, the pessimist Heraclitus and the optimist Democritus, who discuss their views of human existence. But Rameau was also inspired by composers such as Campra. Indeed, it is between these two composers – Stuck and Campra – that I will attempt to situate him.*

Marcie RAY

### Violent expressions of love in Jean-Philippe Rameau's cantatas

The moral of Jean-Philippe Rameau's cantata for bass voice *Aquilon et Orithie* (1728) is that sometimes violence may be necessary to 'please' a stubborn lover. Its conclusion is a long way from the proto-feminist depictions of love issuing from literary salons almost a century earlier, where, as scholar Joan DeJean has shown, authors called *les précieuses* developed the novel for a number of political ends. Writers such as Madeleine de Scudéry transformed the love plot to increase the heroine's agency and to carve out a space for women in the famous episodes of ancient history. Some authors even deployed the pen to protest women's oppression in marriage. Unsurprisingly, conservative critics disparaged these women's threat to the cultural hegemony of male authors, but they also denigrated their emphasis on love, as well as their gender politics.

Nevertheless, the popularity of women's novels eventually informed a number of musical genres. But not all composers and librettists succumbed to the pressure to put love on the stage. Charles Dill has shown that Rameau attempted to strengthen opera's moral content at the expense of love. This paper, on the other hand, examines the way in which Rameau manifested his critique of love in several of his cantatas. I contextualize these works not only in the cultural debate about love in literature, drama, and music, but I also show how the violent morals in some of Rameau's cantatas speak to women's perceived social agency in matters of the heart.

Lucy ROBINSON

### ***'A propos' Rameau's Pièces de clavecin en concerts***

In 1741 Rameau published his ground-breaking collection of five *concerts* for harpsichord, violin (or flute) and bass viol (or a second violin). Rameau's answer to his colleague Mondonville's recent *Pièces de clavecin en sonates*, they are extraordinarily inspired examples of mid-eighteenth-century chamber music written in the *goût français*. They exhibit a similar fascination with virtuosity and bold harmony as is found in Leclair's violin sonatas and Forqueray's *Pièces de Viole*. The bass viol part has a range of nearly four octaves and is far more independent and liberated than the cello parts of the piano trios of either Haydn or Mozart. Who did Rameau envisage playing it? Girdlestone complains of mechanistic tendencies in the works; but what did Rameau intend by 'C'est en saisissant bien d'ailleurs l'esprit de chaque Piece, que le tout s'observe a propos'? And what was their legacy in the eighteenth century and beyond?

Lois ROSOW

### ***Staging time and space in Rameau's operas***

The logic of time and space in early French opera is well known: acts normally occur in a single setting (except in cases of explicit supernatural events) and in real time; entr'actes most often accompany a change of setting and represent the passage of time. Modern productions often obscure or distort this feature. Such productions have their own internal logic; the point here is not to criticize those directors but to argue for other, historically informed productions that do pay attention to the original treatment of time and space.

The frequent contrast in setting between dialogue scenes and *divertissements* in modern productions, even those seemingly historically informed, supports what Catherine Kintzler calls the distinction between 'théâtre' and 'spectacle' in this operatic style. Using her narrow definitions, the distinction is a fair one; yet such staging compromises the integration of elements inherent in the genre and feeds into the now-discredited notion that the *divertissements* stand outside the drama. Productions that seek to classicize by minimizing set changes have their own difficulties, especially if the entr'acte accompanies stage action. Unless there is a dramatic tonal shift or some other musical marker, there is no obvious entr'acte. The result is an unsettling compression of time as well as space.

Illustrations will be taken from a classic late twentieth-century production (Villégier's *Hippolyte et Aricie*) and several twenty-first-century productions available on DVD. Brief allusion will be made to other baroque opera productions (e.g., Opera Atelier's staging of Monteverdi's *Orfeo* and Lully's *Armide*).

Graham SADLER

***Camille Saint-Saëns and the Rameau Œuvres complètes: a production score of Zoroastre lost and found***

The card catalogue at the Bibliothèque-Musée de l'Opéra, Paris, includes details of the score of Rameau's opera *Zoroastre* that was used during the original 1749 production. At some stage this volume went missing, and the relevant card has for many decades borne the laconic annotation 'Manque'.

Recently, however, the score has resurfaced: it had been lent to the publishing firm of Durand and had remained in the company's vaults ever since the Rameau *Œuvres complètes* was abandoned after the First World War. Internal evidence reveals that this source was used during preparation work on the *Zoroastre* edition, scheduled for inclusion in the *Œuvres complètes* but never finished. Over and above its intrinsic value as a primary source of this opera, the rediscovered volume sheds light on the working methods employed by Camille Saint-Saëns and his editorial team. It contains extensive manuscript insertions in Saint-Saëns's own hand, together with numerous annotations which show that the score was collated with a production score of this opera in the Bibliothèque Municipale de Versailles.

Roger SAVAGE

***'The Triumph of Generosity', or, Let's Make an Opera-Ballet!***

Scholars (Girdlestone, Rivaud) have pointed out how common the unstable 'emotional triangle' – with one character beloved by two competing others – is in *tragédie en musique*, *pastorale héroïque* and *comédie lyrique* from the 1670s to the 1760s, not least in those works of Rameau that have continuous three- or five-act plots. Of Rameau's free-standing *actes de ballet* and opera-ballet *entrées*, however, about half are not 'triangular', quite possibly because it's not easy to develop and resolve a tragic or comic triangle in the short time those forms allow. The remainder do have such plots, however, their librettists finding various ways of producing necessarily brisk triangulations. One way was to develop a new type of triangle beyond the traditional types: the Sentimental Triangle, in which (blessed with Cartesian *générosité*) one of the rival lovers unexpectedly pulls out of the imbroglio through sheer good nature and humane benevolence. Though adumbrated at full length in e.g. the Quinault-Lully *Alceste* (1674) and in the one-act 'Sevarandian' *entrée* of Morand and Bourgeois' *Peines et Plaisirs de l'Amour* (1730), the sentimental triangle becomes something of a Rameau speciality: witness the Turkish *entrée* in *Les Indes galantes* (Fuzelier, 1735), the Stratonice *entrée* in *Les Fêtes de Polymnie* (Cahusac, 1745) and the *acte de ballet* *Anacréon* of 1754 (again with Cahusac). The three are very different in source, genre and tone – in the mindset of the *généreux* party too. But together they make quite a forward-looking statement, and they might benefit from being brought together as a 'new' opera-ballet of their own. This would need a proper prologue of course – with the benevolent Minerva confronting the anarchic Cupid perhaps?

Herbert SCHNEIDER

***The da capo air in the works of Rameau and his contemporaries***

The aim of this paper is to demonstrate the diversity of treatment of the *da capo* airs of Rameau and his contemporaries compared with those of the Italians. My communication is based on interdisciplinary literary, musical and musico-dramatic research. It will discuss such matters as the

structure of the texts (the strophes, their versification and the case of *parodies*) and the musical setting, in analysing the forms, including the very varied *dal segno* air, the modulatory schemes and the performing forces. Also discussed will be the place of the air within a scene (exit aria or other) and the question of whether or not there exists a typology of airs corresponding to that of the Italian *da capo* aria (*air de danses*, *air d'effets*, *air de parabole* [*Gleichnisarie*] or other types such as the *aria d'agilità*, *aria di bravura*, *aria parlante*).

**Thomas SOURY**

***Trois actes de ballets de Rameau sur livret anonyme : nouvelles pistes pour reconsidérer l'attribution à Cahusac***

Trois livrets d'acte de ballet de Rameau, *Io, Nélée et Myrthis*, *Zéphyre*, restés anonymes, ont été régulièrement attribués à Louis de Cahusac, en raison de sa collaboration régulière et fructueuse avec le compositeur. Toutefois, si l'attribution des *Boréades*, dernière tragédie en musique du compositeur, ne fait plus débat, celle de ces trois actes non représentés du vivant du musicien reste encore en suspens.

Cette communication se propose de revenir sur cette mystérieuse question. Après avoir rappelé les principales données historiques, à partir des sources musicales, concernant ces actes de ballets méconnus, nous présenterons une comparaison stylistique de ces textes, avec les livrets authentiques de Cahusac. En effet, le style du librettiste se démarque par un soin particulier à l'usage de la danse, des chœurs et de la machinerie mais aussi par l'insertion de thématiques originales (féerie, exotisme, franc-maçonnerie). La place du divertissement et son lien avec l'intrigue peut constituer un autre indice pertinent. En explorant ces quelques pistes esthétiques, caractéristiques des livrets de Cahusac, et explicitées dans l'œuvre théorique du librettiste, nous espérons pouvoir confirmer ou infirmer de façon plus précise l'attribution de ces paroles à l'auteur de *Zoroastre*.

*Although the librettos of three of Rameau's actes de ballet – Io, Nélée et Myrthis and Zéphyre – remain anonymous, they have often been attributed to Louis de Cahusac, on account of his long and fruitful collaboration with the composer. Yet while the attribution to Cahusac of Les Boréades, Rameau's last tragédie en musique, is no longer controversial, the question of the authorship of the above actes de ballet – none of them performed in Rameau's lifetime – is still unresolved.*

*The present communication plans to reinvestigate this mysterious question. After setting out the known historical facts about these neglected actes de ballet, derived from the musical sources, this paper will compare the style of their librettos with that of Cahusac's authentic librettos. The latter are distinguished not only by a special care over the use of dance, chorus and stage machinery but also by the incorporation of particular themes ('la féerie', exoticism, freemasonry). The placement of the divertissement and its link with the plot constitutes another relevant line of enquiry. In following these various aesthetic elements, characteristic of Cahusac's librettos and expounded in his theoretical writings, I hope more convincingly to be able to confirm or challenge the attribution of these texts to the author of Zoroastre.*

**Rémy-Michel TROTIER**

***Sets and music in Rameau's operas***

In their dramatic conception, Rameau's operas share numerous features with those performed in the previous decades; the material conditions in which operatic spectacles were produced in the eighteenth century resulted in a remarkable permanence of their performative models. The

composer had to deal with such theatrical constraints, and an important role of the music in his operas, next to the sung parts, is to accompany the changes of the sets, the operation of the stage machines and the performers' entrances and exits.

This contribution focuses on musical fragments of Rameau's operas which are connected to the action of the sets; these sometimes neglected parts take place in a greater musical design. A systematic survey, through all of the composer's lyrical works, of scene changes in relation to harmonic progressions brings new insights into his control of the energy of the performance.

# BIOGRAPHIES

**James ARNOLD** is an honorary research fellow at Birkbeck, University of London. He is currently completing a book on the dynamics of operatic audiences in France from the old regime to the restoration of the monarchy, with a particular focus on Grétry.

**Sylvie BOUISSOU**, director of research at the CNRS, holds doctorates from the Paris-Sorbonne and Panthéon-Sorbonne universities and is an associate professor of music and former resident of the Académie de France in Rome. Since 1991, she has been general editor of the *Opera Omnia Rameau*. In 1993, with the French ministry of culture and the Fondation Salabert, she established *Musica Gallica*. In 1996 she founded and until 2003 directed the Institut de recherche sur le patrimoine musical en France (CNRS, BnF and Ministère de la Culture). She is author of *Jean-Philippe Rameau, Les Boréades*; *Histoire de la notation de l'époque baroque*; *Vocabulaire de la musique baroque*; *Crimes, cataclysmes et maléfices dans l'opéra baroque en France* and (with Denis Herlin and Pascal Denécheau), the *Catalogue thématique des œuvres musicales de Jean-Philippe Rameau*. She has also published critical editions of Rameau's *Les Surprises de l'Amour*, *Hippolyte et Aricie* and *Airs et Canons*. In 2014, she organized the international conference 'Rameau, entre Art et Science' (with Graham Sadler and Solveig Serre) and published *Jean-Philippe Rameau, musicien des Lumières*.

**Dr Margaret BUTLER** is an Associate Professor of Musicology at the University of Florida. Her research on eighteenth-century opera focuses on topics such as Italian theatres and their practices, stylistic fusion and reform, singers, exoticism, and iconography. Her *Operatic Reform in Turin: Aspects of Production and Stylistic Change in the 1760s* (Libreria Musicale Italiana, 2001) was based on research she conducted as a Fulbright Fellow. Other publications include the chapter on Italian opera in the *Cambridge History of Eighteenth-Century Music* and articles in the *Journal of the American Musicological Society*, *Cambridge Opera Journal*, *Eighteenth-Century Music*, *Early Music* and *Music in Art: International Journal for Musical Iconography*. She has given papers at annual meetings of the American Musicological Society and at conferences in Italy, Spain, Germany and Belgium. Her present paper grows out of research for her book in progress on the French context for Traetta's reform operas for Parma.

**Dr Sabine CHAUCHE** specializes in the history of theatre and performance practices. She has published monographs such as *L'Art du comédien du comédien. Déclamation et jeu scénique en France à l'âge classique, 1629-1680* and *La Philosophie de l'Acteur. La Dialectique de l'intérieur et de l'extérieur dans les écrits sur l'art théâtral français, 1738-1801*. Her most recent study, *La Mise en scène du répertoire à la Comédie-Française, 1680-1815*, is based on little-known archival material such as prompt-books and shows how staging evolved at the Comédie-Française over more than a century. Her current research project looks at cultural transfers in Europe from 1650 to 1930. Sabine Chaouche is the Director of the journal *European Drama and Performance Studies* and the e-magazine *The Frenchmag*.

**Thomas CHRISTENSEN** is the Avalon Foundation Professor of Music and the Humanities at the University of Chicago, where he also serves as Associate Dean and Master of the Collegiate Humanities Division. Over a 30-year career, his research has focused upon the history of music theory, particularly in the early modern period. He has written a widely-cited cultural study of the music theory of Rameau (*Rameau and Musical Thought in the Enlightenment*, Cambridge University



Press, 1993) as well as numerous articles, some of which are anthologized in a recent book published by Ashgate Press, entitled *The Work of Music Theory* (2014). Professor Christensen is the editor of the *Cambridge History of Western Music Theory* (2003). Presently, he is working on a book concerning Fétis and the problem of 'tonality' in French musical discourse during the 19th century, to be published by the University of Chicago Press. He remains active as a pianist and organist.

**Aileen DAWSON** DLitt FSA is a graduate of St Hilda's College, Oxford. She has worked for the National Trust at Waddesdon Manor, Buckinghamshire, the Ceramics Department at the Victoria and Albert Museum, and in the Department of Britain, Europe and Prehistory at the British Museum, where she is the curator responsible for collections between 1660 and 1800. Among her publications are *French Porcelain, a catalogue of the British Museum collection* (revised edn, 2000), *Portrait Sculpture, a catalogue of the British Museum collection c. 1675-1975* (1999) and, more recently, *The Art of Worcester Porcelain, 1751-1788* (2007) and *English and Irish Delftware 1570-1840* (2010).

**Marie DEMEILLIEZ** is a lecturer in Musicology at the Université de Grenoble. In 2006, she graduated from the Conservatoire national de musique de Paris with diplomas in harpsichord and musicology. She was awarded a doctorate in 2010 at the Université Paris-Sorbonne for a thesis on performances at Parisian boys' schools during the seventeenth and eighteenth centuries: '*Un Plaisir sage et réglé*'. *Musiques et danses sur la scène des collèges parisiens (1640-1762)*. Her current research focuses mainly on French Baroque music, collegiate theatre, and keyboard music. She has published various articles and reviews on these subjects and facsimile editions of works by Lebègue and Corrette.

**Charles DILL** completed his doctoral study at Princeton University in 1989 with a dissertation on Rameau's *Castor et Pollux*. His subsequent study of Rameau's lyric tragedies, *Monstrous Opera: Rameau and the Tragic Tradition*, was published by Princeton University Press in 1998. He has edited *Opera Remade, 1700-1750* for Ashgate (2010) and the entry on Rameau for Oxford Bibliographies Online. He has also contributed articles on French Baroque Opera to *Studies in Music History*, *Cambridge Opera Journal*, the *Journal of the Royal Musical Association*, and the *Journal of the American Musicological Society*.

After gaining diplomas in cello, bassoon, chamber music and musical education, **Benoît DRATWICKI** studied music history, analysis, aesthetics and orchestration. He is artistic director of the Centre de Musique Baroque de Versailles, where he has worked since 2001. From 2006 to 2009 he took part in the creation of the Palazzetto Bru Zane in Venice, of which he is artistic adviser. With his brother Alexandre, he produced a programme for France Musique entitled '*La Querelle des Bouffons*' (2006-7). His research focuses on the Musique du Roi at Versailles and on the evolution of eighteenth-century operatic styles and genres. His doctoral thesis comprises a study of the life and work of François Colin de Blamont, and he has also written a biography of Antoine Dauvergne. His present research has to do with the singers of the Académie Royale de Musique.

**Pascal DUC** began his musical career working in the Direction Régionale for Cultural Affairs in the Paris region and as administrator of the Festival d'Île de France. A meeting with Philippe Herreweghe at the period when the rediscovery of early music was really taking off in France led to a collaboration with La Chapelle Royale (<http://www.bach-cantatas.com/Bio/Chapelle->

[Royale.htm](#)) and the Orchestre des Champs-Élysées, (<http://www.orchestredeschampselysees.com/en/pages/whatson.html>). He then became musical adviser to William Christie and Les Arts Florissants, a post he still holds alongside that of Head of the Department of Early Music at the Conservatoire National Supérieur de Musique et de Danse de Paris. His numerous performing editions for Les Arts Florissants include Rameau's *Les Paladins* and works by Campra (*Tancrède*, *Les Fêtes vénitiennes*), Handel (*Belshazzar*, *Hercules*, *Susanna*, *Te Deum* HWV208), Lully (*Atys*, *Te Deum*, *Amadis*), Monteverdi (*Madrigals*, books 1-8) and Purcell (music for *The Virtuous Wife* and *Distress'd Innocence*).

**Marc ERNESTI** studied German and Music, majoring in Music Theory and Analysis, at Royal Holloway University of London, the Royal Academy of Music, and Leipzig and Hamburg conservatoires. Parallel to a career in senior management of internationally acclaimed classical music organizations, he returned to the academic sphere with an MMus by research, on the history of music theory, at the University of Sheffield. Since 2012, Marc has been Head of Professional Development at the Royal Academy of Music, where he leads on the Music Business strand, and he is also pursuing doctoral research in Music Theory with Simon Keefe. The title of his Thesis is *From Z to A, or: How Analysis started with a Zeitung: Case studies into the construction and structure of music analysis as a concept in musical discourse, around 1800*.

**Françoise ESCANDE** holds a doctorate in musicology and is a lecturer at the Toulouse Jean-Jaurès University where she is an associate researcher at the LLA-creatis laboratory. She also participates in projects at the Centre de Musique Baroque de Versailles and the Institut de Recherche en Musicologie. Her research focuses on the French operatic repertory in the first half of the 18th century at the Paris Académie Royale de Musique, on musical dramaturgy, manuscript sources and copyists, and the life and works of André Cardinal Destouches.

**Thierry FAVIER** is a professor at the Université de Poitiers and associate researcher at the Centre de Musique Baroque de Versailles. His research focuses on seventeenth- and eighteenth-century sacred music, in particular the motet (*Le Motet à grand chœur (1660-1792) : Gloria in Gallia Deo*, Fayard, 2009) and *cantique spirituel* (*Le Chant des muses chrétiennes*, Société Française de Musicologie, 2008). He is also interested in the question of musical pleasure (*Le Plaisir musical en France au XVII<sup>e</sup> siècle*, ed. Manuel Couvreur et Thierry Favier, 2006) and the sublime (*À la croisée des arts : sublime et musique sacrée en Europe aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles*, ed. Sophie Hache and Thierry Favier, forthcoming). His recent research is concerned with private musical collections, concerts, the notion of musical genre in the context of cultural transfer, and the role of music within the framework of historicity.

Attorney at the Court of Appeal in Versailles, **Patrick FLORENTIN** became interested in the work of Jean-Philippe Rameau while he was still a boy. Since the age of 13, he has collected all the recordings and acquired many antiquarian and modern books about the composer. Among the rare items he has assembled are original editions of Rameau's theoretical treatises, printed scores and unpublished portraits. In January 2011, he decided to donate a part of his collection (books and scores) to the Fondation Royaumont (Val d'Oise, France), to make it accessible to researchers and performers. As part of the 250th anniversary of the death of Rameau, he has been responsible for the musicological material on the website [www.rameau2014.fr](http://www.rameau2014.fr) and has lent items from his collection for exhibitions. Since 2011 he has been President of the Société Jean-Philippe Rameau,



whose aim is to publish the complete works of the composer, under the general editorship of Sylvie Bouissou.

**Dr Rupert GATTI** is a co-founder and director of Open Book Publishers, a non-profit social enterprise publishing rigorously peer-reviewed Open Access academic monographs, primarily in the humanities and social sciences. He is a Fellow of Trinity College, Cambridge, where he is a Director of Studies in Economics. His published academic work includes microeconomic analysis of competition in online markets, game theory and search theory. He has held visiting positions at MIT and University of Florence, acted as an Economic Advisor on several EU competition studies, is on the advisory board of a range of Open Access initiatives and frequently speaks at conferences on issues surrounding Open Access.

**Florence GÉTREAU** is a senior researcher at the Centre National de la Recherche Scientifique and author of numerous publications on musical iconography and organology ([www.HALSHS.Archives-ouvertes.fr](http://www.HALSHS.Archives-ouvertes.fr)). For 30 years she served as a curator (Musée de la Musique, Musée National des Arts et Traditions Populaires) and, from 2004-13, as director of the Institut de Recherche sur le Patrimoine Musical en France. She is editor of the journal *Musique-Images-Instruments*. Since 1994 she has taught organology and musical iconography at the Paris Conservatoire. In 2001 she was awarded the Anthony Baines Memorial Prize by the Galpin Society and, a year later, the Curt Sachs Award by the American Musical Instrument Society. She was elected to the Academia Europaea in 2010. She is President of the Société Française de Musicologie and a member of the Directorium of the International Musicological Society. Among her many publications is the critical study 'The Portraits of Rameau: A Methodological Approach', *Music in Art. International Journal for Music Iconography* XXXVI/1-2 (2011): 275-300.

**Elizabeth GIULIANI** is Conservateur général and director of the Music Department at the Bibliothèque Nationale de France. She has organized the re-mastering of the BnF's historic recordings and arranged the programming of such recordings in a series devoted to 'La Mélodie française'. She contributes to the 'Discographie-vidéographie' section of *Cahiers Claude Debussy* and has published *Hector Berlioz. Phonographie* (BnF, 2003) in collaboration with Bruno Sébald. In April 2004 she edited a volume of the *Revue de la Bibliothèque nationale (RBn)* devoted to French song, and co-organized the exhibition *Souvenirs, souvenirs: cent ans de chanson française* (May-December 2004). In connection with the opening of the Urnes de l'Opéra, sealed for 100 years, she organized a two-day conference, a virtual exhibition and a volume of *RBn* (Autumn 2009). For the same journal she edited the collection 'Editer, penser, interpréter Rameau' (Autumn 2014). With Mathias Auclair she is curator of the exhibition 'Rameau et la scène' at the Opéra National de Paris (Palais Garnier, December 2014-March 2015).

**Thomas GREEN** holds a PhD in Music History from Brandeis University, where he completed a dissertation on the origins and dating of Rameau's operas, under the direction of Robert Marshall. He has published articles and presented papers on Rameau and has collaborated with Les Arts Florissants and Opera Atelier. Following brief teaching engagements at McGill University and the University of Toronto, he taught music history and theory for many years at the University of Windsor. A former student of Cortot pupil Yvonne Hubert, he currently teaches piano and gives presentations on pedagogical topics. His pedagogy research focuses on the career and influence of Antoine Marmontel. For several years he served as Editor-in-Chief of The Frederick Harris Music Company, Canada's leading educational music publisher. He has conducted performance

assessments across North America as a Senior Examiner for The Royal Conservatory, Toronto, since 1994 and was named Chief Examiner in 2007.

**Stephen GUTMAN** has performed in the Royal Festival Hall, the Wigmore Hall, Carnegie Weill Hall in New York, Ueno Bunka Keikan in Tokyo, and throughout Europe. For the last decade he has made a special study of playing the music of the French Baroque on the modern piano. His recording for Toccata Classics of the complete keyboard works of Rameau, the final volume of which was released this year, has received high praise in *BBC Music Magazine* and *Fanfare*, amongst others. He has also commissioned many pieces and given numerous first performances. These include works inspired by Rameau's minuet *Le Lardon* by several leading British composers. His studies included piano with Vlado Perlemuter in Paris and harpsichord with Ruth Dyson at the Royal College of Music in London.

**Rebecca HARRIS-WARRICK** is Professor of Music at Cornell University in Ithaca, NY. Her research interests include French opera and ballet of the seventeenth, eighteenth and nineteenth centuries, and much of her work is inflected by her studies of Baroque dance. She is a member of the editorial boards of *Journal of Seventeenth-Century Music* and of the *Œuvres complètes* of Jean-Baptiste Lully, for which she co-edited, with James R. Anthony, the *Ballet des Amours déguisés* (Hildesheim: Olms Verlag, 2001). She is co-author, with Carol Marsh, of *Musical Theatre at the Court of Louis XIV: 'Le Mariage de la Grosse Cathos'* (Cambridge University Press, 1994) and co-editor, with Bruce Alan Brown of *The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and his World* (University of Wisconsin Press, 2005). She is currently working on a book project on the role of dance in French opera from Lully to Rameau.

**Hubert HAZEBROUCQ** is a dancer and choreographer trained in contemporary ballet who, since 1998, has specialized in historic dance of the Renaissance and Baroque periods. He has mainly worked with Christine Bayle and directs his own company, Les Corps Eloquents, established in 2008. A member of the Association pour un Centre de Recherche sur les Arts du Spectacle and holder of a Masters degree on seventeenth-century dance technique, prepared under the direction of Bertrand Porot (Université de Reims), he has received research grants from the Centre National de la Danse, notably in 2011 and 2014. In investigating the relationship between source materials and choreographic technique, his research focuses principally on the practice of social dancing at the end of the Renaissance and on the poetics of theatrical dance at the beginning of the eighteenth century.

**Marian HOBSON**, CBE, FBA, is Professorial Research Fellow at Queen Mary University of London, and formerly *maître assistante* at the University of Geneva and the first woman fellow of Trinity College, Cambridge. She works on eighteenth-century philosophy (principally aesthetics), on the *philosophe* Diderot; and on modern philosophy, particularly that of Jacques Derrida. Her numerous publications include *The Object of Art: Diderot and the theory of illusion in the eighteenth century* (CUP, 1982, 2008, French translation 2007; Chinese translation in progress) and *Jacques Derrida: Opening Lines* (Psychology Press, 1998, Turkish translation, 2003). She has re-edited Diderot, *Le Neveu de Rameau*, for Droz (2013) and coordinated the Open Access edition of this work, to be launched at the present conference, with a new translation by Kate Tunstall and Caroline Warman, Oxford, and with music researched by Pascal Duc, who directs the performance by students at the Conservatoire National de Musique de Paris.

**Ludwig HOLTMEIER** received his doctorate from the TU Berlin. Having held positions in Berlin, Dresden and Basel, he is currently Professor of Music Theory and Vice-director at the Hochschule für Musik in Freiburg. He is one of the editors of *Musik & Ästhetik*, former president of the Gesellschaft für Musik und Ästhetik, and co-founder of the Gesellschaft für Musiktheorie. His publications include *Richard Wagner und seine Zeit* (with Eckehard Kiem, 2003), *Musiktheorie zwischen Historie und Systematik* (with Michael Polth et al., 2004), *Praxis und Theorie des Partimentospiels* (with Johannes Menke and Felix Diergarten, 2008), 'Heinichen, Rameau and the Italian Thoroughbass Tradition: Concepts of Tonality and Chord in the Rule of the Octave' (*Journal of Music Theory*, 2009), *Rameaus langer Schatten: Studien zur deutschen Musiktheorie des 18. Jahrhunderts* (2010) and *Solfeggi, bassi e fughe: Georg Friedrich Händels Übungen zur Satzlehre* (with Johannes Menke et al., 2014).

**Guillaume JABLONKA** trained as a ballet dancer in Strasbourg and made his debut in Hanover, before moving to Ballet du Nord under the direction of Jean Guizerix and Wilfride Piollet. He discovered Baroque dance while working for Company L'Eventail (Marie-Geneviève Masse) and performed for Ensemble Donaïres (Ana Yepes) and as a soloist in Sigrid T'Hooft's choreography for *Radamisto* by Handel. In 2006 he founded the company Divertimenty, for which he works as a choreographer, dancer and teacher. His next creations are *Little Red Riding Hood* as a pantomime ballet for Festival Baroque de Pontoise in October 2014 and *The Venetian Ballet Backstage* for the Opéra-Comique in Paris in January 2015. His research focuses mainly on the reconstruction of the divertissements and pantomime ballets notated in 1782 by Auguste Ferrere. He is currently preparing a Masters degree in Performance Studies at Université Sorbonne Nouvelle – Paris 3.

**Érik KOCEVAR** holds a doctorate in musicology and music history from the Université de Paris-Sorbonne. A specialist in the history of French organs and organists of the seventeenth and eighteenth centuries, he is the author of *Collégiale Sainte-Opportune de Paris : Orgues et Organistes 1535-1790* (Dijon, 1996) and of numerous articles and CD recordings of music for organ or viol. Co-founder of the journal *Ostinato rigore*, he has also edited the periodical 'Recherches' sur la musique française classique and, since 1991, has co-edited the journal *L'Orgue*. At the Institut de Recherche en Musicologie (formerly IRPMF) he has been researching sources concerning Jean-Philippe Rameau and his family since 1998. For publication as part of *Opera Omnia Rameau*, he has recently completed a critical edition of *Daphnis et Eglé, a pastorale héroïque* by Rameau that was given a single performance before Louis XV at Fontainebleau in October 1753.

**Walter KREYSZIG**, a graduate of Western Ontario (MA) and Yale University (MPhil, PhD), is Professor of Musicology in the Department of Music and a member of the Executive Committee of Classical, Medieval and Renaissance Studies in the History Department at the University of Saskatchewan, where he teaches musicology, history of theory, performance practices, organology and music bibliography at both undergraduate and graduate level. A Fellow of the American Biographical Institute (Raleigh, North Carolina), deputy Director General of the International Biographical Centre (Cambridge) and Honorary Member of the Golden Key International Honour Society, he has published widely on eighteenth-century music in *Ad Parnassum*, *Boccherini Studies*, *Jahrbuch für Internationale Germanistik*, *Mozart-Jahrbuch*, *Musicologica Austriaca*, *Musikgeschichte als Verstehensgeschichte*, *Revista de Musicología*, *RILM Perspectives*, *Schriften des Händel-Hauses in Halle a.d. Saale*, *Studien zur Musikwissenschaft*, *Studies in Music from the University of Western Ontario*, *Wiener Veröffentlichungen zur Theorie und Interpretation der Musik* and *The Cambridge Handel Encyclopedia*.

**Robert LE NUZ** trained in dance with Wilfride Piollet, Jean Guizerix, Stéphane Prince and Susanne Stortz, and graduated as a physiotherapist (1996) and a ballet teacher (2004). As a professional dancer, he has performed at the Comédie-Française and the Paris Opéra, on tour in France and across Europe. He also works regularly with such Baroque dance choreographers as Marie-Geneviève Massé in her Compagnie L'Eventail (*Don Juan, Voyage en Europe*), Françoise Denieau for opera productions (*Rameau - maître à danser, Vénus et Adonis, Rinaldo*) and Gudrun Skamletz (*Cadmus et Hermione*). As assistant to the choreographer in opera productions, he teaches dancers and singers in these productions. A disciple of Wilfride Piollet, he uses her teaching method (*Technique des Barres Flexibles*) in ballet academies and in institutions for qualified dance teachers. He also develops courses on anatomy and functional analysis of dance for students and dance instructors.

**Thomas LECONTE** is a member of the research team at the Centre de Musique Baroque de Versailles, where he is in charge of the production of the Centre's critical editions. His research focuses mainly on the history, musical style and interpretation of domestic and social music in the first half of the seventeenth century (*air de cour, ballet de cour*, instrumental music, vernacular sacred music) and on the genesis of the *grand motet* during the earlier part of Louis XIV's reign (1643-82). Alongside research in these repertoires, to which he has devoted numerous publications, he takes a particular interest in seventeenth- and eighteenth-century sacred music in the French provinces and in the musical practices, both standard and exceptional, in the cathedrals of the Ancien Régime.

**Raphaëlle LEGRAND** is full Professor of Musicology at the Université Paris-Sorbonne and a member of the Institut de Recherche en Musicologie. Her research specializes in eighteenth-century French opera and *opéra comique*, especially in Rameau's works, and in gender issues. At the Sorbonne she has founded two research teams – GRIMAS, which explores subjects relating to the performing arts, and CReIM, which is devoted to female musicians. Her many publications include *Rameau et le pouvoir de l'harmonie* (Cité de la Musique, 2007) and various articles on Rameau's operas. She has also co-authored (with Nicole Wild) *Regards sur l'opéra-comique. Trois siècles de vie théâtrale* (CNRS, 2002).

**Nathan John MARTIN** is Lecturer in Music Theory at Yale University and holds an FWO-Pegasus postdoctoral fellowship at the Katholieke Universiteit Leuven. His article 'Rameau's Changing Views on Supposition and Suspension' recently won the *Journal of Music Theory's* David Krahenbuehl Prize. He is co-editor of *Music Theory and Analysis* (the former *Dutch Journal of Music Theory*).

**Davitt MORONEY** is Professor of Music at the University of California, Berkeley, where he is also University Organist. He has made many solo harpsichord and organ recordings (over 70 CDs, especially of the works of Bach, Byrd, and Louis Couperin) and has received three Gramophone Awards as well as many other awards. Currently, he is recording the complete harpsichord works of François Couperin (six CDs are now out). His recent scholarly publications include: a tribute to his teacher Gustav Leonhardt; an article on 'Gustav Leonhardt's "Authenticity"'; an essay on Collectors and Collecting; studies of François Couperin, and of women composers during the Ancien Régime; and an article announcing his identification of Alessandro Striggio's 'Mass in 40 and 60 parts'. Currently in the press is 'Thomas Morley Portrayed', an essay on Morley's *Plaine*



and *Easie Introduction*. He is a member of the editorial committee of *Jean-Philippe Rameau, Opera Omnia*.

**Laura NAUDEIX** teaches at the Université de Rennes 2, specializing in seventeenth- and eighteenth-century musical theatre. Her publications include *Dramaturgie de la tragédie en musique (1673-1764)* (Paris: Champion, 2004), an edition of the *Traité historique de la danse* by Louis de Cahusac (Paris: Desjonquères, 2004, with Nathalie Lecomte and Jean-Noël Laurenti), and three *comédies-ballets* by Molière, among them *Psyché* (*Œuvres complètes*, Paris: Gallimard, La Pléiade, 2010, with Anne Piéjus).

**Michael O'DEA** is Emeritus Professor of French Literature at Lyon II University. He co-edited 'Rousseau en musique', a special issue of the journal *Orages*, with Olivier Bara and Pierre Saby (2012) and was in charge of the music section of the exhibition 'Rousseau et les arts' at the Pantheon in Paris (curator Guillaume Scherf), also in 2012.

**Francesca PAGANI** teaches French Language and Literature at the Università degli Studi di Bergamo. Her research focuses on the structures and topics of French and European eighteenth-century fiction, in particular the complex relationship between literature, science and the visual arts. She has published the first modern edition of Jean Galli de Bibiena's novels (*Classiques Garnier*, 2014).

**Bertrand POROT** is a professor at the Université de Reims, where he belongs to the Centre d'Études et de Recherches en Histoire Culturelle. He is co-director, with Raphaëlle Legrand, of the Groupe de Recherche Interdisciplinaire sur la Musique et les Arts du Spectacle, under the aegis of the Institut de Recherche en Musicologie (CNRS/Université Paris-Sorbonne). His research focuses on French opera and *opéra-comique* and on seventeenth- and eighteenth-century musical activity, especially that involving female musicians. He has published some 43 scholarly articles, including a chapter in *The Opéra-comique in the XVIII<sup>e</sup> and XIX<sup>e</sup> centuries* (Brépols, 2011) entitled 'Aux origines de l'opéra-comique : étude musicale du Théâtre de la Foire de Lesage et d'Orneval (1713-1734)'. He is currently preparing a monograph on *opéra-comique* during the first half of the eighteenth century, to be published by Éditions Vrin in the series 'MusicologieS'.

**Marcie RAY** is an Assistant Professor of Musicology and Lilly Teaching Fellow at Michigan State University. She has just finished a book manuscript on male dramatists' adaptations of early feminist literary characters for French Baroque musical spectacles, a portion of which has been published in *Música em Perspectiva* (2013). Her next book project is on the gender politics of 'makeover' musicals such as the film adaptation of Lerner and Loewe's *My Fair Lady*. A sample of this work is forthcoming in *American Music* (2014). As part of her Lilly Teaching Fellowship project, she is investigating the best methods for teaching inclusion and social justice through music history courses.

**Lucy ROBINSON** is passionate about performing Baroque music on historically accurate instruments, not only studying the techniques of the time but exploring the environment in which it was written – even what the musicians read and ate. To this end she studied at York (BA), Cambridge (PhD on the Forquerays) and the Brussels Conservatoire with Wieland Kuijken. Lucy

has subsequently performed in venues from the Wigmore Hall to Fez to Sydney Opera House. She has an international reputation for her research into Baroque music, especially into the viol and French music. She has published editions of Bach (Faber) and Couperin (Le Pupitre), and over 20 articles for *The New Grove*; she reviews regularly for *Early Music*. After twelve years as Head of Postgraduate Studies and Research at Royal Welsh College of Music and Drama, where she currently teaches the viol, she is relishing finding the space to write, publish and perform.

**Lois ROSOW**, Professor Emeritus at the Ohio State University, USA, specializes in French opera of the seventeenth and eighteenth centuries, with particular interest in text-music relations, allegorical meaning, music printing and engraving, performance-practice issues, and the administrative history and scribal workshop of the Paris Opera. She has published in the *Journal of the American Musicological Society*, *Early Music*, the *Cambridge Opera Journal*, *The New Grove Dictionary of Opera*, *The Cambridge History of Seventeenth-Century Music* and various conference reports and anthologies, among them *Lully Studies* (CUP, 2000) and *New Perspectives on Marc-Antoine Charpentier* (Ashgate, 2010). In 2004 she served as guest editor for a special issue of *Journal of Seventeenth-Century Music*, devoted to Lully's *Persée*. Her critical edition of Lully's *Armide* may be found in *Jean-Baptiste Lully: Œuvres complètes* (Olms, 2003). She is past president of the Society for Seventeenth-Century Music.

**Graham SADLER** is Emeritus Professor of Music at the University of Hull, Professor in Music at Birmingham Conservatoire and Research Fellow at the University of Oxford. His numerous publications on French music of the seventeenth and eighteenth centuries include critical editions of two Rameau operas, *Zoroastre* (1749) and *Zaïs* (1748), published respectively in 1999 and 2010 as part of the *Opera Omnia Rameau*, of which he is a member of the editorial committee. He is co-author, with Caroline Wood, of *French Baroque Opera: A Reader* (Ashgate, 2000). His most recent book, *The Rameau Compendium*, was published by The Boydell Press in June 2014. He is currently preparing a monograph provisionally entitled *Jean-Philippe Rameau and the European Keyboard Tradition*.

Before retiring in 2000, **Roger SAVAGE** taught for many years in the English Literature Department of the University of Edinburgh, where he is now an Honorary Fellow. Much of his teaching was connected with theatre and drama. He has published essays on the classical backgrounds to opera, on late-Renaissance court entertainments and on the history of operatic staging; also on Dowland, Purcell, Metastasio and Stravinsky. The Boydell Press recently published his *Masques, Mayings and Music-Dramas: Essays on Vaughan Williams and the Early Twentieth-Century Stage*. He has directed a campus staging of Rameau's *Les Indes Galantes* (1977), scripted and presented several Rameau-focused programmes for BBC Radio 3 (1984, 94, 98 & 99), and written about 'Rameau's American Dancers' in the journal *Early Music* (1983).

**Herbert SCHNEIDER** is Professor Emeritus at the University of the Saarland. He is general editor of *Musikwissenschaftliche Publikationen* (41 volumes published) and of Lully's *Œuvres complètes* (with Jérôme de La Gorce). He has organized international conferences on Lully, opéra-comique, timbre and vaudeville, libretto translation, Théodore Gouvy, etc. He has written on a wide variety of topics, including many articles in the second edition of *MGG*. His principal areas are French music and music theory; the relationship between German and French music; the chanson; and comparative translation of vocal genres. The unpublished early treatises by Antoine Reicha (two volumes and a score with 24 piano compositions), plus a selection from Messiaen's

*Traité de rythme, de couleur, et de l'ornithologie* (with critical apparatus) appeared recently in this series and in volume 2 of *Olivier Messiaen. Texte, Analyses, Zeugnisse*. He has devoted an article to Alain Messiaen's numerous collections of poems on music.

**Thomas SOURY** is an associate researcher at the Institut de Recherche en Musicologie (CNRS). His doctoral thesis, successfully defended last year, includes a critical edition of Rameau's *Les Fêtes de l'Hymen et de l'Amour* which was prepared under the direction of Sylvie Bouissou and has just been published as part of the *Opera Omnia Rameau*. A recently qualified lecturer, he teaches musicology at the Université de Grenoble Pierre Mendès France. He is secretary of the Société Française de Musicologie and a sub-editor of the Society's publications, among them the *Revue de musicologie*.

**Shirley THOMPSON** is Director of Postgraduate Studies at Birmingham Conservatoire, UK. Her doctoral thesis on performance practice in Charpentier (1997) has been followed by numerous articles on this composer (for *Early Music*, *Basler Jahrbuch für Historische Musikpraxis*, *Journal of Seventeenth-Century Music* and other publications) and her edited book, *New Perspectives on Marc-Antoine Charpentier*, was published by Ashgate in 2010. She has prepared many editions of works by Charpentier, the most recent being the two *pastoralettes*, published in 2013 by Edition HH. Her current projects include the editing of Rameau's opera *La Naissance d'Osiris* for the *Opera Omnia Rameau*, and a volume of Charpentier's *petits motets* for the Centre de Musique Baroque de Versailles.

**Jennifer THORP** is the archivist at New College, Oxford, and a dance historian with a particular interest in the performance of eighteenth-century dances and in their historical context. After training in classical ballet, she studied early dance with Ken Pierce and others in the UK and USA; she has performed in operas and early dance ensembles in the UK, Europe and the USA, and for several years taught eighteenth-century theatre dance at the University of Middlesex. With Michael Burden, she co-organises the annual New College International Dance Symposium, now in its sixteenth year (<http://www.new.ox.ac.uk/annual-oxford-dance-symposium>). Her research interests include the careers of London dancing-masters and French dancers working in London during the eighteenth century; she has also published extensively on aspects of dance for court and theatre from the mid-seventeenth to the late-eighteenth centuries. Her joint editorship with Michael Burden of *The Works of Monsieur Noverre translated from the French*, comprising a critical edition of the 1782-3 English translation and eight supporting essays, is imminent from Pendragon Press.

**Rémy-Michel TROTIER** graduated from the École Centrale de Paris in 1993 and from the Université Paris-Sorbonne in 2006 with a Masters thesis on Voltaire and Rameau's *Samson*. At the Sorbonne he successfully defended a doctoral thesis on the harmonic architecture of Rameau's *tragédies en musique* (2014) and currently co-directs the Atelier Rameau, a monthly seminar devoted to analysis of the works of this composer. He is also the co-founder of the Académie Desprez, *Association française pour le rayonnement du Théâtre du Château de Drottningholm* (<http://www.academiedesprez.org/trotier>), where his research focuses particularly on the study and reconstruction of historical operatic decors.

**Alain VIALA**, a former pupil of the ENS Cachan, *docteur ès lettres* and Emeritus Professor of the Université Sorbonne Nouvelle-Paris 3, is Professor of French Literature at the University of

Oxford and Fellow of Lady Margaret Hall. Associate professor at the Université de Liège in 1987-88, he has held visiting professorships at the Université Laval de Québec (1989, 1995), Emory University (Atlanta, 1991), University of Chicago (1994) and University of Tel Aviv (1996). A specialist in early modern French literature and in literary theory, he has published over 100 articles and twelve books, of which *Naissance de l'écrivain: Sociologie de la littérature à l'âge classique* (Paris, 1986) won the Prix spécial of the Société des Gens de Lettres, while *La France galante* (Paris, 2010) was awarded the Gapper Prize. He is co-founder and co-director of the Groupe de recherches interdisciplinaires sur l'histoire de la littérature (EHESS-Paris III) and director of research attached to the Centre de recherches historiques (EHESS).

**Jonathan WILLIAMS**, Director of College Music at St Hilda's College, Oxford, and a research fellow at Oxford's Music Faculty, enjoys a wide-ranging freelance career. He is a busy choral and orchestral conductor, he has taught orchestration at Oxford since 1992, and his work as composer/orchestrator can be heard on award-winning orchestral soundtracks recorded at Abbey Road for Sony, the BBC and SKY. His doctoral work on Rameau's *Anacréon* (1754) was published in *Opera Omnia Rameau* (2004) and came to fruition with the modern premiere by the Orchestra of the Age of Enlightenment in 2012. The success of this performance has led to the Rameau Project, a major research collaboration between Oxford University, the OAE and scholars, musicians and dancers. He has subsequently recorded *Anacréon* for Signum Records and, with Edith Lalonger's dance troupe, Les Plaisirs des Nations, given the British premiere of Rameau's *Zaïs* at London's Southbank Centre.



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**ANNA DENNIS** *L'Amour*  
**SUSANNA HURRELL** *Céphise*

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