

Cambridge University Press  
978-0-521-87794-7 - The Cambridge Companion to French Music  
Edited by Simon Trezise  
Frontmatter  
[More information](#)

---

## The Cambridge Companion to French Music

France has a long and rich music history that has had a far-reaching impact upon music and cultures around the world. This accessible *Companion* provides a comprehensive introduction to the music of France. With chapters on a range of music genres, internationally renowned authors survey music-making from the early Middle Ages to the present day. The first part provides a complete chronological history structured around key historical events. The second part considers opera and ballet and their institutions and works, and the third part explores traditional and popular music. In the final part, contributors analyse five themes and topics, including the early church and its institutions, manuscript sources, the musical aesthetics of the *Siècle des Lumières* and music at the court during the *ancien régime*. Illustrated with photographs and music examples, this book will be essential reading for both students and music lovers.

SIMON TREZISE is an associate professor in the School of Drama, Film and Music at Trinity College Dublin. His research focuses on the music of Debussy and France in the late nineteenth and early twentieth centuries, the history and practice of recording, aspects of performance practice and film music. His publications include *Debussy: La mer* (Cambridge, 1995) and *The Cambridge Companion to Debussy* (as editor, Cambridge, 2003).

Cambridge University Press  
978-0-521-87794-7 - The Cambridge Companion to French Music  
Edited by Simon Trezise  
Frontmatter  
[More information](#)

---

Cambridge University Press  
978-0-521-87794-7 - The Cambridge Companion to French Music  
Edited by Simon Trezise  
Frontmatter  
[More information](#)

---

The Cambridge Companion to  
**FRENCH  
MUSIC**

.....

EDITED BY  
Simon Trezise  
*Trinity College Dublin*



Cambridge University Press  
978-0-521-87794-7 - The Cambridge Companion to French Music  
Edited by Simon Trezise  
Frontmatter  
[More information](#)

CAMBRIDGE  
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9780521877947](http://www.cambridge.org/9780521877947)

© Cambridge University Press 2015

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2015

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

The Cambridge companion to French music / edited by Simon Trezise.

pages cm. – (Cambridge companions to music)

ISBN 978-0-521-70176-1 (paperback)

1. Music – France – History and criticism. I. Trezise, Simon, editor of compilation.

ML270.C36 2014

780.944–dc23

2014013700

ISBN 978-0-521-87794-7 Hardback

ISBN 978-0-521-70176-1 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press  
978-0-521-87794-7 - The Cambridge Companion to French Music  
Edited by Simon Trezise  
Frontmatter  
[More information](#)

---

In memoriam *Debbie Metrustry*  
*6 April 1961–11 February 2010*

Cambridge University Press  
978-0-521-87794-7 - The Cambridge Companion to French Music  
Edited by Simon Trezise  
Frontmatter  
[More information](#)

---

Contents

*List of figures* [page ix]  
*List of tables* [xi]  
*List of music examples* [xii]  
*Notes on contributors* [xiii]  
*Preface* [xvii]  
*Simon Trezise*

**Part I • Chronological history of French music  
from the early Middle Ages to the present** [1]

1 From abbey to cathedral and court: music under  
the Merovingian, Carolingian and Capetian kings  
in France until Louis IX [3]  
*Alice V. Clark*

2 Cathedral and court: music under the late Capetian  
and Valois kings, to Louis XI [21]  
*Lawrence Earp*

3 The Renaissance [49]  
*Fabrice Fitch*

4 Music under Louis XIII and XIV, 1610–1715 [69]  
*Peter Bennett and Georgia Cowart*

5 Music from the Regency to the Revolution, 1715–1789 [88]  
*Debra Nagy*

6 The Revolution and Romanticism to 1848 [111]  
*Michael McClellan and Simon Trezise*

7 Renaissance and change, 1848 to the death of Debussy [133]  
*Simon Trezise*

8 *La guerre et la paix*, 1914–1945 [159]  
*Andy Fry*

9 Cultural and generational *querelles* in the musical domain:  
music from the Second World War [180]  
*Jonathan Goldman*

**Part II • Opera** [199]

10 Opera and ballet to the death of Gluck [201]  
*Jacqueline Waeber*

*viii Contents*

- 11 Opera and ballet after the Revolution [221]

*Steven Huebner*

**Part III • Other musics [243]**

- 12 Traditional music and its ethnomusicological study [245]

*Luc Charles-Dominique*

- 13 Popular music [271]

*David Looseley*

**Part IV • Themes and topics [291]**

- 14 Manuscript sources and calligraphy [293]

*John Haines*

- 15 Church and state in the early medieval period [313]

*Andrew Tomasello*

- 16 Music and the court of the *ancien régime* [330]

*Jeanice Brooks*

- 17 Musical aesthetics of the *Siècle des Lumières* [346]

*Georgia Cowart*

- 18 Paris and the regions from the Revolution to the First World War [362]

*Katharine Ellis*

*Select bibliography* [379]

*Index* [391]



## Figures

*The editor and publishers acknowledge the following sources of copyright material and are grateful for the permissions granted. While every effort has been made, it has not always been possible to identify the sources of all material used, or to trace all copyright holders. If any omissions are brought to our notice, we will be happy to include the appropriate acknowledgements on reprinting.*

- 12.1 Jeanty Benquet (1870–1957), *boha* player, in Bazas (Gironde, Gascony), photographed in 1937 [page 248]
- 12.2 Pierre Aussenac (1878–1945), *bodega* player [249]
- 12.3 *Bombardes* constructed by Jean-Pierre Jacob (1865–1919), a professional turner from Lorient (Morbihan, Brittany) [250]
- 12.4 Marc Culouscou de Gèdre (High Pyrenees) plays the *clarin*. Photographic document given by Marcel Gastellu-Etchegorry [251]
- 12.5 Group of *tambourinaires* (*galoubet-tambourin* players) in Provence [252]
- 12.6 Rondo suite from Gascony, constructed and written by the violinist Joseph Roméo (1903–89). Author's private collection [261]
- 14.1 Early neumes: *podatus*, *clivis*, S-shape *torculus*, half-circle *torculus*, *clivis-pressus* [295]
- 14.2 Square notes: Breton *climacus*, two *pedes* from Chartres [296]
- 14.3 Square ligatures: *pes*, *climacus* [297]
- 14.4 Pricking and ruling pattern in a Carthusian gradual. Grenoble, Bibliothèque Municipale, 84 (catalogue 395), fol. 98r [298]
- 14.5 Dominican master book from c. 1260. London, British Library, Additional 23935, fol. 294v [299]
- 14.6 Gautier de Coinci sight-reading music for the *vielle*. Brussels, Bibliothèque Royale, 10747, fol. 3r [302]
- 14.7 Scribe of *trouvère* songs writing on a parchment roll. Paris, Bibliothèque Nationale de France, f. fr. 846, fol. 94r [303]
- 14.8 Machaut reading a parchment roll. Paris, Bibliothèque Nationale de France, f. fr. 1586, fol. 26r [304]

*x List of figures*

- 14.9 Two versions of the *porrectus*, and the Arabic letter *kaaf* [307]
- 14.10 Two versions of the *virga* and three of the *pes* [308]
- 14.11 Tironian notes and neumes in wax [308]
- 14.12 Neumes in wax [309]

Tables

- 2.1 Text distribution in Du Fay’s *Ave regina celorum* (III), first section [page 44]
- 14.1 Sources of Notre-Dame polyphony: Anonymous IV’s description and corresponding contents in F [301]
- 14.2 Comparison of the contents of Machaut manuscripts C and A [304]

## Music examples

- 1.1 Fulbert of Chartres, *Stirps Jesse*, responsory for the Nativity of the Virgin, respond only [page 10]
- 1.2 Gace Brulé, 'Desconfortez' [14]
- 2.1a Alleluia *Nativitas*, organum purum (beginning) by Leonin(?) [22]
- 2.1b Alleluia *Nativitas*, discant on 'Ex semine' (beginning) by Leonin(?) [22]
- 2.1c Alleluia *Nativitas*, discant on 'Ex semine' (beginning) by Perotin(?) [23]
- 2.2 Perotin(?) and Philip the Chancellor(?), motet *Ex semine Abrahe/Ex semine* [24]
- 2.3 Periodic structure in Philippe de Vitry(?), motet *Garrit gallus/In nova fert*/[Tenor] [29]
- 2.4 Guillaume de Machaut, ballade *Dame de qui toute ma joie vient*, beginning [32]
- 2.5a Guillaume Du Fay, ballade *Se la face ay pale*, last phrase [42]
- 2.5b Guillaume Du Fay, *Missa Se la face ay pale*, Gloria, last phrase [43]
- 2.6 Guillaume Du Fay, Marian antiphon *Ave regina celorum* (III), end of first section [44]
- 4.1 Authors' transcription of a Guédron *récit* from the *Ballet de la délivrance de Renaud* [76]
- 6.1 Giuseppe Maria Cambini, *Symphonie concertante* in D, 'La patriote', finale, bars 239–43 [124]
- 7.1 Fauré, Violin Sonata No. 1, first movement, bars 22–33, harmonic reduction [145]
- 7.2 Fauré, Nocturne No. 6 in D♭, Op. 63, bars 1–3 [149]
- 7.3 (a) Fauré, *Cinq mélodies 'de Venise'*, Op. 58 No. 5, 'C'est l'exstase', bars 2–7 (b) Debussy, *Ariettes oubliées*, 'C'est l'exstase', bars 3–9 [156]
- 12.1 Grace notes on the accented notes of a melody [257]
- 12.2 In this sung *branle* from the Pyrenees, the range of the melody is just a third [262]
- 12.3 Two rondos taken from the repertoire of Léa Saint-Pé (1904–90), region of Lombez (Gers, Gascony) [263]

## Contributors

**Peter Bennett** is Associate Professor of Musicology at Case Western Reserve University and Head of Harpsichord at the Cleveland Institute of Music. His research and performance interests cover the sixteenth to eighteenth centuries, with a particular focus on the intersection of music, politics and wider intellectual history at the court of Louis XIII. His recent publications include *Sacred Repertories in Paris under Louis XIII* (2009) and *Antoine Boesset: Complete Sacred Music* (2010).

**Jeanice Brooks** is a professor of music at the University of Southampton. She works on French music and culture in the Renaissance and gender studies. Her research on women and song has led to new work on domestic music performance in Britain. She is author of *Courtly Song in Late Sixteenth-Century France* (2000) and *The Musical Work of Nadia Boulanger: Performing Past and Future between the Wars* (2013).

**Luc Charles-Dominique** is a professor of ethnomusicology at the University of Nice–Sophia Antipolis. He is a member of the Institut Universitaire de France. He has written extensively on traditional music. His books include *Les ménestriers français sous l'ancien régime* (1994) and *Musiques savantes, musiques populaires: les symboliques du sonore en France, 1200–1750* (2006).

**Alice V. Clark** is Professor of Music History at Loyola University New Orleans, where she teaches a wide range of courses for music majors and other students. Her scholarship focuses on the fourteenth-century motet; her recent publications include ‘The motets read and heard’, in Deborah McGrady and Jennifer Bain (eds), *A Companion to Guillaume de Machaut: An Interdisciplinary Approach to the Master* (2012), ‘*Prope est ruina*: the transformation of a medieval tenor’, in Ann Buckley and Cynthia J. Cyrus (eds), *Music, Dance, and Society: Medieval and Renaissance Studies in Memory of Ingrid G. Brainard* (2011) and ‘The fourteenth-century motet’, in the forthcoming *Cambridge History of Medieval Music*, edited by Mark Everist.

**Georgia Cowart** is Professor of Musicology at Case Western Reserve University. Her published work includes *The Origins of Modern Musical Criticism: French and Italian Music, 1600–1750* (1981), *French Musical Thought, 1600–1800* (as editor, 1989) and *The Triumph of Pleasure: Louis XIV and the Politics of Spectacle* (2008), as well as articles on the intersections of music, art, ideology and aesthetics in seventeenth- and eighteenth-century France.

**Lawrence Earp** is Professor of Music at the University of Wisconsin-Madison. He is the author of *Guillaume de Machaut: A Guide to Research* (1995). His published articles focus on music in late medieval France.

**Katharine Ellis** holds the Stanley Hugh Badock Chair in Music at the University of Bristol. She is author of three monographs: *Music Criticism in Nineteenth-Century France: La Revue et gazette musicale de Paris, 1834–80* (Cambridge, 1995), *Interpreting the Musical Past: Early Music in Nineteenth-Century France* (2005)

*xiv Notes on contributors*

and *The Politics of Plainchant in fin de siècle France* (2013). Her research is directed towards explaining how music and musicians operated in the light of cultural, social and regulatory frameworks.

**Fabrice Fitch** taught music for fifteen years at Durham University, and is now Head of Graduate School at the Royal Northern College of Music in Manchester. He has a dual career as a composer and musicologist, and has written extensively on composers of the early Renaissance, including Ockeghem, Obrecht and Agricola.

**Andy Fry** teaches music at King's College London. His principal research areas are jazz (particularly pre-1950) and music in twentieth-century France. In addition to a number of articles in scholarly books and journals, he has published *Paris Blues: African American Music and French Popular Culture, 1920–1960* (2014).

**Jonathan Goldman** is Associate Professor of Musicology in the Faculty of Music of the Université de Montréal. He published *The Musical Language of Pierre Boulez: Writings and Compositions* in 2011 (Cambridge). His research focuses on regional manifestations of musical modernism in the post-war period. Since 2006, he has been Editor-in-Chief of the journal *Circuit: musiques contemporaines*.

**John Haines** is Professor of Musicology and Medieval Studies at the University of Toronto. His primary areas of research are medieval music and its reception. His published books include *Eight Centuries of Troubadours and Trouvères: The Changing Identity of Medieval Music* (Cambridge, 2004) and *Music in Films on the Middle Ages: Authenticity vs. Fantasy* (2013).

**Steven Huebner** is a James McGill Professor (musicology) of McGill University. He is the author of two books, *The Operas of Charles Gounod* (1990) and *French Opera at the fin de siècle: Wagnerism, Nationalism, and Style* (1999), and many scholarly essays.

**David Looseley** is Emeritus Professor of Contemporary French Culture at Leeds University and Honorary Research Fellow at Bristol University. His research concerns the contemporary history of cultural practices, policies and institutions, in particular popular music. His publications include *Popular Music in Contemporary France: Authenticity, Politics, Debate* (2003) and *Imagining the Popular in Contemporary French Culture* (edited with D. Holmes, 2013).

**Michael McClellan** was Chairman of the Music Department of the Chinese University of Hong Kong. His primary area of research was French music and culture of the eighteenth and nineteenth centuries, with emphasis on the operas and musical aesthetics of the French Revolution.

**Debra Nagy** is a lecturer in historical performance practice at Case Western Reserve University. In addition to being one of North America's most sought-after Baroque oboists, she directs Les Délices, an ensemble devoted to French chamber music from the Baroque and early Classical periods, and writes on late medieval and eighteenth-century French music.

**Andrew Tomasello** is Associate Professor and Deputy Chair of Music at Baruch College (CUNY). His interests include music and cultural life in medieval Europe. He has published extensively on medieval topics, including the book *Music and Ritual at Papal Avignon, 1309–1403* (1983). His current research and teaching interests lie in popular commercial music in American culture.

Cambridge University Press  
978-0-521-87794-7 - The Cambridge Companion to French Music  
Edited by Simon Trezise  
Frontmatter  
[More information](#)

---

*xv Notes on contributors*

**Simon Trezise** is an associate professor of the Music Department of the School of Drama, Film and Music of Trinity College Dublin. His research focuses on the music of Debussy and France in the late nineteenth and early twentieth centuries, the history and practice of recording, various aspects of performance practice and film music. His publications include *Debussy: La mer* (Cambridge, 1995) and *The Cambridge Companion to Debussy* (as editor, Cambridge, 2003).

**Jacqueline Waeber** is Associate Professor of Music at Duke University. She is the author of *En musique dans le texte: le mélodrame, de Rousseau à Schoenberg* (2005) and the editor of *Musique et geste en France de Lully à la Révolution: études sur la musique, le théâtre et la danse* (2009). Her research interests include melodrama and related genres and French musical aesthetics.

Cambridge University Press  
978-0-521-87794-7 - The Cambridge Companion to French Music  
Edited by Simon Trezise  
Frontmatter  
[More information](#)

---



## Preface

This Companion is based on the assumption that ‘France’ is and has been a recognisable entity over many centuries. It is therefore of value to talk about a ‘French music’ even many centuries before the country that we now know as France existed. In truth, we are talking about activities that occurred within or in the vicinity of modern France, but will take the liberty of espousing the view that this activity is somewhat distinct from that of other lands now known by such unequivocal titles as Germany and Italy. Roger Price poses the question of when France might ‘be said to have come into existence’ and proceeds to answer it in detail over many pages. He tentatively offers the view at the outset that by ‘the late Middle Ages, a vague sense of loyalty to a particular dynasty might have been created and, derived from the Hundred Years War, a sense of being different from other peoples’.<sup>1</sup> This is a helpful guide, but many upheavals were to be undergone before the modern country, so beloved and yet seemingly so beset by problems, came into being. Nevertheless, the early ‘French’ polyphonists and many of their twentieth-century counterparts heard their music in the medieval splendour of Notre-Dame Cathedral built on the central island of Paris. We may also imagine a common thread in the country’s magnificent and diverse landscape with its mountains, vineyards, forests and medieval bastide towns looking down on valleys with small farms and elegant stone buildings. Qualities that constitute a French cultural identity, evident in a certain style of text-setting and general refinement, for instance, also encourage the belief that some things have retained a familiarity over many centuries.

The art of writing music history may have receded at this time of intense topical specialisation and anxiety about the very act of telling a historical story, but for this *Companion to French Music* it was revived in order to present a broad, chronological coverage of almost 2,000 years rich in incident and artistic productivity. Each author of the historical part (Chapters 1–9) and the section on opera (Chapters 10–11) was presented with the daunting task of writing about often great tracts of time in a few thousand words. They did so in a variety of ways. While some authors focused on broad institutional issues and the general character of repertoires, others sampled representative works in some detail. All these chapters offer revealing treatments of their subjects and – this was a priority – launch points for those who wish to explore further.

*xviii Preface*

The division of the historical periods follows traditional practice, with the first break occurring at the advent of polyphony. After that the old markers have sufficed very well, up to the early modern period, when the sheer quantity of activity compressed the periods covered, to the extent that Chapter 8 is devoted to just thirty-two years of history (1914–45), in contrast to Chapter 1, which falls a little shy of 1,000. Opera has been so important in France that it seemed both more economical and effective to separate it from the chronological chapters; this separation allows two specialists in the field to dwell on the evolution of opera's institutions and repertoire, which would have been a tough call for the authors of Chapters 4–9.

Inevitably, this Companion's emphasis is on 'art' music, but when we hear of nuns writing religious music that is taken up in the streets by the general populace and sung raucously, and of monarchs, no less, who fancied themselves as shepherds or others in the rural community, adopting or adapting traditional instruments like the hurdy-gurdy, we realise that the familiar modern divisions between 'popular', 'traditional' and 'art' music can be misleading. So although traditional and popular music each have their own chapter, some of the writing encourages us to allow these stylistic boundaries to fade away, for it often seems unlikely that contemporary audiences and practitioners always shared our experience of stylistic demarcations.

Having entrusted nine chapters to a broad chronological survey rather than attempting to achieve the coverage through topical divisions (for example, 'motet', 'secular song'), the last part of the Companion focuses on five topics and themes that are crucial to an understanding of French music. While they are inevitably mentioned in the historical survey, making areas such as music at the court in the *ancien régime* and in the church after the Roman occupation the subject of detailed treatment enables the intricate relationship between musicians and society to be studied in depth. An added advantage of this approach is the opportunity in the chapter devoted to the church (Chapter 15) to explore the political evolution of Gaul through various early formulations that many centuries later evolved into the modern republic of France. Other chapters in this part deal with manuscript sources and calligraphy, the aesthetics of the *Siècle des Lumières* and music in Paris and the provinces in the nineteenth century, an essential corrective to the often Paris-centric emphasis of other chapters.

The long gestation of this Companion was darkened by three deaths. Frank Dobbins, in addition to assisting Fabrice Fitch with Chapter 3, wrote a highly detailed, potentially invaluable study of music publishing for this Companion. As it stood the draft chapter was too long for

*xix Preface*

inclusion and would have needed drastic pruning, so, as his health was failing, Frank requested leave to withdraw the chapter and make other use of it. Aspects of publishing are therefore discussed elsewhere, spread out among several chapters. Frank Dobbins died in 2012. Michael McClellan had produced a first draft of Chapter 6; he was about to start revising and adding to it when his sudden death was announced, also in 2012. With his family's agreement, I decided to attempt to finish the work myself. The completed chapter turned out to be roughly equal parts McClellan and Trezise. Finally, I have to mention the shock and hurt of my wife Debbie's very sudden death on 11 February 2010, which made any progress impossible for a long while.

Working with so many distinguished specialists in French music has been a great pleasure. It goes without saying that the project is indebted to their patience, diligence, freely offered advice and expertise. I am especially grateful to authors who came in late to the project in response to changes of mind and other circumstances beyond anyone's control. And I am sure we all wish to thank Vicki Cooper and Fleur Jones of Cambridge University Press for their unstinting support and encouragement. I would also like to thank Mark Flisher for picture suggestions, Julian Rushton for advice on Chapters 6 and 7, Sharon Krummel for some very helpful editorial suggestions, my colleague Michael Taylor at Trinity College for his constantly stimulating conversation, and Shauna Caffrey and Stephen O'Brien for helping with the index.

Simon Trezise

**Note**

<sup>1</sup> Roger Price, *A Concise History of France*, 2nd edn (Cambridge University Press, 2005), 14.