

Maintaining the Entente Cordiale. Musicological Collaboration between the United Kingdom and France

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This article looks at the presence of the *Revue de musicologie* in scholarship in the UK over the century. Britain has had a long fascination with French music, with certain prominent musicologists and critics participating and collaborating in the efforts to promote French music in the UK from the end of the Great War until the present day. The article compares the establishment of musicology as a discipline in both countries and the roles of the Royal Musical Association (RMA) and the Société française de musicologie (SFM) in this process. It also considers British scholarship on key French topics and individual composers, such as Berlioz, Debussy and Messiaen and its visibility in the *Revue de musicologie*. It explores themes of national versus international perspectives, generational change and cross-Channel collaboration on musicological projects.

There have been strong musical links between Britain and France in the period from 1917 until the present day. Critics played a prominent role in encouraging British composers to align themselves with France rather than Germany, in particular Georges Jean-Aubry (1882–1950), who was funded by the French government to promote French music in Britain.¹ He took over the role of editor of *The Chesterian* magazine from Otto Kling (1866–1924) in 1919 with the explicit

1. See the notice for the publication of a “Manual of Modern French Music” in *The Chesterian*: “We are happy to have been able to lend a note of special distinction to the Manual by giving it a most interesting Preface in the shape of a fascinating article on Modern French music from the pen of M. G. JEAN-AUBRY, the distinguished emissary of the French Government, who is commissioned to work for the establishment of a musical *entente cordiale* between France and Britain. M. Jean-Aubry, who is one of the greatest authorities of the day on the subject to which the above publication is devoted, is at present organising concerts of British music, both ancient and modern, in France, as well as spreading the musical fame of his country over here.” “Manual of Modern French Music,” in *The Chesterian*, 5, Nov. 1916, p. 66.

purpose of forging stronger musical ties between the two countries. The critic and translator Michel-Dimitri Calvocoressi was also resident in the UK and played his role in promoting French, Russian and English music.² Thus, when the SFM was founded in 1917, contemporary French music was well known and regularly performed in London and other cities.

The Chesterian gives an insight into the efforts made to foster closer ties to France and to regard France as a model for nurturing the musical patrimoine. Writing in the first issue of the newly relaunched magazine in 1919, the Birmingham-based composer Granville Bantock (1868–1946) declared:

The time has arrived for a closer understanding between the musicians of France and England. Our friends and allies across the Channel have definitely adopted a system for the protection and encouragement of French music, and we can profitably follow an example that has produced such brilliant results and so much talent. If we develop our own British resources with an equal enthusiasm, we shall reap a similar rich harvest.³

Bantock may have been referring to the beginnings of what became known as the Association française d'expansion et d'échanges artistiques, the purpose of which was to promote French creativity abroad. Bantock followed the editor, Jean-Aubry, in arguing that British composers should look to France rather than Germany for institutional as well as musical models.⁴

Musicological/Musical Institutions in the UK

Musical institutions promoting scholarship were well established in Britain by 1917. The Musical Association of Great Britain was founded in 1874 by composer, performer and music scholar John Stainer (1840–1901), who subsequently became its first secretary, Vice-President and later its second President in its sixteenth session (1889–1890).⁵ Its declared purpose was for “the investigation

2. Calvocoressi (1877–1944) was a Greek national of French birth. He moved to England during the war and worked for the Admiralty and other government departments. He had a regular column in *The Musical Times* and published books on *Charles Koechlin* (Paris: M. Senart, 1923), *Mussorgsky* (London: Rockliff, 1956), *Debussy* (London: Novello, 1944) and an article, “La Musique anglaise aujourd’hui,” in *EMDC*, II/I, 1925, pp. 51–56. See Gerald Abraham, “Michel-Dimitri Calvocoressi,” in *Grove Music Online*, www.grovemusic.com, accessed July 27, 2017.
3. Granville Bantock, “A Musical Repas,” in *The Chesterian*, New Series 1, Sept. 1919, pp. 11–12.
4. See Georges Jean-Aubry, “British Music Through French Eyes,” in *The Musical Quarterly*, 5/2, Apr. 1919.
5. Sir John Stainer was organist at St. Paul’s Cathedral, London and Professor of Music at the University of Oxford. He was a composer, organist and music scholar. His most important scholarly work was his edition of *Early Bodleian Music* (London: Novello, 1898). He initially

and discussion of subjects connected with the Art and Science of Music.”⁶ It was formed as a Learned Society, became an Incorporated Society in 1904 and “Royal” in 1944. An initial planning meeting took place on 16 April 1874 and a committee was established consisting of musicians and scientists; Frederick A. Gore Ouseley (1825–1889), Professor of Music at Oxford, was elected its first President.⁷ The Association initially had monthly meetings between November and June, at which a single paper was read and discussed. The paper and an account of the discussion were subsequently published in the *Proceedings of the Musical Association*. While the number of regular meetings declined over the years, the *Proceedings* continued to be published annually until 1984; it was replaced in 1986 by the bi-annual *Journal of the Royal Musical Association*.⁸ In so doing, the Association and its journal hoped to avoid the impression of “inwardness” and “insularity” befitting a learned society and major musicological journal.⁹

Another way the Musical Association showed its outwardness was the decision, from 1888, to appoint honorary foreign members; these initially included François-Auguste Gevaert (Brussels), Hermann von Helmholtz (Berlin) and Philipp Spitta (Berlin). Hugo Riemann (Leipzig) joined this group in 1899 and Guido Adler (Vienna) in 1900. France was only represented from 1910, when Vincent d’Indy and Camille Saint-Saëns joined their ranks.¹⁰ By 1920, a year

discussed his plans with Dr William Pole (1814–1900), Professor of Civil Engineering at University College London and Fellow of the Royal Society.

6. Percy Baker, “The Musical Association: A Fifty Years Retrospect Compiled with the Authority of the Council by the Secretary J. Percy Baker,” *Proceedings of the Musical Association*, 50, 1923–1924, pp. 129–38. See also Hugh Cobbe “The Royal Musical Association, 1874–1901,” *Proceedings of the Royal Musical Association*, 110, 1984–85, pp. 111–17; Gerald Abraham, “Our First Hundred Years,” in Edward Olleson, ed., *Royal Musical Association Centenary Essays*, London: Royal Musical Association, 1975, and <http://www.rma.ac.uk/index2.php/about-us/our-history/>, accessed Sept. 11, 2017.
7. The initial committee consisted of John Stainer (as secretary); William Pole; William Chappell (1809–1888), a music publisher and expert on English folk songs and John Dowland; John Pyke Hullah (1812–1884), music education specialist and Professor of Vocal Music at Queen’s College, London and Bedford College, London; and the mathematician, William Spottiswoode (1825–1883), Fellow and later President of the Royal Society.
8. Annual conferences began in 1965. The journal, in contrast, was not based on papers read at the Association meetings but was open to submissions from anywhere and published by Oxford University Press rather than by the Association itself. See David Greer, “Editorial,” *Proceedings of the Royal Musical Association*, 111, 1984–1985, pp. i–v.
9. David Greer, “Editorial,” *Proceedings of the Royal Musical Association*, 111, p. i.
10. Other honorary foreign members included Kretzschmar (Berlin) and M. Eugène Stradiot (Madras). It is noteworthy that Saint-Saëns was awarded an honorary degree by the University of Cambridge in 1893. The composer Stanford, himself an active member of the Musical Association, organised and conducted a musical soirée in his honour; Saint-Saëns featured as the soloist with Stanford conducting the 50th anniversary concert of the Cambridge Musical Society. See Sabina Teller Ratner, *Camille Saint-Saëns, 1835–1921: A Thematic Catalogue of His Complete Works, Volume I, The Instrumental Works*, Oxford: Oxford University Press, 2002,

before Saint-Saëns' death, only d'Indy represented France (1910–1932), until the election of the musicologist and organist, André Pirro, in 1930.¹¹

It is striking that initial founders of the Association were not primarily musicologists; they included scientists for whom music was at the margins of their professional life. Music scholarship was bound up with other aspects of musical life and education and was not regarded as a separate activity and profession. Hugh Cobbe detects a change in emphasis around 1900; the years 1900–1901 marked the death of two of the Association's founders, Stainer and William Pole (1814–1900), but also the joining of new members including French-born Eugène Arnold Dolmetsch (1858–1940), Marjory Kennedy-Fraser (1857–1930), Francis William Galpin (1858–1945), Richard Runciman Terry (1865–1938), Donald Tovey (1875–1940) and Edward Dent (1876–1957), all of whom were to make their mark on the developing discipline of musicology in Britain.¹² In Cobbe's view, the papers published in the *Proceedings* were more recognisably musicological: "With their deaths and the arrival of a new breed of musical scholar it may be said that the Association at last came of age and established the lines of development which are still followed today."¹³ Nevertheless, the British relationship to musicology was not so straightforward and differed appreciably from musicology in other parts of Europe.¹⁴ They continued to regard the study of music as both an art and a science, as the declared aim of the (Royal) Musical Association testifies.

By the time the SFM was founded in 1917, the Musical Association was in its 44th year. Frederick Bridge (1844–1924) was President, with the composer,

p. 394; see also, Timothy Flynn, "Camille Saint-Saëns Musicologist? Effects, Influence, and Traditions," in Zdravko Blažeković and Barbara Dobbs Mackenzie, eds, *Music's Intellectual History. Founders, Followers and Fads*, New York: RILM, 2009, pp. 235–40.

11. Pirro was head of the French Section of the International Musicological Society in the 1930s.
12. Dolmetsch was known for his contribution to early music and the viol repertoire; Kennedy Fraser collected and published songs from the Scottish Hebrides; Galpin was a collector of early musical instruments; Terry revived the English Latin (Catholic) liturgy of Byrd, Tallis, Morley, Philips and White; Tovey published influential formal analyses of classical repertoire. Dent's contribution is discussed later.
13. Hugh Cobbe, "The Royal Musical Association, 1874–1901," in *Proceedings of the Royal Musical Association*, 110, 1983–1984, p. 117. For a discussion of the development of musicology in Britain see, for example, Stefan Collini, *Absent Minds. Intellectuals in Britain*, Oxford: Oxford University Press, 2006; Rosemary Golding, *Music and Academia in Victorian Britain*, Farnham: Ashgate, 2013, and Sarah Collins, "Anti-Intellectualism and the Rhetoric of 'National Character' in Music: The Vulgarly of Over-Refinement" in Jeremy Dibble and Julian Horton, eds, *British Musical Criticism, 1850–1950*, Woodbridge: Boydell & Brewer, forthcoming.
14. Annegret Fauser has demonstrated this in her study of Dent. See A. Fauser, "The Scholar Behind the Medal: Edward J. Dent (1876–1957) and the Politics of Music History," in *Journal of the Royal Musical Association*, 139/2, 2014, pp. 249–54.

Charles Villiers Stanford (1852–1924), one of eight Vice-Presidents.¹⁵ Most of the Council members were composers, performers and educators, with several holding Chairs of Music at prestigious UK universities. In contrast to France, where musicology became a doctoral subject at the Sorbonne only in the 1890s, Professorial Chairs in Music had been established as far back as the seventeenth century at Oxford and Cambridge.¹⁶ However, many new Chairs at prominent British universities were established in the nineteenth and early twentieth centuries to reflect the growth in the discipline.¹⁷ Moreover, there was not the same division between musicology and other forms of musical activity at British Universities as existed in France and Germany: scholarship in music, then and now, included composition and aspects of performance.

Nevertheless, the broad musical scope in membership of the Musical Association in its early years is striking and contrasts considerably with its more recent image of an association devoted more specifically to musicology. The Council membership and authorship of articles show that composers, performers and conductors were prominent in the Association in the 1920s, with contributors including Stanford, Eugène Goossens (1893–1962), Arthur Bliss (1891–1975), Gustav Holst (1874–1934) and Adrian Boult (1889–1983). The number of active composers diminished from the 1930s onwards. After the change from the *Proceedings of the Royal Musical Association* to the *Journal of the Royal Musical Association* in 1986, the image of the Association and the journal with historical musicology was confirmed.¹⁸

15. Bridge was Gresham Professor of Music at the University of London.
16. The Heather Professor of Music at the University of Oxford was established in 1626. Notable incumbents were John Stainer (1889) and Hubert Parry (1900). The Cambridge Professor of Music was established in 1684; Charles Villiers Stanford was appointed in 1887, Charles Wood in 1924 and Edward Dent in 1926 until 1941.
17. The Reid Chair of Music at the University of Edinburgh was established in 1839; Tovey was Chair from 1914 to 1940. Edward Elgar was the first recipient of the Chair in Music at the University of Birmingham in 1904 and was succeeded in 1908 by the composer Bantock as Peyton Professor. William Gillies Whittaker was the first to be appointed to the Chair at Glasgow University in 1928. In addition, the Royal College of Music and Royal Academy of Music attracted prominent musical figures as Directors and Professors.
18. In recent years there have been attempts to make the Association's membership more inclusive. This has been particularly successful in student membership, with this renewed breadth of focus visible in RMA postgraduate conferences and study days. See <https://www.rma.ac.uk>. There remains greater division among adult membership, however, with many scholars identifying with different musical networks, such as the Society for Music Analysis. The Society's associated journal *Music Analysis* began publishing in 1982. See Jonathan Dunsby "Editorial," in *Music Analysis*, 1/1, Mar. 1982, pp. 3–8. In the past few years, the RMA has returned to its aim of representing music in all its forms. Analysis, composition, performance and ethnomusicology are now beginning to be represented on the Association's Council, but by no means dominate it or replace the societies devoted to these musical sub-disciplines.

Inter-European Connections

It is surprising how few ties there were between the Musical Association in 1917 and French musicology. There have been very few *membres correspondants* of the SFM from Britain, indeed, considerably fewer than Swedish members, as the 1928 list of members indicates.¹⁹ However, the Association still declared its formal link to the International Musical Society (Internationale Musikgesellschaft) (IMG), despite the disbandment of the IMG due to the war.²⁰ The English committee of the IMG was a highly prestigious one, consisting of the major composers of the day, such as Edward Elgar (1857–1934), Stanford and Bantock; another notable name was Dent, who was President of the International Society for Contemporary Music (ISCM) (1922–1938) and also later President of the International Musicological Society (1931–1949).²¹ The majority were either Council members, including President (Frederick Bridge), Secretary (Percy Baker) and four Vice-Presidents.²² While the Musical Association appeared to boast its international connections, Percy Baker reflected on the not always so harmonious association with the IMG: “its position in the United Kingdom was a matter of some difficulty, for here The Musical Association already occupied much of the same ground ... Thanks to Dr Charles Maclean ... the Association agreed to act as the local Branch for London, without loss of independence.”²³ Baker acknowledges the growing resentment towards the IMG: “London grumbled because the publications were predominantly German; the letterpress became more and more German ... and membership decreased.” The moment of “til further notice” arrived with the

19. We are grateful to Yves Balmer for alerting us to this. See Société française de musicologie, *Statuts et liste des membres au 1^{er} mai 1928*, Poitiers: Société française d'imprimerie, 1928, pp. 16–21.

20. The 1917 issue of the *Proceedings of the Musical Association* contained a Special notice: “At a Special General Meeting held on February 13, the following Resolution was passed: ‘That the Council be and is hereby authorised to add to the title of the Association on its publications and prospectuses till further notice the words “In connection with the International Musical Society,”’” “Special Notice,” in *Proceedings of the Musical Association*, 44, 1917, p. vii.

21. Dent’s contribution to international music organisations rather than to any particular tradition was exceptional, as recent scholars have shown. He played a supra-national role in musical international cooperation in the interwar years and beyond. When internationalism came under threat with the rise of the Nazis to power in 1933, his response was to emphasise the “cosmopolitan quality of musical achievement.” See Annegret Fauser, “The Scholar Behind the Medal: Edward J. Dent (1876–1957) and the Politics of Music History,” in *Journal of the Royal Musical Association*, 139, 2014, pp. 235–60 and A. Fauser, “Edward J. Dent (1932–49)” in Dorothea Baumann and Dinko Fabris, eds, *The History of the IMS (1927–2017)*, Kassel: Bärenreiter, 2017, pp. 45–49.

22. Only Elgar and Landon Ronald were not current Musical Association members. The list of members in each issue of the *Proceedings* indicated those who were also members of the IMG.

23. Percy Baker, “The Musical Association: A Fifty Years Retrospect,” p. 134.

war; the Berlin Section declared the Society to be at an end, although this was not formally announced until 1920 in an editorial notice:

The International Musical Society has been in suspense since the war. Non-German sections had declined to accept the German announcement in 1915 that the Society had ceased to exist, and it was hoped that on the conclusion of Peace, the British Section might take a leading part in its reconstruction on better lines. [...]

In April last the English committee disbanded itself. The Society may therefore be regarded as at an end. In these circumstances the Council have removed from all the Association publications the words, "In connection with the International Musical Society," which had been used since 1899.²⁴

While there was a certain animosity latterly towards the International Musical Society, relations were different with the International Musicological Society (IMS), which was formed in 1927 in Basel.²⁵ One key figure within the new society, crucial too in the Musical Association and the International Society for Contemporary Music, was Dent.²⁶ It is therefore not surprising that the recipient of the RMA's annual Dent Medal, discussed below, is chosen from a list of candidates shortlisted not only by the Association's Council but also by the Directorium of the IMS. Another figure was William Barclay Squire (1855–1927), who was prominent in the Musical Association, a *membre correspondant* of the SFM (discussed in greater detail below), and active in an earlier unsuccessful attempt to establish an international society with a similar remit to the IMS before his untimely death in 1927.

Steps were taken to found an International Society of Research, and the Association was asked to participate, but the project came to a sudden end owing to the lamented deaths of Dr. Scherleer, of Holland, and of Mr. Barclay Squire. Now, however, a fresh move has been made and a meeting held at Basle, at which the Association was represented by Professor E. J. Dent. If anything concrete comes of this, the Council will seek to co-operate cordially with their foreign colleagues.²⁷

24. "Report," in *Proceedings of the Musical Association*, 47, 1920, p. xii.

25. The history of the International Musicological Society has been well documented. See Dorothea Baumann and Dinko Fabris, eds, *The History of the IMS (1927–2017)*. The IMS was initially called the International Society for Musical Research (Société Internationale de musicologie), discussed below.

26. See A. Fauser, "The Scholar Behind the Medal: Edward J. Dent (1876–1957) and the Politics of Music History," pp. 235–60.

27. "Report," *Proceedings of the Musical Association*, 54, 1927, p. xxii.

Collaboration was indeed forthcoming and cordial: in the 1929–30 report of the Musical Association, the Council urges members to obtain new recruits to extend its work, but also emphasises links to the new International Society for Musical Research (*Société internationale de musicologie*):

The new Prospectus sets forth reasons why this support may be claimed from all British musicians who are keenly interested in the advance of musical research. In this connection, the Council beg to remind members of the existence of “The International Society for Musical Research” (*Société Internationale de Musicologie*) which has its head-quarters at Basle. The Musical Association has become connected with the Society as provided by its rules, by subscribing annually. In view of the possibility of its congress being held in England at some future date, it is much to be hoped that more British musicians will follow this example.²⁸

The IMS came under threat with the rise of Hitler in 1933. Dent, as President, steered the society through this traumatic time in international relations. The society recovered and links between the IMS and the RMA remain strong; in 2017, Dr Laura Tunbridge, editor of the *Journal of the Royal Musical Association*, became the UK’s IMS representative.²⁹

As we have seen, the Musical Association had a broad remit, yet the creation of various sub-committees, and later a new *RMA Research Chronicle* journal, reflected both a need to undertake more detailed musicological enquiry, and also provided a further avenue for the promotion of international collaboration. On the eve of World War II, the Association set up a permanent committee on musical research in Britain, with the stated aim of keeping abreast of research abroad:

This Committee consists of an advisory body and an executive section. The intention is to stimulate and offer advice to those interested in this kind of work, to attempt to co-ordinate the research that is being done in this country, as well as to keep in touch with what is being done abroad.³⁰

The executive members of this sub-committee consisted of Gerald Cooper, R. O. Morris, Dent, Cecil B. Oldman, Frank Howes, Marion Scott, Anthony Lewis and J. A. Westrup, with the broader advisory committee including key

28. “Report,” *Proceedings of the Musical Association*, 56, 1929, p. xxii. The Congress took place at the University of Cambridge in 1933, as we will see.

29. See Annegret Fauser, “Edward J. Dent (1932–49),” pp. 48–49.

30. “Report,” *Proceedings of the Musical Association*, 65, 1938, p. xiv. One year later *Acta Musicologica* advertises the Committee for Historical Musical Research: “The Musical Association of Great Britain has set up a permanent Committee for Historical Musical Research. Its aims are,—To support and encourage research in Music, and to co-ordinate the work that is being done in England with work in other countries.” “Notitiae,” in *Acta Musicologica*, 11, Fasc. 1/2, 1939, p. 80.

figures in British musicology such as Tovey.³¹ In 1948 the RMA founded the *Musica Britannica* to publish “English [*sic*] Music derived from non-copyright sources earlier than the twentieth century which has not been made available to the public by commercial publishers.”³² *Musica Britannica* now exists as an independent charity, although its links to the RMA remain. In 1961 the Association established a new journal, *The Royal Musical Association Research Chronicle*. The first editor, Thurstan Dart, outlined its focus on the “musicological raw catalogues, calendars, extracts of biographical information.”³³ The journal, which is published annually, continues to capture research concerned with such raw data.

In contrast to the broad remit of the Musical Association, the SFM was founded in 1917 as a distinctively musicological society at a moment when musicology was emerging as an academic discipline in France.³⁴ The *Bulletin de la Société française de musicologie* appeared just three years before *La Revue musicale*. The principal distinction between the two reviews lay in the balance between writing about old and new music; whereas *La Revue musicale* was significant for its discourses about contemporary mainly European music and sought to place the latest music in the context of musical history, the *Bulletin* and later *Revue de musicologie* were focused more explicitly on scholarship and sources of music from the mainly French past. This was made clear in the first committee’s statement: “Unissons nos efforts en vue de faire revivre le passé musical de notre pays. La moisson est assez belle pour tenter notre patriotisme.”³⁵ In the context of *d’après guerre*, the desire to show the strength of French musical scholarship was understandable. A comparable patriotism was evident in Britain, as we have seen, with the Musical Association’s resistance to excessive German influence

31. Cooper (1892–1947) was a *membre correspondant* of the SFM. “Séances De La Société Française de Musicologie,” in *Revue de musicologie*, 3/4, Dec. 1922, p. 191. An educator and teacher, Morris worked as Professor at the Royal College of Music and was known for his books on harmony and counterpoint. In an earlier role teaching for the Workers’ Educational Association, his pedagogy drew on musical works from a range of national traditions; in his harmony lectures it was declared that “The musical significance of Purcell, Mussorgsky, Wagner, Debussy, Delius, will be emphasized and illustrated.” Rachel Lowe, “Structure and Stricture: R. O. Morris and Adult Education,” in *The Musical Times*, 101/1403, 1960, p. 20.
32. See *Musica Britannica*: <http://www.musicabritannica.org.uk>.
33. See <https://www.rma.ac.uk>.
34. It was not the first attempt to establish a musicological society in France. Lionel Dauriac founded the French section of the IMG in 1904, which was disbanded during the Great War. Michel Duchesneau discusses the associated publications in “French Musicology and the Musical Press (1900–14): The Case of *La Revue musicale*, *Le Mercure musical* and *La Revue musicale SIM*,” in *JRMA*, 40/201, 2016, pp. 243–272.
35. Saint-Saëns spoke for at least some when he declared that “Vous faites une bonne œuvre ... lorsqu’il eut appris que, sur les débris fumeux d’une association dite ‘internationale’ la nôtre, bien française et libérée de toute tutelle étrangère, s’était constituée.” “Comptes rendus des séances de la Société française de musicologie,” in *Revue de musicologie*, 3/1, 1922, p. 46.

in the journal, the establishment of committees devoted to musical research on British music and, as we will see, maximizing the opportunity to exhibit British musical achievement at the 1933 Cambridge conference and publish its “treasures” in the *Musica Britannica* in the post-World War Two period.

British and French Music in the Proceedings of the Musical Association

The *Proceedings of the (Royal) Musical Association* gave due consideration to British music but it by no means dominated the journal.³⁶ A survey of the journal's first twenty years shows recurring themes such as organology, acoustics, perception, pedagogy, harmonic language and form. Foreign composers to receive the most attention were Bach, Wagner, Handel, Chopin, Dvořák and Grieg. Other noteworthy topics included national styles in music, programme music and Hanslick.³⁷ At this stage, only two articles were devoted entirely to French music: G. A. Osborne's article on Berlioz and J. M. E. Brownlow's article on French Popular Songs of the Fifteenth Century.³⁸ The period from 1900 until the establishment of the *Bulletin de la Société française de musicologie* in 1917 includes only three articles on French music: Tom S. Wotton's “Berlioz,” John E. Borland's “French Opera before 1750” and Edwin Evans' “French Music of Today.”³⁹ Appropriately, 1917 itself was a strong year for French music with Harvey Grace's “Modern French Organ Music” and G. R. Woodward's study of Claude Goudimel's setting of the Genevan Psalter of 1562. Although franco-phone rather than French, Émile Jaques-Dalcroze's article on Eurhythmics was certainly influential for dramatic music in France.⁴⁰ A further sign of increasing

36. Notable articles on British music in the first twenty years included: William Hayman Cummings, “On Henry Purcell and His Family,” in *Proceedings of the Musical Association*, 3, 1876, pp. 33–44; Arthur O'Leary, “Sir William Sterndale Bennett: A Brief Review of His Life and Works,” in *Proceedings of the Musical Association*, 8, 1881, pp. 123–45; John H. Mee, “Points of Interest Connected with the English School of the Sixteenth Century,” in *Proceedings of the Musical Association*, 14, 1887, pp. 145–72; W. H. Cummings, “Some Observations on Music in London in 1791 and 1891,” in *Proceedings of the Musical Association*, 17, 1890, pp. 163–76.

37. For a list of titles published in the *Proceedings* between 1874 and 1964, see Alan Smith, “Author Index: Vols. 1–90 (1874–1964): Classified List of Contents,” in *Proceedings of the Musical Association*, 90th Session, 1964, pp. 1–34.

38. George Alexander Osborne, “Berlioz,” in *Proceedings of the Musical Association*, 5, 1878, pp. 60–75; Jane M. E. Brownlow, “Some French Popular Songs of the Fifteenth Century,” in *Proceedings of the Musical Association*, 20, 1893, pp. 25–43.

39. Tom S. Wotton, “Berlioz,” in *Proceedings of the Musical Association*, 30, 1903, pp. 15–36; John E. Borland, “French Opera before 1750,” in *Proceedings of the Musical Association*, 33, 1906, pp. 133–57; and Edwin Evans, “French Music of Today,” in *Proceedings of the Musical Association*, 36, 1909, pp. 47–74.

40. Harvey Grace, “Modern French Organ Music,” in *Proceedings of the Musical Association*, 44, 1917, pp. 153–66; George Ratcliffe Woodward, “The Genevan Psalter of 1562; Set in Four-

interest in French music came from composer and conductor Goossens' article, "Modern Developments in Music," in which he discussed works by Debussy, Ravel, Stravinsky and Scriabin.⁴¹ These articles demonstrate a growing interest in French music in both compositional and musicological circles.

French Music in Other British Journals

The Proceedings of the Musical Association was one of a number of British music journals in the interwar years. *The Musical Times* had been around much longer, having its origins in 1844 as *The Musical Times and Singing Class Circular*; it adopted its new name in 1903 and was devoted to reflecting all aspects of musical life in Britain, most notably organ and other performing traditions. It could not be described as musicological, although it contains some important musicological contributions, often brief outlines of sources or accounts of research that are explored in greater depth in other journals.⁴² However, a new journal established in 1920 was *Music and Letters*, just months before the *Revue musicale*. Its aim was to bring music into dialogue with other disciplines. Its founder, Arthur Henry Fox Strangways, embodied the essence of the journal as a critic, musicologist and translator, and had a profile not unlike Jean-Aubry, and to a lesser extent, Prunières.⁴³

Despite the seeming inclusive nature of the journal, *Music and Letters* has thrived to become one of the leading musicological journals, famous for the

Part Harmony by Claude Goudimel, in 1565," in *Proceedings of the Musical Association*, 44, 1917, pp. 167–92; Émile Jaques-Dalcroze, "The Influence of Eurhythmics upon the Development of Movement in Music," in *Proceedings of the Musical Association*, 44, 1917, pp. 193–98.

41. Eugène Goossens, "Modern Developments in Music," in *Proceedings of the Musical Association*, 48, 1921, pp. 57–76.
42. There have been many contributions to *The Musical Times* on French music in recent years. Examples include: Jann Pasler, "Stravinsky and the Apaches," in *The Musical Times*, 123/1672, 1982, pp. 403–7; Nigel Simeone, "La Spirale and La Jeune France: Group Identities," in *The Musical Times*, 143/1880, 2002, pp. 10–36; Caroline Potter, "Dutilleux at 90," in *The Musical Times*, 147/1894, 2006, pp. 51–58; Nigel Simeone, "Messiaen, Koussevitzky and the USA," in *The Musical Times*, 149/1905, 2008, p. 25–44; Deborah Mawer, "Positioning Milhaud's Late Chamber Music: Compositional 'Full Circle'?", in *The Musical Times*, 149/1905, 2008, pp. 45–60; Robert Orledge, "Erik Satie's ballet 'uspu'd': Prime numbers and the Creation of a New Language with Only Half the Alphabet," in *The Musical Times*, 150/1908, 2009, pp. 31–41; Caroline Rae, "Debussyist, Modernist, Exoticist: Marius-François Gaillard Rediscovered," in *The Musical Times*, 152/1916, 2011, pp. 59–80; Laura Hamer, "On the Conductor's Podium: Jane Evrard and the Orchestre Féminin De Paris," in *The Musical Times*, 152/1916, 2011, pp. 81–100; Mary Cyr, "Rameau and the Viol: The Enigma of the 'Musette En Rondeau'," in *The Musical Times*, 154/1923, 2013, pp. 43–58.
43. Arthur Henry Strangways (1859–1948) brought Rabindranath Tagore to prominence in Britain. He was chief music critic for *The Observer* and *The Times*. His best-known book was *The Music of Hindostan* (1914). He was a Vice-President of the Musical Association in 1938–1939 and published an article in the *Proceedings* on "The Criticism of Music," in *Proceedings of the Musical Association*, 65th session, 1938–1939, pp. 1–18.

prominent place given to reviews. *Music and Letters* has been particularly important too for keeping pace with French scholarship. Prominent French scholars who have published or had their works reviewed in the journal include François Lesure, Hervé Lacombe, Myriam Chimènes, Jean-Michel Nectoux and Joël-Marie Fauquet.⁴⁴ The link between France and Britain is evident, however, from the journal's earliest publications, with Rollo Myers (1892–1985) emerging as an important figure. In its first two issues *Music and Letters* featured an entry titled "Current Topics" with summaries of musical happenings in different European cities. Myers, first co-authored with Félix Raugel, penned the "Paris" entry, making British readers aware of musical activities in the French capital. As we will see later, Myers was a crucial figure in promoting musical relations between France and Britain, later succeeding Jean-Aubry as editor of *The Chesterian*.

While the *Proceedings of the Musical Association* rarely mentioned its French counterpart, other British magazines did. *Music and Letters* listed the contents of the *Revue de musicologie* (and *La Revue musicale*) and reviewed French publications,⁴⁵ while Calvocoressi's column "Music in the Foreign Press" in *The Musical Times* explored specific articles of interest within the *Revue de musicologie* and *Revue musicale*.⁴⁶ The January 1921 issue of *Music and Letters* contains a fascinating review of the authoritative Lavignac and de La Laurencie's *Encyclopédie de la Musique et*

44. Roger Nichols, "Review of *Claude Debussy: Letters 1884-1918* by Claude Debussy, François Lesure," in *Music & Letters*, 65/2, Apr. 1984, pp. 194–95; Steven Huebner, "Review of *Les Voies de l'opéra français au XIX^e siècle* by Hervé Lacombe," in *Journal of the Royal Musical Association*, 123/2, 1998, p. 258–63; Mark Carroll, "Review of *La Vie musicale sous Vichy* by Myriam Chimènes," in *Music & Letters*, 83/3, Aug. 2002, pp. 503–5; Barbara Kelly, "Review of *Francis Poulenc: Music, Art and Literature* by Sydney Buckland and Myriam Chimènes," in *Music & Letters*, 83/4, Nov. 2002, pp. 651–53; Edward Blakeman, "Review of *Les Sociétés de musique de chambre à Paris de la Restauration à 1870* by Joël-Marie Fauquet," in *Music & Letters*, 68/4, Oct. 1987, pp. 374–75; Robert Orledge, "Review of *Gabriel Fauré: Correspondance* by Gabriel Fauré, ed. Jean-Michel Nectoux," in *Music & Letters*, 62/3–4, July–Oct. 1981, pp. 354–55.

45. See for example: Sc. G., "Reviews of Books," in *Music & Letters*, 8/1, 1927, p. 86 (including review of *La Revue musicale* June, July and Aug. 1926); Sc. G., A. H. F. S., and J. B. T., "Reviews of Periodicals," in *Music & Letters*, 9/2, 1928, pp. 182–86 (including review of *La Revue musicale* Nov. 1927, Dec. 1927, Jan. 1928 and Feb. 1928); Sc. G., "Reviews of Periodicals," in *Music & Letters*, 9/3, 1928, pp. 284–87 (including review of *La Revue musicale* April and May 1928); "Reviews of Periodicals," in *Music & Letters*, 10/1, 1929, pp. 97–100 (including review of *La Revue musicale* Oct. and Nov. 1928); J. B. T., "Reviews of Periodicals," in *Music & Letters*, 10/2, 1929, pp. 211–16 (including review of *La Revue musicale* Dec. 1928 and Jan. 1929, and a review of *Revue de musicologie* Nov. 1928).

46. While not a full summary of the *Revue de musicologie*'s content, it often gave quite extensive detail about specific articles. Calvocoressi's summaries also considered specific articles in the *Revue musicale*, as well as corresponding publications from other countries such as *Ritmo* (Spain) and *Revista Musicale Italiana* (Italy). See, for example: Michel-Dimitri Calvocoressi, "Music in the Foreign Press," in *The Musical Times*, 63/957, 1922, pp. 780–81 (including review and commentary on *La Revue musicale* Oct. 1922 Fauré special edition); M.-D. Calvocoressi, "Music in the Foreign Press," in *The Musical Times*, 68/1007, 1927, p. 35 (including review of Nov. 1926 *Revue musicale* and Nov. 1926 *Revue de musicologie*).

Dictionnaire du Conservatoire (Paris: Delagrave, 1920). The reviewer, R. O. Morris, is struck by the issue of proportion of space dedicated in the encyclopaedia to different countries:

And if we compare in detail the space allotted to the principal nations hitherto discussed we find the following table:

France 650 pages

Italy 310 pages

Germany 275 pages

Spain 500 pages

Belgium 44 pages

England 50 pages

This makes us prick our ears. Do the French really imagine their contribution to musical history is more important than that of Italy and Germany put together? Is the music of Spain—great as was its great period—is it more than five times as important as the combined efforts of the countrymen of Tallis, Byrd, Wilbye, Dowland, Purcell, Ochenheim, Josquin, Arcadelt, and César Franck? And is it not wise to be consistent in your basis of division? If the Italian Lulli and the Belgian Franck are (by virtue of naturalization) to count as French, is it not only logical (by parity and reasoning) to consider Händel as English?

Such disproportion, such inconsistency, must weaken the claim of this Dictionary to a supra-national authority.⁴⁷

The criticism is all the more potent given that de La Laurencie was the first President of the SFM; it was he who brought Lavignac's ambitious project to completion. Morris' review goes to the heart of the issue of national versus international, or "supra-national" perspective or bias, to use Morris' term. Although Morris focuses on the imbalance between French, Belgian and British coverage, the lack of space given to German music in comparison to Spanish is also surprising, but accords with a detectable resistance to German scientific methods in the *Bulletin de la SFM*, particularly in Julien Tiersot's contributions.⁴⁸ In view of the historic dominance of German music in Britain, this would have been unthinkable from a British perspective. This asymmetry is an important theme in this exploration of the links between French and British musicology.

47. Reginald Owen [R. O.] Morris, "Review: Encyclopédie de la Musique et Dictionnaire du Conservatoire, vol. 4," in *Music & Letters*, 2/1, 1921, pp. 85–86.

48. The English articles were written by Camille Le Senne, Romain Rolland and Charles Maclean (M. A., Mus. Doct.); the French articles were authored by Henri Quittard, Henry Expert, Paul-Marie Masson, Romain Rolland, Lionel de La Laurencie, Henri Hadigeur, Victor Debay and Paul Logard; the German articles were written by Romain Rolland, André Pirro, Michel Brenet; and Rafael Mitjana, Raoul Laparra and Henri Collet contributed to the section on Spain and Portugal.

More recent British journals featuring some coverage of French music are *Music Analysis* (founded 1982) and *Twentieth-Century Music* (founded 2004); while articles on French repertoires do feature (in particular on the music of Varèse and Messiaen), Francophone authors are less visible.⁴⁹

The above overview of British journals indicates that, until recently, very few French scholars have published in British musicological journals. Language difference and disciplinary expectations go some way towards explaining this. From the early years of the *Revue de musicologie*, only Tiersot was active in publishing in English, but in the US-based *Musical Quarterly*.⁵⁰ The reason goes beyond these factors though. It seems that, until recently, French musicology was not looking towards Britain. However, British scholars were increasingly interested and becoming involved in musicology in France. Although very few French scholars or musicologists based in France have received the prestigious RMA Dent medal, there has been a gradual mainstreaming of French music in Britain.⁵¹

British Music in the *Revue de musicologie*

The *Revue de musicologie* took some note of scholarship on British music from the fifteenth to the eighteenth centuries. There were several articles devoted to manuscripts and sources in music library collections, such as at the British Museum and Cambridge University Library and manuscripts in French libraries, notably the Bibliothèque du Conservatoire.⁵² The name Marie-Louise Pereyra stands out;

49. Francophone contributors to *Music Analysis* include François Decarsin with Jonathan Dunsby, Nicolas Meeùs and Jean-Jacques Nattiez; Nattiez and Meeùs have together represented a francophone voice on the journal's Advisory Panel. See website of the *Society for Music Analysis*, <http://www.sma.ac.uk> (accessed July 28, 2017). Francophone contributors to *Twentieth-Century Music* include Yves Balmer, Thomas Lacôte and Christopher Brent Murray, and also the French-Canadian Patrick Valiquet.
50. Julien Tiersot and Theodore Baker, "Hector Berlioz and Richard Wagner," in *The Musical Quarterly*, 3/3, 1917, pp. 453–92; Julien Tiersot and Theodore Baker, "Two Centuries of a French Musical Family – The Couperins," in *The Musical Quarterly*, 12/3, 1926, pp. 406–31; Julien Tiersot, "Concerning Jean-Jacques Rousseau, the Musician," in *The Musical Quarterly*, 17/3, 1931, pp. 341–59; Julien Tiersot, "Liszt in France," in *The Musical Quarterly*, 22/3, 1936, pp. 284–94. Lesure also contributed to American rather than British journals. François Lesure and Denis Stevens, "Claude Debussy after His Centenary," in *The Musical Quarterly*, 49/3, 1963, pp. 277–88.
51. Francophone Dent medallists are: Solange Corbin (France) 1962; Jozef Robijns (Belgium) 1972; Jean-Jacques Nattiez (Canada) 1988; Philippe Vendrix (Belgium) 2000; and Michel Duchesneau (Montréal) 2012. Vendrix is based in France and Nattiez is French born. Both Vendrix and Duchesneau were awarded the medal on account of their contributions to scholarship on France, while Nattiez was recognised for his contribution to musical semiotics.
52. See Julien Tiersot, "Une Visite au British Museum et un tableau de la National Gallery," in *Revue de musicologie*, 4/6, May 1923, pp. 73–79; Israël Adler, "Les Chants synagogaux notes au XII^e siècle (ca 1103–1150) par Abdias, le proselyte normand," in *Revue de musicologie*, 51/1, 1965, pp. 19–51.

a founding member of the SFM and on the editorial board, she wrote a series of eight articles entitled “Les Livres de virginal de la Bibliothèque du Conservatoire de Paris,” which included a discussion of British manuscript sources from the seventeenth and eighteenth centuries.⁵³ She was active in proposing several of the British *membres correspondants* of the SFM. She also reviewed the *Proceedings of the Musical Association* in the *Revue de musicologie*, providing a vital link between the two organisations.⁵⁴ Other notable contributions include Jean Jacquot’s article on the evolution of musical taste in England and Denis Stevens’ study of English organ music before the Reformation.⁵⁵

While articles devoted to British music might not be numerous, the *Revue de musicologie* noted the discovery of new sources and manuscripts in Britain in its “Nouvelles musicologues – documents.” For instance, in 1925 André Tessier notes the discovery of William Byrd’s *Great Service* in the archives of Durham Cathedral, its subsequent performance in London at St. Margaret’s Church, Westminster, and publication in the *Tudor Church Music Edition* (OUP, 1929).⁵⁶ There is an intriguing detail in the same section concerning Handel; J. T. [Julien Tiersot] indicates that Prunières questions the authenticity of a manuscript of the aria, “Per cembalo et canto” from c.1708, apparently in Handel’s hand, which had been published in facsimile in the December (1924) issue of *La Revue musicale*. The reasons for Prunières’ reservations are not discussed, but colleagues are asked to send their views on the issue.⁵⁷ One individual who did respond to confirm Prunières’ concerns about authenticity was Barclay Squire, English librarian at the British Museum and *membre correspondant* of the SFM; he wrote on 4 March 1925 to indicate that he felt that the “autograph” was a fake, giving detailed reasons (Figure 1).⁵⁸

53. Marie-Louise Pereyra, “Les Livres de virginal de la bibliothèque du Conservatoire de Paris,” I–VIII, in *Revue de musicologie*, 7/2, Nov. 1926, pp. 204–9; vol. 8/21, Feb. 1927, pp. 36–39; vol. 8/24, Nov. 1927, pp. 205–13; vol. 9/28, Nov. 1928, pp. 235–42; vol. 10/29, Feb. 1929, pp. 32–39; vol. 12/37, Feb. 1931, pp. 22–32; vol. 13/42, May 1932, pp. 86–90; vol. 14/45, Feb. 1933, pp. 24–27.

54. See Marie-Louise Pereyra, “Proceedings of the Musical Association,” in *Revue de musicologie*, 15/50, May 1934, pp. 63–64 and “Proceedings of the Musical Association,” in *Revue de musicologie*, 18/62, p. 112.

55. Jean Jacquot, “*Musick’s monument* de Thomas Mace (1676) et l’évolution du goût musical en Angleterre,” in *Revue de musicologie*, 34/101–2, July 1952, pp. 21–37; Denis Stevens, “La Musique d’orgue en Angleterre avant la Réforme,” in *Revue de musicologie*, 35/107–8, Dec. 1953, pp. 141–49.

56. André Tessier, “Nouvelles musicologues – documents, Auditions de musique ancienne,” in *Revue de musicologie*, 6/13, Feb. 1925, p. 23.

57. J. T. [Julien Tiersot], “Nouvelles musicologues – documents, À Propos d’un autographe d’Haendel?,” in *Revue de musicologie*, 6/13, Feb. 1925, p. 25.

58. Letter from William Barclay Squire to unnamed recipient [possibly Julien Tiersot], SFM, March 4, 1925, F-Pn, Vm Fonds 136, Sfm, boîte 5.

1. In Italy Handel almost always spells his name 'Handel', occasionally 'Händel', but never 'Händel'.

2. The inscription is written in a Handwritten handwriting, unlike the old character of the Italian manuscript. La Renaissance, which was written at Rome in 1709, was written in the name of the letter 's' is written in the old long form (cf. 'Riposte'). The change in the penmanship is quite unusual in Handel's early work.

3. Handel invariably wrote the copy at the beginning of each line; never writing them (as in the facsimile).

4. Handel always wrote the First Thus: D. The form 'c' in the facsimile is only used for the tempo sign.

5. There is not a single instance among the Handwritten autographs in the Royal Museum Library of an 's' for 'cembalo & cello'. The autographs are always written on two lines, i.e. for voice and continuo.

Wm. Barclay Squire

From: Handel of the Royal Museum
4 March 1925.
V.M.F.S. 136.5cm

2/13
4/13

Royal Music Room
BRITISH MUSEUM,
LONDON: W.C.1.
4 March 1925

My dear Sir,

I'm replying to the request in the last number of the Bulletin of the Soc. de Musicologie for opinions as to the authenticity of the air attributed to Handel in No. 2 of the Renaissance for this year. I send you enclosed some of my views for consideration that - to judge only by the facsimile - I have no hesitation in saying that the manuscript is a forgery.

I may perhaps say that I have been working at the Handel MSS. here for some time past, and hope before long to publish

V.M.F.S. 136.5cm

FIGURE 1 • Letter from William Barclay Squire, 4 March 1925

This exchange is a good example of the way in which members of the SFM in France and abroad communicated and contributed to musicological queries, which were potentially of some significance; while the manuscript could be published in *La Revue musicale*, Prunières needed to access the more specialist readership of the *Revue de musicologie* to help him in this scholarly quest.⁵⁹

British music was placed momentarily in the spotlight in the *Revue de musicologie* in Paul-Marie Masson's detailed review of the 1933 International Congress of the Société Internationale de Musicologie, hosted by Cambridge. The whole event was focused on British music from the past, in a showcase festival of music from the thirteenth to the eighteenth centuries. The papers were given by musicologists from all over Europe and America, including Masson, Yvonne Rokseth and Émile Haraszti representing Paris.⁶⁰ Delegates were treated to an immersive experience of English music in the sympathetic environment of the Cambridge colleges, chapels and river. The music was largely drawn from repertoire and sources from Cambridge, sometimes in recent "scholarly" editions.⁶¹ Masson's vivid descriptions of the music heard at the Festival indicate the revelatory nature of the experience; he described the many concerts as a kind of compendium (florilège) of English music. The event was overseen by Dent, who was also Professor of Music at Cambridge. It provided an opportunity to remind this erudite foreign audience about the quality and quantity of British music. Masson had but one reservation: there was almost no music from the eighteenth century to the present day of 1933, although some more recent religious music by Stanford, Charles Wood, Parry, Wesley and Vaughan Williams was included in the regular offices of the Anglican liturgy. Lamenting the absence of Bantock, Delius, Holst, Bax, Bliss and Walton, Masson remarks that the lack of music from 1700 onwards might have been seen as "l'aveu d'une decadence definitive de la musique anglaise dans les temps modernes."⁶² Masson comments on a final issue that persists today in British academia: the inclusion of composition and practical music in the university

59. Tiersot and Squire were well known to each other; Tiersot visited Barclay Squire and the British Museum's music collection. In addition to describing the collection of manuscripts, including the Royal collection of mss of Handel and other composers active in Britain, he compares the conditions and cataloguing system favourably to Paris and makes scarcely guarded criticisms of his own library, the Bibliothèque du Conservatoire. See J. Tiersot, "Une Visite au British Museum et un tableau de la National Gallery," dans *Revue de musicologie*, 4/6, May 1923, pp. 73–79. The issue of Handel's nationality is a complex one for the British, who count him as one of their own.
60. Paul-Marie Masson, "Le Congrès International de Cambridge," in *Revue de musicologie*, 14/48, Nov. 1933, pp. 209–17.
61. See, for example, Dom Anselm Hughes, *Worcester Mediaeval Harmony* (1928); M. Collins, "O quam suavis," *Plain-song and Mediaeval Society* (1927) in P.-M. Masson, "Le Congrès International de Cambridge," p. 212.
62. P.-M. Masson, "Le Congrès International de Cambridge," p. 216.

curriculum. The Festival succeeded in reminding the international musicological community of “la grandeur du passé artistique de l’Angleterre,” which must “nous inspirer le désir de mieux connaître les œuvres qu’elle a créées.”⁶³ While this was a strong showcase of British music, Annegret Fauser shows that the event was more politically charged than Masson’s review indicates. One of the delegates, Jewish scholar, Kathi Meyer, who presented on cultural relations between English and German musicology, was aware of the danger in remaining in Nazi-controlled Germany and was hoping to secure an academic position in the UK.⁶⁴

Foreign Honorary Members of the Société française de musicologie

Just as French scholars were appointed as honorary foreign members of the Musical Association, British scholars (and indeed scholars of various other nationalities) became involved with the SFM as *membres correspondants*. A number of individuals played a prominent role, which often overlapped with duties in the Musical Association and the IMG/IMS. British-based corresponding members included Barclay Squire, William Gillies Whittaker (1876-1944), Cooper, Mme J. de Belleruche and A. Loscombe Wallis;⁶⁵ particular focus is given below to the former two figures because of their national and international scholarly and promotional activities.

Squire’s contributions to international exchange have already been discussed in this chapter in the context of the Handel manuscript and his role in re-establishing an international society. Squire’s obituary in the *Revue de musicologie* noted the loss of one of the society’s “most eminent corresponding members.”⁶⁶

63. P.-M. Masson, “Le Congrès International de Cambridge,” p. 217.

64. See A. Fauser, “Some Challenges for Musicological Internationalism in the 1930s,” in D. Baumann and D. Fabris, *The History of the IMS*, pp. 21–22.

65. Gerald Cooper was an expert on Henry Purcell and William Byrd and a concert organiser of early and contemporary music. He was a member of the Musical Association, active as secretary and editor for the Purcell Society, served as secretary of the Royal Philharmonic Society and was chairman of the London Contemporary Music Centre. See “Gerald Melbourne Cooper,” in *The Musical Times*, 88/1258, 1947, p. 399. Mme J. de Belleruche is listed as a *membre correspondant* and resident in Rustington, Sussex by the *Société française de musicologie* (see *Société française de musicologie, Statuts et liste des membres...*, p. 16). She was a member of the Musical Association and contributed a short article on “Permanent British Opera in London” to *The Musical Times*, 67/1006, December 1, 1926. See also the *Proceedings of the Musical Association*, 65th Sess., 1938–1939, p. ix. There is very little information of A. Loscombe-Wallis (also known as Loxombe-Wallis). There was an Arthur Wallis in this period, who was active as an organist, but it is not clear that this is the same person.

66. “La Société a perdu deux des plus éminents de ses membres correspondants: William Barclay-Squire, mort à Londres le 13 janvier dernier.” “Nécrologie,” in *Revue de musicologie*, 8/22, 1927, p. 132.

His obituary in the Association's *Proceedings* likewise highlighted his extensive activities: "Mr. Barclay Squire was, as I say, a great investigator, and he gave to us and to other Societies a very large amount of time and trouble, and never scrupled to give away to any friend what he has acquired with a great deal of diligent work."⁶⁷

Whittaker was active in musical and academic circles; he is also significant because he was based outside of London and Oxbridge, in Newcastle upon Tyne. Active as a conductor, scholar, teacher and composer, Whittaker held appointments as teacher at Armstrong College, Durham University (today Newcastle University), First Gardiner Professor of Music at Glasgow University, and Principal of the RSAMD;⁶⁸ he is also noted for his Bach choir, founded in 1915, which was celebrated for its performances of New French and British music.⁶⁹ Whittaker championed the music of his friends, Holst and Vaughan Williams, but also that of Debussy, Satie and Poulenc.⁷⁰ Whittaker's appointment as an Officier d'Académie by the French government in 1920 was reported in *The Musical Times*:

We congratulate Mr. W. G. Whittaker on being made an Officier d'Académie by the French Government. Mr. T. J. Gueritte, the honorary secretary of the Société des concerts français, in his letter to us announcing the above, says that "Mr. Whittaker has succeeded during the past fifteen years in making Newcastle so important a centre of study of French music, that French musicians conversant with British conditions doubt whether any other town, even in France, may be found in which French music is so well-known in its most intimate developments."⁷¹

It is not surprising that just six years later, in 1926, he was proposed by Pereyra and La Laurencie to the position of *membre correspondant* of the SFM.⁷²

67. "The Late Mr. Barclay Squire," in *Proceedings of the Musical Association*, 53, 1926, p. 39.

68. It is now the Royal Conservatoire of Scotland.

69. Jeremy Dibble, "Whittaker, William G(illies)," in *The Oxford Companion to Music: Oxford Music Online*, accessed June 20, 2017.

70. "Whittaker, W. G." in *The Oxford Dictionary of Music*, 2nd ed. rev.: *Oxford Music Online*, accessed June 20, 2017.

71. "Occasional Notes," in *The Musical Times*, 61/926, 1920, pp. 246–47. The importance of Newcastle musically is highlighted also in Jim Davidson's book on Louise Hanson-Dyer: "Truly Newcastle-on-Tyne was as they said, 'the English Bayreuth': in addition to Whittaker, the musicologists C. S. Terry and Sir Henry Hadow had also worked there, while English and even Continental composers such as Strauss and Ravel participated in its long-standing traditions of music-making." Jim Davidson, *Lyrebird Rising. Louise Hanson-Dyer of L'Oiseau-Lyre, 1884-1962*, Oregon: Amadeus Press, 1994, p. 147.

72. "Séances de la Société française de musicologie," in *Revue de musicologie*, 7/18, 1926, pp. 110–12.

Whittaker was a friend to and formative influence on Australian patron of the arts, Louise Hanson-Dyer.⁷³ Dyer spent time in France and Britain: she had been decorated by the French alliance and was secretary of the British Music Society (in Australia). Jim Davidson has explained that “the triad of Australia, Britain and France ... would define her existence for the rest of her life.”⁷⁴ As well as promoting British music, Dyer was a member of the SFM, and was involved in Prunières’ project to publish a complete Lully edition.⁷⁵ Her music press Les Éditions de L’Oiseau Lyre, formed in Paris in 1932, was important in promoting French and British music.⁷⁶ While women are less visible in the earlier years of musicological collaboration, Pereyra was prominent not only on the SFM committee and as an author of articles on British music; she proposed many of the UK corresponding members, for example, Gerald Cooper and A. Loscombe Wallis in 1922 and 1923 respectively.⁷⁷ While some of the *membres correspondants* were active internationally, they did not necessarily include the most prominent names in British musicology. Today there are no *membres correspondants* from the UK despite the increasingly strong ties between leading British musicologists and their French counterparts.

73. On a visit to Melbourne in July 1923 Whittaker gave a talk on “Present Day Musical Conditions in Great Britain” in which he praised the merits of British music, in particular the folk revival and Tudor music, over the now broken German hegemony. “Whittaker had told how Mrs Kennedy Fraser’s collection of Hebridean folk songs had been described as ‘the greatest thing since *Parsifal*’ by one composer. ‘We now rate it,’ Whittaker assured his audience, ‘far beyond Wagner’s “Sacred Festival Drama”.’” J. Davidson, *Lyrebird Rising*, p. 98. Continuing the friendship, Dyer stayed with Whittaker in Newcastle during her visit to the UK in 1924; at this time she also obtained Calvocoressi’s lectures on French music at the BMS Liverpool Congress (1924). J. Davidson, *Lyrebird Rising*, pp. 151–52.
74. J. Davidson, *Lyrebird Rising*, p. 2.
75. “Prunières and Dyer signed a contract in 1930, becoming joint publishers of a 36-volume edition, under the patronage of the French Society of Musicology.” Mary Christine Borthwick, “*In the Swim*: The Life and Musical Achievements of William Gillies Whittaker 1876–1944,” Doctoral Thesis, Durham University, 2007, p. 119. See Pascale Denécheau, “Les Vicissitudes de l’édition Lully-Prunières,” in Myriam Chimènes, Florence Gétéreau and Catherine Massip, eds, *Henry Prunières (1886–1942). Un musicologue engagé dans la vie musicale de l’entre-deux-guerres*, Paris: Société française de musicologie, 2015, pp. 263–94.
76. Memed and Fortey explain: “Her aims were to make available early music that had never been printed in a good modern edition, and to support contemporary composers (Auric, Canteloube, Ibert, d’Indy, Milhaud, Roussel, Sauguet, Britten, Holst and the Australians Peggy Glanville-Hicks and Margaret Sutherland, among others) by commissioning and publishing their works. Her first project was the publication (1932–3) of the complete works of François Couperin to coincide with the 200th anniversary of the composer’s death.” Orhan Memed and Maureen Fortey, “Oiseau-Lyre, L.,” in *Grove Music Online*, accessed July 27, 2017.
77. “Séances de la Société française de musicologie,” in *Revue de musicologie*, 3/4, 1922, pp. 191–92. M. G. de Saint-Foix also supported Cooper’s admission; “Séances de la Société française de musicologie,” in *Revue de musicologie*, 4/6, 1923, pp. 95–96. A “Miss Davison” also supported Wallis’ admission.

British(-based) Scholars Working on French music

We have already seen the role that a number of key figures played in strengthening links and understanding between French and British musical traditions and scholarship. Jean-Aubry, Calvocoressi and Myers were not officially musicologists but used their institutional positions and authority to advocate on behalf of French traditions and particular French, often contemporary, composers. Myers was the music critic for *The Times* and *The Daily Telegraph* (1920–1934); he was the British Council officer in Paris between 1944 and 1945 and worked for the BBC until 1944, and succeeded Jean-Aubry as editor of *The Chesterian* (1947–1950). As we have seen, he also authored articles in early issues of *Music and Letters* about musical life in Paris. His final post was for the Organisation for European Cooperation.⁷⁸ He promoted the music of Debussy, Satie and their contemporaries to British audiences through his music criticism, articles and numerous biographies. He had a particular interest in the impact of movements such as Impressionism, Symbolism and Cubism on music.⁷⁹

Edward Lockspeiser (1905–1973) is another figure who did not identify strictly as a musicologist but has had a significant impact on scholarship of French music. He published a number of significant studies of Debussy, which were hugely influential in their time and remain relevant today;⁸⁰ his distinctive approach to placing the composer in the literary and artistic context of late nineteenth and early twentieth century France was in advance of its time. While considered innovative today, W. D. [Winton Dean], writing about his Debussy biography in *Music and Letters*, criticised his approach. W. D. writes: “Debussy is a difficult composer to write about, since it is so easy to be led into chasing ‘the illusion of an illusion, the dream of a dream, the phantom-like, almost unheard notes of the music of silence’, as Mr. Lockspeiser writes of ‘La Fille aux cheveux de lin.’ That it can be done with penetration and detachment has recently been demonstrated by Martin Cooper.”⁸¹ By contrast, Serge Gut was able to appreciate Lockspeiser’s achievement, describing it in la *Revue de musicologie* as “une étude

78. Rosemary Williamson, “Rollo Myers,” in *Grove Music Online*, accessed July 21, 2017.

79. Myers’ books include: *Debussy*, London: Duckworth, 1948; *Erik Satie*, London: Dover, 1948/1959 (translated into French); *Ravel: Life and Works*, London: Duckworth, 1960; *Chabrier and his Circle*, London: Dent, 1969; *Modern French Music*, Oxford: Blackwell, 1971; *Claude Debussy*, London: Boosey and Hawkes, 1972. See “Music in France in the Post-War Decade,” in *Proceedings of the Royal Musical Association*, 81, 1954, pp. 93–106.

80. Edward Lockspeiser, *Debussy, his Life and Mind*, 2 volumes, London: Cassell & Company, 1962 and 1965 (reissued Cambridge University Press, 1979), and *Debussy*, London: Dent, 1936/1980.

81. W. D., “Review of *Debussy* by Edward Lockspeiser,” in *Music & Letters*, 33/1, January 1952, pp. 68–69.

magistrale et exhaustive,” despite his frustrating habit of not acknowledging all his sources. He credits him with challenging “l’image d’un Debussy nationaliste et chauvin,” which Vallas had controversially portrayed, and for setting the way for more detailed analytical studies.⁸²

Lockspeiser participated in the *Revue de musicologie* and the SFM. For instance, he gave a paper on “Debussy et la littérature anglaise et américaine de son temps” at the Séance du Vendredi 27 November 1959⁸³ and contributed “Neuf Lettres de Pierre Louÿs à Debussy” to the special issue devoted to the composer in the *Revue de musicologie*.⁸⁴ He later published an article, “*Frères en art*, pièce de théâtre inédite de Debussy” in the journal.⁸⁵ Lockspeiser led the way in participating and collaborating with French scholars on their own music and culture.

Debussy is arguably the most prominent French composer who has attracted international scholarly interest. The *Œuvres complètes de Debussy*, which was initiated by François Lesure and Pierre Boulez in 1982 and continued under the direction of Denis Herlin, involved an expanding group of Debussy experts who are the leading and established figures in the field.⁸⁶ This group has continued to work together collaboratively on various projects and the fruits of their work has left its traces in articles and reviews in the *Revue de musicologie*.⁸⁷ Other British scholars to make a contribution to Debussy studies include Richard Langham Smith, Roger Nichols, Robert Orledge, Marianne Wheeldon and Matthew Brown. Jann Pasler’s perceptive article on the state of Debussy research shows a vibrant international community working with French experts with leadership from the Centre de documentation de Claude Debussy, BNF.⁸⁸ Another composer to attract international attention was Hector Berlioz, again partly as a result of activity around the New Berlioz edition (Bärenreiter). While British born Hugh Macdonald was the general editor of the edition until its comple-

82. Serge Gut, “Review of *Debussy, sa vie et sa pensée* by Edward Lockspeiser,” in *Revue de musicologie*, 69/2, 1983, pp. 241–44.

83. “Séances De La Société,” in *Revue de musicologie*, 44/120, 1959, pp. 257–58.

84. Edward Lockspeiser, “Neuf Lettres de Pierre Louÿs à Debussy (1862-1898),” in *Revue de musicologie*, 48/125, 1962: *Claude Debussy (1862-1962) Textes et documents inédits*, pp. 61–70. For a British review of this special issue, see E. L., “Review of *Debussy* by Jean Barraqué and *Claude Debussy 1962-1962: Numéro spécial de la Revue de musicologie* by François Lesure,” in *Music & Letters*, 44/2, 1963, pp. 186–87.

85. Edward Lockspeiser, “*Frères en art*, pièce de théâtre inédite de Debussy,” in *Revue de musicologie*, 56/2, 1970, pp. 165–76.

86. See Roy Howat, “Afterword: The Origins of the *Œuvres complètes de Claude Debussy*,” in Barbara L. Kelly and Kerry Murphy, eds, *Berlioz and Debussy. Sources, Contexts and Legacies. Essays in Honour of François Lesure*, Aldershot: Ashgate, 2007, p. 181–92.

87. See Denis Herlin’s article in volume 2 of this project.

88. Jann Pasler, “Debussy the Man, His Music, and His Legacy: An Overview of Current Research,” in *Notes*, 69/2, 2012, pp. 197–216.

tion in 2006, Julian Rushton has also made a significant contribution to Berlioz studies.⁸⁹

The eighteenth and nineteenth centuries, especially opera, attracts many British musicologists, including David Charlton, Sarah Hibberd, Mark Everist, Clair Rowden and Langham Smith.⁹⁰ The long nineteenth century is also a focus for studies of textual criticism and cultural history, for instance, by Cormac Newark and Katharine Ellis.⁹¹ Ellis' interest in early French music from a nineteenth-century perspective complements the research on earlier French music by Everist, British-based Jeanice Brookes and Graham Sadler.⁹² French music post 1914 is well represented by Barbara Kelly, Caroline Potter, Caroline Rae, Deborah Mawer and Rachel Moore, while Jolivet, Messiaen and contemporaries have attracted British scholars including Peter Hill, Nigel Simeone, Christopher Dingle, Caroline Rae and Caroline Potter.⁹³ The AHRC-funded Francophone Music Criticism network, now in its eleventh year under Everist's and Ellis' leadership, has succeeded in bringing international experts at all career stages into active dialogue with their French counterparts.

Most of those cited above have contributed in recent years to the *Revue de musicologie* as authors or reviewers and their work has been cited and reviewed by the journal. Moreover, they make frequent reference to the *Revue de musicologie* in their work.⁹⁴ Since the mid-1990s, a number of British musicologists have served

89. The work of both Macdonald and Rushton is discussed in various reviews in the *Revue de musicologie*. See also Hugh Macdonald, "Benvenuto Cellini," in *Revue de musicologie*, 63/1-2, 1977; *Colloque Hector Berlioz*, pp. 107-14.
90. Mark Everist, "The Name of the Rose: Meyerbeer's *Opéra Comique*, *Robert Le Diable*," in *Revue de musicologie*, 80/2, 1994, pp. 211-50; Mark Everist, "Translating Weber's Euryanthe: German Romanticism at the Dawn of French Grand Opéra," in *Revue de musicologie*, 87/1, 2001, pp. 67-104; Clair Rowden, "Decentralisation and Regeneration at the Théâtre des Arts, Rouen, 1889-1891," in *Revue de musicologie*, 94/1, 2008, pp. 139-80.
91. Katharine Ellis, "The Uses of Fiction: *Contes* and *Nouvelles* in the *Revue et gazette musicale de Paris*, 1834-1844," in *Revue de musicologie*, 90/2, 2004, pp. 253-81. See also reviews, such as Katharine Ellis, "Review of *Musique, images, instruments*, 13. *La musique aux Expositions universelles: entre industries et cultures*" by Florence Gétéreau," in *Revue de musicologie*, 98/2, 2012, p. 508.
92. Jeanice Brooks, "'Ses amours et les miennes tout ensemble': La Structure cyclique du *Premier livre* d'Athoïne de Bertrand (1576)," in *Revue de musicologie*, 74/2, 1988, pp. 201-20.
93. Peter Bloom, Review of "Berlioz and Debussy: Sources, Contexts and Legacies. Essays in Honour of François Lesure by Barbara L. Kelly and Kerry Murphy," *Revue de musicologie*, 97/1, 2011, p. 175-79; Yves Balmer and Anne-Sylvie Barthel-Calvet, "Publications du centenaire Messiaen," *Revue de musicologie*, 95/1, 2009, pp. 249-50; Gabriella Asaro, "Review of *The Ballets of Maurice Ravel: Creation and Interpretation* by Deborah Mawer," *Revue de musicologie*, 95/2, 2009, pp. 577-80.
94. See for example, Sarah Hibberd, "'Dormez donc, mes chers amours': Hérold's *La Somnambule* (1827) and Dream Phenomena on the Parisian Lyric Stage," in *Cambridge Opera Journal*, 16/2, 2004, pp. 107-32 and Cormac Newark, "Metaphors for Meyerbeer," in *Journal of the Royal Musical Association*, 127/1, 2002, pp. 23-43.

on Comité de lecture.⁹⁵ In earlier decades, *membres correspondants* and contributors from the UK were generally men; in recent years there are many more women, reflecting a real change in the gender balance in the discipline internationally. British scholars form part of prize-winning research in France⁹⁶ and a few have received recognition from the French state.⁹⁷

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The Musical Association (later the RMA) and the SFM were parallel societies devoted to nurturing research in Britain and France, both with links to international organisations: the International Musical Society (IMG) and the International Musicological Society (IMS). The chapter has shown some of the dialogues that took place around research organisation and the sharing of resources and knowledge. While there remain often significant cultural differences between national scholarly traditions and methods,⁹⁸ the prominent role that certain individuals such as Dent, Prunières, Jean-Aubry, Myers, Barclay Squire and Lockspeiser took in international and Anglo-French musical activities should not be underestimated in stimulating dialogue and activity. The 100-year perspective shows a growing interest in French music by British scholars but much less evidence of a reciprocal interest in British music in France. Mirroring the tendency of the British to take vacations in France, it appears to be a one-way

95. Hugh Macdonald and David Charlton (from 1997); Mark Everist and Barbara Kelly (2013–2016), and Katharine Ellis, Katherine Hambridge, Graham Sadler and Elizabeth Eva Leach (2016).

96. See for example Denis Herlin, Sylvie Douche and Christopher Branger, eds, *Pelléas et Mélisande*, Lyon: Symétrie, 2012; Myriam Chimènes and Alexandra Laederich, eds, *Regards sur Debussy: Actes du colloque international Claude Debussy*, Paris: Fayard, 2013, and Peter Hill and Nigel Simeone, *Messiaen*, New Haven: Yale University Press, 2005.

97. Richard Langham Smith, Chevalier de l'ordre des Arts et des Lettres (1993), Roger Nichols, Légion d'honneur (2006) and Hugh Macdonald, Chevalier de l'ordre national du Mérite (2013).

98. An example of this is found in the First European Congress of Music Analysis which took place in Colmar, France, in 1990. Here Debussy's "La Terrasse des audiences du clair de lune," from the second book of *Préludes* became the focus for a variety of different analytical approaches from Anglo-American and European traditions. Alan Street's review of the Congress is fascinating for the insights it gives into how presenters attempted to communicate their particular methods to the delegates: "Since ['La Terrasse des audiences du clair de lune'] tolerates a plurality of theoretical approaches, the choice was an astute one. Yet, far from encouraging creative conflict between competing strategies, the sheer diversity of opinion on view in each round table militated against detailed argument. ... Thus delegates left to draw their own conclusions about the various close-reading techniques employed were led to feel that an opportunity had been missed." Alan Street, "Conference Report: First European Congress of Music Analysis, Colmar, France, 26–8 October 1989," in *Music Analysis*, 9/3, 1990, pp. 357–60.

fascination. This interest and activity has brought about a change in the perception of the significance of French music in Britain. A generational shift is evident with French music becoming mainstream in the UK, challenging the traditional bias towards Germanic traditions in scholarship, the higher musical education system and the performing repertory. 100 years on, Jean-Aubry's and Bantock's plea for Britain to look towards France has materialised.

Perhaps the most vibrant element is the increasing collaboration between scholars in France and Britain and other countries on aspects of French music and culture. These have been initially centred on particular projects, such as editions, centenary celebrations, research collaborations and scholarly networks. A recent issue of the *Cambridge Journal of American Studies* reports on a "Roundtable" involving a network of researchers, teachers, writers and cultural critics working on nineteenth-century America. It reports on the concept of "Turns of event," which "seek to understand the conditions that produce shifts in momentum." According to Hannah Lauren Murray, "the turn occurs as a 'turning up the volume on our collective interest in a field,' bringing together and amplifying individual voices until they form a new, collective movement and identity."⁹⁹ She describes it as "a momentum that energizes individuals, and a movement that centres human interactions at the heart of academic discourse."¹⁰⁰ Our chapter has been concerned with identifying and tracing these human interactions between individuals and the energy produced by their collective impact. Whereas the network of scholars involved in the roundtable aimed to "'turn up the volume' on progressive interdisciplinary scholarship throughout the UK and foster a community of scholars," the current study (and indeed the whole volume) has shown that the network of scholars working on French music is fundamentally international. Its collective action, which leaves the traces of its momentum in the *Revue de musicologie*, its sister publications and related societies, has helped to overcome traditional barriers between different academic traditions as musicologists collaborate across multiple national borders.

99. Hannah Lauren Murray, "Roundtable," in *Cambridge Journal of American Studies*, 51/3, 2017, pp. 981-994: 981. See Hester Blum, ed., *Turns of Event: Nineteenth-Century American Literary Studies in Motion*, Philadelphia: University of Pennsylvania Press, 2016.

100. H. L. Murray, "Roundtable," p. 982.



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RÉSUMÉ Cet article étudie la présence de la *Revue de musicologie* dans les travaux musicologiques anglais au cours du xx^e siècle. Le Royaume-Uni a longtemps été fasciné par la musique française. De la fin de la Grande Guerre à aujourd'hui, d'éminents critiques et musicologues ont uni leurs efforts afin d'y promouvoir la musique française. Dans cet article, les auteures comparent l'émergence de la musicologie en tant que discipline dans les deux pays, ainsi que le rôle joué par la Royal Musical Association et la Société française de musicologie dans ce processus. Différentes thématiques sont abordées, comme l'opposition entre des perspectives nationales et internationales, les différences générationnelles et les collaborations musicologiques de part et d'autre de la Manche.

ABSTRACT This article looks at the presence of the *Revue de musicologie* in scholarship in the UK during the twentieth century. Britain has had a long fascination with French music, with certain prominent musicologists and critics participating and collaborating in the efforts to promote French music in the UK from the end of the Great War until the present day. The article compares the establishment of musicology as a discipline in both countries and explores the roles of the Royal Musical Association and the Société française de musicologie in this process. In so doing, the article examines themes of national versus international perspectives, generational change, and cross-Channel collaboration on musicological projects.

