

La Musique Sacree Telle Que La Veut Leglise

Military defeat, political and civil turmoil, and a growing unrest between Catholic traditionalists and increasingly secular Republicans formed the basis of a deep-seated identity crisis in Third Republic France. Beginning in the early 1880s, Republican politicians introduced increasingly secularizing legislation to the parliamentary floor that included, but was not limited to, the secularization of the French educational system. As the divide between Church and State widened on the political stage, more and more composers began writing religious--even liturgical--music for performance in decidedly secular venues, including popular cabaret theaters, prestigious opera houses, and international exhibitions. This trend coincided with Pope Leo XIII's Ralliement politics that encouraged conservative Catholics to "rally" with the Republican government. But the idea of a musical Ralliement has largely gone unquestioned by historians and musicologists alike. *Sacred Sounds, Secular Spaces* provides the first fundamental reconsideration of music's role in the relationship between the French state and the Catholic Church in the Third Republic. In doing so, the book dismantles the somewhat simplistic epistemological position that emphasizes a sharp division between the Church and the "secular" Republic during this period. Drawing on extensive archival research, critical reception studies, and musical analysis, author Jennifer Walker reveals how composers and critics from often opposing ideological factions undermined the secular/sacred binary through composition and musical performance in an effort to craft a brand of Frenchness that was built on the dual foundations of secular Republicanism and the heritage of the French Catholic Church.

This intellectual history study establishes Ballanche as an important figure in the intellectual life of early nineteenth-century France, and demonstrates how his religio-social project effected a critical step in the historical-mindedness of the Romantic period.

This book tells three inter-related stories that radically alter our perspective on plainchant reform at the turn of the twentieth century and highlight the value of liturgical music history to our understanding of French government anticlericalism. It offers at once a new history of the rise of the Benedictines of Solesmes to official dominance over Catholic editions of plainchant worldwide, a new optic on the French liturgical publishing industry during a period of international crisis for the publication of plainchant notation, and an exploration of how, both despite and because of official hostility, French Catholics could bend Republican anticlericalism at the highest level to their own ends. The narrative relates how Auguste Pécoul, a former French diplomat and Benedictine novice, masterminded an undercover campaign to aid the Gregorian agenda of the Solesmes monks via French government intervention at the Vatican. His vehicle: trades unionists from within the book industry, whom he mobilized into nationalist protest against Vatican attempts to enshrine a single, contested, and German, version of the musical text as canon law. Yet the political scheming necessitated by Pécoul's double involvement with Solesmes and the print unions almost spun out of control as his Benedictine contacts struggled with internal division

and anticlerical persecution. The results are as musicologically significant for the study of Solesmes as they are instructive for the study of Church-State relations.

Histoire politique, relations internationales et diplomatie, administration, commerce et finances, presse périodique et littéraire.

Maître Oscar, luthier de renom, est terrassé par une maladie inexpliquée. Sur son lit de mort, il confie à son jeune disciple, Jérémie, une mission mystérieuse. Ce testament lui fera découvrir une tradition musicale remontant aux templiers. Ce jeune homme et son amie Constance vont êtres plongés dans une intrigue passionnante à propos de la puissance de la musique. Grâce aux cours et aux conseils de deux professeurs, Jacques Quintette et Aziliz Lecour, ils découvrent les trois portes de la musique sacrée. Cela leur donne les outils philosophiques nécessaires à leur enquête. Avec eux, le lecteur découvrira que les oeuvres de musique sacrée contemporaines ne sont pas uniquement celles que l'on croit... Confrontés à l'antique confrérie des Batouros, ils seront amenés à risquer leur vie pour protéger la grande tradition du Salve Regina des templiers. Ce thriller philosophique et musical se présente comme une sorte d'enquête symphonique en trois mouvements, tous nécessaires pour saisir le mystère de la musique sacrée. Encore aujourd'hui, elle peut détruire ou construire.

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