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**Listening in Motion and Listening to Motion. The Concept of Kinaesthetic
Listening Exemplified by Dance Compositions of the Meyerbeer Era**

Musical life in Paris underwent profound and diverse changes between the July Monarchy and the Second Empire. One reason for this was the availability of printed scores for a broader public as an essential medium for the distribution of music before the advent of mechanical recordings. Additionally, the booming leisure industry encouraged music commercialization, with concert-bals and café-concerts, the precursors of the variétés, blurring the boundaries between dance and theatre performances. Therefore there was not just one homogeneous urban music culture, but rather a number of different music, and listening cultures, each within a specific urban setting. From this extensive field I will take a closer look at the music of popular dance or, more generally, movement cultures. This music spanned the breadth of cultural spaces, ranging from magnificent ballrooms – providing the recognition important to the upper-classes – to relatively modest dance cafés for those who enjoyed physical exercise above social distinction. Concert halls and musical salons provided a venue for private audiences who preferred the more sedate activity of listening to stylized dance music rather than dancing. Café-concerts and popular concert events offered diverse and spectacular entertainment programmes.

The present study is based on a wide survey of arrangements derived from ballets pantomimes, and dance arrangements of popular melodies from operas, held in the collections of the Bibliothèque nationale de France, especially at the Département de la Musique and the Bibliothèque-musée de l'Opéra. While not exhaustive, the survey offers a representative cross-section of the dance music repertoire in the timeframe between the July Monarchy and the Second Empire. The following analysis focuses on the spectrum of forms that developed in these arrangements and how they were constructed, examining, in particular, the changing nature of the aesthetics of perception, which has so far not been researched in detail.

In principal the quantity of arrangements of a piece can be construed as an indication of the popularity of the stage production itself. Some of the most successful melodies were adapted in new arrangements well into the 20th century. Notable cases are: *Le Corsaire* (1856); *Coppélia, ou La Fille aux yeux d'émail* (1870); Meyerbeer's *Robert le diable* (1831) and *Le Prophète* (1849); the Paris reproductions of Mozart's *Don Giovanni* (1834, 1841 and 1866); and Weber's *Freischütz* (1841). Despite the limited success of its Paris production in 1861, the march from Wagner's *Tannhäuser* was also frequently arranged; indeed, march compositions were generally very popular, as will be discussed below. Nonetheless the practice