

*The music testament of
Anne-Louise Boyvin d'Hardancourt Brillon de Jouy.*

Musical Women in Europe in the Long Nineteenth Century

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I. Biographical information

Paris
1744 -

One French harpsichord at the *Tuilerie* house (1759 -) – Inventarium

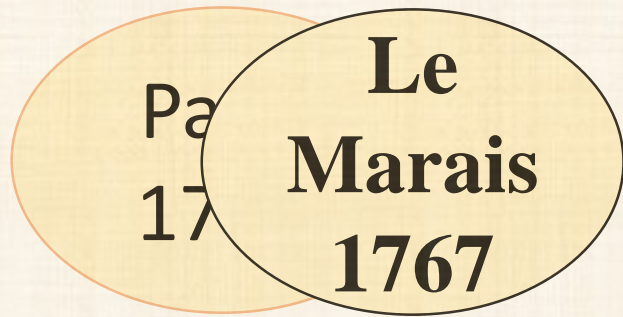
Harpsichord and Composition with Johann Schobert (-1767)

Salon of *Alexandre Le Riche de la Pouplinière* (-1762) – J.P. Rameau

Salon of *Charles Ernest baron de Bagge* (1760 -1791) – C. Spirituel

Salon of *prince du Conti* (-1770-) – Louis XV

I. Biographical information



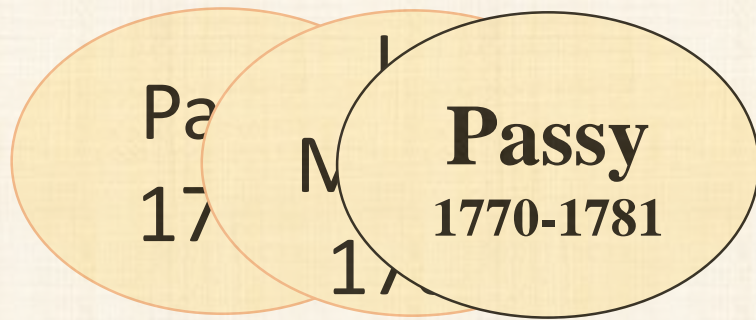
Marriage with *Jacques Brillon de Jouy* (-1763)

Cunégonde (1764) and *Aldegonde* (1765)

House at *Le Marais* suburb (1767) – 1st Salon

House at the *Passy* suburb (1770) – 2nd Salon

I. Biographical information



Musicians, Painters, Philosophers, Politicians, Writers:
*Boccherini, De Bagge Rigel, Pagin, Vernet, Fragonard,
Burney, Franklin, Smith*

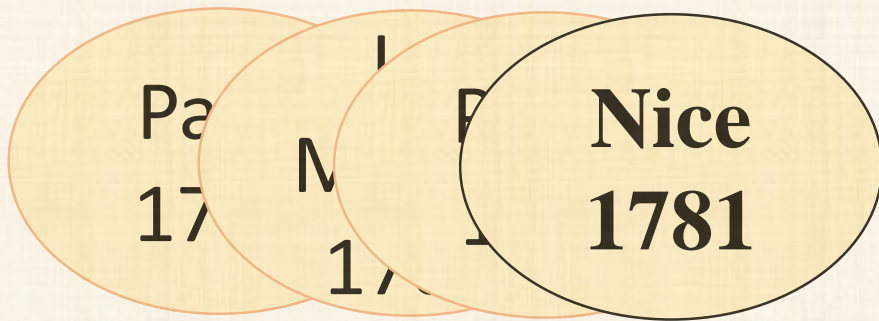
Benjamin Franklin at Passy in (1777)

Correspondence with *J. C. Bach*

Dedicated Music from, *Boccherini, Ernst, Shobert,
Chabanon*

Concerts with *Cunégonde* and *Aldegonde*

I. Biographical information



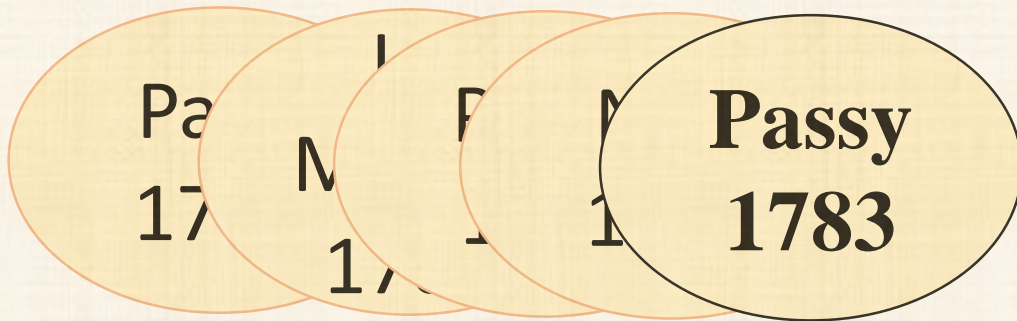
Disturbed Psychological health

Trip to Nice (return in 1782)

Diminution of compositional progress

Family

I. Biographical information

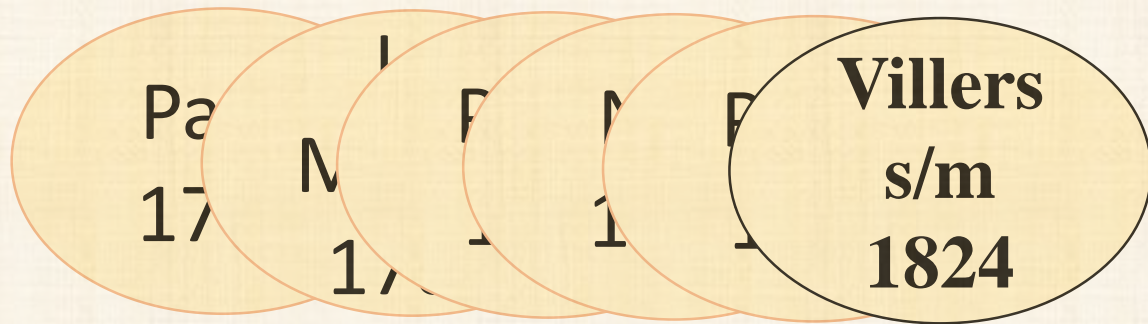


Cunégonde and Antoine Paris d'Illins

Chateau at Villers-sur-Mer, Calvados (1789)

Departure of *Benjamin Franklin* (1785)

I. Biographical information



A. L. Brillon at Villers-sur-Mer (1808)

Music – Aristocracy – Ancient Regime –

B. Franklin – Revolution – Restoration

Death in 1824 at the age of 80.

II. The Brillon Music Library

91 Sources distributed in Four Libraries (1999 Bruce Gustafson)

Keyboard – Chamber Music– Orchestra – Vocal Music– Music of different authors

(Bach – Boccherini – Clementi – Corrette – Edelmann – Gluck – Haydn – Pergolesi – Nicolai – Schobert – Brillon – Beck – Boieldieu – Cramer – Giordani – Lang – Pellegrini – Philidor – Piccinni – Pleyel – Rigel – Vanhal – Anonyms and others)

Composers from *1710* (G. B. Pergolesi) to *1824* (Brillon) and *1857* (Benoit-François Mozin)

American Philosophical Society



1-26

Napoleonmuseum d'Arenenberg



27

Private Collection



28-89

Bibliothèque Nationale de France



90-91

II. The Brillon Music Library

Why does the Music Library of Brillon is Important?

Why does the Salon of Brillon is Important?

Salon

- *The most Notorious Personalities visited her Salon*
- *The Most Notorious Musicians played in her Salon*

Library

- *Scores of the Most Notorious Composers of her Era*
 - *Compositions Rigorously Contemporaries*
 - *Harpsichord Full-Opus in France*
-

Information on Instruments

Rare Historic and Artistic Synopsis of the Ancient Regime in France

III. Some Music Examples

Duos and Trios

US-PHps: 781.508 B762 N^{os}. 3, 6, 7, 8, 11, & 25

Main Characteristics of Brillon's Music

- *Typical Music of the Style Galant*
- *Melodic Invention*
- *Execution Virtuosity*
- *Timbre Elaboration*
- *Harmonic Modulations*



Mme. Brillon

*“Etude”
J. H. Fragonard
Louvre Museum
Ca. 1770-1772*

III. Some Music Examples

Extended Use of Dynamics

- *English Piano with pedal*
- *Cresc., Words, Nuances*
- *Hands positioning indications*
- *Corrections*

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III. Some Music Examples

Typical disposition of:
- Alternate Timbre Effect

Trio G6

The musical score consists of three systems, each with a grand staff (treble and bass clefs). The first system is marked with a box containing the number '30'. In the first system, the treble clef has a melodic line with eighth notes and a sharp sign, while the bass clef has a steady eighth-note accompaniment. The second system shows the treble clef with a melodic line and the bass clef with rests. The third system features the treble clef with chords and the bass clef with a steady eighth-note accompaniment.

III. Some Music Examples

Typical disposition of :

- *Melodic*
- *Middle*
- *Accompaniment*

Trio G8

Musical score for Trio G8, measures 35-91. The score is written in G major (one sharp) and 3/4 time. It consists of four systems of staves. The first system (measures 35-37) shows a melodic line in the upper voice with eighth-note patterns and a rhythmic accompaniment in the lower voice consisting of eighth-note chords. The second system (measures 38-40) shows a melodic line in the upper voice with quarter-note chords and a rhythmic accompaniment in the lower voice consisting of quarter-note chords. The third system (measures 41-43) shows a melodic line in the upper voice with eighth-note patterns and a rhythmic accompaniment in the lower voice consisting of eighth-note chords. The fourth system (measures 44-46) shows a melodic line in the upper voice with eighth-note patterns and a rhythmic accompaniment in the lower voice consisting of eighth-note chords. The page number 91 is in the top right corner.

III. Some Music Examples

Typical disposition of :

- *Elaborated melodic patterns*

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IV. Conclusion

*Information on **Contemporary Music** of the late 18th century in France*

*Information on **Keyboard Instruments** of the late 18th century*

*Information on **Artistic Background** of the Ancient Regime in France.*

*Information on **Historical Background** of the Prerevolutionary France*

Unusual Forms of Music Composition

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