

new philosophical understandings of nature. This included knowledge of sonorous phenomena, which became subject to experimental inquiry and demystifying physical explanation. Above all, it was Ernst Chladni's material demonstrations of sonorous vibrations that epitomized this objective reconception of sound. His investigations secured the patronage of Napoléon and fit within a broader culture of post-revolutionary secular science. And yet, much of Chladni's work remained deeply embedded within the physical setting of the church. For natural philosophers throughout France, Britain, and Germany, religious architecture offered unprecedented locations in which to examine how sound operated. No other structures boasted such extensive internal volumes of air, nor exhibited such a diverse range of acoustic properties. For all the religious disruption of socio-political revolution, churches and cathedrals remained crucial sites of sonorous experimentation throughout the late eighteenth and nineteenth centuries. Drawing on a wealth of philosophical texts and archival records, our paper explores how ecclesiastical buildings provided continuity between Ancien and revolutionary regimes as epistemological spaces within acoustic science. While new state authorities sought to remove the Church from society, it proved far more challenging to remove the church from scientific culture. Yet at the same time, the church soundscape would prove equally important amid post-1815 efforts to restore political stability. As we argue, within Britain and France, state-orchestrated church building and restoration programs were central to the restoration of public morality and faith. In this context, sonorous knowledge took on increasing significance: to avoid a repeat of the revolutionary turmoil of the 1790s, it mattered how and what was heard within these ecclesiastical buildings. In unraveling these continuities, our paper unpacks both the religious and political values that shaped modern acoustic science.

• **INES THOMAS ALMEIDA (Universidade Nova de Lisboa / FCSH / INET-md), *Imaginary Soundscapes: The Sounds of Portuguese Music as Captured by German Travellers at the End of the «Ancien Régime»***

At the end of the 18th century, travels to Portugal from central Europe increased significantly. It's tempting to recreate the soundscape of the Portuguese streets, mapping the sounds echoing in the public sphere, from merchants to royal festivities and sacred processions. Nevertheless, the way that soundscape is perceived varies according to the regional, cultural and socio-political background of the traveller, with a severe shift between pre- and post-Napoleonic era. Portuguese musical practice, embedded with Iberian, Italian and Counter-Reformist influences, was seen with perplexity, rejection and vivid critique by German travellers, who searched for the imagined elements of what they thought to be the true Portuguese nation. These would be found — so they believed — in the common people, expressing a primordial naturalness that had not yet been corrupted. Thus, they positively described traditional dances, streets filled with the strange polyphony of the church bells and cannon roars, the cries of water carriers and the sad songs of the blind, a soundscape focused on the traveller's expectations. In

1807, Napoleonic invasions led to the flight of the royal family to Brazil. In 1816, the crown paid several expeditions by European scientists and artists to the new capital, Rio de Janeiro, aiming to reinforcing Portugal's role in European politics, even if the court was temporarily overseas. This caused a proliferation of Portuguese-related publications, no longer the result of independent travel experiences but of a continued political effort. That year, the *Allgemeine musikalische Zeitung* published for the first time an extensive article on Portuguese music, systematizing its various aspects and shifting to a more cosmopolitan view of concert life, opera and church music. Based on German sources from 1762 to 1816, this communication focus on the perceived Portuguese soundscapes before and after Napoleon, pointing filters and stressing the delicate balance between observed and imagined.

• **MATTHIEU CAILLIEZ (Université Jean Monnet, Saint-Étienne), Étude des transferts musicaux franco-allemands à l'époque napoléonienne à travers le prisme de l'«Allgemeine musikalische Zeitung»**

Le 3 octobre 1798 commence à Leipzig la publication hebdomadaire de l'*Allgemeine musikalische Zeitung*, le principal périodique musical allemand de la première moitié du XIX^e siècle. Un an plus tard, le coup d'état du 9 novembre 1799 et l'instauration du Consulat marquent symboliquement la fin de la Révolution française, la prise de pouvoir de Napoléon Bonaparte et le début de l'ère napoléonienne en Europe. Un dépouillement de l'*Allgemeine musikalische Zeitung* entre 1798 et 1815, voire légèrement au-delà, permettra d'observer et d'analyser l'évolution des transferts musicaux franco-allemands sous le Consulat et l'Empire. Ce dépouillement sera enrichi par l'étude des écrits de compositeurs et de dramaturges allemands, tels que Johann Friedrich Reichardt, Louis Spohr, August von Kotzebue et Ignaz Franz Castelli, qui voyagent à travers toute l'Europe et séjournent longuement à Paris durant cette période. C'est donc le point de vue allemand qui sera privilégié dans cette communication. Tandis que les œuvres théâtrales et lyriques françaises connaissent une très large diffusion dans le monde germanique sous la forme de traductions et d'adaptations, le succès de la musique allemande en France se limite alors en grande partie à la musique instrumentale et aux compositions de Haydn et de Mozart. Le goût prononcé de Napoléon pour l'opéra italien est un frein très puissant à la diffusion en France de l'art lyrique allemand. Dans cette communication, le terme Allemagne sera employé dans le sens du monde germanique dans son ensemble, autrement dit des pays de langue allemande, Autriche incluse. L'étude des transferts musicaux franco-allemands sera en particulier étendue à plusieurs villes qui appartiennent aujourd'hui à la Pologne, à l'Ukraine, aux pays baltes ou à la Russie, mais qui étaient placées au XIX^e siècle sous le contrôle direct ou sous l'influence culturelle de la Prusse ou de l'Autriche : Breslau, Danzig, Königsberg, Lemberg, Riga, Stettin et Warschau (orthographe allemande).