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Hochschule der Künste Bern  
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Bern Academy of the Arts



University of Geneva, June 23–24, 2025

# Listening to Disruption

*Changing Acoustemologies in the Swiss Confederacy,  
c.1750–1815*

Entendre les bouleversements. Acoustémologies en  
évolution dans la Confédération suisse (env. 1750-1815)

Bâtiment des Philosophes,  
Room PHIL 211 and online



UNIVERSITÉ  
DE GENÈVE

FACULTÉ DES LETTRES



## **Monday, 23 June 2025**

12:00 - Registration, reception, light lunch

### **Introductory Keynote**

Chair: Christoph Riedo

13:00 – **Inga Mai Groote** (University of Zurich)

*“Schlachtfeyer” and “Friedensreigen”, Rundgesang and concert:  
Social acoustemologies in Switzerland around 1800*

14:00 – Break

### **Opera and Landscape**

Chair: Claudio Baccagialuppi

14:20 - **Federico Furnari** (University of Milan)

*The Sonic Experience of the Swiss Confederacy in the Eighteenth Century in  
the English Travel Diaries*

15:00 - **Christoph Riedo** (University of Geneva)

*Listening to the (Almost) Unheard: The Allure of Operatic Music in the Swiss  
Confederacy around 1800*

15:40 – Break

### **Politics**

Chair: Inga Mai Groote

16:00 - **Cla Mathieu** (University of Salzburg)

*Continuities and Ruptures: Listening to the Helvetic Republic (1798–1803)*

16:40 - **Jan-Friedrich Missfelder** (University of Basel)

*Singing the Revolution. Vocal Politics in Late 18th Century Switzerland*

17:20 – Break

## **Echoes from abroad**

Chair: Cla Mathieu

17:40 - **Marc H. Lerner** (University of Mississippi)

*Performing Tell in the Atlantic Revolutions*

18:20 - **Scott Edwards** (University of Music and Performing Arts Vienna)

*Regulating Laughter: Comedy, Control, and the Sound of Public Order in Early Modern Vienna*

19:30 - **Conference Dinner**

Restaurant Il Carosello, Bd Georges-Favon 25, 1204 Genève

## **Tuesday, 24 June 2025**

### **Lukas Sarasin**

Chair: Adrian von Steiger

09:00 - **Claudio Bacciagaluppi** (Bern Academy of the Arts)

*Lost Items from the Sarasin Collection (Basel, ca. 1750-1800)*

09:40 - **Roberto Scoccimarro** (Bern Academy of the Arts)

*Arias and Ensembles in Lukas Sarasin's Music Collection: Observations on the Reception of Opera Repertoire in the Second Half of the 18th Century*

10:20 - **Irena Müller-Brozović** (Bern Academy of the Arts)

*Music of the 18th Century as a Playful Experience: A School Workshop on the Sarasin Collection, Basel (1750–1800)*

11:00 – Break

## **Nocturnal Life & Beyond**

Chair: Jan-Friedrich Missfelder

11:30 - **Helen Gebhart** (University of Basel)

*Night Watchman's Songs and Tower Guard's Sounds: Music, Time Keeping, and Nocturnal Authority in Basel*

12:10 - **Yannick Wey** (Bern Academy of the Arts)

*Providing Music and Care for the Afterlife: The Music Collegium Rorschach in Its Early Period*

12:50 – **Lunch**

Restaurant UNIFY (Uni Dufour) Rue du Général-Dufour 24, 1204 Genève

## **(Military) brass bands**

Chair: Irena Müller-Brozović

14:30 - **Miryam Giger** (Bern Academy of the Arts)

*Reconstructing the Sound of a "Turkish Music" in Switzerland around 1800*

15:10 - **Adrian von Steiger** (Bern Academy of the Arts)

*How Prominent Were Wind Instruments in Switzerland?*

15:50 - Break

## **Closing Commentary**

16:10 - **James Mansell** (University of Nottingham)

16:55 - Epilogue

18:15 - **Conference Concert**

Les Délices, 25 Rue des Délices, Geneva

## Call for Papers

In his *Dictionnaire de Musique* (Paris 1767), Jean-Jacques Rousseau – “Citoyen de Genève” – included a table of music examples from around the globe that also featured the Swiss herding song *Air Suisse* appelé le *Rans des Vaches*. When heard by Swiss mercenaries abroad, Rousseau declared, the song would overwhelm them emotionally and render them incapable of fighting, while others would remain untouched by the melody. It was not the music itself that caused this effect, said Rousseau, but rather its function as a “*signe mémoratif*”, a “sign of remembrance” for the Swiss mercenaries, who heard their former lives encapsulated in the melody.

Rousseau describes in his *Dictionnaire* what in today’s terms might be called an acoustemological experience. Originally developed by the ethnomusicologist Stephen Feld in 1992, acoustemology describes “sonic experience as a way of knowing” (Rice 2018). In subsequent decades, Feld’s term has proven to be a foundational concept for the emergent fields of acoustic history or historical sound studies. For an overview, see James Mansell, “Historical Acoustemology: Past, Present and Future”, 2021, and Emily Wilbourne and Suzanne Cusick, *Acoustemologies in Contact. Sounding Subjects and Modes of Listening in Early Modernity*, 2021.

While the *Ranz des vaches* became one of Switzerland’s emblematic sonic embodiments, the tune did not reflect the profound political and economic upheavals that transformed the Swiss Confederacy between 1750 and 1815. What remained constant, however, was the act of listening as a form of knowing and understanding: a crucial element in the slow process of Swiss self-definition during this period of change.

Aside from imaginations of alpine idylls, the sonic experience of the Swiss Confederacy in the eighteenth century also encompassed the rhythms of the developing industries in the still largely rural country, which disrupted historical patterns of subsistence. The networks of global trade supported an elite that had the means and leisure to participate in urban concert life as it expanded, which in turn established distinct modes of knowing through sound, music, and music theater performance, that were not only new but took on distinctly Swiss forms. However, these emerging acoustemologies excluded large segments of the population, particularly women and non-citizens of lower socioeconomic status.

The revolutions of the late eighteenth century, the proclamation and collapse of the Helvetic Republic, and the transformations leading up to the Congress of Vienna in 1815 altered dominant acoustemologies. Sound, song, and music became saturated with meanings that sought to reconfigure political power and align it with evolving concepts such as human rights and republicanism. In the fractured environment of the Confederacy and its allies, where languages, cultures, political systems, and confessions collided, actors had to adapt their sonic understanding to often disruptive circumstances.

The interdisciplinary conference at the University of Geneva entitled “Listening to Disruption: Changing Acoustemologies in the Swiss Confederacy, c.1750–1815”, invites proposals for papers that address these intertwined threads and contribute to a discussion of the sonic practices and acoustemologies of eighteenth-century Switzerland and its neighboring regions. These might include, but are not limited to,

- Concerts and bourgeois musicking as acoustemological experiences
- Rural and urban soundscapes in written accounts
- Sound, song, and music in the wake of the Atlantic revolutions
- Listening and early tourism
- Objects as sources of acoustic history
- Methodological considerations

## Abstracts

### Keynote

**Inga Mai Groote** (University of Zurich)

*“Schlachtfeyer” and “Friedensreigen”, Rundgesang and concert: Social acoustemologies in Switzerland around 1800*

**Federico Furnari** (University of Milan)

*The sonic experience of the Swiss Confederacy in the eighteenth century in the English travel diaries.*

The Swiss Confederacy was one of the places that were visited by Englishwomen and Englishmen during the long eighteenth century; the trip could have been included in the classic Grand Tour itinerary or represent a trip in itself. Today we can understand more about the trips of English travelers to Switzerland thanks to the travel diaries; these sources are very informative about local habits and customs, including music.

Thanks to the diaries written by English travelers we are able to understand where, how and when the music was listened to. The object of this paper is to shed light on these sources that are still too little used. Given the high number of diaries, the work will be concentrated on the women’s writings and on the writings of musicians and music lovers.

**Christoph Riedo** (University of Geneva)

*Listening to the (Almost) Unheard: The Allure of Operatic Music in the Swiss Confederacy around 1800*

During the long eighteenth century, Switzerland—shaped by its rural landscape, the absence of aristocratic courts or major cultural centres, and the dominance of Reformed attitudes sceptical of theatrical performance—may not, at first glance, appear to be fertile ground for the multisensory world of operatic genres. Nonetheless, operatic arias and excerpts gradually found their way into the subscription concerts of Reformed *Collegia Musica* and the

academies of the patriciate. They also entered the music libraries of the urban bourgeoisie, featured in theatrical performances at Catholic schools and monasteries, and—through free productions by itinerant theatre troupes—became integrated into the leisure culture of the urban population. Because operatic music here assumed different forms—being mostly imported from abroad, detached from its original context, often shortened, reduced in the number of parts, and rarely performed in theatres—the local population (that is, the Swiss ear) encountered it in markedly different ways. Drawing on selected examples from Basel and Bern (Reformed), as well as Fribourg and Lucerne (Catholic), this paper explores how the meaning-saturated sounds of operatic genres—through their narrative structures, sung language, cultural connotations, sites of origin, and musical idioms—contributed to a distinctly Swiss mode of ‘knowing and understanding through sound’.

**Cla Mathieu** (Paris Lodron University of Salzburg)

*Continuities and Ruptures: Listening to the Helvetic Republic (1798–1803)*

The short-lived Helvetic Republic was one of the decisive turning points in the history of the Swiss Confederacy, bringing with it new forms of political thought and freedom, but also hardship and violence. Between its proclamations, its civic rituals, the protests of its opponents, and the noise of war, the sonic dimension was a central element of the political landscape during the Republic’s existence. For the leaders of the new state, the use of sound was a tool to create continuities with the old power structures and at the same time to mark ruptures, often inspired and sometimes dictated by the French. For the citizens of the new country, on the other hand, sound was one of the ways in which the Republic established itself, with its ceremonies, its songs, and its propaganda. Drawing on sources from the Helvetic archives, the contemporary press, and individual accounts, this paper explores the role of sonic actions in these five turbulent years at the turn of the century. Stephen Feld’s concept of *acoustemology*, of knowing through sound, serves as a useful lens through which to view these mechanisms and events.

**Jan-Friedrich Missfelder** (University of Basel)

*Singing the Revolution. Vocal Politics in Late 18th Century Switzerland*

The proposed paper addresses the vocality of revolutionary politics in the Swiss confederation at wake of the Helvetic Revolution. Song has played a decisive role in shaping Swiss political identities and allegiances since the late Middle Ages. A fairly standardized repertoire of songs celebrating victories in the Burgundian Wars and mourning lost battles in the Italian Wars of the early 16<sup>th</sup> century became a staple of historical consciousness and memory that could constantly be re-issued in print and musically re-contextualized via elaborate contrafacta techniques and melodic cross-referencing in political conflicts throughout the early modern period. In the 18<sup>th</sup> century, though, emerging Swiss patriotism was represented in song collections like Johann Kaspar Lavater's "Schweizerlieder" and vocal practices of community building in the *Helvetische Gesellschaft* that reshaped the traditional references to confederate history and mythology (Wilhelm Tell, Bruder Klaus etc.) in the light of enlightenment political philosophy, national sentiment and, eventually, experiences of revolution abroad. The proposed paper sets out to investigate the rich repertoire of political song that resonated through the Confederacy in the 1780s and 1790s and will explore the complex relationship with the established tradition of political vocality.

**Marc H. Lerner** (University of Mississippi)

*Performing Tell in the Atlantic Revolutions*

Since the late 15th century when the story of William Tell was first recorded in *The White Book of Sarnen* and as popular ballads from the same period, the Tell legend has been crucial for the self definition of many Swiss. This use of Tell existed within the boundaries of the Swiss Confederation and increasingly in the Atlantic Revolutionary period of the late 18th and early 19th century, and existed outside of the Swiss Republics as well.

France saw the greatest explosion of Revolutionary fervor during the 1750-1815 time frame, and clearly many of the French Revolutionaries saw a story about a Swiss hero who restored freedom to his mountain canton as compatible with their Revolution. Both in drama and in song, Tell was performed during the height of the Revolutionary experience in Paris. Authors and governmental officials saw the Tell story as one means to educate the

public in Revolutionary values. The Tell story itself took on a variety of Revolutionary meanings as it served as both entertainment and political fodder

**Scott Edwards** (University of Music and Performing Arts Vienna)

*Regulating Laughter: Comedy, Control, and the Sound of Public Order in Early Modern Vienna*

In the streets, ballhouses, and courtyards of early modern Vienna, comic performances shaped the acoustic landscape in ways both festive and unsettling to authorities. Drawing on administrative records from the seventeenth to early eighteenth centuries, this paper explores how Habsburg and municipal administrators combined efforts to manage comic disruptions. The regulation of street theater, tightrope acts, and Pulcinella shows reveals a dense acoustemology of surveillance, where sound became a medium through which morality and authority were asserted.

Performances by itinerant comic troupes were acoustically central to urban life, audible in public spaces long before public theaters took them off the city streets. The authorities' repeated interventions in regulating these performances suggest awareness of the risks of unregulated auditory experience, especially as performed by migrants. Comic sound could provoke laughter, but it could also incite unrest, blur social boundaries, or introduce unwanted influences into the cultural bloodstream of the city. This paper frames early Viennese theater regulation as an acoustemological conflict: a contest over who could sound, where, and to what end. In dialogue with recent work in historical acoustemology, it argues that the structuring of comedic sound in Vienna parallels similar attempts elsewhere to channel listening into politically sanctioned forms.

**Claudio Bacciagaluppi** (Bern Academy of the Arts)

*Lost items from the Sarasin collection (Basel, ca. 1750-1800)*

Our extensive practical knowledge of music from past times and different cultures makes it difficult to conceive the acoustic reality of an 18th-century listener having only experience of a mainly contemporary and stylistically homogeneous repertoire (with the partial exception of church music, especially in Catholic regions). Historical music inventories are a precious

resource to reconstruct the musical environment of a household or of an institution at a given time in the past. However, to a certain extent this reconstruction is impossible, because some of the music listed in an inventory may be altogether lost today. The investigation of the lost segment of a past repertoire helps to complete the puzzle of the musical experience of past times.

The inventory of the Basel collection of Lukas Sarasin (1730-1802) serves as a case study. Of the ca. 1300 items listed in the inventory, ca. 450 are preserved today (35%) and further ca. 650 (50%) are known from parallel sources (that is, although Sarasin's personal copies are lost, the same musical works are preserved elsewhere). Still, one musical composition out of six appears to be completely unknown today. Three quarters of the items that could not be identified are instrumental works, for example several manuscripts from Milan with trio sonatas by Giacomo Conti and others and an unknown collection of quartets by François Alday, possibly printed in Lyon. More data and further examples amongst the lost items will be presented at the conference.

**Roberto Scoccimarro** (Bern Academy of the Arts)

*Arias and Ensembles in Lukas Sarasin's Music Collection: Observations on the Reception of Opera Repertoire in the Second Half of the 18th Century*

The collection of musical amateur Lukas Sarasin includes more than 300 opera numbers belonging to all genres of musical theater practiced in Europe in the 18th century. Considering the richness of the material, we wonder about the ways in which such compositions were listened to by audiences who enjoyed them offstage, whether in a professional or amateur concert context. A relatively large group of arias from the collection were part of the repertoire of renowned voices, such as Clementina Baglioni and Giuseppe Aprile. Also noteworthy is the occurrence of compositions given in the theaters of Milan and Venice; sometimes they were added for a particular version of the work. In listening to the arias, were the audience thinking about the dramatic situation and the original performer, or were they mainly focused on aesthetic aspects? Moreover, the repertoire represented in the collection embraces, alongside many works of the second half of the 18th century, some “old-fashioned” arias from the first half of the century. It is possible, therefore, that the audience had a historical awareness of operatic genres and their transformation during the century. This paper aims to

combine the philological-historical data collected on the compositions with the study of the press and literature documents of the time.

**Irena Müller-Brozović** (Bern Academy of the Arts)

*Music of the 18th Century as a Playful Experience: A School Workshop on the Sarasin Collection, Basel (1750–1800)*

This presentation explores a school workshop that brings the Sarasin Collection (1750–1800) to life, using music as a playful, immersive experience. Drawing on John Dewey's (1934) concept of "art as experience," the workshop contextualizes 18th-century music within the cultural, industrial, and social life of Basel, highlighting the emergence of *Collegia Musica*, the silk ribbon industry, and the city's early globalization. In this context, Lukas Sarasin, an internationally active businessman and music collector, employed the violinist Christoph Kachel as his house musician.

Participants in the school workshop step into the role of Christoph Kachel, fulfilling various tasks. Inspired by pen-and-paper games, the workshop connects historical aspects with creative and gamified approaches. Challenges include writing letters and musical incipits, solving puzzles, singing four-part chorales, and conducting a piece from the Sarasin Collection. The workshop bridges past and present, emphasizing embodiment and blending analog with digital media—featuring tools like quills and ink alongside online archives and AI applications.

The carefully presented objects invite action through their affordances, affect participants, and promote both self-efficacy and sensory engagement. At the same time, dice introduce unpredictability and a sense of playfulness. The workshop aims to make the music of the Sarasin Collection a transformative, experiential encounter. As part of the presentation, the school workshop will also be critically reviewed and subjected to theoretical grounding.

**Helen Gebhart** (University of Basel)

*Night Watchman's Songs and Tower Guard's Sounds: Music, Time Keeping, and Nocturnal Authority in Basel*

In 18<sup>th</sup> century Switzerland, secular musicking at night took many forms, from students gallivanting through the streets to lovers serenading each other. As

many city mandates from the late 18<sup>th</sup> century Basel show, singing in the streets at night was in fact prohibited, because the night was supposed to be a time of rest and silence. In order to uphold public order after dark, cities like Basel employed night watchmen, whose task was to watch out for fires, to report on illegal actions, and to announce the time. In contrast to informal singing, the night watchmen's songs were officially sanctioned vocal performances with a clear purpose. In these tasks the watchmen were aided by the tower guards who provided one of the few forms of nocturnal timekeeping by blowing their horns. Night watchmen and tower guards were the only form of governmental control at night, and were an important measure of Basel's safety.

The following questions will be explored in this paper: What kind of nocturnal vocal and instrumental practices can be found in Basel in the 18<sup>th</sup> century? How can the night watchmen's songs be viewed as a means of policing as well as a religious practice? How was the music of the tower guards used for timekeeping? And what influence does Basel's unique time system have on its nocturnal soundscape?

**Yannick Wey** (Bern Academy of the Arts)

*Providing Music and Care for the Afterlife: The Music Collegium Rorschach in Its Early Period*

The Music Collegium Rorschach (*Collegii Musici Rosacensis*) was inaugurated in 1767. Drawing on two books from the Rorschach church archive, we examine the Collegium's formal and musical constitution.

The collegium was enabled to hire musicians and buy instruments thanks to prominent Rorschach families, the von Bayers and the Hoffmanns, who through donations established a wealth fund. The Collegium Musicum organized annual high masses on St. Cecilia's Day *pro vivis et defunctis* ("for the living and the dead"). The statutes outlined the rights and responsibilities of members, who were listed by name. Members were required to make financial contributions, which secured them the honor of exequies after their passing and, in doing so, supported the cultural and musical life of the parish.

The evaluation of the Collegium's archival records aims to demonstrate how the Music Collegium functioned as both a civic institution and a spiritual

endeavor. The first volume, a shorter book, contains statutes, meeting minutes, and a list of members, while the second, a comprehensive accounting book spanning nearly a century (1784–1880), details the ensemble’s performances and expenditures for musicians, repairs, and logistics. The accounting book further documents the practical aspects of sustaining musical services, such as instrument repairs and payments to additional singers and musicians.

**Miryam Giger** (Bern Academy of the Arts)

*Reconstructing the Sound of a “Turkish Music” in Switzerland around 1800*

In this presentation, the focus will be on a particular type of wind band, namely the “Turkish Music”. These ensembles were popular throughout Europe during the 18th and early 19th centuries with their instrumentation including woodwinds, brass instruments and percussion. The two central questions of this presentation will be: firstly, how did such a band around 1800 sound? Secondly, did these ensembles differ in any way from similar ensembles in neighbouring countries?

Pictures and testimonies of, as well as compositions for, Turkish-style bands serve as a starting point for reconstructing their sound. The pictures provide information about the number and types of instruments featured in the bands as well as the context in which they were played. The testimonies offer insights into the musical qualities. The early repertoire contained in the 11 preserved part books of the “Turkish Music” from Hundwil, in the canton of Appenzell Ausserrhoden, paired with the 20 extant instruments from Hundwil, will serve as a case study. The findings will then be compared with studies of Turkish-style bands in neighbouring countries.

**Adrian von Steiger** (Bern Academy of the Arts)

*How Prominent Were Wind Instruments in Switzerland?*

During the period addressed by the conference, the market for wind instruments in Switzerland was small. Only a few Swiss wind instrument makers or imports of instruments are documented. Military music was mostly limited to drums and pipes, which must have been an important acoustemological element in Switzerland of this period, especially after the military build-up following the French Revolution. First wind bands emerged

towards the end of the century, in some cases funded privately by officers for representational purposes. Some professional wind instrumentalists were active as teachers and as guest musicians in orchestras.

Based on sources such as extant instruments, documents on their makers, reports on performances and arsenal account books, this paper aims to answer questions such as: Who made which wind instruments for which clientele in Switzerland 1750-1815? What was imported, from where? Where did the military acquire its instruments? What does the instrument trade tell us about instrumentation and the sound ideals in this era.

### **Closing Commentary**

**James Mansell** (University of Nottingham)

## Concert de clôture

Mardi 24 juin à 18h15, Les Délices

Avec Melissa Chen, Oliver Clayton, Charlotte Höhler, Lorenzo Rosato, Zuguang Xiao et Eric Franco Zárate.

*Ce concert est financé et filmé grâce au soutien du projet FNS Agora « Lukas Sarasin and the phenomenon of the collegium musicum around 1800 ».*

La maison dans laquelle vous vous trouvez fut construite entre 1730 et 1735. Elle servit, de 1755 à 1760, de résidence temporaire à François-Marie Arouet, plus connu sous le nom de Voltaire (1694–1778). Dans le grand salon de cet hôtel particulier, déjà baptisé *Les Délices* par son illustre ancien occupant, des étudiant.e.s de la classe de violon baroque de la Schola Cantorum Basiliensis (Prof. Leila Schayegh) interprètent des œuvres instrumentales. À l'exception d'une composition de Gaspard Fritz, toutes les pièces proviennent des bibliothèques musicales privées du Bâlois Lukas Sarasin (1730–1802) et du Genevois Pierre Fatio (1662–1707). Il ne s'agit pas ici d'un programme de concert fictif, mais bien de musiques effectivement jouées, au long du XVIII<sup>e</sup> siècle, dans les foyers bourgeois et patriciens de ce qui constitue aujourd'hui la Suisse – Genève, faut-il le rappeler, n'ayant rejoint la Confédération qu'en 1815.

En ouverture, nous entendrons une *Sonate pour quatre instruments* de Gaspard Fritz (1716–1783), violoniste éminent et figure musicale majeure de la Genève du XVIII<sup>e</sup> siècle. Au début du mois de juin 1759, Fritz se produisit ici-même, aux Délices, en compagnie de musiciens genevois et de la célèbre cantatrice parisienne Marie Fel (1713–1794), lors d'un concert donné devant Voltaire. Auparavant, il s'était illustré comme soliste au *Concert spirituel* de Paris et avait dirigé sur le plan musical les académies organisées à Genève par de jeunes aristocrates anglais établis temporairement dans la ville. Grâce à leur soutien, Fritz publia son *Opus 1* à Londres (une seconde édition datée de 1742 y vit également le jour, suivie d'une troisième à Paris). De ces *Sei sonate a quattro stromenti*, nous entendrons le numéro 4 en sol majeur – une œuvre singulière au sein de l'opus : elle déroge aux caractéristiques habituelles de la symphonie milanaise qui marquent les autres pièces du recueil. Son premier mouvement n'est pas divisé en deux sections, ce qui

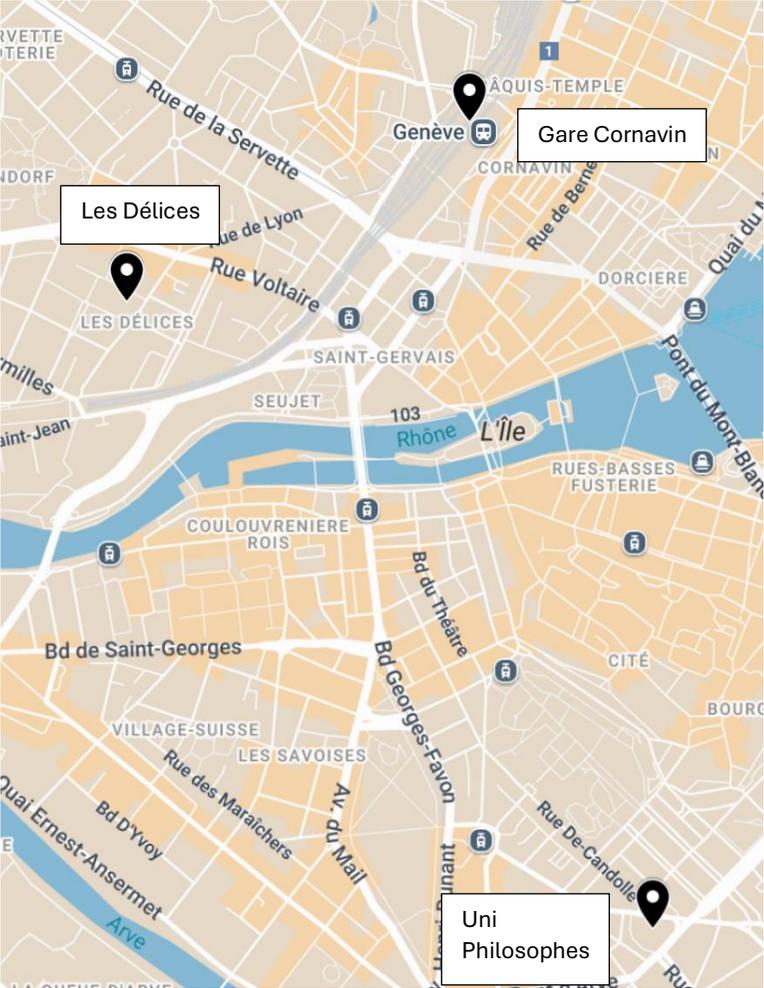
empêche l'apparition, au début de la seconde partie, d'un bref développement esquissant déjà les contours de la future forme sonate.

Un autre lien avec Genève est représenté par la *Ciaccona* d'Antonio Caldara (1670–1736), tirée de son *Opus 2*, attesté dans la bibliothèque musicale de Pierre Fatio. Ce patricien genevois demeure une figure emblématique de la ville. En raison de ses positions non conformistes, ce jeune avocat fut accusé, sous prétexte de complot contre le gouvernement, condamné à mort et fusillé en 1707. Sa bibliothèque musicale, inventoriée après son décès, comprend 26 sources musicales, principalement des impressions d'œuvres instrumentales italiennes. Parmi elles figure un exemplaire de l'*Opus 5* d'Arcangelo Corelli, publié à Rome en 1700. Étant donné que nombre de ces œuvres italiennes ont également été rééditées par l'éditeur amstellodamois Estienne Roger (1664/65–1722), il est probable que Fatio se procurait ses ouvrages directement à Amsterdam – une pratique alors courante dans l'ancienne Confédération. Cette hypothèse est d'autant plus plausible que la *Gazette d'Amsterdam*, réimprimée à Genève vers 1700, assurait ainsi une circulation régulière des publications de la capitale néerlandaise.

Les autres œuvres au programme proviennent de la bibliothèque musicale du fabricant bâlois de rubans de soie Lukas Sarasin – mélomane passionné, membre du *Collegium musicum* de Bâle et propriétaire d'une impressionnante collection de plus de 1300 compositions. Dans le cadre d'un projet Agora soutenu par le Fonds national suisse de la recherche scientifique et mené conjointement par la Haute école des arts de Berne et l'Université de Genève, cette importante collection fait actuellement l'objet d'une première transcription intégrale, d'une reconstitution et sera prochainement mise en ligne sur la base de données RISM. Pour ce concert, un choix d'œuvres instrumentales issues de ce riche fonds a été retenu – principalement des compositions de la première moitié du XVIII<sup>e</sup> siècle, qui sont manifestement restées de façon pérenne dans la collection de Sarasin et ont sans doute continué à être interprétées dans la maison patricienne de Sarasin. La musique de Gaspard Fritz figurait elle aussi dans sa bibliothèque, bien que représentée uniquement par la première sonate de son *Opus 2*. Les liens musicaux entre Bâle et Genève étaient cependant nombreux : en 1758, le patricien bâlois Achilles Ryhiner-Delon (1731–1788) séjourna à Genève et laissa une description détaillée d'une académie dirigée par Fritz. C'est précisément auprès de ce même Gaspard Fritz que Jacob Christoph Kachel (1728–1795), au service de Sarasin, envoya son fils étudier à Genève.

Christoph Riedo

# Les Délices



Les Délices (25 Rue des Délices)