

Nomination for IMS Honorary Membership 2025

Committee:

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Jean-Jacques Nattiez

The Committee proposes Jean-Jacques Nattiez for Honorary Membership of the IMS. Besides true academic distinction, Nattiez's contribution to music scholarship embodies the quality, influence, duration, and international respect that distinguish a "household name" from other high-performing music scholars, in concordance with the metrics of "Internal Regulations for Honorary IMS Memberships." His achievements also include services to music by advancing musicology through the presentation of newly collected materials (most importantly his work on Inuit music) on which future scholars can build their own interpretative research.

Working across fields—from musicology and semiology to ethnomusicology—Nattiez has pioneered, first of all, the productive hermeneutic interface of semiology and music studies in his seminal and highly influential *Fondements d'une sémiologie de la musique* (1976), followed by *Musicologie générale et sémiologie* (1987), and *De la sémiologie à la musique* (1988). These foundational works, especially *Musicologie générale et sémiologie*, have been translated into languages from English and Italian to Japanese, generating scholarship that not only builds on this epistemological framework but also engages with it theoretically. Nattiez himself continues to draw on these approaches, for instance in a collection of essays, *The Battle of Chronos and Orpheus: Essays in Applied Musical Semiology* (OUP 2004). PhD students from as far as Japan and as close as Montréal have worked with Nattiez exploring semiological approaches to different musical repertoires and practices.

Nattiez's second field of expertise has centered on ethnomusicological research, starting in the 1970s with collections of field recordings, especially of Inuit chanting. His *Jeux et chants des Inuits* (UNESCO 1976) was awarded the Grands Prix du disque de l'Académie Charles-Cros in 1979. How sustained Nattiez's research on Inuit musical practice has been can be seen in his latest publication, *La musique qui vient du froid: arts, chants, et danses des Inuit* (2022), which offers a vast panorama of Inuit musical practice and which was conceived in collaboration with Lisa Qiluqqi Koperqualuk who co-curated an exhibition of Inuit artifacts at the Musée des Beaux-Arts de Montréal. Nattiez's ethnomusicological research has also encompassed music of other countries such as Japan or Uganda, while further engaging and

developing ethnomusicological methodologies, not least in his widely read and translated study, *Lévi-Strauss musicien: essai sur la tentation homologique* (2008).

Within studies of European art music, Nattiez has distinguished himself through important engagements with music analysis and theory, historiographic interventions, and editorial work, whether his edition of the writings of Pierre Boulez or the five-volume *Musiques: une encyclopédie pour le XXI^e siècle*, published first in Italian (Einaudi, 2001) and almost immediately afterwards in French (Actes Sud, 2003). Although articles and book chapters engage with a significantly broader repertoire, Nattiez's monographs in this sphere often center on Wagner, his music, and his world view, as in *Wagner androgyne: essai sur l'interprétation* (1990), *Les Esquisses de Richard Wagner pour 'Siegfried's Tod' (1850): essai de poétique* (2004), *Analyses et interprétations de la musique: la mélodie du berger dans le Tristan et Isolde de Wagner* (2013), *Wagner antisémite: un problème historique, sémiologique et esthétique* (2015), and *Les récits cachés de Richard Wagner: art poétique, rêve, sexualité du Vaisseau fantôme à Parsifal* (2019). In particular, his *Wagner antisémite* offers new archival research in addition to epistemological and historiographic interpretations.

A catalog of Nattiez's publications and editions would encompass even a wider field than what the previous paragraphs summarize. His impact on the field internationally can be traced through a large group of international PhD students, his presence in scholarly publications and conference about his work, his presence in public musicology/ethnomusicology (from radio and disk/CD to television), and his numerous awards not only from Western institutions such as the Conseil des Arts du Canada, the Alexander von Humboldt Stiftung, and the Royal Musical Association (Dent Medal), but also, for example, the Fumio Koizumi Prize for Ethnomusicology (Tokyo). Few scholars have such wide reaching, distinguished, and international research impact in multiple fields as Jean-Jacques Nattiez, and the Committee recommends him as an outstanding awardee for an Honorary Membership of this society.

Nattiez: Since Kate proposed it, one item could be added. I published two months ago with the collaboration of my brother Renaud -one of the best French specialist of Hergé, the world known cartoonist (280 millions of copies) of "Les aventures de Tintin": "Hergé musicien?" (2025). This book belongs to the series of studies of mine dealing with the relationships between music and literature ("Proust musician" and "Lévi-Strauss musician".