

Jean-Jacques Nattiez. Un hommage sous forme épistolaire

Margaret Bent

Dear Janjac,

Welcome to your ninth decade! Well into mine, I wish you good health and continuing productivity. I well remember our first meeting at Raffaele Pozzi's conference at Latina in 1990, magical tours in the surrounding terrain, with Leo Treitler, Joe Kerman, Reinhard Strohm, and others. That was also where I first encountered your work in summary form, soon after the publication of the ground-breaking *Musicologie générale et sémiologie*. Your work on and collaborations with Boulez affirm the high status and regard you have earned at the pinnacle of our profession.

Since then, you have visited Oxford, and I Montreal in 2010, when you so generously arranged for me to receive an honorary degree and extended memorable hospitality. On that visit, I gave a series of illustrated lectures on "Grammatical and Rhetorical Models and Parallels in Late-medieval Music", a subject that approaches our shared interests, albeit from different perspectives. I was honoured by the invitation to collaborate on your massive *Enciclopedia della musica* for Einaudi (2001-2005). Our sometimes feisty exchanges during the preparation were always collegial and stimulating. Your fundamental work in semiology has profoundly influenced many areas of our discipline, notably analysis and ethnomusicology and, beyond it, Proust studies. You even ventured into fiction with your delightful *Opera*, a "fantaisie romanesque" with a serious undercurrent.

Our interests also converge on Wagner, on whom, unlike me, you have published over the widest range, analytical (a 450-page book, no less, graced with a preface by Boulez, exploring the 42 bars of the cor anglais solo in *Tristan* from every conceivable point of view), philological (the expert 2004 study of the sources of Wagner's 1850 sketches for *Siegfrieds Tod*), and psychoanalytical (*Wagner androgyne*, 1990).

A famous essay by Isaiah Berlin divided writers and thinkers into two categories, hedgehogs, who view the world through the lens of a single defining idea, and foxes, who draw on a wide variety of experiences and for whom the world cannot be boiled down to a single idea. Could that broadly if inadequately characterise your enormous versatility, productivity, and wide range over so many genres and fields? Congratulations, dear Janjac; long may you flourish.

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