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***Making the Encyclopédie de la musique: Lavignac, the Conservatoire, and the project of institutionalizing knowledge***

In 1902, Albert Lavignac, professor of harmony at the Conservatoire de Paris, undertook a project of monumental proportions: a vast *Dictionnaire Encyclopédique du Conservatoire*. Lavignac outlined his vision for a musical equivalent of the great *Dictionnaire* of the Académie Française: the compendium would be a collaborative venture, in contrast to previous musicological treatises, with Conservatoire professors contributing in their areas of specialism; it would serve as a centralised reservoir of musicological knowledge, unifying pedagogy across the provinces just as the Académie Française had standardised the French language; and it would serve as a historical testament to the state of French musicological and intellectual history. Perhaps most importantly, the work would firmly situate the Conservatoire as the authoritative nerve centre of a rapidly expanding academic discipline. The eleventh and final volume of this gargantuan project was finally published in 1931, completed by Lionel de la Laurencie 29 years after its conception and 15 years after the death of its ambitious founder. The Lavignac-de la Laurencie *Encyclopédie* is a profoundly messy work. In spite of its titular affiliation with the Conservatoire, the project overflowed beyond institutional walls via tangled webs of professional and personal networks, involving nearly 200 contributors. The result was an eclectic, all-embracing collage of institutional and disciplinary approaches—a heterogenous, heterotopian space (Foucault, Franklin-Brown), which recorded not only the state of musicological knowledge but, equally, the state of musicological practice(s). For these reasons, the gestation of the *Encyclopédie* offers a valuable glimpse into the processes, complexities, and contingencies of institutionalizing knowledge, at a critical and emergent moment for French musicology. The *Encyclopédie* has been subjected to scant scholarly attention in France or elsewhere. Building upon archival documentation, my paper traces the genesis and development of this ‘ouvrage-monument’, with a particular focus on its relationship to the Conservatoire and other French musicological institutions and disciplines.

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