

Before publication, our facsimiles of period scores, manuscripts, treatises and methods undergo meticulous restoration according to a process set up by our company.

The condition of all the documents has deteriorated over the centuries: the acid content of the paper causes pages to stick, the ink erodes the paper, humidity, bacteria, mushrooms, light, man-made damage such as folds, stains, scratches, traces of adhesive tape or paper clips ...and also numerous inscriptions added by musicians well after the date of composition - phrasing, expression marks, fingerings, additions, deletions. To the above must be added library shelf-marks, labels, stamps. Thus, in the condition they have come down to us, the works no longer correspond to what the composer and his editor put on sale, and it sometimes happens that a document is partially illegible.

The restoration initially requires precise analysis to distinguish the original material from later addenda. Then according to an extremely meticulous online process, the addenda are eliminated in order to conserve only the original text. Several reviews are then carried out after restoration.

This restoration work mainly concerns 3 collections:

- 1 - French classical musical from 1650 to 1800
- 2 - The collection "Methods & Treatises". Since 1995, our firm is the only one to publish a compilation of various historical texts, grouped according to instrument.
- 3 - The collection Dominantes from the XVth to XXth centuries.

The restoration is carried out page by page according to the instructions of Jean Saint-Arroman, editor of the collection. The process has not been automated in order to preserve the authenticity of each original work.

Over the years we have continually improved our restoration process.

Our firm has acquired the services of the finest specialists (professional musicians) for each instrument, and an exceptional editor for the collections. It is the sum of these individual qualities and abilities which has ensured the rarity and preservation of our know-how for over 30 years.



Before restoration



After restoration

LEGIBILITY

This is a result of Fuzeau's technique: a lengthy, painstaking, delicate job of restoration. It makes available to musicians an original reproduction of the work cleansed of the traces of time.

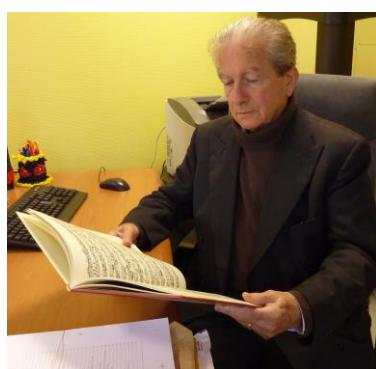
STURDINESS

The high quality of the paper allows the user to make notes and erase them at will.

DOCUMENTATION

The publications regroup the various sources of a given work and are preceded by musicological introductions in three languages.

Mr Jean Saint-Arroman's biography, the facsimiles collections manager of Anne Fuzeau Productions



At the early music department of the Paris Conservatory (Conservatoire National Supérieur de Musique et de Danse), Jean Saint-Arroman teaches stylistic elements of French XVIIth and XVIIIth century music - ornamentation, inégalité, phrasing, theoretical works of the period.

At the training centre for music teachers (Cefedem Ile-de-France) he teaches chamber music and methodology of musical culture (from 1650 to 1930).

He is in charge of five collections for Anne Fuzeau Productions: four collections of facsimiles (French classical musical from 1650 to 1800 - Dominantes - Methods & Treatises - Facsimusic) and the Mnémosis collection (books on music history, form and instruments).

For the facsimile collections he has written over 250 musicological prefaces, often in collaboration with Philippe Lescat.