



France: Musiques, Cultures, 1789-1918: Annual Conference
Palazzetto Bru Zane, Venice, 11–13 July 2022
Programme

MONDAY 11 JULY

9.00–9.45 am Welcome

9.45–11.15 am

Francophone Music Criticism

1. Matthieu Cailliez “Les écrits de Fromental Halévy”
2. Arnold Jacobshagen “The Obituary as a benchmark of canonization. Rossini and the French press in 1868”
3. Sylvia Kahan “Reportage of Chamber Music in the Paris Dailies, 1860-1918”

Morning break: 11.15–11.45 am

11.45–12.45 pm

Agents of change

1. Peter Asimov, “Reassembling Bourgault-Ducoudray”
2. Axel Klein, “Swan Hennessy: an American in Paris”

Lunch: 12.45–2.15

2.15–3.45

Critical knowledge

1. Francesca Brittan “Attention, Instrumentality, and the Orchestration of Mind”
2. Davinia Caddy “Maurice Rollinat and a Hermeneutics of the Flesh”
3. Nathan Dougherty “Closing the Memorative Wound: Clinical Nostalgia and the French Romance”

Afternoon break 3.45–4.15 pm

4.15–5.45 pm

Iconography and Fashion c1800

1. Julia Doe “Musical Sociability and Atlantic Slavery in the Portraiture of Carmontelle”
2. Rebecca Geoffroy-Schwinden, “Fashion, Musical Taste, and the French Revolution: *Journal de la mode et du gout*”

3. Marjolaine David & Sandrine Divanac'h "Une faïence illustrée de la partition 'Souvenirs du jeune âge' du *Pré aux clercs*, romance d'Hérold (1791-1833): étude iconographique et musicologique?"

DINNER. Details tbc

TUESDAY 12 JULY

9.00–10.30 am

Femmes musiciennes

1. Fauve Bougard "Les étudiantes du Conservatoire au XIX^e siècle: dépasser le modèle de la 'jeune fille au piano'"
2. Gareth Cordery, "Louise Farrenc, Music Pedagogy, and the Gendered Reception of the Étude in Nineteenth-Century France".
3. Helena Tyrväinen, "Soprano Aino Ackté and the guardians of her golden cage: the Parisian opera machine as a network"

Morning break 10.30–11.00 am

11.00–12.30 pm

France to Algeria and Polynesia and back again

1. Kerry Murphy "Exoticism, militarism and chauvinism in representations of Algeria in 19th-century French opera-comique"
2. Jann Pasler "The discourse of ruins and musical archaeology : from France to Algeria"
3. Geoffrey Colson, "*Himene*, voix de Polynésie : enjeux d'un nouveau genre vocal au XIX^eme siècle"

Lunch 12.30–2.00 pm

2.00–4.30 pm

Round Table: Upstaging Opera Chair: Katharine Ellis

Annalies Andries, Jacek Blaszkiewicz , Mark Everist, Jens Hesselhager, Clair Rowden, Richard Sherr, Tommaso Sabbatini

5.00 pm

Business Meeting.

DINNER details tbc

WEDNESDAY 13 JULY

9.00–10.30 am

Opera and Dance

1. Emma Kavanagh, "Upturning Forster's Hourglass: Fate, Narrative, and the Will of God in Massenet's *Thaïs*"

2. Sophie Benn, “La France marche dans un rythme glorieux”: Metaphors of Immigration and National Identity in the Tango Craze of 1913”
3. Laure Schnaapper, “Isaac Strauss (1806-1888), le musicien de Napoléon III”

10.30–11.00 am morning tea

11.00–12.30 pm

Composition, Improvisation and Analysis

1. Pauline Amar, “De l’improvisation à la composition: genèse stylistique de Camille Saint-Saëns (1850-1865)”
2. Andrew Deruchie “Hearing Debussy Listen: Urban Sound and the Nocturnes”
3. Sylvain Caron, “Le cycle Spleens et Détresses de Louis Vierne: une relecture musicale de l’univers verlainien”

Lunch 12.15–1.45 pm

1.45–3.15 pm

Military and sacred sound

1. Samuel T. Nemeth “Battle of the Bands: The Dawn of a New Brass Technology”
2. Jennifer Walker “Constructing Sacred Sound: Hector Berlioz’s *Grande Messe des morts* at the Church of Saint-Eustache”
3. Tadhg Sauvey, “Questioning the Modernity of a Genre: Cesar Franck’s *Les Béatitudes* and the “Renewal” of Oratorio in Fin-de-Siècle Paris”

3.15–4.15 pm Concluding comments