

Nostalgia and Innovation in Twentieth-Century French Music: Provisional Programme

Day 1: Friday 8 May 2009

09.30–10.15: Registration and Refreshments, Jack Hylton Room

10.15–10.25: Welcome to LICA by Deborah Mawer, Jack Hylton Room

Session 1: Interpreting Debussy and the Exotic

10.30–11.30: Jack Hylton Room

Chair: Nigel Simeone

Michael Christoforidis and Elizabeth Kertesz
(University of Melbourne):
Claude Debussy's Alhambra and Catalan
Modernisme

Richard Langham Smith (Royal College of Music):
Diana, Eros and the Faune: Debussy's Hellenism

Session 2: Past/Future Dialectic (1): Staged Works

10.30–12.00: Dalton Room

Chair: Barbara Kelly

Terry Needham (Queen's University Belfast):
Massenet's *Le jongleur*: France's Musical Heritage as
a New Musical Identity

Helen Julia Minors (Roehampton University):
Erik Satie's 'Fashion Milieu': *Sports et divertissements*
(1914/1922)

Philip Purvis (Lancaster University):
Mutating Waltzes: Music-Text Parity in *Les mamelles
de Tirésias*

12.15–13.15: Lunch

Session 3: Remembering Debussy; Dukas and Pupils

13.30–15.00: Jack Hylton Room

Chair: Helen Julia Minors

Barbara Kelly (Keele University):
Archiving Debussy: Vallas and the Shaping of New
French Music

Laura Watson (National University of Ireland,
Maynooth):
Reconciling Past and Future after World War I: A Case
Study of a Dukas Scenario

Laura Hamer (University of Cardiff):
Tradition and Innovation Amongst Paul Dukas's Fe-
male Composition Students: Claude Arrieu, Elsa Bar-
rairie, Yvonne Desportes

Session 4: Past/Future Dialectic (2): Music Analysis

13.30–15.00: Dalton Room

Chair: Edward Venn

Rebecca Simpson-Litke (University of British
Columbia):
Milhaud's Polytonality as a Precursor to Messiaen's
Polymodality

Mark Hutchinson (University of York):
Developing Tradition: Memory as Innovation in Du-
tillieux's *Ainsi la nuit*

Stephen Banfield (University of Bristol):
C'est chic: Style and Meaning in a French Harmonic
Trait from Gounod to Messiaen and Beyond

15.00–15.30: Refreshments

15.30–16.30: Keynote Address, Jack Hylton Room

Nigel Simeone (University of Sheffield):

'You Can't Escape the Past in Paris': Reflections on Music in the City of Light

Chair: Deborah Mawer

16.30–17.00: Wine Reception

17.15–18.15: Concert, Jack Hylton Room

Un catalogue de fleurs

Karenna Caun—Voice; Peter Noke—Piano; Adam Greig—Piano

There will be the option of meeting for food and drinks in town at the tapas bar '1725' from 19.30

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Day 2: Saturday 9 May 2009

09.30–10.00: Refreshments, Jack Hylton Room

Session 5: Nostalgia and Innovation (1): Satie, Ravel and Les Six
10.00–12.00: Jack Hylton Room

Chairs: Deborah Mawer and Adam Greig

Emily Kilpatrick (University of Adelaide):
How to Pass a Spanish Hour: Ravel's
'reConcepcion' of Bizet

Jonathan Hicks (University of Oxford):
Enfantillage as a Mode of Nostalgia: Erik Satie's
Children's Pieces of 1913

(5-minute break)

Juliane Dorsch (Royal Holloway, University of London):
Innovative Reconstruction: The Nostalgic Potential
of *La création du monde* (1923)

Roy Howat (Royal Academy of Music):
Sunday in the Park with Poupoule: Poulenc's
Concert champêtre

Session 6: Nostalgia and Innovation (2): La Jeune France
10.00–11.30: Dalton Room

Chair: Christopher Dingle

Michael Chandler (Canterbury Christ Church University):
'Dazzlement' and the 'Present Moment' in
Messiaen's *Quatuor pour la fin du Temps* (1941)

Luigi Irlandini:
Messiaen's *Gagaku* (1962)

Cécile Auzolle (Université de Poitiers):
Daniel-Lesur's *Andrea del Sarto*: Daring and
Nostalgia

12.15–13.15: Lunch

Session 7: Post-War Developments: Musique concrète, Spectralism, Boulez
13.30–15.30: Jack Hylton Room

Chairs: Antti Saario and Martin Iddon

Tatjana Böhme-Mehner (Martin-Luther-Universität):
Between Innovation and Innovation, a Moment of
Nostalgia: How to Read a History of 'Concrete Music'?

Edward Campbell (University of Aberdeen):
A Parisian Mélange: Michaël Lévinas and *Les aragons*

(5-minute break)

Jonathan Goldman (University of Victoria):
Between Descartes and Rameau: What does Boulez
have to Say about Spectralism?

David Walters (Marmara University):
'J'ai l'horreur du souvenir!': A Reappraisal of Pierre
Boulez's Conception of the Role of Tradition in
Composition Today

Session 8: Poulenc, Surrealism and Hysteria
13.30–14.30: Dalton Room

Chair: Richard Langham Smith

Jeremy Cox and Darla Crispin (Royal College of Music/ Orpheus Institute):
Presenting Absence: Nostalgic Tropes in Four
Poems of Guillaume Apollinaire Set to Music by
Francis Poulenc

Colette Simonot (McGill University):
Bells and Blades: Hysteria in *Dialogues des Carmélites*

15.30: Concluding Remarks and Refreshment, Jack Hylton Room