

**France: Musiques, Cultures, 1789-1918 (FMC): Conference programme
Palazzetto Bru Zane, Venice, 11–13 July 2022**

Monday 11 July

9.00–9.30 am Arrival

9.30–9.45 Welcome

9.45–11.15 am

Francophone Music Criticism. Chair: Kerry Murphy

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 Chair: Lesley Wright

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: Chair: Jennifer Walker

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 Chair: Annelies Andries

1. Julia Doe “Musical Sociability and Atlantic Slavery in the Portraiture of Carmontelle”
2. Rebecca Geoffroy-Swinden, “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. 20.30 Ostaria al Vecchio Pozzo - Corte Canal, 656, 30135 Venezia

Tuesday 12 July

9.00–10.30 am

Femmes musiciennes Chair: Clair Rowden

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 Aïno 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. Chair: Sylvia Kahan

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

Lunch 12.30–2.00 pm

2.00–4.30 pm *Round Table Upstaging Opera* Chair: Katharine Ellis

Annelies Andries, Jacek Blaszkiewicz , Mark Everist, Jens Hesselhager, William Osmond, Clair Rowden, Tommaso Sabbatini, Richard Sherr.

5.00 pm

Business Meeting.

DINNER. 20.30 Ostaria al Vecchio Pozzo - Corte Canal, 656, 30135 Venezia

Wednesday 13 July

9.00–10.30 am

Opera and Dance Chair: Davinia Caddy

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. Chair : Barbara Kelly

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 Chair: Andrew Deruchie

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”

3.15–3.30 pm Concluding comments