Editing, Performing and Re-Composing the Musical Past: French Neoclassicism (1870–)

International Conference
Colloque international
5–7 September 2018

Royal Birmingham Conservatoire
Birmingham City University

200 Jennens Road, Birmingham B4 7XR
Conference Programme

Wednesday 5 September

REGISTRATION 17.00 – 18.00 (Gallery Bar, First floor)
Registration, refreshments, publisher book stand

SESSION 1: 18.10 – 19.30 (Recital Hall)
18.10 Welcome Address: Royal Birmingham Conservatoire, Birmingham City University
18.20 Introduction to French Music Research Hub and ‘Accenting the Classics’
18.30 KEYNOTE LECTURE: Steven Huebner, McGill University
   Varieties of the Classical
   Chair: Deborah Mawer (Royal Birmingham Conservatoire)

DRINKS RECEPTION 19.30 (Gallery Bar) Sponsored by Boydell & Brewer

Thursday 6 September

SESSION 2: 09.00 – 10.30 (Sessions in Recital Hall, unless otherwise indicated)
‘Accenting the Classics’ and Neoclassicism
Chair: Christopher Dingle (Royal Birmingham Conservatoire)

Mozart as ‘Classic’ in Early Twentieth-Century France: The Case of Saint-Saëns’s
Mozart Editions
Barbara L. Kelly (Royal Northern College of Music)

L’Édition classique: Dukas’s Beethoven in Wartime France
Rachel Moore (Royal Birmingham Conservatoire)

Durand’s L’École moderne as an Exemplar of French Neoclassicism (1870–1925)
Deborah Mawer (Royal Birmingham Conservatoire)

REFRESHMENT BREAK 10.30 – 11.00 (Gallery Bar)

SESSION 3: 11.00 – 12.30
Ideas of Tradition and Renewal
Chair: Barbara L. Kelly (Royal Northern College of Music)

Bach’s Memento as Widor’s Musical Dialogue with the Past: A Case Study
Miłosz Bazelak (Grażyna and Kiejstut Bacewicz Academy of Music, Łódź)

Other ‘Classics’: Compositional Engagements with Lavignac’s Encyclopédie de la musique
Peter Asimov (University of Cambridge)

Tradition, néo-classicisme, renouveau: itinéraires conceptuels dans la presse musicale française, 1900–1940
Federico Lazzaro (Université d’Ottawa)
Thursday 6 September (continued)

LUNCH 12.30 – 13.15 (Gallery Bar)

LUNCHTIME RECITAL 13.15 – 14.15 (Recital Hall)

**A French Accent on the Classics**
Advanced pianists from Royal Birmingham Conservatoire, Domonkos Csabay and Connor Wilcox, perform music from Durand’s Édition classique, to include:

Handel (ed. Ropartz), ‘Prélude’, from Suite in A major, HWV 426 (to be performed in two versions)
Chopin (ed. Debussy), Étude Op. 10, No. 9
Debussy, Étude VIII, ‘Pour les agréments’
Selected pieces from *L’École moderne*, by Durand, Büßer, Vuillemin, Ravel and Dukas
J. S. Bach (transc. Roger-Ducasse), Passacaglia in C minor, BWV 582

SESSION 4: 14.30 – 16.00
**Twentieth-Century Compositional Engagement with the Past**
Chair: Michael J. Puri (University of Virginia)

**Musical Fantasy about the Past in Debussy’s Six épigraphes antiques**
Marija Simonović (University of the Arts, Belgrade)

**A Saxophone for a Troubadour: ‘Il vecchio castello’ by Ravel**
Marica Bottaro (Academy of Fine Arts, Bologna)

**Poulenc at a Crossroads: Litaines à la Vierge Noire and French Neoclassicism**
Daniel Galbreath (Royal Birmingham Conservatoire)

REFRESHMENT BREAK 16.00 – 16.30 (Gallery Bar)

SESSION 5: 16.30 – 18.00
**(Pre)Neoclassicism in the French fin de siècle**
Chair: Katharine Ellis (University of Cambridge)

**Returning to the Source: Chabrier and Pre-Neoclassicism**
Elisabeth Honn Hoegberg (University of Indianapolis)

**Saint-Saëns’s Inspiration**
Sabina Teller Ratner (Université de Montréal)

**Early Music Performance and the Emergence of a Neoclassical Aesthetic during the French Fin-de-Siècle**
Catrina Flint (Vanier College, Montreal)

CONFERENCE BUFFET DINNER 19.00 (Boult’s Bar, Ground floor)
Friday 7 September

PARALLEL SESSIONS: 09.00 – 10.40

SESSION 6: 09.00 – 10.40 (Venue: Recital Hall)
**Nineteenth-Century Collections and Responses to Rameau**
Chair: Graham Sadler (Royal Birmingham Conservatoire)

‘Une école impérissable’ – The Collections of Violin Music edited by Alard and Deldevez
George Kennaway (University of Leeds)

**Lecture-Recital: Louise Farrenc and Le Trésor des pianistes**
Maria Stratigou (Royal Northern College of Music)

**Styles of Listening to Early Music and the Creation of French Harmony: Rameau’s Music in the Debussy Era**
Tomoko Yasukawa (Kitasato University College of Liberal Arts and Sciences, Kanagawa)

SESSION 7: 09.00 – 10.00 (Venue: Workshop 2)
**Early Twentieth-Century Franco-Spanish Connections to the Musical Past**
Chair: Lola San Martín Arbide (University of Oxford/EHESS)

À la recherche de les fondements de la liberté musicale: Joaquín Nin et son regard sur les anciennes éditions de musique
Tamara Valverde-Flores (Universidad Complutense de Madrid)

L’Influence de la Schola Cantorum dans le développement de la musique nationale espagnole à travers Joaquín Turina
Tatiana Aráez Santiago (Universidad Complutense de Madrid)

REFRESHMENT BREAK 10.45 – 11.15 (Venue change: Workshop 1)

SESSION 8: 11.15 – 12.45 (Venue: Recital Hall)
**Editing Couperin and the First French Clavecin School**
Chair: Denis Herlin (IReMus, CNRS, Paris)

Les rééditions françaises du XIXᵉ siècle jusqu’aux années 1920 des pièces de la première école française de clavecin (1670–1713)
Chloé Dos Reis (Université Paris-Sorbonne, IReMus)

**Louise Dyer and the Couperin Edition**
Kerry Murphy and Jennifer Hill (University of Melbourne)

Re-Packaging the Old Masters: The Place of Early Music in Durand’s Édition classique
Graham Sadler (Royal Birmingham Conservatoire)

LUNCH 13.00 – 14.00 (Workshop 1)
Friday 7 September (continued)

FINAL SESSION 9: 14.00 – 15.30 (Recital Hall)
Emergence and Meanings of French Pre/Neo/Classicism

Concluding Roundtable and Plenary, with participation from the floor
Led by: Chris Dingle, Katharine Ellis, Denis Herlin, Steven Huebner, Michael J. Puri

REFRESHMENT BREAK 15.30 – 16.00 (Workshop 1)

CONFERENCE DISPERSAL

--------

ANNUAL REVIEW MEETING 16.00 – 18.00
‘Accenting the Classics’, AHRC-funded Project