

RMA FRENCH MUSIC AND CULTURE STUDY

In collaboration with Cardiff
French Music Research

10th May 2024
School of Music, Cardiff University

CARDIFF
UNIVERSITY

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RMA

ROYAL MUSICAL ASSOCIATION

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French Music and Culture Study Day

School of Music, Cardiff University

Welcome

The French Music and Culture Study Day has been organised with the intention to bring together postgraduate research candidates and early career researchers with a primary interest in French music and the surrounding culture. Our aim is to give researchers in French music the opportunity to build and widen their scholarly networks, and to encourage a culture of collaboration in the emerging generation of researchers; we will therefore distribute a contact list after the conference to facilitate ongoing contact between participants.

The Study Day brings together twenty-one papers from research students from around the globe, covering a range of approaches from historical musicology, performance studies, composition, and organology. In collaboration with Cardiff French Music Research Group, the conference also includes a panel of established academics, who will provide insight into their varied experiences in French music research, such as visiting archives and publication.

Please note that while all presentations are taking place in person, there is also livestreaming of the event on YouTube.

Organisers

Kerry Bunkhall (PhD Candidate, Cardiff University)

Dr Emma Kavanaugh (Postdoctoral Researcher, University of Oxford)

Faith Thompson (PhD Candidate, Royal Northern College of Music)

Contact

cardiffrenchmusic@gmail.com

About Us
Cardiff French Music Research (CFMR) and the Royal Musical Association (RMA)

Cardiff French Music Research (CFMR)

Internationally recognised for its research excellence in French Music of the nineteenth and twentieth centuries, Cardiff University School of Music has established a centre for French Music Research (CFMR) to promote the study of music in France from the seventeenth to the twenty-first centuries. Embracing a wide range of composers, repertoires and contexts, research interests cover the whole of the French musical milieu to reflect the well-established cosmopolitanism and transnationalism of the Francophone musical world.

Our approach is broad and inclusive, and incorporates archival, historical, critical, analytical and reception perspectives as well as performance-practice research, music editing and intersections with literary and ethnomusical studies. CFMR aims to cultivate links between Cardiff University and external organisations and has already mounted symposia, talks and concerts in collaboration with the BBC National Orchestra of Wales, BBC Proms, Philharmonia Orchestra, Welsh National Opera, Royal Northern College of Music, Paris Conservatoire (CNSMDP), Institut Français, Berlioz Society, France: Musiques-Cultures 1789-1918, etc. We also seek to provide a forum for scholars to share their research through lectures, study days, symposia and international conferences.

Royal Musical Association (RMA)

The Royal Musical Association is the foremost society in the UK dedicated to the study of music. Founded in 1874, and celebrating its 150th anniversary in 2024, its principal objectives are the advancement of scholarship and scholarly publication. Membership is open to any individual interested in musical research.

The RMA supports a national programme of conferences and study days promoting excellence in all fields of musical enquiry including historical and critical musicology, practice-led research, music analysis, composition, ethnomusicology, popular music studies, music and science in all its forms, and interdisciplinary investigations.

Our other activities include:

- Publishing and disseminating books and journals, in print and electronic format
- Sponsoring awards and prizes
- Supporting student researchers via grants and training
- Advocating musical studies with public and private policy-making bodies

Information for Delegates



School of Music, Cardiff University
Corbett Road
Cardiff
CF10 3EB
+44 (0)29 2087 4816

Getting Here

By Car

Travelling east on the M4

Leave the motorway at Junction 32, follow the A470, sign-posted city centre. Follow the A470 towards the city centre and the university is sign-posted.

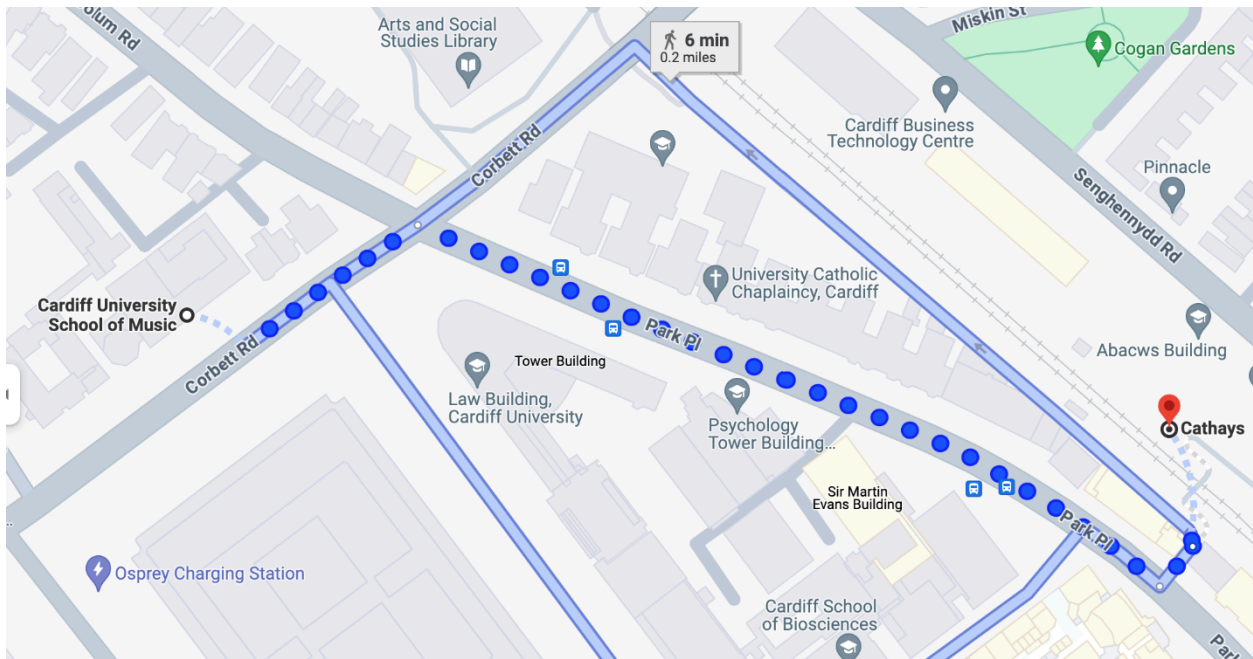
Travelling west on the M4

Leave the motorway at Junction 29, follow the A48(M)/A48, sign-posted Cardiff East and the South. Continue for approximately seven miles. Travelling to Cathays Campus Continue along the A48 to the A470 (Gabalfa Interchange). Leave the A48 at Gabalfa Interchange and take the A470, sign-posted city centre. Follow the A470 towards the city centre and the university is sign-posted.

By Train

Cardiff University School of Music is a 25-minute walk from Cardiff Central Station and a 20-minute walk from Cardiff Queen Street Station.

Alternatively, the department is a five-minute walk from Cathays train station (the university's station). Visitors can change at Cardiff Central or Cardiff Queen Street for Cathays train station. Please see the below walking route.



By Coach/Bus

Coaches

National coach services: Cardiff is well served by National Express, Megabus and Flixbus. Please see the below stops which are all within a five-minute walk from the School of Music

- National Express – Cardiff University Stop
- Megabus – Cardiff University Stop
- Flixbus - Royal Welsh College of Music & Drama Stop

Cardiff Bus

Cardiff Bus provides services within the city centre, its suburbs and to various destinations outside of the city (e.g. Newport, Penarth, Dinas Powys, Barry, St Athan and Llantwit Major).

- [Cardiff Bus network maps](#)
- [Cardiff Bus \(services and timetables\)](#)

Parking

There is no dedicated university parking, but the School of Music is surrounded by Cardiff Council Pay and Display parking.

- King Edward VII Avenue, Cardiff, CF10 3NB
- Park Place, Cardiff, CF10 3AS
- Museum Avenue, Cardiff, CF10 3AT
- North Road Parking, Cardiff, CF10 3DU

All council parking accepts card, cardless and app payments through MiPermit.

For more information, please see

<https://www.cardiff.gov.uk/ENG/resident/Parking-roads-and-travel/parking/Pages/default.aspx>.

Parking for blue badge holders is provided free of charge. Please email carparking@cardiff.ac.uk with your vehicle registration number, name, contact number and the date of your visit.

Accommodation

Recommended Hotels (by distance)

- Hilton Hotel, Kingsway, 13-minute walk, 0.5 miles (Greyfriars Rd, Cardiff, CF10 3HH)
- Travelodge Cardiff Central Queen Street, 14-minute walk, 0.6 miles (Queen St, Cardiff, CF10 2RG)
- Leonardo Hotel, 14-minute walk, 0.6 miles (1 Park Place, Cardiff, CF10 3UD)
- Park Plaza, 14-minute walk, 0.6 miles (Greyfriars Rd, Cardiff, CF10 3AL)
- Hotel Indigo, 16-minute walk, 0.7 miles (Dominions Arcade, Queen St, Cardiff, CF10 2AR)
- Holiday Inn Cardiff City Centre, 16-minute walk, 0.7 miles (Castle St, Cardiff, CF10 1XD)
- Angel Hotel, 16-minute walk, 0.7 miles (The Angel Hotel, Castle St, Cardiff, CF10 1SZ)
- Premier Inn Cardiff City Centre (Queen Street), 19-minute walk, 0.8 miles (Helmont House, 10 Churchill Way, Cardiff, CF10 2HE)
- Mercure Holland House Hotel and Spa, 24-minute walk, 1.0 mile (24-26 Newport Rd, Cardiff, CF24 0DD)

Food & Drink

Refreshments (tea, coffee, welsh cakes and water) will be provided throughout the study day and lunch will be provided for all. If you have any dietary requirements, please ensure that you have informed the committee via cardiffrenchmusic@gmail.com.

The School of Music is located near numerous food and drink outlets. Please feel free to ask the committee for directions. The nearest places (in order) are:

- Hoffi Coffi – Local café across the road from the department which sells hot and cold drinks, cakes and light lunches.
- Metchy's Café – Café serving drinks, breakfast, paninis, burgers, salad, mousakka, mezes, soups etc.
- The Woodville – Student pub offering hot meals and snacks
- Green Shoots – Vegetarian and vegan café run by the university serving drinks, salads, sandwiches, paninis, soups and jacket potatoes.
- Lidl – Large supermarket a few minute walk from the department
- Students' Union (Y Plas) – Several outlets including Costa Coffee, Subway, Greggs and several independent food outlets, such as The Bagel Place, McSIMS Pastizzeria Coffee & Pastry and Breatos Mexican.

Accessibility

The committee is dedicated to ensuring that the Study Day is accessible to all, including those who are neurodiverse, those who have physical disabilities or any barriers to attendance. The School of Music is an accessible building, meaning that all rooms can be accessed via lift.

If you have any specific accessibility requirements or may need any adjustments to assist with your attendance of the day, please contact the committee by email via cardiffrenchmusic@gmail.com.

Programme

	Concert Hall	Boyd Lecture Theatre
9.00am-9.30am	Registration	
9.30am-10.00am	Welcome Session	
10.00am-11.30am	<p>Session 1: Analysis Chair: Peter Asimov</p> <p>Grégoire Bauguil, Université de Poitiers - Charles d'Ambleville, tons psalmodiques et théorie modale</p> <p>Callum Siva-Rogers, University of Lincoln - <i>Style dépouillé</i> in music-analytic discourse</p>	<p>Session 2: Performance Practice Chair: Faith Thompson</p> <p>Laura Farré Rozada, Royal Birmingham Conservatoire - How To Analyse, Learn and Memorise Philippe Manoury's Fractal Symmetry in his Piano Toccata with Conceptual Simplification</p> <p>André Terrell Short, Royal College of Music - The Art of Interpretation: Using 19th Century Practice and Artwork to Explore Cécile Chaminade's Catalogue</p>
11.30am-11.45am	Coffee/Tea Break - Octagon	
11.45am-1.00pm	<p>Session 3: Pianism Chair: Maya Morris</p> <p>Tal Walker, Royal College of Music - Stylistically Informed Interpretation of Debussy's <i>Préludes</i> through the Lens of Nature and Sound</p> <p>Salome Chitaia, Royal Birmingham Conservatoire - Lisztian trace in Ravel's pianism (Lecture-Recital)</p>	<p>Session 4: Opera Chair: Emma Kavanagh</p> <p>Mara Lane, University of California, Berkeley - Singing for Others: Marionettes, Children, and 'Pygmées' at the Palais-Royal</p> <p>Sophie Horrocks, Durham University - Gustave Sujol's <i>Mes débuts</i> (1858) and the challenges of managing a singing career in mid-nineteenth century provincial France</p> <p>Massimiliano Ottocento, Université de Poitiers - Opéra jeune public: les ouvrages d'Isabelle Aboulker</p>

	Concert Hall	Boyd Lecture Theatre
1.00pm-2.00pm	Lunch - Octagon	
2.00pm-3.00pm	<p>Session 5: The French Organ Tradition Chair: Tadhg Sauvey</p> <p>Drew Cantrill-Fenwick, Newcastle University - Building an organ for La Madeleine, Paris, 1843-46</p> <p>Ian Holt, Cardiff University - Les symphonies pour orgue solo – une tradition vivante</p>	<p>Session 6: Nineteenth-Century Studies Chair: Emma Kavanagh</p> <p>Hunter S. Hancock, University of North Texas - <i>Memento Musica 1897</i>: Music, Death, and the Secret Concert in the Paris Catacombs</p> <p>Collin Ziegler, University of California, Berkeley - <i>Les Litanies</i>: Music, Self, and Meaning in the Thought of Édouard Dujardin</p>
3.00pm-3.15pm	Coffee/Tea Break - Octagon	
3.15pm-4.15pm	<p>Session 7: Twentieth-Century Studies Chair: Kerry Bunkhall</p> <p>Nana Katsia, Royal Birmingham Conservatoire - Intersecting Aesthetics of Disability in Olivier Messiaen's <i>Saint François d'Assise</i>: A Comparative Analysis through Modernist and Medievalist Lenses</p> <p>Joséphine Graffin, Sorbonne Université - Références et singularité dans le <i>Tombeau de Claude Debussy</i> réuni par Henry Prunières (1920)</p>	<p>Session 8: Eighteenth-Century Studies Chair: Zachary Eastop</p> <p>Francesca Mignogna, Sorbonne Université / Université d'Aix-Marseille - The Funereal Works offra Pierre-Louis Pollio (1724-1796): New Evidence on Rewriting Procedures in Capitular Church Music in Late Eighteenth-Century France</p> <p>Jasper Schoff, Independent Scholar - <i>La Dissection Spirituelle</i>: Listening, Sound, and Discernment in a Manuscript from the Hôtel-Dieu de Québec, c. 1718</p>

	Concert Hall	Boyd Lecture Theatre
4.15pm-5.15pm	<p>Session 9: Institutions and Administration Chair: Faith Thompson</p> <p>Asel Akbanova, École Pratique des Hautes Études-PSL - Vingt-cinq ans du Conservatoire de Paris sous la direction d'Ambroise Thomas (1871-1896)</p> <p>Apolline Gouzi, University of Cambridge - Trajectories of music inspectors in post-1945 France: From state report to stage performance</p>	<p>Session 10: Songs of Travel Chair: Joseph Mason</p> <p>Ailin Arjmand, Université de Poitiers / Université de Tours - From <i>Chanson à la Française</i> to the Italian <i>Canzon da Sonar</i>: The Voyage of French Chansons in Lute Books</p> <p>Áine Palmer, Yale University / Université Lumière Lyon 2 - Meliacin's Song: Tracing Transmission from <i>Chansonnier</i> to Romance</p>
5.30pm-6.30pm	<p>Panel</p> <p>Cardiff French Music Research Rachel Moore, Caroline Rae and Clair Rowden will provide insights into their career paths in French music research and discuss their observations on the day's papers. This will be followed by the opportunity for delegates to ask questions about the sector and its considerations.</p>	
	<p>Optional – Dinner at Slug & Lettuce at 7.00pm</p>	

Abstracts

Session I: Analysis

Grégoire Bauguil, Université de Poitiers | ‘Charles d’Ambleville, tons psalmodiques et théorie modale’

Dans les années 1630, le jésuite Charles d’Ambleville fait publier deux recueils qui ont en commun une intéressante juxtaposition de deux théories musicales : les modes d’une part et les tons psalmodiques de l’autre. En 1634, il publie les *Octonarium sacrum*, il s’agit d’un cycle de huit *Magnificat* qui suit l’ordre des huit tons psalmodiques mais l’auteur prend le soin d’indiquer précisément le numéro du mode correspondant, qui ne coïncide évidemment pas au numéro du ton. En 1636 dans ses *Harmonia sacra seu vesperæ in dies tum dominicos*, un recueil de psaumes et d’hymnes mis en polyphonie pour les vêpres, ne figurent aucunes indications sur le ton ou le mode des pièces cependant, le livre se termine par une table intitulée *Les huict Tons de l’Église, réduits & accomodez aux douze Modes des modernes, tant par becarre que par bemol*, permettant une correspondance entre ces deux entités musicales. Ces deux ouvrages nous donnent donc une occasion de comprendre comment au XVII^e siècle en France, un compositeur aborde les tons psalmodiques en regard de la modalité, c’est-à-dire comment il relie les huit tons aux douze modes. Le religieux distingue clairement ces deux notions et les tables contenues dans l’ouvrage de 1636, semblent également revêtir un aspect pédagogique : quel mode faut-il employer en fonction du ton que le compositeur souhaite mettre en polyphonie.

Callum Siva-Rogers, University of Lincoln | ‘Style dépouillé in music-analytic discourse’

The *style dépouillé* (stripped-back style) moniker has gained traction in French 20^C musicology, most often in its employment as a genre label used to group music that share similar characteristics. The style is epitomised by music that is stripped of the superfluous—*musique dépouillé* often has reduced ornament, limited or no virtuosity, and thin textures. During the interwar years where the style was at its zenith, critics sometimes pedalled the narrative that certain composers were facilitating a change in their writing style towards those tenets of fashionable *style dépouillé*. Put differently, they argued for a process of *dépouillement*: a process of stripping-back. But how does this manifest in the music itself? Can comparable score analysis identify changes in compositional style towards tenets of the style?

This paper unpacks *style dépouillé* and gives light to the broad capacity of the moniker that has musicological, music analytical, and music aesthetic precedence and influence depending on its type of employment. I propose an analytic framework grounded in score analysis and informed by musicological enquiry that has the capacity to identify changes between two or more compositions with explicit respect to *style dépouillé*. This paper recruits two solo-piano compositions by French composer/conductor Rhené-Baton (1879–1940) to test this framework: *En Bretagne* (1909) and *La Ballade* (1921).

Session 2: Performance Practice

Laura Farré Rozada, Royal Birmingham Conservatoire | ‘How To Analyse, Learn and Memorise Philippe Manoury’s Fractal Symmetry in his Piano Toccata with Conceptual Simplification’

There is a gap in music performance, education and psychology in terms of memorisation training for post-tonal piano music. Despite the repertoire spanning over 100 years, pedagogues and professionals still lack effective tools for developing this skill. Existing research is mostly focused on observing practitioners’ behaviours during practice, to understand how these prepare for a memorised performance of a selected repertoire. However, a systematic method for effective memorisation is not provided. This presentation discusses Conceptual Simplification: a new method for analysis, learning and memorisation of post-tonal piano music, which was developed, tested and formalised with my PhD thesis (submitted in 2023). This presents a novel implementation to musical memorisation building on certain areas of mathematics and computer science to improve human memory and musical performance. However, Conceptual Simplification does not require any previous scientific training to be successfully implemented and works for different learning styles and types of complexity. This method could also be adapted to other instrumentalists, singers and conductors; and musical genres; and presents enough flexibility for other practitioners to incorporate additional strategies, adapting it to their needs accordingly. Concretely, in this paper, Conceptual Simplification’s implementation is exemplified with Philippe Manoury’s Piano Toccata, which follows a fractal symmetry. Therefore, explaining how Conceptual Simplification’s systematic approach toward engaging conceptual memory and reasoning leads to more confident memorised performances, while needing less repetition during practice. Consequently, this method can also assist in preventing performance anxiety through greater confidence and reducing the potential for injuries that usually result from repeated practice.

André Terrell Short, Royal College of Music | ‘The Art of Interpretation: Using 19th Century Practice and Artwork to Explore Cécile Chaminade’s Catalogue’

Cécile Chaminade, one of the most popular composers of the Belle Époque, eventually fell into obscurity after her popularity waned in the 1910s. This is partially due to scholars classifying her as a composer of insignificant “salon” music despite her having formed a career outside of Parisian salon networks. Although her popularity extended throughout Europe and America, her music has a minimal performance tradition, is rarely taught, and is lacking in scholarship. This leaves musicians with the task of finding new ways of interpreting surviving scores. Fortunately, Chaminade’s recordings provide a reference point for interpreting her works. Like many of her contemporaries, Chaminade’s recordings demonstrate her 19th century performance practice that includes abundant rubato, arpeggiation, dislocation, adding and eliminating notes, and the blurring of sections. Chaminade additionally published the majority of her catalogue with artwork that provided a clue to the character of the music.

In my practice and performance, I have found that the use of 19th century practice and a careful consideration of Chaminade’s descriptive titles and colourful covers provide the flexibility to explore a fuller range of meaning beyond the criticisms of pretty and superficial “salon” music, in addition to creating dynamic and effective interpretations. Live performance examples will demonstrate this informed approach which can challenge stereotypes of light music and music written by women that falls into this category. In exploring fresh approaches to this nearly forgotten music, we can create new narratives around Chaminade’s works and ultimately her identity as a composer and pianist.

Session 3: Pianism

Tal Walker, Royal College of Music | ‘Stylistically Informed Interpretation of Debussy’s *Préludes* through the Lens of Nature and Sound’

Claude Debussy's criticism of Ricardo Viñes for misunderstanding the architecture of his *Images*, as well as his daughter Chouchou's remark, regarding Alfred Cortot's playing of the *Préludes*, that « Papa écoutait davantage », might seem like mere anecdotes. However, in his many writings, Debussy long argued against virtuosity and advocated for the stylistic understanding of his music through the lens of nature and sound. Howat, in his ‘Debussy in Proportion’ revealed how nature underpinned the construction of Debussy’s music. Besides his use of the ‘Golden Section’, nature can also be present in intervals and passages that can symbolise eternity or freedom as pointed out by Potter. These correspond with Debussy's exploration of different harmonic fields, such as the Octatonic, Pentatonic, and Hexatonic,

which serve not only as formal structural divisions but also as an expressive tool. This feature is closely linked to the idea of stratification, perhaps inspired by Renaissance polyphony, where layers of sounds are differentiated by articulation, dynamics, rhythmic subtleties and indications of distance, such as « lointaine », giving the music the dimension of space as well as time. This paper offers a fresh look into the interpretation of Debussy's *Préludes* from a holistic point of view. It attempts to address problems related to their interpretation through a scrutiny of their architecture, based on layers of sound, nature and harmonic fields as expressive tools while taking into account the French piano tradition through a recording analysis and the writings of Debussy and the 'early Debussyists'.

Salome Chitaia, Royal Birmingham Conservatoire | 'Lisztian trace in Ravel's pianism' (Lecture-Recital)

Composers Franz Liszt and Maurice Ravel are known for their demanding pianistic repertoire, which continue to challenge even the most experienced pianists. Links between the two composers have been observed by different sources, but an in-depth practice-based research has not been conducted in this area.

Liszt's *Les jeux d'eaux à la Villa d'Este* and Ravel's *Jeux d'eau* are two pieces most often mentioned when discussing the links between the two composers. Composed in 1877, *Les jeux d'eaux a la Villa d'Este* introduced an innovative harmonic and pianistic aesthetic in its time and paved way for impressionist composers.

Ravel's *Jeux d'eau*, composed in 1901, played its part in transforming the subtle virtuosic pianistic technique. According to different musicologists, pianists and musicians who knew the composer, the above-mentioned "Fountains of Villa d'Este" by Liszt had a direct influence on Ravel's piece and bore a resemblance beyond its name. The paper explores similarities between the two pieces, which have been discovered through performance research. The lecture-recital will focus on links between the two pieces, as it relates to musical language, compositional approach and, most importantly, pianistic technique. It will include excerpts from both pieces and will conclude with a performance of Ravel's *Jeux d'eau*.

Session 4: Opera

Mara Lane, University of California, Berkeley | ‘Singing for Others: Marionettes, Children, and ‘Pygmées’ at the Palais-Royal’

In August 1785 Baron von Grimm listed the five shows currently being performed at the Palais-Royal theaters, three of which starred singing marionettes. Grimm singled out Les Petits Comédiens de S.A.S. Monseigneur le Comte de Beaujolais, which had just switched from performances featuring wooden marionettes that caricatured singers at the Opéra to child actors. Singers continued to perform from the wings as children now silently gestured on stage. Filling the void left by Les Petits Comédiens, a new marionette troupe opened at the Palais-Royal dubbed the Pygmées François, an allusion to both a successful troupe from the late seventeenth century and emerging distinctions between beast, animal, and human.

These marionette spectacles decouple voice from embodiment and unsettle the presumed unity of self latent in bourgeois drama, which roots sensibility within the body and equates interiority with vocal expression. The singing voice in marionette opera mediates between objecthood and self and, in these specific troupes, complicates colonial fantasies of the ‘pygmées,’ newly informed by treatises recharacterizing the mythical figures as chimpanzees and indigenous groups from northern Europe and the Americas. I explore the perceived equivalence between marionettes, children, and racialized Others at the Palais-Royal, all operating as diminutive ‘things’ that may be envoiced for entertainment, during a decade when the boundary between human and machine was still in flux. I argue that Les Petits Comédiens and the Pygmées François reveal a desire to test the limits of theatrical representation and portrayals of the self through disembodied, singing voices.

Sophie Horrocks, Durham University | ‘Gustave Sujol’s *Mes débuts* (1858) and the challenges of managing a singing career in mid-nineteenth century provincial France’

In this paper, I explore an explosive moment at the Grand Théâtre de Bordeaux in the operatic career of Gustave Sujol (1825-1890). I examine how, after failing his *début* performances with the company, the tenor attempted to gain back control of the narrative surrounding his artistic identity by harnessing the power of the printed and journalistic word and publishing an account of his experiences in a booklet entitled *Mes débuts*. Sujol was one of the hundreds of operatic and popular stage performers working in companies across France during the nineteenth century of whose everyday working lives and artistic conditions scholars are now increasingly aware. Yet historical sources penned by these types of singers are incredibly rare, and the lack

of records showcasing the voices of these non-celebrity performers leaves open key questions about provincial singing careers: what sort of agency provincial artists had to advance their careers; how they positioned themselves within the French theatrical landscape; and how they negotiated the demands of their positions and roles. By analysing *Mes débuts* and situating it in the wider context of Sujol's Bordeaux performances, I aim to answer some of these questions from Sujol's point of view. In doing so, I argue that this publication represents a novel attempt by a provincial singer to upturn the usual centre-periphery dynamics of the French theatrical marketplace to rehabilitate his career and those of his colleagues.

Massimiliano Ottocento, Université de Poitiers | Opéra jeune public: les ouvrages d'Isabelle Aboulker

L'histoire de la compositrice Isabelle Aboulker, tant sur le plan biographique que professionnelle, est un test décisif des cinquante dernières années de l'opéra pour enfants. Le compositeur, né en 1938, a vécu l'évolution de la musique dans la société française. Fidèle à la tradition de la prosodie classique, passionnée par les fables de La Fontaine et l'harmonie classique, elle a créé des œuvres qui sont aujourd'hui à l'affiche de théâtres nationaux interprétées par des maîtrises de renom comme la maîtrise de Radio France. Elle a débuté en 1977 avec des petits opéra *Bistrot*, genre surréaliste. Sa première œuvre pour enfants, *Moi Ulysse*, est commandée par l'Atelier lyrique de Tourcoing en 1982. À ce jour, son catalogue comprend une trentaine d'œuvres destinées aux jeunes entre 8 et 20 ans. La caractéristique de son style est la clarté et la lisibilité dans la ligne mélodique et la prosodie. Les jeunes aiment chanter ses œuvres et parfois l'histoire évoque un sujet sensible comme dans l'une de ses œuvres à succès *Les enfants du Levant*, basée sur un roman historique, qui raconte la déportation d'enfants vers des lieux de rééducation. Le mois d'avril 2024 verra la création de sa dernière œuvre commandée par l'Opéra-Comique de Paris. *Archipel(s)*, qui met en scène le dualisme de jeunes partagés entre tradition et contemporanéité. Notre intervention essaiera de fournir une synthèse claire du parcours créatif de cette artiste, intégrée par de courts exemples musicaux et d'extraits vidéo.

Session 5: French Organ Tradition

Drew Cantrill-Fenwick, Newcastle University | 'Building an organ for La Madeleine, Paris, 1843-46'

During the 1840s, Paris was seen as a city 'unsurpassed in its musical resources' (Locke, 1990) and constitutive to this was the rise to fame of the organ builder Aristide Cavallé-Coll (1811-99). His distinctive synthesis of European organ building traditions, his intuitive understanding of changing tastes and musical styles, and the technological developments he

harnessed made him a pivotal figure in progressive organ building at a time when the ‘cultural and political environment [was] rife with opportunities’ (Eschbach & Archbold, 2002). The effect of these instruments on nineteenth-century French composition, playing styles and liturgical conventions is well documented, but when it comes to the process of commissioning a Cavallé-Coll organ there is more to be written.

The *Archives Historiques de l’Archevêché de Paris* reveal a protracted process of planning and consultation. The very extensive *Dossier Orgues* of La Madeleine, Paris has enabled me to reconstruct the exercise of building an organ during the first half of the Long Century. Hailed by French organologists as the ‘first organ of the new style’ (de Crauzat, 1986), the musical developments introduced at La Madeleine caused an immediate, and in some cases, violent reaction from commentators. The influence of the organ verification commission, populated by men of science, and the intervention of the State reveals a multidisciplinary perspective, a ‘crossroads of musicology and social, cultural and religious history’ (Gribenski, 2019) and a time of expansion in the French organ world.

Ian Holt, Cardiff University | ‘Les symphonies pour orgue solo – une tradition vivante’

The symphonies of Franck, Widor, Vierne and Dupré form the bedrock of the Postromantic organ repertoire. Initially a uniquely French innovation, organ symphonies come in all shapes and sizes from loosely constructed suites to the tightly cyclical. All explore the expressive range and sumptuous colours of ‘les orgues symphoniques’ by organ builder, Aristide Cavallé-Coll, and those he inspired.

At first glance, one might dismiss the organ symphony as a relic of faded *fin de siècle* culture, only single movements being trotted out today to march brides down the aisle. However, symphonic discourse and associated forms continue to be preferred vehicles of extended expression for many, especially improvisers, who often end their concerts with *ex tempore* symphonies on submitted themes. Moreover, the ‘symphonic organ’ has enjoyed such a renaissance in the last 30 years that few new international concert halls have been built without one. Some church and cathedral instruments are also being built in a style closer to the instrument’s Edwardian zenith than the Modernist organs (in Baroque clothing) of post-war decades.

Having been immersed in French music since I was a child, and later taught by organists belonging to the great lineage of Franco-Belgian organist-composers, I have deep experience of, and affection for, the French organ tradition. In this presentation, I will introduce my new five-movement *Symphonie de Grâce*, for solo organ, inspired by the opulent harmonic language,

melodic invention and rhythmic energy of renowned French and Francophone improvisers, and hope to demonstrate that the organ symphony is alive and well.

Session 6: Nineteenth-Century Studies

Hunter S. Hancock, University of North Texas | ‘*Memento Musica 1897: Music, Death, and the Secret Concert in the Paris Catacombs*’

In the spring of 1897, an odd event occurred in the Paris Catacombs—the ossuary transformed into a temporary concert hall. Parisian music professionals, journalists, and enthusiasts received cryptic invitations to attend a “spiritual yet profane” performance to be held in the middle of the night, in a cramped room deep within the underground chanel lined floor-to-ceiling with anonymous bones. Before the end of the evening, both the concertgoers and the skeletal remains would bear witness to a program including Saint-Saëns’s *Danse Macabre*, Chopin’s “Funeral March,” and the funerary movement of Beethoven’s *Eroica* symphony.

This paper, taken from a chapter-in-progress of my master’s thesis, interprets the Catacombs concert not as a historical “quirk,” but instead as a performative embodiment of several fascinations and fears quintessential to *fin-de-siècle* Parisian thought. Other than a single article by Lawrence Kramer, this concert has gone largely unresearched by musicologists. I apply methodologies from microhistory and ritual studies as well as Wolfgang Marx and Jillian C. Rogers’s research about the intersections of music, grief, and death ritual to nearly one hundred archival press sources about the concert. This approach reveals the concert as a chthonic means of uniting and performing for two audiences: one living, the other, dead. I argue that by performing these works within the Catacombs, the musicians and audience participated in a corporeal reenactment of the medieval *Danse macabre* allegory and embraced a unique “*joie de morte*” in the process.

Collin Ziegler, University of California, Berkeley | ‘*Les Litanies: Music, Self, and Meaning in the Thought of Édouard Dujardin*’

During his time at the short-lived yet influential *Revue wagnérienne*, prominent Wagnerite Édouard Dujardin championed the composer while forging an idiosyncratic style that reappropriated Wagnerian elements for his own creative writing. In his criticism for the *Revue*, Dujardin translated Wagner’s heady writing for lay audiences and reflected on the future of French music. Meanwhile, in his creative writing, Dujardin created experimental works that nevertheless preserved a distinctly Wagnerian quality. Scholars Steven Huebner, Alexandra

Kieffer, and Adeline Heck have probed these two strands of Dujardin's career, describing how Dujardin's musical inclinations informed his contributions to early French modernist literature.

Yet Dujardin did more than reform Wagner in a literary key. In his criticism, both during and after his time at the *Revue*, Dujardin describes music as inextricable from contemporary debates about sensation, psychology, and art. Comparing Debussy's and Dukas's operas, for example, Dujardin foregrounds *subjectivisme*, evaluating the music based on its ability to convey identifiable sensations. This aesthetic mode also appears in Dujardin's preface to his experimental novel *Les Lauriers sont coupés*, which draws prominently on musical themes in its construction and style: "The subject creates the object, the soul creates the world; and all action is in the soul of the individual, the entire country, following the state of the soul." Tracing Dujardin's thought across his works—including his overlooked composition *Les Litanies*—this paper proposes that Dujardin's rejection of generic distinctions and music–literature dualism offers an alternative to the positivistic music criticism and scholarship that came to dominate French institutional contexts.

Session 7: Twentieth-Century Studies

Nana Katsia, Royal Birmingham Conservatoire | 'Intersecting Aesthetics of Disability in Olivier Messiaen's *Saint François d'Assise*: A Comparative Analysis through Modernist and Medievalist Lenses'

This study introduces a new perspective exploring Olivier Messiaen's opera, *Saint François d'Assise*, through the lens of disability studies, intertwining modernist and medieval perspectives. Grounded in Joseph N. Straus's conceptual framework of disability in modernism, the research extends to the musical realm, mainly focusing on Messiaen's composition. This approach not only reevaluates the opera's narrative but also foregrounds elements of disability, disfigurement, and the medieval aesthetic of ugliness traditionally overlooked in music scholarship.

The contrasting portrayals of the opera's key characters - the Leper and Saint François are central to this study. The Leper's narrative is interpreted through a medieval lens, viewing his disfigurement as a spiritual trial. At the same time, Saint François's acceptance of his stigmata resonates with modernist aesthetics, portraying disfigurement as divine communion. This dichotomy critically informs the opera's multifaceted representation of disability and disfigurement.

Moreover, the study delves into the visual and verbal rhetoric of disability in the opera. Visual elements, discussed through Garland-Thomson's modes of visual rhetoric and Straus's eugenic mode, reveal a nuanced understanding of how disability is perceived and portrayed. Similarly, the opera's libretto text and musical language, particularly in Leper's narrative, offer a profound insight into the societal attitudes towards disability, stigmatisation, and the categorisation of 'abnormality.' This exploration exposes a hybrid aesthetic that mirrors the religious context of the Middle Ages and embodies a modernist perspective on disability. This study represents a significant advancement in blending disability studies with musicology.

Joséphine Graffin, Sorbonne Université | 'Références et singularité dans le *Tombeau de Claude Debussy* réuni par Henry Prunières (1920)'

En mars 1918, Claude Debussy s'éteint. Deux ans plus tard, Henry Prunières reprend la direction de *La Revue Musicale* et saisit l'occasion, dans ce contexte, de valoriser la personnalité du défunt, et son œuvre en général. Dans la tradition de l'Hommage musical déjà menée par Ravel (dans son *Tombeau de Couperin*), paraît alors en appendice du numéro spécial de décembre 1920, le *Tombeau de Claude Debussy*, inédit dans son format de tombeau collectif, précurseur de nouvelles pièces commémoratives au caractère révérenciel. Il rassemble dix compositions de contemporains de Debussy, prônant un retour au Grand Siècle et mobilisés pour lui ériger un temple musical, international et multi-stylistique. Guidé par l'unique obligation de composer « à la mémoire de Claude Debussy », chacun exprime librement et personnellement le souvenir qu'il garde du père du Faune, dressant à eux tous un kaléidoscope du monde debussyste.

Composer un Hommage en l'honneur d'un compositeur n'est pas plagier son style. En replaçant la pièce dans la démarche révérencielle française du début du XXe siècle et en la soumettant à des axes d'analyses multiples (structurel, formel, motivique, paradigmatique ou rhétorique) — en vue de définir les outils de référence dont usent les compositeurs et leur manière de les mêler à leur langage idiomatique — nous tenterons de déterminer la place que tient chacune des pièces dans l'œuvre de chaque compositeur et au sein du *Tombeau de Claude Debussy*.

Nous estimerons alors dans quelle mesure ce collectif est bien un *Tombeau de Claude Debussy*.

Session 8: Eighteenth-Century Studies

Francesca Mignogna, Sorbonne Université / Université d'Aix-Marseille | 'The Funereal Works of Pierre-Louis Pollio (1724-1796): New Evidence on Rewriting Procedures in Capitular Church Music in Late Eighteenth-Century France'

Pierre-Louis Pollio (1724-1796) was *maître de chapelle* in various ecclesiastical establishments in France and the former Austrian Netherlands, including the cathedral of Saint-Pierre in Beauvais and the collegiate of Saint-Vincent in Soignies. Pollio's corpus of funereal compositions stands out for its exceptional quantity and diversity. His eight requiem masses make Pollio the composer with the largest number of such masses surviving. In his compositions for the dead, Pollio makes recurrent and massive use, if compared to his contemporary counterparts, of compositional procedures based on the elaboration of the plainchant. The corpus of Pollio's works for the dead is also characterized by the frequent use of parody and self-loaning procedures: in particular, some of the twenty-five motets for the dead turn out to be re-elaborations of extracts from three of the eight funeral masses composed by Pollio himself. The self-loaning procedure adopted by Pollio is particularly interesting not only because it is systematic, but also because it involves two different geographical (and thus liturgical) contexts: in fact, while the motets are part of the works composed in Soignies (Belgium), where the Roman rite was in use, the three masses from which some of these motets derive were composed by Pollio for the cathedral of Beauvais and thus follow the local Neo-Gallican rite. In this study, we will examine the manipulations carried out by Pollio on pre-existing material (plainchant and his own works), highlighting the different types of rewriting procedures adopted.

Jasper Schoff, Independent Scholar | 'La Dissection Spirituelle: Listening, Sound, and Discernment in a Manuscript from the Hôtel-Dieu de Québec, c. 1718'

North American soundscapes were broadly incompatible with early modern French ears. Franco-Catholic settlers proved eager to interpret the audible reality of the New World as so many products of a typically hellish acoustic ecology, one that chafed against both Gallic and Catholic ideals of virtue. While most sensory histories, however, focus on missionaries (looking commonly to the extensive Jesuit *Relations*) as the colonists most invested in the imperial endeavour, this paper turns, instead, to the New French cloister. In such an outwardly unsuitable confessional environment, the rich inner life of the devoted Catholic – including, notably, the cultivation of the pious affections through the practice of interior listening – assumed a vital, and as yet understudied, role as colonial hermeneutic.

In this paper, I provide new translations and analysis of portions of *La Dissection Spirituelle* (c. 1718) – a scarcely-examined manuscript from the archives of the Augustinian Hôtel-Dieu convent in Québec. Authored by Sister Marie-André Regnard Duplessis, the *Dissection* developed the model of affective script popularised by earlier Jesuit models in Italy. Sound and listening feature heavily in the highly musically literate author’s daily meditations, converging especially on passages dealing with the sacred appropriation of the ear, the voice, and – curiously – silence. I examine textual and material aspects of this manuscript in order to illustrate the so-called “heart’s ear” as a key element of colonial aesthetics, and reflect, additionally, on the extent to which interactions with North America’s Indigenous population both shaped and were shaped by French discourses of audible internality.

Session 9: Institutions and Administration

Asel Akbanova, École Pratique des Hautes Études-PSL | ‘Vingt-cinq ans du Conservatoire de Paris sous la direction d’Ambroise Thomas (1871-1896)’

L’été de 1871 est marqué par la nomination officielle d’Ambroise Thomas au poste de directeur du Conservatoire de musique et de déclamation de Paris. Il occupe ce poste durant vingt-cinq ans (toute une génération !) et effectue plusieurs changements dans l’organisation et l’enseignement de l’école comme, à titre d’exemple, la création de nouvelles classes (histoire de la musique, acoustique, cours obligatoire de solfège pour les chanteurs), la mise en place de l’épreuve de dictée ainsi que la nomination de César Franck au poste de professeur de la classe d’orgue et d’improvisation et la commande des deux orgues de Cavallé-Coll.

Les derniers travaux approfondis sur Ambroise Thomas ont été menés à la fin du siècle dernier par Élisabeth Rogeoz-Malfroy dans sa thèse, où l’étude de son directorat ne comprend qu’une dizaine de pages. Pourtant, les réformes faites au sein du Conservatoire sous sa gestion méritent d’être non seulement énumérées, mais aussi examinées plus en détail.

Le but de cette communication est d’étudier plus profondément le rôle de Thomas-directeur dans la vie et le fonctionnement du Conservatoire. Quelles transformations ont été apportées par lui aux règlements de l’école ? Quels projets n’ont pas été aboutis ? Et enfin, quels sont les fruits des réformes effectuées sous son autorité ? Nous tâcherons de répondre à ces questions, en effectuant le dépouillement des riches archives du Conservatoire (conservées aux Archives Nationales dans la série AJ-37 et au CNSMDP) et en s’appuyant sur les ouvrages généraux (comme, par exemple, ceux de Constant Pierre et d’Anne Bongrain), les articles de presse de l’époque ainsi que les témoignages des contemporains.

Apolline Gouzi, University of Cambridge | ‘Trajectories of music inspectors in post-1945 France: From state report to stage performance’

Music inspectors are often neglected figures in historiography. In the years following 1945, these public servants — most of whom had been trained in the Beaux Arts system under the Third Republic — were nevertheless pivotal to musical reconstruction as well as protean figures within French musical life, possessing first-hand expertise and knowledge of both Parisian and local musical life.

Initially working in the sub-directorate of music during the Fourth Republic, they played an active role in the founding of André Malraux's Ministère des Affaires Culturelles in 1959, generating official discourse on the "re-foundation" of classical music. In a musical landscape undergoing profound change in the second half of the twentieth century, the reports of the Ministry's inspectors shaped decisions on subsidies while producing standardised descriptions of "French music". Issues such as the crisis of lyric theatre, policies of state commissions, musical decentralisation and attraction of new audiences were omnipresent, as well as efforts to regulate the newly-found dynamism of other institutional models of music-making, notably festivals.

Based on a prosopographical methodology, this paper establishes a typology of the Ministry's inspectors in the Reconstruction years, retracing some of their individual trajectories. Drawing on a number of archival sources held in the French National Archives and municipal archives, I will then analyse discourses on music in reports from the 1950s and 1960s, in order to shed new light on the musical genres and institutions promoted by the French state in the post-war years.

Session 10: Songs of Travel

Ailin Arjmand, Université de Poitiers / Université de Tours | ‘From *Chanson à la Française* to the Italian *Canzon da Sonar*: The Voyage of French Chansons in Lute Books’

This paper embarks on an exploration of the remarkable journey undertaken by French chansons as they traversed cultural boundaries and found a distinctive home within the pages of lute books. In the vibrant musical exchange of the late 16th to early 17th centuries, the French

chanson became a formidable source of inspiration, extending its creative tendrils far beyond national borders.

Notably, this study aims to shine a spotlight on a less-explored avenue of the journey of French chansons to the Italian *Canzon da Sonar*. While the *Canzon da Sonar* is commonly associated with keyboard instruments and later instrumental ensembles, its incorporation into the lute repertoire has been notably overlooked. Through meticulous examination of lute tablatures, this paper seeks to fill this gap, highlighting the intricate interplay between French chansons and the *Canzon da Sonar* within the distinctive realm of lute music.

The presentation will analyze selected examples, showcasing how French chansons, encountering the lute, underwent transformations that intricately wove with the stylistic nuances of the lute repertoire. This will underscore the significance of the lute as a medium for the dissemination and transformation of this influential Italian genre. By doing so, this study not only contributes to a deeper understanding of the interconnectedness of Franco- Italian musical cultures but also reveals the untold narrative of the French chanson's voyage to the Italian *Canzon da Sonar* within the lute repertoire.

Áine Palmer, Yale University / Université Lumière Lyon 2 | 'Meliacin's Song: Tracing Transmission from *Chansonnier* to Romance'

The verse romance *Meliacin* is far from unique. Indeed, its marked similarity with *Clèomades*, another late 13th-century text, suggests that they were composed in response to the same literary contest (Houdebert 2016). In both texts, the eponymous prince rides out on a flying horse to embark upon adventures overseas, where he falls in love with a princess who he must ultimately save. Nevertheless, their two authors have unique voices, and Girart d'Amiens, the author of *Meliacin*, has been described as having 'a lyrical temperament' (Saly, 2007). Fittingly, Girart differentiates *Meliacin* by interweaving twenty-four *refrains* into its text, over three times as many as his literary rival. While some of these are unique, others reveal a network of lyrical concordances tying together late-medieval musical and literary production.

Taking *Meliacin's refrains* as a starting point, this paper explores the different forms and functions of medieval song. I ultimately argue it was by manipulating their manuscript presentation that scribes could adapt lyrics to new generic contexts. I trace the path of the popular and widely transmitted song *Tuit mi désir et tuit mi grief torment* (RS 741) through both *Meliacin* and the trouvère *chansonniers*, paying particular attention to how notation changes and is changed by each new generic context. I compare three inscriptions (Trouv**K**, Trouv**O**, and Meliacin**A**) that demonstrate the breadth of functions and connotations that song could hold, from creating narrative suspension to evoking nostalgia. Far from being homogenous, each inscription of the same refrain can create a new set of meanings.

Biographies

Committee Members

Kerry Bunkhall, Cardiff University

Kerry Bunkhall is a final year PhD candidate in Musicology at Cardiff University researching Francis Poulenc's *Dialogues des Carmélites*. She is under the supervision of Dr Caroline Rae and Prof Clair Rowden, and holds the Leonard and Marion Jones Studentship. Her doctoral research project, 'Blanche and Dialogues des Carmélites: Martyrs for Poulenc's Sins?', proposes *Dialogues des Carmélites* (1956) as the primary vehicle for Poulenc's redemption and absolution with the recurrent themes of sin and guilt, alongside the almost autobiographical character of Blanche de la Force.

Her wider research interests include opera and French music in the twentieth century, particularly focusing on the ways in which music has been used to express ideas on religion, politics and manifestations of psychological states.

Emma Kavanagh, University of Oxford

Emma Kavanagh is a postdoctoral researcher based at the University of Oxford, where she held a one-year Career Development Fellowship at Lincoln College until December 2023. She is a scholar of opera and musical culture in France between the Revolution and the First World War, with interests in representation (especially of race, class, and gender), staging and stagecraft, and music and the press.

Emma's research is published or forthcoming in *Cambridge Opera Journal*, *Dix-Neuf*, *Nineteenth-Century Music Review*, and *Romance, Revolution and Reform*, and is in the early stages of a new book project on women opera composers in nineteenth-century France.

Faith Thompson, Royal Northern College of Music

Faith Thompson is a PhD Musicology candidate at the Royal Northern College of Music, Manchester. Her AHRC-funded project, 'Gabriel Pierné (1863–1937) and the Composer-Conductor Identity', is supervised by Professor Barbara Kelly (University of Leeds), Professor Denis Herlin (IReMus) and Dr David Jones (RNCM). Faith's research interests include music analysis, concert culture, early recordings, music criticism and regionalism.

Faith previously completed her BA (Music with French) and MusM (Musicology) at the University of Manchester. For both degrees, she was awarded the Music department's prize for the highest overall mark in her cohort.

Speakers

Asel Akbanova, École Pratique des Hautes Études-PSL

Asel Akbanova is a second year PhD student at École Pratique des Hautes Études-PSL in Paris specialising in 19th century French Music. The main focus of her PhD research is the pedagogy of César Franck and his organ class at the Paris Conservatory. Asel completed her Master's in History of Music (EPHE-PSL). She does her research under the supervision of Professor Cécile Reynaud.

Asel participated in several conferences such as “César Franck Symposium” at the Université de Liège, Belgium (15-17 May 2022); Study Day of the PhD students at École Pratique des Hautes Études (17 April 2023); Study Day of the Saprat Laboratory at École Pratique des Hautes Études (23 February 2024).

Ailin Arjmand, Université de Poitiers / Université de Tours

Ailin Arjmand holds bachelor's and master's degrees in classical music performance from the University of Arts in Tehran, Iran. With a decade-long dedication to musical education and performance, she developed a passion for early music, especially the Renaissance. This passion led her to pursue a master's degree in historical musicology in France under the guidance of Professor Philippe Canguilhem at CESR-Tours. This laid the foundation for her current doctoral research, titled 'The French Chanson in Italy (1550-1599) and Its Instrumental Versions' co-supervised by Professors Philippe Canguilhem (CESR-Tours) and Isabelle His (CRIHAM-Poitiers). The project is currently funded by the University of Poitiers through a doctoral contract.

Grégoire Bauguil, Université de Poitiers

After studying at the Conservatory of Poitiers, Grégoire Bauguil entered the University of Poitiers in 2014. He completed the ERASMUS program twice in bachelor's and master's degrees from the University of Pavia (Cremona). After a master's thesis centered on the *ricercari* books of Antonio Cifra (Poitiers and Tours), he obtained in 2019 a scholarship at the Franco-Italian University to carry out a joint PhD at the Universities of Poitiers and Pavia (defended in December 2023) whose subject concerns modes in France and Italy (1571-1652). In addition to his thesis, he delves deeper into the modal question by focusing on musicians like Adriano Banchieri or Charles Guillet. Since September 2023, he is teaching at the musicology department of Poitiers.

Drew Cantrill-Fenwick, Newcastle University

Drew Cantrill-Fenwick is a PhD student at Newcastle University, UK. He is researching French pipe organ culture (organs, players, music) from 1801-48, following an MPhil thesis on the role of the organ during the 1789 Revolution, also completed at Newcastle. This work, 'In a place of honour', led to an article for the 2022 Journal of the Royal College of Organists, and his recent research on the building of the Cavallé-Coll organ for La Madeleine, Paris will feature in the 2024 edition. In addition to his academic studies, Drew is a performer, teacher and examiner for ABRSM and the RCO. He is also a graduate of Durham University (BA, 1992) and holds the FRCO diploma.

Salome Chitaia, Royal Birmingham Conservatoire

Salome Chitaia is a Georgian concert pianist and PhD student at Royal Birmingham Conservatoire. Her research is funded by AHRC's Midlands4Cities Doctoral Training Partnership, as well as the International Education Center of Georgia. Her practice-based research centers around Lisztian pianism in Ravel's piano works. As a pianist, she is an active solo and chamber music performer and her concert appearances include performances with Birmingham Philharmonic Orchestra and the Israel Sinfonietta Beer Sheva. Next to her recitals in Georgia, Poland and France, she recently appeared alongside Peter Donohoe for a two-piano programme of Ravel's La Valse and Ma mere l'oye. She has also conducted master classes in Georgia and Israel. Salome is the administrative director of Birmingham International Piano Competition.

Laura Farré Rozada, Royal Birmingham Conservatoire

Laura Farré Rozada is a pianist and mathematician, deemed a 'Rising Star' by BBC Music Magazine. Her PhD at the Royal Birmingham Conservatoire was funded by the Arts & Humanities Research Council with the Midlands4Cities Doctoral Studentship. She released two award-winning albums and performed in Spain, France, Germany, Canada, USA, Bulgaria, UK, Singapore and Argentina. Laura worked with composers George Crumb, Brian Ferneyhough, Michael Finnissy, Rebecca Saunders and Pierre Jodlowski; and gave over 50 premieres of works by Unsuk Chin, Philippe Manoury, David Lang, George Lewis, Dai Fujikura, Anna Thorvaldsdóttir, Thierry Escaich and Tyshawn Sorey. She delivered lectures at Boston University, Colorado College, University of Colorado, University of Toronto, Maynooth University, Fundación Teatro del Lago and Polytechnic University of Catalonia.

Apolline Gouzi, University of Cambridge

A graduate of the Paris Conservatoire and the École Normale Supérieure, Apolline Gouzi is currently a PhD student at the University of Cambridge, working on classical music festivals of postwar France under the supervision of Katharine Ellis. She has presented and published her research in several institutions (University of California Irvine, Units Helsinki, University of Bangor, École nationale des Chartes, etc.). She also works on women musicians and first-wave feminist movements in music.

Joséphine Graffin, Sorbonne Université

Diplômée d'un troisième cycle de piano et poursuivant en accompagnement et en chant lyrique en conservatoire parisien, Joséphine Graffin prépare un master de recherche en musicologie à Sorbonne Université (SU) sous la direction de Madame Sylvie Douche. Très attirée par la circulation et la réappropriation des répertoires, elle s'intéresse à l'hommage musical français durant la période néo-classique. Investie dans la recherche, elle participe activement à de nombreux séminaires encadrés par Sylvie Douche, Jean-Pierre Bartoli et Philippe Cathé (SU), ainsi que Sylvain Caron et Michel Duchesneau de l'Université de Montréal.

Hunter S. Hancock, University of North Texas

Hunter S. Hancock is a Master's student in Musicology at the University of North Texas, where she is currently working on her thesis under the direction of her advisor, Dr. Rebecca Geoffroy-Schwinden. A native to Denton, she previously received a degree in Vocal Performance at Texas Woman's University, and her love of singing and storytelling figures prominently into her musicological ventures. Her primary research interests include music in death and ritual studies, musical humor and subversion, intersections between medieval and late 19th-century musical culture, and the vocal literature—especially *mélodie*—of the Belle Époque. In her free time, she loves quilting, embroidering, playing *Zelda* games, and doting on her black lab, Ellie May.

Ian Holt, Cardiff University

Ian Holt is a third-year PhD student and Graduate Tutor of Composition at Cardiff University, where he was awarded a Distinction in the University's Masters programme in 2021. A graduate of the University of Oxford and a Fellow of the Royal College of Organists, Ian is an experienced composer, recitalist and conductor. He is also an avowed Francophile, having studied performance and composition for two years in Paris with Franco-Lebanese composer, Naji Hakim. The symphonic organ is the focus of his PhD portfolio, which includes a quintet for organ, horn and strings, variations for organ and piano, and a symphony for solo organ, also

arranged for orchestra with organ. His supervisors are composer Pedro Faria Gomes, and musicologist, Nicholas Jones.

Sophie Horrocks, Durham University

Sophie Horrocks studied at the University of Cambridge and King's College London before completing her PhD at Durham University in early 2024. Her research focuses on nineteenth-century French stage culture and provincial musical environments. Her PhD Thesis explored the governmental theatrical infrastructure established for the French provinces between 1806-64, particularly the working practices of touring troupes, processes of operatic adaptation, the development of small town theatrical life, and local/regional identity formation through performance culture. She has forthcoming chapters in two publications in 2024: *Cultural Representations of the Region in Transnational Contexts c. 1840-1940* (Radbound Press); *Socio-Political Topicality in the Repertoire of Nineteenth-Century Provincial Theatres* (Würzburg Press).

Nana Katsia, Royal Birmingham Conservatoire

Nana Katsia, a Georgia/UK-based musicologist, is in her 4th year of doctoral studies at the Royal Birmingham Conservatoire. Her research intersects disability studies with musicology, focusing on Olivier Messiaen's opera *Saint François d'Assise*. Nana's work offers a new perspective on the portrayal of disability and disfigurement in modernist musical compositions. She specialises in analysing the interplay between medieval and modernist aesthetics, particularly in the context of ugliness and beauty. Her current study reevaluates Messiaen's opera, shedding light on its narrative and aesthetic dimensions through the lens of disability studies, thereby contributing significantly to both fields.

Mara Lane, University of California, Berkeley

Mara Lane is a graduate student in musicology at UC-Berkeley. She studies anti-theatricality in operatic practice since the late eighteenth century in Paris, focusing on how the singing voice has mediated shifting ideas of self. She has a forthcoming article in *Diderot Studies* on theatrical asides in *Le Paradoxe sur le comédien*. She presented at the Transnational Opera Studies Conference in 2023 on backstage opera documentaries and at the Northern California Chapter of the American Musicological Society in 2022 on acting surprised in comic opera. She co-convened the conference *Contemporary Opera on Stage* with Collin Zielger in 2022, which explored the creative possibilities of the proscenium stage and featured historians alongside members of the SF Opera creative team and John Adams.

Francesca Mignogna, Sorbonne Université / Université d'Aix-Marseille

Francesca Mignogna is an Italian musician and musicologist, PhD in music and musicology from the Sorbonne University (Paris). Her research focuses on music theory of the Renaissance and Baroque, as well as on 18th-century sacred music and on the analysis of rewriting procedures in music. Her doctoral research thesis focused on rewriting procedures in the funeral compositions of Pierre-Luis Pollio (1724-1796), a recently rediscovered composer who is the object of two research programs at the Institut de Recherche en Musicologie (IReMus - Paris). As a saxophonist, she graduated from the Campobasso Conservatory of Music (Italy), where she also studied composition. She has taught at the universities of Lorraine and Poitiers, and is currently lecturer at the University of Aix-Marseille.

Massimiliano Ottocento, Université de Poitiers

Musicologue, doctorant à l'Université de Poitiers, dir. Cécile Auzolle. Thèse Le théâtre lyrique d'Isabelle Aboulker. Formation ; diplôme supérieur en flute traversière Conservatoire national italien Ottorino Respighi. Maîtrise Université en Musicologie Université de Rome La Sapienza. Enseignant en Histoire de la musique (CDI) auprès de l'Institut d'Etat Plinio Il Vecchio Italie du 2018 au présent. Précédemment enseignant d'histoire de la musique, Ecole d'Etat italienne, en 8 Rue de Sedillot Paris, du 2012 au «2014. Derniers colloques : La Peniche Opera 1982-2015, Paris 7 avril 2022; "Partoche" La Sorbonne, Paris 3 décembre 2022 ; la propagande à l'époque du fascisme italien ; le cas des couvertures des partitions, liens entre images et chansons; Du 2021 au 2023 Journées thématiques, Poitiers, Limoges, Paris, Rome, Latina.

Áine Palmer, Yale University / Université Lumière Lyon 2

Áine Palmer is a PhD candidate at Yale University. She is interested in song and its transmission, and her work seeks to interrogate the different values and meanings that music accrues as it circulates. Áine's research examines trouvère song and its manuscript sources, and her dissertation on the *Chansonnier Cangé* asks what we can learn about the intellectual life and cultural values of medieval society through song anthologies and their inscriptive practices . Áine holds a BA in Music and English Literature from Trinity College Dublin, and is currently a Chateaubriand Fellow at l'Université Lumière Lyon 2.

Jasper Schoff, Independent Scholar

Jasper is a musicologist, conductor, and baritone currently living and working in South London. He is particularly interested in early modern French constructions of taste and nobility, and the somatic potential of colonial intellectual histories. In 2022, he graduated from Harvard College, and the year after, he finished his MPhil in Music at Clare College, Cambridge, where he also

sang as a choral scholar in their chapel choir. Currently, he is employed at Whitgift School in London as a Music Assistant and lay clerk, and is embarking on a PhD back Stateside in autumn this year. He loves opera and choral music, and will go to any concert with Rameau on the program.

André Terrell Short, Royal College of Music

André T. Short is a pianist and doctoral student at the Royal College of Music in London. His research focuses on Cécile Chaminade's career, works, performativity, and the frequently renegotiated exchange between an artist and the public. He holds a bachelor's degree in piano performance from Colorado State University and completed his master's degree in performance at the Conservatorio di Perugia where he dedicated much of his time to performing music by under-represented composers. Through research and performance, he seeks to bring to light the forgotten figures of the past to better appreciate their works and contributions to the rich history of music. He currently balances his time between doctoral studies, teaching, and performing.

Callum Siva-Rogers, University of Lincoln

Callum Siva-Rogers is a third-year PhD student, teacher, and Research Officer working at the University of Lincoln. He specialises in French piano repertoire of the late-nineteenth and early-twentieth centuries, and his thesis examines the piano oeuvre of forgotten composer/conductor Rhené-Baton (1879–1940). He is particularly interested in *style dépouillé* (the stripped-back style) and his research positions the style against a music-analytic backdrop. In his role as Research Officer, Callum supports all pre-award competitive bid activity across the institution, working with investigators, funders, and the senior leadership team to shape and navigate the research landscape at the University of Lincoln.

Tal Walker, Royal College of Music

Tal Walker is a pianist and a Young Steinway Artist who specialises in the French repertoire. He won the third prize at the 18th Osaka International Music Competition and has performed with orchestras in Belgium, Italy, and Poland. Tal has played on international stages including Salle Cortot in Paris, Steinway Hall in London and the Banff Centre in Canada. Additionally, he is the founder and artistic director of the 'Monsieur Croche' concert series in Belgium. Tal's debut album, 'Fauré, Poulenc, Messiaen: Préludes & Nocturnes', has received high praise from international media. Currently, he is pursuing his doctoral studies at the Royal College of Music in London where he received the doctoral bursary and teaches as a Graduate Teaching Assistant.

Collin Ziegler, University of California, Berkeley

Collin Ziegler is a graduate student in musicology at the University of California, Berkeley. His dissertation traces French musical thought in the Third Republic, examining how musicians and writers turned to surprising texts, histories, and contexts—particularly related to the Symbolist and phenomenology movements—as alternatives to the musical thought circulating in Parisian institutions like musical societies and the Paris Conservatoire. Collin recently presented a paper on Fauré and Symbolism at the Fauré Centennial Festival in Boulder, CO, and last summer he presented a paper on the aesthetics of contemporary opera staging at the Transnational Opera Studies Conference in Lisbon. In 2022, Collin co-convened with Mara Lane the conference “Contemporary Opera on Stage: Institutions & Visions.”