

## HISTORICAL INTERPLAY IN FRENCH MUSIC, FRIDAY 4 JULY 2014

Symposium organised by the French Music Research Hub

Recital Hall, Birmingham Conservatoire

The provisional programme for this event is now available, together with details about registration and travel directions to the Conservatoire: please see below.

### PROVISIONAL PROGRAMME

9.00–9.20 Arrival and registration  
9.20 Welcome

#### 9.30–10.30 SESSION 1: Neoclassicism and French Renaissance Literature

Chair: Barbara L. Kelly (Keele University)

- 9.30 Helen Julia Minors (Kingston University)  
A Historical Interplay between French Music and Poetry:  
Dukas's and Ravel's Contributions to *Le Tombeau de Ronsard* (1924)
- 10.00 Caroline Potter (Kingston University)  
Interplay in Erik Satie's *Trois petites pièces montées* (1919)
- 10.30–11.00 Coffee break (Lower Foyer)

#### 11.00–12.00 SESSION 2: Reinterpreting and Performing the French Baroque

Chair: Carrie Churnside (Birmingham Conservatoire)

- 11.00 Graham Sadler (Birmingham Conservatoire; University of Oxford)  
Camille Saint-Saëns and the Rameau *Œuvres complètes*:  
A Production Score of *Zoroastre* Lost and Found
- 11.30 Shirley Thompson (Birmingham Conservatoire)  
Informing Modern Performance:  
Establishing the Multiplicity of Vocal Forces in Charpentier's *Mélanges autographes*
- 12.00–12.45 Buffet lunch (Lower Foyer)

#### 12.45–13.30 LUNCHTIME CONCERT (Recital Hall): Ravel and Couperin

Giorgi Dolidze (Birmingham Conservatoire) – harpsichord  
Ashok Gupta (Clare College, University of Cambridge) – piano

François Couperin, *Les Concerts royaux: Quatrième concert* (selected movements)  
Maurice Ravel, *Le Tombeau de Couperin*

13.30–13.45 Short break (set up)

**13.45–14.45 SESSION 3: Around La Jeune France**

Chair: Christopher Dingle (Birmingham Conservatoire)

13.45 Laura Hamer (Liverpool Hope University)  
Beyond Neoclassicism: Symphonic Form, Catharsis and Political Commentary –  
Elsa Barraine's *Deuxième symphonie* (1938)

14.15 Jun Zubillaga-Pow (King's College London)  
Jolivet's Beethoven: Humanity, Alterity, Naturalism

14.45–15.15 Tea break (Lower Foyer)

**15.15–16.15 SESSION 4: Wartime and the French Musical Past**

Chair: Rachel Moore (Worcester College, University of Oxford)

15.15 Barbara L. Kelly (Keele University)  
Ancient, Revolutionary and Modern Music in Dialogue:  
Jane Bathori's Musical Engagement during the Great War

15.45 Isabel de Berrié (Wolfson College, University of Oxford)  
Historical French Music in French Feature Films of the Occupation Years

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**16.20–17.00 KEYNOTE ADDRESS: The Uses of *patrimoine***

**Speaker: Katharine Ellis (Stanley Hugh Badock Professor of Music, University of Bristol)**

Chair: Deborah Mawer

**17.00–17.45 PLENARY DISCUSSION and Wine Reception (Recital Hall)**

**REGISTRATION:** Delegates who are not presenting are most welcome to attend this one-day symposium for which there is free admission. Since places are limited and we need to know numbers for catering purposes, please contact Deborah Mawer ([Deborah.Mawer@bcu.ac.uk](mailto:Deborah.Mawer@bcu.ac.uk)), Symposium convenor, as soon as possible. Places will be allocated as requests are received (final registration deadline: Wednesday 25 June 2014, if any places remain).

**DIRECTIONS AND MAPS:** <http://www.bcu.ac.uk/about-us/maps-and-campuses/birmingham-conservatoire/map-and-directions>

**FRENCH MUSIC RESEARCH HUB / PROGRAMME COMMITTEE (Birmingham Conservatoire)**

Christopher Dingle, Deborah Mawer (Director), Graham Sadler, Jeffrey Skidmore, Shirley Thompson