

L'ORIENTALISME MUSICAL EN FRANCE

DE BERLIOZ AUX BALLETS RUSSES



JOURNÉE D'ÉTUDE
19 FÉVRIER 2016

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Équipe de recherche « Musique
en France au XIX^e et XX^e siècles :
discours et idéologies » -
Laboratoire musique, histoire et
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Présentation de la journée d'étude

Dans cette journée d'étude, cinq conférenciers vont aborder la culture musicale française à partir de la thématique de l'Orient, cet espace géographique et imaginaire vaste et diffus qui touche à l'Espagne comme à la culture bohémienne, et qui réunit des régions aussi distantes que le Moyen Orient et l'Inde. Certaines communications s'intéressent à des notions plastiques, comme la représentation de la musique exotique dans la peinture française du XIXe et du début du XXe siècle, ou la métaphore visuelle de l'arabesque, telle qu'elle se manifeste en peinture et dans la musique française exotique. D'autres présentations abordent les modalités d'intégration du matériau musical oriental au sein de genres et de styles occidentaux chez Bizet et Debussy. L'expérience originale d'une femme compositrice française peu connue ayant vécu en Inde sera analysée du point de vue des études de genre. Par ces divers angles d'approche, cette journée d'étude entend susciter un échange intellectuel riche et stimulant entourant la nature et la pratique de l'exotisme musical.

Introduction

This mini-conference will feature five papers that explore different intersections between French musical culture and the Orient conceived in its largest sense, from Spain to gypsy culture, from the Middle East to India. Presentations will include a study of the representation of exotic music in nineteenth and early twentieth century French painting. Visual metaphors will be explored in reflections on the notion of arabesque in both art and exoticizing French music. Negotiations between Western genres and styles and oriental materials are considered in the work of Bizet and Debussy. The particular experiences of a little-known French female composer in India will provide a perspective informed by issues of gender. The session promises to raise a rich set of challenging and diverse questions about the nature and practice of musical exoticism.

13h30 – Hervé Lacombe (Université de Rennes 2)

« Retour sur la Séguedille de Carmen : histoire, dramaturgie, interprétation »

La Séguedille que chante Carmen au premier acte de l'opéra de Bizet fait partie des morceaux de la partition à la couleur exotique fortement marquée. Les commentateurs de l'œuvre en général, ou de l'air en particulier, se bornent souvent à en analyser les éléments hispanisants et à repérer une ou deux sources susceptibles de marquer d'un sceau d'authenticité la musique composée par Bizet.

Cette communication voudrait reconsidérer cet air à partir d'un ensemble beaucoup plus vaste : l'imaginaire français hispanisant de l'époque de Bizet. En effet, c'est à partir de cet imaginaire qu'ont travaillé le compositeur et ses librettistes ; c'est donc en tentant de reconstituer les éléments de cet imaginaire se concentrant dans l'air (1. histoire) que l'on pourra véritablement en saisir la fonction dans l'opéra (2. dramaturgie) et le sens qu'il a pu véhiculer dans les années 1870 (3. interprétation).

Un air se définit par sa situation dramatique, son texte, sa vocalité et, bien sûr, sa musique et le genre auquel il s'affilie (cavatine, rondeau, romance, etc.) à l'intérieur d'une tradition nationale. Qu'est-ce donc qu'une séguedille pour un Parisien de 1875 ? Répondre à cette question est important ; mais c'est encore trop peu dire : l'air en situation est le lieu de cristallisation d'une culture tout à la fois musicale, lyrique, littéraire, picturale et historique.

En s'inspirant de la démarche inaugurée dans *La Habanera de Carmen : naissance d'un tube*, il s'agira donc de tracer les premiers linéaments d'une histoire culturelle autant que musicale de la Séguedille.

HERVÉ LACOMBE

Hervé Lacombe est professeur de musicologie à l'Université Rennes 2, membre du Comité des publications de la SFM, de l'Advisorial board de *Nineteenth-Century Music Review* et du Comité éditorial de « L'Opéra français » (Bärenreiter-Verlag).

Spécialiste de la musique aux XIX^e et XX^e siècles, il a dirigé plusieurs ouvrages collectifs, notamment en collaboration avec Timothée Picard, *Opéra et fantastique* (2011), avec Pierre-Henry Frangne, *Musique et enregistrement* (2014), avec Lucie Kayas, *Du langage au style : singularités de Francis Poulenc* (2016).

Son étude, *Les voies de l'opéra français au XIX^e siècle* (1997) a été traduite chez California University Press. Il a publié chez Fayard une biographie de Bizet (2000), un essai sur la mondialisation de l'opéra, *Géographie de l'opéra au XX^e siècle* (2007), une biographie consacrée à Francis Poulenc (2013) et avec Christine Rodriguez un essai d'histoire culturelle d'un air : *La Habanera de Carmen : naissance d'un tube* (2015).

14h15 – Jonathan Bellman (University of Northern Colorado)

« **Debussy's Day Trips: The Gypsies, the Scots, and the Gardens of the Alhambra.** »

In 1910, Claude Debussy received some Hungarian-Gypsy music from a Hungarian impresario and responded: "In my opinion, this music should never be touched. It should indeed be defended, as far as possible ... have more respect for your Gypsies..." Even Liszt, he felt, got Gypsy music wrong: "For all his genius, he domesticates it ... It loses its freedom and its characteristic feeling of the infinite." Debussy spoke from experience: his own early, unpublished "Danse bohémienne" had left the *style hongrois* far more blanched and denatured than Liszt ever did.

Like Liszt and others, Debussy returned to musical transculturation—the evocation of a nation or ethnic group via musical style characteristics—throughout the course of his life. Yet today such music is eclipsed by the politics attending it: familiar questions of power and appropriation receive much more attention than the actual music, which is often considered to be inferior in quality and value. Once marginalized, such pieces need not be studied at all.

Such dismissal is regrettable. Three relatively unfamiliar pieces by Debussy demonstrate in different ways how such works can treat and situate their target cultures. The aforementioned *Danse bohémienne*, the *Marche écossaise* (1891), and *Lindaraja* (1901) all antedate his later, better-known transcultural works, and the latter two cultures were hardly sites of colonialist expansion or subaltern suppression in the late nineteenth century.

The *Danse* is a slight and flaccid character piece, but the *Marche* hints at a wider context for its chosen folk-tune via a harmonic environment that occasionally prefigures Vaughan Williams and a colorful, characteristic orchestration. *Lindaraja*, for piano, four-hands, is the subtlest in its use of characteristic Spanish elements in evocative but atypical ways, and it indicates the direction Debussy's more mature transcultural music would take. The transcultural possibilities demonstrated in these piece pieces strongly suggest that to skirt the actual music in favor of familiar political concerns has been a missed critical opportunity. It is not that the politics are irrelevant, but rather that scrutiny of the actual music reveals much about both compositional artistry and how composers perceived and situated the cultures in question.

JONATHAN BELLMAN

Jonathan Bellman is Professor of Music History and Literature and Area Head of Academic Studies in Music at the University of Northern Colorado. The author of *The Style Hongrois in the Music of Western Europe* and editor of *The Exotic in Western Music* (Boston, Northeastern University Press, 1993 and 1998 respectively), he has also published articles relating to culture and musical style in *The Journal of Musicology*, *Pendragon Review*, *Musical Quarterly*, and *The Journal of Musicological Research*. His other specialty is the music and pianism of Frédéric Chopin; his most recent book was *Chopin's Polish Ballade: Op. 38 as Narrative of National Martyrdom* (Oxford University Press, 2009), and his articles on that subject have appeared in the journals *Keyboard Perspectives*, *Early Music*, and *19th-Century Music*. He is also the author of the textbook *A Short Guide to Writing About Music* (2nd ed. Pearson Longman, 2008).

15h00 – Gurminder Bhogal (Wellesley College)

« Orientalist ornament and Ravel's Boléro: Finding the other in the self »

This talk investigates the expressive role played by ornament in French Orientalist portrayals at the turn of the twentieth century. Drawing on the music of Maurice Ravel, I will show how ornament's paradoxical status—as an aspect of decoration *and* as an agent of structure—created a sense of ambiguity that French practitioners intensified through their cultivation of a fluid relationship between centre and periphery, self and other. Ideas in philosophy, psychoanalysis, and post-colonial theory will inform the discussion of Ravel's *Boléro* as a piece that blurs the boundary between self and other through the incessant repetition of two decorative melodies whose inter-relationship is not as antithetical as initially perceived. Influenced by contemporaneous notions of France as global and modern, my reading of Ravel's *Boléro* disengages the Saidian boundary of “us” and “them” to suggest a re-configuration where an ornamented, and thus empowered, manifestation of the other begins to be experienced as an intrinsic part of the self.

GURMINDER BHOGAL

Gurminder Kaur Bhogal is Associate Professor of Music at Wellesley College, USA. She received her PhD from the University of Chicago and has since published essays on the music of Ravel, Debussy, and Delibes. Her recent book is called *Details of Consequence: Ornament, Music and Art in Paris*. Published as part of the American Musicological Society's Studies in Music Series, *Details of Consequence* examines how composers and artists re-interpreted decorative gestures to articulate an avant-garde style and aesthetic in early twentieth-century Paris. She is currently writing a book on Debussy's *Clair de lune*.

15h45 – Pause

16h15 – Samuel Montière (Muses & Arts)

« La représentation de la musique dans la peinture orientaliste française (1830-1930) »

La représentation de la musique est un motif récurrent dans la peinture orientaliste française. À travers un siècle de représentation (1830-1930), nous nous interrogerons sur la place qu'occupe l'élément sonore dans l'espace de narration visuelle. Nous suivons l'hypothèse selon laquelle la représentation musicale dans la peinture orientaliste suit les codes instaurés par l'histoire de l'art, s'adapte au sujet puis s'en distance selon le contexte ou son époque.

SAMUEL MONTIÈRE

Samuel Montière est docteur en histoire de l'art (Université de Montréal), spécialiste de l'art du XIX-XXe siècles et de ses courants, il fut à ce titre commissaire associé à l'exposition Benjamin-Constant, merveilles et mirages de l'orientalisme coproduite par le Musée des Beaux-arts de Montréal et le Musée des Augustins, Toulouse.

17h00 – Kimberly Francis (University of Guelph)

« Of Empire, Faith, and Art: Marcelle de Manziarly as Theosophist Composer »

A fascinating example of the collision of the Occident-Orient dichotomy lies in the travels of the composer Marcelle de Manziarly (1889-1989). Manziarly left Paris in October 1924 to travel to Madras, India along with her mother and sister. The Manziarly's were Theosophists whose wealth and standing within the movement translated into significant privilege when in India. During her stay, Marcelle captured musical life in letters home to her music teacher Nadia Boulanger. Manziarly and Boulanger's dialogue offers an unprecedented account of French neocolonial engagement with the music of the "other" in the mid-1920s.

I contextualize Manziarly's letters, asking her engagement with "exotic" and faith-based influences translated into her work as a composer. I examine Manziarly and Boulanger's dialogue about the exotic—both musical and religious—framing their correspondence and the musical creation implicated within it through the use of Bénédicte Monicat's theorization of French women's travel writing. Overall, I ask how Manziarly and Boulanger's own "travel writing"—both musical and epistolary—opens up room for discussing the strategies employed by these two white women to engage with or subtly reject a deep connection with the music—and by extension the cultural influences—of the "other." In so doing, I expand our knowledge of, to quote Jann Pasler, "the plurality of [India's] meanings and functions in French [modernist] culture," to which I would add: specifically for women artists.

KIMBERLY FRANCIS

Kimberly Francis (School of Fine Art and Music, University of Guelph) — is Associate Professor of Music at the University of Guelph, Canada. Dr. Francis's work has been supported by numerous grants, including a General Research Grant from the Social Sciences and Humanities Research Council of Canada. She has served as an International Fellow with the American Association of University Women and has three times been recognized by the American Musicological Society. She is the author of *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon* (Oxford University Press, 2015) and serves as Editor-in-Chief for the University of Guelph's award-winning journal, *Critical Voices: The University of Guelph Book Review Project*. She is currently co-editing with Jeanice Brooks an edition of Nadia Boulanger's published and unpublished writings as well as developing a monograph on modernist composer-performer-conductor Marcelle de Manziarly.

17h45 – Synthèse des discussions

18h00 – Cocktail de clôture

Remerciements

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