



Observatoire interdisciplinaire
de création et de recherche
en musique

Press Release

International Conference *French Music in North America (1900-1950): Studies of Cultural Transfer*

**Faculty of Music, University of Montreal, Serge-Garant Hall (B-484)
February 20th & 21st, 2015**

Organizing Committee:

Sylvain Caron (University of Montréal)
Jean Boivin and Jacinthe Harbec (University of Sherbrooke)

Special Guests:

Annegret Fauser (University of North Carolina at Chapel Hill)
Malou Haine (Université Libre de Bruxelles)
Mary E. Davis (State University of New York)

Montreal, January 6th, 2015. — The Observatoire interdisciplinaire de création et de recherche en musique (OICRM) is proud to present the international bilingual conference “French Music in North America (1900-1950): A Study of Cultural Transfer”. This conference is part of the activities of the Équipe Musique française. It will be held on **February 20th, 2015** and **February 21st, 2015**, at the **Serge-Garant Hall (B-484)** of the **Faculty of Music at the University of Montreal** (200, Vincent d’Indy Avenue, metro station Édouard-Montpetit).

For registration, please contact Jeanne Doucet: jeanne.doucet@umontreal.ca

Note that registration is free. If desired, lunches may be provided at the cost of \$5 (CAD) each.

This conference will study the influence of Franco-European music on the development of the musical life in North America, and, conversely, the fascination of Franco-European artists for America. Mainly oriented towards the reception of music, this conference aims to promote and confront new researches on French music as a carrier in the cultural transfers between French-speaking Europe and North America. Since the very notion of cultural transfer implies both a transformation of the welcoming land and a new contextualization of the original culture, the lectures will mainly be about the phenomenon of the transatlantic circulation of musical works and musicians, as well as the analysis of the various changes (aesthetic, technical, ideological, administrative, etc.) that take place through this circulation.

Within this general research framework, the different problems that will be tackled revolve around seven focal areas: Cultural magazines and representations; Venues and means of dissemination; Performers and performances; French composers in America; Music as cultural discourse; Ballet as medium of transatlantic connection; Quebec as a place of cultural transfer.

SCHEDULE FEBRUARY 20th, 2015

8:45 AM – Reception

9:00 – Welcome speech

- *Session #1: Cultural magazines and representations*

9:15 – **Mary E. Davis** (State University of New York)

“Sound and Style: Music in *Vogue*”

9:45 – **Malou Haine** (Université Libre de Bruxelles)

“Le magazine américain *Vanity Fair* (1913-1936) : vitrine de la modernité française aux Etats-Unis”

10:15 – Discussion

10:35 – PAUSE

- *Session #2: Venues and means of dissemination*

11:00 – Sandrine Khoudja (École des Hautes Études en Sciences Sociales, Paris)

“La diffusion de la musique savante européenne aux États-Unis par la NBC : entre acculturation, démocratisation et création (1926-1954)”

11:20 – Anne Legrand (Bibliothèque nationale de France)

“Hot Club de France des années 1930 et 40, un modèle de diffusion et de promotion du jazz”

11:40 – Michel Duchesneau (Université de Montréal)

“Hollywood et la tour d’ivoire : l’inspiration musicale et l’humanité des acteurs et actrices hollywoodiens chez Charles Koechlin”

12:00 – Discussion

12:20 – LUNCH

- *Session #3: Performers and performances*

1:30 PM – Fiorella Sassanelli (Conservatoire de musique « Niccolò Piccinni », Bari, Italie)

“Les concerts américains de Raoul Pugno entre 1897 et 1906”

1:50 – Erin Sheedy (Université d’Ottawa)

“Canadian Parisienne: Florence Glenn’s Transatlantic Portraits of Canadian Identity”

2:10 – Michela Niccolai (Bibliothèque historique de la Ville de Paris – ART)

“Une Montmartroise à New York : la réception visuelle de Louise [de Charpentier] au-delà de l’océan (1930-1950)”

2:30 – Discussion

2:50 – PAUSE

- *Session #4: Seeking traces of French composers in America*

3:15 – Nicolas Southon (France)

“Francis Poulenc en Amérique”

3:35 – Christopher Moore (Université d’Ottawa)

“Transatlantic Counterpoint: Catherine Urner, Charles Koechlin and The Bride of God”

3:55 – James Briscoe (Butler University)

“Saint-Saëns, Debussy, and Superseding German Musical Taste in the United States”

4:55 – Discussion

FEBRUARY 21st, 2015

8:45 AM – Reception

- *Session #5: Music as cultural discourse*

9:00 – Annegret Fauser (University of North Carolina at Chapel Hill)

“Sounding the *Tricolore*: France and the United States during World War II”

9:30 – Damien Etchegorry-Rodriguez (Université Paris-Sorbonne)

“Le rayonnement de l’art musical en Amérique du Nord en 1913 : étude comparée des presses française et nord-américaine”

9:50 – Discussion

10:10 – PAUSE

- *Session #6: Ballet as a medium of transatlantic connection*

10:40 – Carolyn Watts (Université d’Ottawa)

“John Alden Carpenter’s Transatlantic Career: From the Légion d’honneur to Skyscrapers”

11:00 – Jacinthe Harbec (Université de Sherbrooke)

“*Within the Quota* de Cole Porter et Charles Koechlin : la francisation de la musique jazz américaine”

11:20 – Giuseppe Montemagno (Accademia di Belle Arti, Catane, Italie)

“*A Summertime in Paris. Le Ballet mécanique* de Georges Antheil”

11:40 – Discussion

12:00 – LUNCH

- *Session #7: Quebec as a place of cultural transfer*

1:30 PM – Marie Thégard (Université François-Rabelais)

“Mécanismes et enjeux d’un transfert culturel : le séjour parisien des apprentis musiciens québécois (1911-1943)”

1:50 – Marie-Thérèse Lefebvre (Université de Montréal)

“De quelle France rêve le milieu musical francophone québécois durant la première moitié du xx^e siècle? Histoire d’un malentendu aux conséquences inattendues”

2:10 – Jean Boivin (Université de Sherbrooke)

“Entre la filiation et l’affirmation. Montréal, terre d’accueil de la modernité musicale française durant la Seconde Guerre mondiale”

2:30 – Discussion

2:50 – PAUSE

3:15 – Round Table

4:00 – Conclusions and prospects

4:30 – END OF CONFERENCE

Scientific Committee

Jean Boivin (Université de Sherbrooke)

Sylvain Caron (Université de Montréal)

Annegret Fauser (University of North Carolina at Chapel Hill)

Malou Haine (Université Libre de Bruxelles)

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OBSERVATOIRE INTERDISCIPLINAIRE DE CRÉATION ET DE RECHERCHE EN MUSIQUE

Founded in 2004, the Observatoire interdisciplinaire de création et de recherche en musique (OICRM) is an interdisciplinary, inter-university and international research group that studies musical composition and research. It is composed of fourteen research units from the Université de Montréal and Laval University.