Music and nation, 1918–1945
Europe–Americas (II)

23–24 November 2016

Music, Nationalism and Transnationalism: Diplomacy, Politics, Aesthetics

RNCM RESEARCH
8.45am  RNCM Reception
Registration

9am  Conference Room
Introduction
Organising committee and
Professor Martin Harlow

9.15am – 10.45am  Conference Room
Musical Commemorations and Nation I: Celebrating Peace, Remembering War
Chair: Barbara Kelly
Deniz Ertan (De Montfort University) and
William Brooks (The University of York)
Modalities of Memorial: the Double Trauma of 1918 and its Aftermaths

Rachel Cowgill (University of Huddersfield)
‘We might now be living in the new Millennium’: Cultural Diplomacy, Veterans’ Internationalism, and the Musical Rituals of Armistice Day in Britain, 1923–1926

Martin Guerpin (Université d’Évry-Val d’Essonne, SLAM)

11am – 12pm  Conference Room
Musical Commemorations and Nation II: Constructing the National Composer
Chair: Gilles Demonet
Katarzyna Naliwajek-Mazurek (University of Warsaw)
Polish Musical Nationalism and Nazi Propaganda 1939–1944

Michael Custodis (University of Münster) and
Arnulf Mattes (University of Bergen)
Celebrating the Nordic Tone – Fighting for National Legacy: the Grieg Centennials, 1943

12.00pm  Lunch

1.15pm  Carole Nash Recital Room
Lunchtime Concert
Music from the RCM 1914–18
This concert will be devoted to music performed during World War I by students at the RCM. It will include works by Nováček, Grieg and Debussy.

AHRC-funded Making Music In Manchester During World War I project

2.15pm – 4.15pm  Conference Room
Music and Diplomacy I: Performing the Nation
Chair: Philippe Gumplowicz
Marie Duchêne-Thégarid (ANR HEMEF)
Promouvoir ‘l’école française’: le soutien de l’AFAA à l’enseignement musical (1922–1939)

Jeanice Brooks (University of Southampton)
Modern French Music: Nadia Boulanger and Fauré in America, 1925–45

Gilles Demonet (Université Paris-Sorbonne, IReMus)
1929 - la visite du festival de Bayreuth à Paris à l’invitation du TCE

Rachel Orzech (University of Melbourne)
Wagner as Cultural Diplomacy in 1930s Paris: ‘bringing together human hearts’ or Nazi propaganda?

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4.30pm – 5.30pm Conference Room
Music and Diplomacy II: A New International Order?
Chair: Anaïs Flechet
Federico Lazzaro (McGill University, OICRM)
Présentez vos passeports! Les frontières musicales de la Société internationale de musique contemporaine dans l’entre-deux-guerres

Fanny Gribenski (University of California Los Angeles) [Skype]
Retuning the world. The standardization of the Diapason-pitch in Interwar Europe and America: Actors, Procedures and the Definition of a New Musical Order

5.30pm – 6.30pm Forman Lecture Theatre
Inaugural Michael Kennedy International Research Lecture (introduced by Professor Linda Merrick) Annegret Fauser (Cary C. Boshamer Distinguished Professor of Music, University of North Carolina at Chapel Hill)
Nationalism and Transnationalism in 20th-Century Music: Some Historiographical Reflections

8.45am Registration

9.15am – 10.45 Room 102
Musical Cosmopolitism I: Musical Modernisms, International Exchanges
Chair: Martin Guerpin
Kristin Van den Buys (Royal Conservatory in Brussels - Free University Brussels)
Brussels, Crossroads of French, Germanic and Russian Musical Modernism in the Interwar Period (1919-1940)

Caroline Rae (Cardiff University)
Musical Revolutions: the Promotion of New Music in Machado’s Cuba

Sylvie Mamy (IReMus)
‘L’Opéra Russe de Paris’ dans la tourmente de l’histoire

11am – 12pm Room 102
Musical Cosmopolitism II: Editing Music, Cultural Transfers
Chair: Nicolas Southon
Kerry Murphy (University of Melbourne)
Louise Dyer: French–Australian interactions between the wars

Deborah Mawer (Birmingham City University)
Accenting Bach: Emmanuel, Garban, Roger-Ducasse and the Édition classique Durand (1916-24)

6.40pm Wine reception and Conference Dinner

12pm – 1pm Lunch

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1.15pm  RNCM Concert Hall
Making Music In Manchester During World War I project
Percy Grainger  Shepherd’s Hey
Claude Debussy (arr. C. Matthews)  La Cathédrale engloutie
Maurice Ravel  Rapsodie espagnole
For our final lunchtime concert this week, we look to works performed by the Hallé orchestra during the First World War.
Free admission, no ticket required
Funded by the AHRC First World War Engagement Centres, Everyday Lives in War, University of Hertfordshire

2.15pm – 3.15pm  Room 102
Music and Nation Building I: National Imaginaries
Chair: Jeanice Brooks
Benedetta Zucconi (Universität Bern)
Between Education and Propaganda: The Gramophone as National Identity Maker in Interwar Italy

Isabelle Ragnard (Université Paris-Sorbonne, IReMus)
Les ‘patrimoines nationaux’ dans les enregistrements de musique médiévale en 78 tours (1910–1953)

Tea/coffee

3.45pm – 4.45pm  Room 102
Music and Nation Building II: Beyond National Identities
Chair: Annegret Fauser
Patrick Peronnet (IReMus)
Lux et Umbra. La Musique de la Garde Républicaine, des années de crise à l’effondrement (1927-1945)

Roberto Kolb-Neuhaus (Universidad Nacional Autónoma de México)
Magueyes, a ‘Stylish Mexican Sketch’, though neither ‘folkloric nor serious or transcendental’: Silvestre Revueltas’s Verbal and Musical Struggle against Institutionalized post-Revolutionary Nationalism

5pm – 6pm  Room 102
Final Round Table
Anaïs Fléchet (Université de Versailles Saint-Quentin-en-Yvelines, IUF), Philippe Gumplowicz (Université d’Évry-Val-d’Essonne, SLAM), Barbara Kelly (Royal Northern College of Music), Nicolas Southon (Royal Northern College of Music and Keele University).

organizing committee
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Royal Northern College of Music
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