Within and Without: Les Six at 100

All events to be held in Taplin Auditorium (Fine Hall), unless otherwise specified

Thursday, January 16

Pre-Conference Events (held concurrently)

Space at these events is limited.
Please contact Campbell Shiflett (cps@princeton.edu) to reserve your spot.

9:30a Archive Study Day – Traces of Les Six in Princeton University Libraries

Location: Rare Books and Special Collections (Large Classroom), Firestone Library

Participants will be able to view some of Princeton’s Les Six memorabilia housed in Princeton’s Special Collections. The final item list has not yet been drawn up, but highlights of the University’s collection include a 1931 Ballets Suédois retrospective catalogue (with essays, color plates, and black-and-white photographs), a two-volume commemorative publication about the ballet Les Fâcheux inscribed by Boris Kochno (with essays and illustrations), the autograph manuscript of Georges Auric’s contribution to the ballet L’éventail de Jeanne, and the collected papers of Sylvia Beach. The library can accommodate a maximum of 15 participants.

Seminar

Megan Sarno (University of Texas at Arlington), organizer

Location: Cone Seminar Room, Mendel Music Library, Woolworth Center

Participants in this workshop will examine the texts that announced Les Six to the French press as well as the people who wrote them. Translations of "Le Coq et l'Arlequin" as well as Collet's two articles published in Comoedia in January 1920 will be circulated in advance; extra copies will also be available at the workshop. We aim to understand the scope of the announcement in addition to the reasons behind it. The workshop will begin with a brief presentation on Cocteau and Collet and will continue with a moderated discussion.

11:00 Break
Plenary Events

12:25p **Opening Remarks**

12:30 **Featured Lecture**  
“Collective Identity, Cocteau, and the Tenth Anniversary of the *Groupe des Six*”  
Marianne Wheeldon (University of Texas at Austin)

1:30 **Break**

1:45 **Paper Session** – The Composer in Exile  
Deborah Mawer (Royal Birmingham Conservatoire), chair

‘Shades of Satie, Cocteau, and Les Six!’: Post-World War I Paris in Darius Milhaud’s U.S. Public Image, 1940-1974  
Erin Maher (Delaware Valley University)

The Composer in Exile: Darius Milhaud’s *Suite Française*  
Jessica Grimmer (University of Michigan)

From Outsider to Insider: The Role of Les Six in Prokofiev’s Renegotiation of Identity as a Russian Émigré in Paris  
Michaela Franzen (University of Michigan)

3:15 **Break**

3:30 **Featured Lecture**  
“Les Six and Musical Internationalism in the 1920s”  
Barbara Kelly (Royal Northern College of Music)

4:30 **Break**

4:45 **Paper Session** – Apollinaire and his Flocks  
Caroline Potter (Independent Scholar), chair

Fantastic Bestiaries and Where to Hear Them: The Beasts of Les Six  
Clare Wilson (Dublin City University)

Georges Auric, Nexus of the Post-Apollinaire Avant-Garde in Paris  
Colin Roust (University of Kansas)

5:45 **Break**

6:00 **Welcome Reception** (Location TBD)
Friday, January 17

8:45a  Coffee

9:15  Paper Session – Tradition and Influence in the Symphonies of Honegger
Jane Fulcher (University of Michigan), chair

Arthur Honegger and the French Symphonic Tradition
Brian Hart (Northern Illinois University)
‘Une utopique évocation?’: The *Symphonie liturgique* (1946) and Honegger’s Postwar Resurgence
Keith Clifton (Central Michigan University)
Arthur Honegger’s Music in Olivier Messiaen’s Wartime Sketches
Christopher Brent Murray (Université libre de Bruxelles)

10:45  Break

11:00  Featured Lecture
“Germaine Tailleferre and Les Six, presence and absence”
Caroline Potter (Independent Scholar)

12:00p  Break for Lunch

1:30  Paper Session – Identity, Elsewhere
Christopher Moore (University of Ottawa), chair

Poulenc and Neoclassicism
Noel Verzosa (Hood College)
‘Snobs in Search of Exotic Color’: Blackness and Transgression in the Music of Les Six
Uri Schreter (Harvard University)
Parades, Tangos and Clay Whistles: The Sideways Nostalgia of Les Six
Tristan Paré-Morin (University of Pennsylvania)

3:00  Break

3:15  Roundtable – Les Six and Dance
Lynn Garafola (Columbia University), Jacinthe Harbec (Université de Sherbrooke), and Elizabeth Kendall (The New School), panelists
Simon Morrison (Princeton University), moderator

4:15  Break
4:30 **Featured Lecture**
“Les Six and Pierre Boulez—A Generational Confrontation? Complicating the Narrative through Generation and Field Theories”  
Jane Fulcher (University of Michigan)

5:30 **Break for Dinner**

8:00 **Recital** – “Les Six at 100”

Sylvia Kahan (City University of New York), piano  
Barbara Rearick (Princeton University), mezzo-soprano
Saturday, January 18

8:45a  Coffee

9:15  **Paper Session** – Composers in Print
Marianne Wheeldon (University of Texas at Austin), chair

Les Six at the Paris Exposition
Kate Benessa (Colorado State University)

Louise Dyer and Les Six: Publisher, Friend, Promoter ‘Within and Without’ France
Kerry Murphy and Madeline Roycroft (Melbourne Conservatorium of Music)

Writing to Earn: The Music Criticism of Les Six
Louis Epstein (St. Olaf College)

10:45  *Break*

11:00  **Featured Lecture**
“Beyond Germaine: The Six’s Imaginary Women”
Christopher Moore (University of Ottawa)

12:00p  *Break for Lunch*

1:30  **Paper Session** – Finding the French in Milhaud’s Operas
Barbara Kelly (Royal Northern College of Music), chair

The Querelle *Bolivar*: Identity and the Political in Milhaud’s ‘Failed’ Opera
Kristen Clough (University of Michigan)

Echoes of France in Milhaud’s Wartime Opera *Bolivar*
Zachary Stewart (Yale University)

Within and Without: Negotiating Frenchness in Darius Milhaud’s *Esther de Carpentras*
Jennifer Walker (North Carolina Central University)

3:00  *Break*

3:15  **Featured Lecture**
“Neoclassicism, Lateness and Legacy: *Le cas Milhaud*”
Deborah Mawer (Royal Birmingham Conservatoire)

4:15  Closing Remarks