

Within and Without: *Les Six* at 100



January 16-18, 2020
Taplin Auditorium, Fine Hall
Princeton University

DEPARTMENT OF
MUSIC
AT PRINCETON

Within and Without: 'Les Six' at 100

**Presented by the Princeton
University Department of Music**

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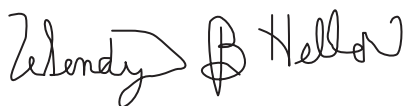
**16-18 January, 2020
Taplin Auditorium, Fine Hall
Princeton University**

Message from the Chair

Dear Friends,

It is with great pleasure that I welcome you to Princeton University on the occasion of this conference celebrating the extraordinarily rich musical and aesthetic legacy of the musicians known as “Les Six Français.” A hundred years has passed since their audacious and highly idiosyncratic approach to timbre, rhythm, form, and harmony altered fundamental notions about sound in the twentieth century; we may imagine that our ears are accustomed to these innovations. Yet, I would propose that the music we will discuss and listen to over the course of this conference retains its adventurous spirit—a freshness and palpable sensuality that is no less beguiling today.

I would like to thank Campbell Shiflett for his tireless work making this conference a reality; our campus co-sponsors, including the Humanities Council, The Program in Canadian Studies, The Program in European Cultural Studies, The Department of French and Italian Studies; Princeton University Library; the Music Department staff for their support; Barbara Rearick and Sylvia Kahan for bringing the music to life for us; and to all of you who have chosen to spend several days with us here at Princeton contemplating this wonderful repertory and moment in history. I can think of no better way to begin the new decade!

A handwritten signature in black ink that reads "Wendy Heller". The signature is fluid and cursive, with the first name "Wendy" written in a larger, more prominent script than the last name "Heller".

Wendy Heller

Chair, Department of Music Princeton University

Conference Committee

Campbell Shiflett, chair

Christopher Parton

Dylan Principi

Carolyn Watts

Acknowledgements

This event would not have been possible without the dedicated work of dozens. Immense thanks are owed to the staff of the Department of Music for their help in sponsoring and producing this conference: Beth Schupsky, Bryan Logan, Michael Langley, Lindsay Myers, Deborah Koenigsberg, Wendy Young, and Greg Smith – and especially to both our chair Wendy Heller and our Director of Graduate Studies, Simon Morrison.

For their help in producing the exhibit “Les Six: Collective Traces” (now on view in the Woolworth Center for Musical Studies), thanks also to the staff of Princeton University’s Mendel Music Library: Darwin Scott, Sara Hagenbuch, Brittany Nielson Jones, and Dan Gallagher. As well as to our friends in Firestone Library: Stephanie Wiener and John Walako in Exhibitions Services, and Barbara Valenza and Emily Judd in the Communications Office. Thanks too to Gabriel Swift, Reference Librarian for Special Collections, for his part in organizing our pre-conference study day, “Traces of Les Six in Princeton University Special Collections.”

And for his work in designing the printed materials for this event, a special thanks also to Hank Ehrenfried.

General Information

Internet Access: WiFi is available throughout campus. Visitors with access to Eduroam are encouraged to connect via that service. Those without may connect to Visitor Wireless (puvisitor). For more information, visit www.princeton.edu/frist/OITVisitorWireless.pdf

Restrooms: Signs outside Taplin Auditorium will direct you to restrooms and to a water fountain nearby. Note that while the Ladies' is located on the second floor (level with the Auditorium), the Men's is located on the third. Access the third floor by continuing up the stairs by which you entered, or follow signs to the elevator.

Accessibility: We are committed to ensuring that all conference attendees are able to participate to the fullest. Any visitors requiring assistance or accommodations are encouraged to contact Campbell Shiflett (cps@princeton.edu) with any requests, questions, or concerns.

Out of respect for speakers, performers, and your fellow attendees, please silence your cell phones and other electronic devices during conference events.

The use of photographic, video or audio equipment is strictly prohibited without advance written permission.

Schedule

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

Thursday, January 16

Pre-Conference Events

Open by advance registration, held concurrently

9:30 am

1. Archive Study Day - Traces of Les Six in Princeton University Special Collections

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

2. Seminar - Defining Les Six: The Aesthetic Programs of Cocteau, Collet, and the French Press

Megan Sarno (University of Texas at
Arlington), organizer

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

11:00 am *Break for Lunch*

Plenary Events (open to all)

12:25 pm **Opening Remarks**

12:30 pm **Featured Lecture**

Marianne Wheeldon
(University of Texas at Austin)

“Collective Identity, Cocteau, and the Tenth
Anniversary of the *Groupe des Six*”

1:30 pm *Break*

1:45 pm **Session - The Composer in Exile**

Deborah Mawer (Royal Birmingham
Conservatoire), chair

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

Jessica Grimmer (University of Michigan)
“The Composer in Exile: Darius Milhaud's
Suite Française”

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

3:15 pm *Break*

3:30 pm **Featured Lecture**

Barbara Kelly
(Royal Northern College of Music)

"Les Six and Musical Internationalism in the
1920s"

4:30 pm *Break*

4:45 pm **Session - Apollinaire and his
Flocks**

Caroline Potter (Independent Scholar), chair

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

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

5:45 pm *Break*

6:00 pm Reception

Celebrating the opening of the exhibit "Les Six: Collective Traces," on view in Mendel Music Library

Location: Woolworth Center Atrium

Friday, January 17

8:45 am *Coffee*

**9:15 am Session - Tradition and Influence in
the Symphonies of Honegger**

Jane Fulcher (University of Michigan), chair

Brian Hart (Northern Illinois University)
"Arthur Honegger and the French Symphonic
Tradition"

Keith Clifton (Central Michigan University)
"Une utopique évocation?": The *Symphonie*

liturgique (1946) and Honegger's Postwar Resurgence"

Christopher Brent Murray (Université libre de Bruxelles)

"Arthur Honegger's Music in Olivier Messiaen's Wartime Sketches"

10:45 am *Break*

11:00 am **Featured Lecture**

Caroline Potter
(Independent Scholar)

"Germaine Tailleferre and Les Six, presence and absence"

12:00 pm *Break for Lunch*

1:30 pm **Session - Identity, Elsewhere**

Christopher Moore (University of Ottawa),
chair

Noel Verzosa (Hood College)
"Poulenc and Neoclassicism"

Uri Schreter (Harvard University)
"'Snobs in Search of Exotic Color': Blackness and Transgression in the Music of Les Six"

Tristan Paré-Morin (University of Pennsylvania)
"Parades, Tangos and Clay Whistles: The
Sideways Nostalgia of Les Six"

3:00 pm *Break*

3:15 pm **Roundtable - Les Six and Dance**

Simon Morrison (Princeton University), chair

Jacinthe Harbec (Université de Sherbrooke)
Lynn Garafola (Columbia University)
Elizabeth Kendall (The New School)

4:15 pm *Break*

4:30 pm **Featured Lecture**

Jane Fulcher (University of Michigan)

"Les Six and Pierre Boulez – A Generational
Confrontation? Complicating the Narrative
through Generation and Field Theory"

5:30 pm *Break for Dinner*

8:00 pm **Recital - Les Six at 100**

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

Saturday, January 18

9:15 am *Coffee*

9:45 pm Session - Composers in Print

Marianne Wheeldon (University of Texas at Austin), chair

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

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

10:45 am *Break*

11:00 am Featured Lecture

Christopher Moore (University of Ottawa)

"Beyond Germaine: Les Six's Imaginary
Women"

12:00 pm *Break for Lunch*

**1:30 pm Session - Finding the French in
Milhaud's Operas**

Barbara Kelly (Royal Northern College of Music), chair

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

Zachary Stewart (Yale University)
"Remembrance of Frances Past in Milhaud's Latin American Opera *Bolivar*"

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

3:00 pm Break

3:15 pm Featured Lecture

Deborah Mawer (Royal Birmingham Conservatoire)

"Neoclassicism, Lateness and Legacy: *Le cas Milhaud*"

4:15 pm Closing Remarks

Abstracts

Thursday, January 16

Featured Lecture

Marianne Wheeldon (University of Texas at Austin), "Collective Identity, Cocteau, and the Tenth Anniversary of the *Groupe des Six*"

In December 1929, two concerts took place in Paris to commemorate the tenth anniversary of the *Groupe des Six*. The participation of the six composers and Cocteau in these concerts represents what historian Peter Burke calls "a performance of memory." On the one hand, as Burke observes, "commemorations are supposed to be performances of consensus, an agreed interpretation of the past linked to shared views of the present." On the other hand, he notes that "these collective performances of memory often reveal cracks or even fissures in the community." The tenth anniversary concerts of Les Six and their critical reception therefore provide a unique opportunity to examine a particular performance of memory—that is, how the composers and Cocteau chose to present themselves, and how their efforts were received.

With over a decade of repertoire to choose from, the works selected for these programs were significant and provide some insight into how the composers wanted to represent themselves artistically. Cocteau's contributions presented notable contradictions, both in themselves and in relation

to the musical offerings of both evenings. And the critical response to these concerts indicated how the composers' and Cocteau's performance of memory was received. Given that there was already so much disagreement as to whether Les Six constituted a group, even during the period when it was active, it is likely that a commemoration of the group would raise similar issues. Indeed, an analysis of both concerts reveals an ambivalence toward the group ostensibly being commemorated, as well as a continued connection and dependence on the collective identity that was being called into question.

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Session - The Composer in Exile
Deborah Mawer (Royal Birmingham
Conservatoire), chair

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

The time of Les Six, brief as it was, holds an outsized position in public and scholarly perceptions of Darius Milhaud's long compositional career. This emphasis is not only a retrospective judgment or a reflection of the composer's own centering of his early career in his memoirs; rather, it formed a key aspect of his public image throughout the second half of his career, much of which he spent in the United States, first in wartime exile and then dividing his time between Paris and California. By

tracing Milhaud's association with the cultural environment of post-World War I Paris during his time in the United States, this paper not only investigates the formation of one composer's legacy, but also offers a window on the changing connotations of the Les Six era as it receded from the recent past into "music history."

Upon Milhaud's arrival in exile in 1940, his first interview with the *New York Times* centered almost exclusively on Les Six, perhaps frustrating his efforts to move beyond that group identification, but also enabling him to assert his centrality to the French tradition despite his enforced separation from it. Later, among Milhaud's detractors in the U.S. press, the invocation of Les Six typically dismissed him as outmoded or positioned his early work as a creative height from which he had fallen. But at Mills College, where his reputation for aesthetic broad-mindedness and openness to jazz shaped his identity as a pedagogue during the war years, a new generation of students and colleagues in the 1960s celebrated him as an avant-garde pioneer, and especially as a living link to Erik Satie. With an eye toward his legacy, Milhaud welcomed this renewed interest in his early career while also drawing distinctions between Les Six and the younger American experimentalists.

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

In 1947, Darius Milhaud wrote his *Suite Française* for wind band. The work consists of five movements, each named after one of the French provinces – Normandy, Brittany, Ile-de-France, Alsace-Lorraine, and Provence – and containing folk

or popular melodies from that locale. In his memoir, Milhaud expressly states that he wished to write this work for Americans families of G.I.s who fought in France, stating: "For a long time I have had the idea of writing a composition fit for high school purposes.... I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought [on behalf of the] peaceful and democratic people of France."

Milhaud developed as a cultural emissary of sorts, incorporating elements of Brazilian popular music from his travels as secretary to ambassador Paul Claudel into *Le boeuf sur le toit* and *Saudades do Brasil*. He continued this tradition with his inclusion of jazz idioms into his compositions, most notably his ballet *Le creation du monde*, following a trip to Harlem. Given his catalogue of works that includes titles such as *Suite Provençale*, *A Frenchman in New York*, and *Kentuckiana*, it appears that Milhaud likewise used music to place himself in relation to his surroundings.

This particular work appears unique as it was written about his country of origin while in his seventh year of exile, after he fled the continent in 1940 in the wake of the Nazi occupation. *Suite Française* thus functions as a work that, while pointed towards the American performer and listener, also looks within to place the composer in relation to his exiled status. This paper uses a combination of epistolary archives and composer memoirs to examine its relation to Milhaud's experience of exile, nationality, and cultural exchange.

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

Much has been written about foreign influences on Les Six in the 1920s, such as that of Stravinsky, Hindemith, and Schoenberg, but far less has been written about their influence on foreign composers in that decade. The composers comprising Les Six are normally viewed as the "outsiders" in France, but when Sergei Prokofiev arrived in Paris in the wake of the Russian Revolution, Les Six acted for him as "insiders" to French culture. Considered an avant-gardist in his homeland, Prokofiev desired for his music to be performed in the same progressive circles as that of Les Six, yet initially he could not fathom why their music found success in Paris while his did not.

Using theories of identity postulated by psychologist Erik Erikson, the present paper will assess how Prokofiev negotiated his Russian identity while immersed in 1920s Parisian culture, continuously judging himself against the group Les Six. Prokofiev's diaries expose his fluctuation of identity as he moved from bemoaning the success of Les Six in the early 1920s to assimilating their compositional influence in the late 1920s. As a Russian émigré, Prokofiev did not fully comprehend the national arguments Les Six was involved in concerning classicism and the construction of a postwar French cultural identity, and his music thus lacked relevancy to the cultural climate. The goal of this paper is to show that through his continual exposure to their works and his assessment of his own failures against their successes, the group Les Six played a critical role in urging Prokofiev to reconstruct his own identity.

He gradually transformed himself and his aesthetic to suit the French cultural landscape, ultimately finding compositional success in the unique environment of 1920s Paris as a result of their influence.

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Featured Lecture

Barbara Kelly (Royal Northern College of Music), "*Les Six* and Musical Internationalism in the 1920s"

This paper will look at the involvement of Les Six in efforts to promote internationalism in post-WWI Paris. Recent studies have focused on key figures, such as Edward Dent in Britain and Henry Prunières in France, who took on leadership roles to encourage the circulation of new music across borders after the restrictions of WWI. Both were prominent in the International Society for Contemporary Music, which has been described as the musical League of Nations for promoting peace-making after the conflict of the First World War. The wider participation of other musicians has received less attention. The centenary of Les Six gives us the occasion to look at the group's activities in efforts to promote international exchange through art. The paper examines the participation of Les Six at the ISCM as jury members and French Section committee members; it also reveals their presence in the international and national programmes during the interwar years, giving an insight into the standing of these *Enfants terribles* (from 1923 to 1937) as they gradually became established representatives of their country. It compares this external exposure to parallel

initiatives emanating from France, notably Jean Wiéner's 'salad' concerts and Prunières' Revue musicale concerts, which explicitly placed French alongside foreign contemporary music.

The final part of this presentation turns to how the Groupe des Six was projected abroad. Taking a newly discovered letter from Cocteau to Landormy from October 1921 as a starting point, it looks at group identity, the distinctiveness and failings of Les Six from both advocates and detractors alike, including Prunières, Milhaud, Ravel and Vuillermoz. I finish by considering the extent to which their visibility in international concerts and in musical debates in the foreign press shaped their somewhat contested profile as representatives of French musical achievement for their generation.

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Session - Apollinaire and his Flocks

Caroline Potter (Independent Scholar), chair

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

Metaphorical and symbolic representations of the animal kingdom have held a strong place within French music and literature from early times to modern. Bestiaries exist in the medieval manuscripts of Richard de Fournival, and the seventeenth century fables of Jean de La Fontaine are recognised today as an integral part of the French literary tradition.

Around the beginning of the twentieth century there was a rich profusion of mélodies set to literary texts rooted

in animal symbolism, imagery, and satire. The distinctive quirks of a wide array of beasts – from the ant to the elephant and many in between – colourfully exist in works of Gounod, Chabrier, and Ravel among others.

This paper considers approaches to the bestiary by members of Les Six, focussing primarily on the settings of Guillaume Apollinaire's *Le Bestiaire ou Cortège d'Orphée* by Louis Durey and by Francis Poulenc respectively. By exploring aspects of rhythmic dissonance and consonance and broader tonal implications in these settings, it is possible to understand the individual musicopoetic tendencies of the composers as they embraced the bestiary. As well as mentioning other bestiaries within Les Six, such as those contained in Georges Auric's *Cinq chansons de Lise Hirtz*, the paper will additionally touch on the bestiaries of André Caplet, a contemporary of Les Six. Considering Caplet's place alongside Les Six will offer contextual support for evaluating the different compositional processes at work in their bestiaries.

Through establishing analytical perspectives on the musical strategies and approaches inspired by the many fantastic beasts and their representations in the bestiary, the paper will conclude with thoughts upon the sharp musical wit that Les Six brings to this distinct form of creative expression.

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

During World War I, the circle of artists and patrons around Guillaume Apollinaire played a prominent role in a diverse Parisian avant-garde scene. After his death in 1918, the result

of a headwound suffered during his military service (1914–1916), that circle fell into rival factions that each extended Apollinaire’s aesthetic legacy in different ways. On the one hand, Jean Cocteau and the artists around him developed Apollinaire’s *nouveau esprit* aesthetic; on the other, André Breton, Louis Aragon, and Philippe Soupault led a group of artists interested in Apollinaire’s concept of the hyperreal (*sur-réal*). Georges Auric, an enterprising young musician who sought friendships with as many of his artistic heroes as possible, soon found himself straddling both sides of the increasingly bitter rift between Cocteau and Breton.

Drawing on excerpts from my forthcoming biography of Auric (OUP, 2020), this talk reframes the familiar legend of Les Six as a tale of Auric’s friendships, bringing new perspectives that complement the Durey-, Honegger-, Milhaud-, Poulenc-, and Tailleferre-centric versions of the story that are already part of the scholarly discourse. Through this perspective, the post-war years are defined by the tensions between Breton and Cocteau as each extended different aspects of Apollinaire’s artistic legacy. This Auric-centered version of the legend thus oscillates back-and-forth between the Dadaists and Les Six, groups whose formal beginnings took place just days apart in January 1920 and who dramatically collided during the premiere of *Les mariés de la Tour Eiffel*. Auric’s privileged position in both groups was both advantageous and detrimental. The notoriety he earned led to his first three commissions in 1920 and 1921, but also provided plenty of distractions as he was reluctantly drawn into the fights between his increasingly fractured and fractious groups of friends.

Friday, January 17

Session - Tradition and Influence in the Symphonies of Honegger

Jane Fulcher (University of Michigan), chair

Brian Hart (Northern Illinois University), “Arthur Honegger and the French Symphonic Tradition”

Analysts rightly stress the deep impact of the German symphonic tradition on Arthur Honegger’s five symphonies (especially in their extensive contrapuntal textures), but no study to date has addressed the equally decisive influence of the French symphonic tradition—especially as established by the students of César Franck—upon the forms and aesthetic goals of Honegger’s symphonies. *Franckiste* structural features found in Honegger’s symphonies include three-movement divisions as well as hybrid movement structures that merge two or more traditional patterns. Three symphonies adapt the *franckiste* habit of expressing philosophical or polemical messages. The composer wrote the Second Symphony in Occupied Paris (1941); its darkness-to-light trajectory and culminating chorale led Parisian listeners to interpret the work as a patriotic forecast of future victory. Honegger did not sanction such a reading but neither did he accuse his audience of hearing him wrongly, as he did on other occasions. The composer wrote his Third Symphony (*Symphonie liturgique*, 1946) to protest the conditions of post-war society. The two programs he provided bear significant resemblances to a *franckiste* choral symphony he admired, Guy Ropartz’s Third

(1906), which sets his own poem extolling self-sacrificial love as the proper response to human misery. Honegger appears to gloss aspects of Ropartz's text, but with a more conditional and despairing slant. In his last symphony, the Fifth (*Di tre re*, 1950), Honegger—by now in very poor health and spirits—implied a message through the distortion of *franckiste* conventions. Its radical ending, in which the victory chorale is “defeated” by the dark material, led reviewers to interpret the work as a personal confession of hopelessness, and again he did not object. Only by understanding the influence of the French symphonic tradition upon Honegger can we fully appreciate what the symphony meant to him and his goals in writing them.

Keith Clifton (Central Michigan University),
“‘Une utopique évocation?’: The *Symphonie liturgique* (1946) and Honegger’s Postwar Resurgence”

The effect of the Nazi occupation on French musical life has recently come into sharper focus (Fulcher 2018, Sprout 2013, Simon 2009). Unlike many other artists, Arthur Honegger enjoyed remarkable autonomy, composing works with potent political undertones, including the brazen *Trois psaumes* and the enigmatic *Symphonie pour cordes* (both 1942).

By 1943, his optimism had ostensibly vanished. Branded a Vichy collaborator in certain circles, Honegger began a *Symphonie liturgique* as the war reached its zenith. Generally recognized as his orchestral masterpiece, the symphony diverged sharply from its predecessor. As Harry Halbreich writes, “Liturgical” refers to the work’s “religious

character as expressed in the titles of the three movements." But this fails to explain why the composer, an avowed skeptic, would write a symphony with overt religious associations and appended Latin titles. Closer examination reveals an overlooked source: Olivier Messiaen.

The two first shared the same program in 1937. Over the course of the next decade, they met regularly, becoming intimately familiar with the other's work. Beyond attending every Messiaen premiere in occupied Paris, Honegger marshaled his substantial clout to support his colleague in the press. Although the *Symphonie liturgique* has been interpreted as encapsulating a pessimistic post-war Europe, traces of spiritual ecstasy are visible beneath its tortured façade. In the finale (subtitled "Dona nobis pacem"), added-note chords and birdsong-like passages evoking the concluding "Louange" of Messiaen's *Quatour pour la fin du temps* represent techniques largely absent from Honegger's former compositional arsenal.

Through a careful negotiation between the spiritual and the mundane, the symphony enacts what Jane Fulcher calls the "politics of the apolitical" as a transcendent statement of defiance and hope. At the same time, Honegger's conflation of Messiaen's aesthetic with his own universalist vision emerges as an unambiguous response to the persistent taint of collaboration.

Christopher Brent Murray (Université libre de Bruxelles), "Arthur Honegger's Music in Olivier Messiaen's Wartime Sketches"

In their recent book *Le modèle et l'invention* Yves Balmer, Thomas Lacôte, and Christopher Brent Murray demonstrated

the degree to which Olivier Messiaen's compositional practice depended on borrowed melodic, rhythmic and harmonic materials. One passage focused on Messiaen's creative interest in the work of Arthur Honegger: using Messiaen's own writings as a guide, they identified the presence of harmonic formulas (and voice-leading) adapted from Honegger's works, notably *Antigone*, in examples of *Technique de mon langage musical* as well as in passages of *Visions de l'Amen*, *Harawi*, and *Turangalîla-Symphonie*.

With Messiaen's sketchbooks and preparatory materials for *Technique de mon langage musical* now consultable in the fonds Messiaen of the Bibliothèque nationale, it has become possible to appreciate the full breadth of Messiaen's creative use of preexisting music, notably the kind of formal, textural, and orchestration modeling that they had sometimes intuited but had not been able to confirm in their book without access to Messiaen's sketches.

Messiaen's sketches also reveal the unexpected intensity of his interest for Honegger's music in the early 1940s. The notes and sketches for the *Visions de l'Amen*, *Vingt regards sur l'Enfant Jésus* and the *Trois petites liturgies* are interspersed with drafts for *Technique de mon langage musical* and regularly reference a broad range of works by Honegger. These sketches not only confirm that Messiaen's creatively reworked harmonies and textures from a broader range of music by Honegger than had previously been shown, they also suggest that Messiaen intended to demonstrate his debt to Honegger's music in *Technique de mon langage musical* more explicitly than he ultimately did.

At the same time as Honegger's career suffered following the Second World War, Messiaen's wartime works that had so often drawn from Honegger's music of the

1920s and 1930s propelled him to international renown. My presentation will discuss Messiaen's uses of Honegger's music as revealed by his sketches and explore the ramifications of his choice to attenuate his public recognition of that use at a critical moment in his career.

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Featured Lecture

Caroline Potter (Independent Scholar),
"Germaine Tailleferre and Les Six, presence and absence"

Germaine Tailleferre is underestimated and understudied in stylistic debates of this period, even though her music was prominent in concert programmes at venues associated with the Nouveaux Jeunes and Les Six. Indeed, she was the first member of the Nouveaux Jeunes, the precursor movement to Les Six, to have her music performed at the small venues in Montparnasse that are particularly associated with the emergence of these composers. While reference is usually made to her being the only female member of Les Six, at the same time she is curiously absent from discussion about the group's music.

It is remarkable to note just how much she was marginalised as a composer from a very early stage, even though her music was frequently performed. Surely one reason for this is that Tailleferre contributed very little to Les Six polemics, and it is difficult to gauge her real views from published writings about the group. More importantly, Cocteau was condescending to her, describing her as 'une

Marie Laurencin pour l'oreille', more because both artists are women than because there are real parallels in their work. This marginalisation by resorting to gender-based statements, rather than engaging with a creative artist's work, was characteristic of the era.

In this paper, I reposition Tailleferre at the centre of the contemporary scene, specifically placing her Sonatine for string quartet and other works in the context of debates on neoclassicism in France in the 1910s and 1920s.

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Session - Identity, Elsewhere

Christopher Moore (University of Ottawa), chair

Noel Verzosa (Hood College), "Poulenc and Neoclassicism"

A quarter of a century ago, a series of studies about twentieth century music (Messing, Sachs, Taruskin, et al.) instigated debates about the nature of neoclassicism. Was it a progressive or regressive tendency? Is retrospection its defining feature? Was the Second Viennese School an example of neoclassicism? What historical and political circumstances led to its inception, and are they relevant to its reception today? For obvious reasons, these questions have revolved around Stravinsky and have prompted much heated discussion between scholars about neoclassicism's centrality to musical modernism. At the same time, the narrative of neoclassicism in our music history textbooks has tended to stay clear of these controversies: in one standard text, neoclassicism

is casually described as a “deliberate imitation of an earlier style within a contemporary context,” amounting to a “pointed rejection of [...] modernist developments.” The disparity between our historiographical and pedagogical approaches to neoclassicism suggests that the debates have yet to be resolved.

This paper proposes the following thought experiment: what if Poulenc, not Stravinsky, were our default example of neoclassicism? How would this inflect the scholarly and pedagogical treatment of neoclassicism? I will argue that Poulenc offers a less ideologically fraught—and therefore fresher—perspective to debates about neoclassicism among scholars, and also provides a more accessible point of entry to the complexities of neoclassicism in our textbooks. Drawing specifically from Poulenc’s *Concert champêtre* and *Organ Concerto*, I propose that the circumstances of the concertos’ commissioning and patronage help bring into relief neoclassicism’s socio-political dimensions; that Poulenc’s musical language offers new approaches to the technical features most commonly associated with neoclassicism (particularly pastiche and form); and that the concertos’ place within the historiography of Les Six in general provides an alternative to the progress/regress binarism within which neoclassicism has tended to be understood.

Uri Schreter (Harvard University), “‘Snobs in Search of Exotic Color’: Blackness and Transgression in the Music of Les Six”

In the years after World War One, *Les Six* rose to fame as the *enfants terribles* of the French avant-garde. Much of their

rebellious image hinged on their appropriation of African American music, which has often been claimed to transgress racial and social boundaries. But were they actually inspired by the so-called "black jazz"? In this paper, I demonstrate that at least in some works, the composers drew on a French, diluted form of "white jazz," while presenting it as an exotic symbol of blackness. By doing so, they pushed black jazz to the periphery of French culture and reinforced the "sonic color line."

In this paper, I combine textual and musical analysis, investigating texts, scores and recordings in parallel, in order to account for the distinct aesthetic characteristics of various sub-genres, as well as the cultural connotations associated with them. Additionally, I explore an important venue that has hitherto been mostly neglected: the French music-hall. French songs and revues are often mentioned in studies about *Les Six*, but the music itself has never been seriously examined. By comparing the French music-hall with compositions by *Les Six* and recordings of contemporaneous African American musicians, I demonstrate that several works touted as being influenced by jazz, such as Milhaud's *Caramel mou* (1921) and Auric's *Adieu, New-York!* (1919), actually drew on French popular music.

This study of the reception of jazz in Paris provides a unique vantage point for understanding the crystallization of French perspectives on race. The risqué and modern character of jazz appealed to many audiences, but it also sparked turbulent debates about race, class, and national identity that reflected postwar anxieties. As my analysis reveals, despite enduring beliefs in French "color-blindness," French notions about blackness were articulated in nuanced ways that perpetuated long-standing, exoticized representations of the black Other.

Tristan Paré-Morin (University of Pennsylvania),
"Parades, Tangos and Clay Whistles: The
Sideways Nostalgia of Les Six"

In his inaugural article about Les Six, Henri Collet referred to Erik Satie's ballet *Parade* as "nostalgic." He was not the first nor the last critic to use that term to describe one of the most influential works for the group of young composers: in the 1920s, composers Georges Auric and Darius Milhaud and writers Jean Cocteau and François Mauriac also mentioned nostalgia in connection with *Parade*. That such a work, praised by Les Six for its rejection of tradition, might also be considered nostalgic by these artists is perplexing. It prompts us to question what nostalgia might have signified for Les Six, how they chose to express it in their music, and what role it played in the construction of their modernist identity.

In this presentation, I will examine the notion of nostalgia in works related to Satie's *Parade* by two composers from Les Six: firstly, a rare piano miniature by Germaine Tailleferre, *Hommage à Debussy*, penned in 1920 in the wake of memorials to Debussy and left unpublished at her death; and secondly, Milhaud's musical response to his Brazilian sojourn, *Le Bœuf sur le toit*, the work which Collet identified as the "counterpart to the nostalgic *Parade*." Drawing from the Lusophone concept of *saudade*, with which Milhaud was familiar, and adapting an expression from cultural historian Svetlana Boym, I propose the notion of "sideways nostalgia" to describe playful interactions with contemporary sources that conventional interpretations of nostalgia do not adequately encompass. Rather than being triggered by regret, loss, or absence, sideways nostalgia expresses a relation of difference to the present itself, especially to the idiosyncrasies of

everyday life. I use this notion to articulate a more nuanced interpretation of the connections between longing and modernism that circumvents prior musicological attempts at reconciling these apparently contradictory impulses.

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Featured Lecture

Jane Fulcher (University of Michigan),
“*Les Six* and Pierre Boulez—A Generational Confrontation? Complicating the Narrative through Generation and Field Theory”

This paper argues that, contrary to standard narratives, the two generations of young French composers which followed World Wars I and II faced similar challenges, having initially to fight for recognition within a hierarchical, conservative musical world. For after a brief period of openness, both generations were subjected to an attempt to constrain the new directions of youth, leading at times, from the late forties on, to a complicity and mutual support which we have still to recognize fully within the literature.

Eventually, both generations were able to impose themselves, employing similar strategies from outside their field; but as opposed to the generation which lay between them, they were never content to acquiesce to official structures, even when occupying central places within them. Indeed, certain figures within both groups deployed their arduously acquired prestige, or international cultural “capital,” to speak out professionally and politically, either through prose or in their art. In the 1950s, as I shall demonstrate, they would

do so not only against officially supported French concert life, but also against French colonialism, thus refuting the historiography of a generational confrontation and attesting to a solidarity that we can no longer slight.

Saturday, January 18

Session - Composers in Print

Marianne Wheeldon (University of Texas at Austin), chair

Kerry Murphy and Madeline Roycroft

(Melbourne Conservatorium of Music), "Louise Dyer and Les Six: Publisher, Friend, Promoter 'Within and Without' France"

In 1939, Darius Milhaud hailed Louise Dyer "the Australian fairy Godmother of French Music". Indeed, in early 1930 she had made a decision, to quote Milhaud, to "devote all her time, [and] all her fortune to the glory of the music of ... France" (*Ce Soir*, 24 Feb. 1939). Although the initial focus of her publishing house Les Editions de l'Oiseau-Lyre was the complete works of François Couperin, she later went on to publish music of her contemporaries, including works by Auric, Milhaud and Poulenc, even persuading them to write small compositions for *pipeaux* as part of her mission to spread the making and playing of pipes amongst school children. Under the recording branch of Les Editions de l'Oiseau-Lyre, she also released compositions by Auric and Milhaud on 78rpm discs.

A prominent member of *La Section française des amitiés internationales*, Dyer was concerned with spreading knowledge of French music to her home country of Australia. She wrote about Les Six in articles for the Australian press in the 1930s, and organised concerts of their music in Melbourne; for instance, a 1925 concert "After the War, or The Contemporary Movement," featured music by Fauré, Caplet, Milhaud, Honegger, Koechlin, Satie, Auric, Durey, Honegger, Poulenc and Tailleferre. Some twenty years later, Dyer recorded interviews with Honegger, Poulenc and Sauguet for the Australian Broadcasting Commission. Drawing on primary source material: photos, correspondence and recordings from the Editions de L'Oiseau-Lyre archives, this paper presents Dyer as a fierce and inspirational transnational cultural force in the early twentieth century.

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

In a 1929 article in *Candide* titled "Les Six Are 10 Years Old," Arthur Honegger complained that he and his peers hardly felt established as composers. Instead, they were "disgusted" by their social status and tempted by more lucrative professions (he specified auto, silk stocking, or insurance sales). Though he exaggerated the extent to which Les Six were close to abandoning their careers, Honegger might be forgiven for his negativity. Successful French composers secured institutional appointments, earned performances at the most prestigious, state-funded stages, and claimed influential friends among the musical press. By this definition, Les Six still ranked as upstarts. Yet Honegger's article - and others like it by Darius Milhaud,

Francis Poulenc, and Georges Auric - played as important a role as their music in eventually winning Les Six the respect and financial security they craved.

In this paper, I argue that the music criticism of Les Six contributed to their latter-day canonization in two important ways. Sociologically-inclined criticism like Honegger's attracted the attention of state officials and won support from critics like Emile Vuillermoz who were little inclined to laud Les Six's music. Laying bare the difficult financial circumstances within which composers worked, Les Six-as-critics influenced debates about the roles of aristocratic patrons, impresarios, and the state in fostering music composition. Through their aesthetics-oriented writing, too, Les Six managed to gain increasing respect and accrue authority. Attacks on Debussy and Ravel gave way to more positive articulations of French musical identity, particularly in Milhaud's case. In the 1930s, Poulenc and Auric forcefully opposed the modernist model offered by the music of the Second Viennese School, asserting accessibility and lyrical charm as typically French alternatives. Les Six's music criticism deserves greater scrutiny for its role in propelling several of the group's figures to prominent positions, at last, within the French musical world.

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Featured Lecture

Christopher Moore (University of Ottawa),
"Beyond Germaine: Les Six's Imaginary Women"

The post-war period prompted a radical reimagining of the roles, responsibilities, and representations of French

women. In her landmark cultural history of the relationship between gender and change in France following WWI, Mary Louise Roberts has proposed that the period saw the discursive emergence of three general categories of women across various media and artistic expression: that of the "modern woman," the "single woman" and the "mother." Representations of these roles, she claims, allowed the French to better understand the modern world, the new post-war reality, and its continuing links to tradition.

This talk will examine the representation of women in both the critical reception and selected works of the group Les Six. Beginning with an overview of the visual iconography and written accounts of the group, I will underline the tensions contained within the discursive constructions and the media persona of Germaine Tailleferre with a special concentration afforded to the gendered significance of her 1923 ballet, *Le marchand d'oiseaux*. Extending my analysis to a selection of works by members of the group, I suggest that imagining and musically representing women constituted a critical element of Les Six's engagement with modernity and their relationship to the post-war avant-garde.

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Session - Finding the French in Milhaud's Operas

Barbara Kelly (Royal Northern College of Music),
chair

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

Milhaud began his opera *Bolivar* in 1943 while in exile in California after having fled the Nazi occupation of France. He turned to the history of Simon Bolivar, the famous liberator of several South American nations from Spanish colonial rule, to express his own longing for France's freedom. Milhaud's return to France in 1947 after his exile was seen as a vital step in the recovery of the French musical world—much like he and the other members of Les Six had been key to the recovery after WWI. Because of the connection between Bolivar and Milhaud's desire for French liberation, and Milhaud's importance to the Resistance, all anticipated that *Bolivar* would triumph at its 1950 Paris Opéra premiere.

Shockingly, after the premiere some conservative critics who had eagerly anticipated the opera did a swift volte-face and declared *Bolivar* a failure. Clarendon writing for *Le Figaro* led the charge. Their coverage sparked a controversy in the press labeled the 'Querelle *Bolivar*.' Bolivar's alleged failure was blamed on a host of musical and dramatic reasons in the press; however, the failure of *Bolivar* was in major part politically motivated. *Bolivar* could be interpreted to make trenchant commentary upon the oppression and violence inherent in the colonial system, which grated uncomfortably when the majority in France were in favor of retaining the French empire and pushing towards a renewal in French life after the war. The left press quickly spotted these connections. On the right critics sought to undercut the work by not only declaring it a failure, but also by subtly excluding Milhaud from the tenants of the French musical tradition. Milhaud's

Bolivar encapsulated the struggle toward a new French identity, and the composer's own identification with oppressed minorities challenged the increasingly nationalist discourse surrounding France's artistic and political future.

Zachary Stewart (Yale University),
"Remembrance of Frances Past in Milhaud's
Latin American Opera *Bolivar*"

Darius Milhaud's little-studied opera *Bolivar* (composed 1943, premiered 1950) initially appears to reside comfortably within the strain of South American exoticism Milhaud had earlier established with his historical works *Christophe Colomb* (1930) and *Maximilien* (1932). The three operas share common themes, and have consequently been termed his "Latin American trilogy." In 1952, however, Milhaud resisted this grouping. Discussing *Bolivar*, Milhaud instead connected the exploits of the Latin American revolutionary Simón Bolívar to his own well-documented concern for the plight of occupied France in 1943.

Milhaud's remarks indicate the relevance of *Bolivar's* general themes of liberty and resistance to conditions in France, but much more specific connections exist. Close examination of the score and libretto reveals a series of musical and textual allusions to French history. The tableaux of Bolivar's liberation of slaves and his initial revolt against the Spanish include references to the early French Revolution. Tableaux depicting Bolivar crossing the Andes and being fêted after independence similarly echo Napoleonic France. On the basis of these references, I argue that Milhaud and his librettists juxtapose iconic historical events with recent

wartime reality in order to present a motivating vision of French struggle and victory.

Through this emphasis on the political dimensions of *Bolivar*, and by asking how Milhaud responded to and negotiated the occupation musically, I align my interpretation with recent scholarship on wartime French music (Fulcher 2018, Sprout 2013). Within this conference, I aim to broaden our perspective beyond early twentieth-century modernism to expand our conception of Les Six.

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

In 1938, the Opéra-Comique devoted an evening to the performance of Darius Milhaud's music with a program including the opera *Le Pauvre matelot* (1926) and a ballet based on his *Suite Provençale* (1936). The program also featured the stage premiere of his two-act opera *Esther de Carpentras*. Completed in 1926, the premiere had been a long time in the making: after plans for a premiere in Monte Carlo failed, the opera had been broadcast as a radio production in 1937; according to Milhaud, the delay was the result of a logistically challenging *mise-en-scène* that had deterred otherwise enthusiastic directors.

At the same time, however, the hesitance of French opera houses to present *Esther* cannot merely be cast off as directorial reluctance. As I argue in this paper, directors and critics alike recognized that *Esther* was Milhaud's controversial answer to Paul Landormy's famous call to define Frenchness in

music. As he worked with his Les Six colleagues to collectively define musical Frenchness, Milhaud simultaneously shaped his own identity and, more importantly, was working to validate it within fraught cultural and nationalist frameworks. Complicated by his heritage as a Provençal Jew, Milhaud negotiated his allegiance to France by instrumentalizing his regional and national identities in various constellations as he found himself both inside and beyond the bounds of what could be considered truly French.

Based on Franco-Judaic history, set in Provence, and written for a cosmopolitan Parisian audience, *Esther de Carpentras* was a successful—albeit unconventional—encapsulation of French musical identity during the interwar period. While much has been made of Milhaud's self-identification as a Provençal Jew, little scholarly attention has been paid to the multifaceted processes in play in *Esther*. I argue here that *Esther de Carpentras* was Milhaud's most profoundly contested step toward musical *enracinement*: through a compositional style that depended simultaneously on cosmopolitan musical idioms and an appreciation for *couleur locale*, Milhaud's operatic portrayal of Provençal Jewishness ultimately embodied a kaleidoscopic construction of an interwar French identity rooted in both the regional and the local.

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Featured Lecture

Deborah Mawer (Royal Birmingham Conservatoire), "Neoclassicism, Lateness and Legacy: *Le cas Milhaud*"

On the occasion of the centenary of their 1920 inauguration, this presentation tackles head-on some of the commonly perceived problematic aspects of *Le Groupe des six*. These include negative connotations of neoclassicism as retrogressive, even regressive, involving hopelessly late or 'untimely ideas' (Collins, 2019) that are seemingly antimodernist and thereby deemed inconsequential – lacking legacy. Focussing on the case of Darius Milhaud, particularly his post-World War II, American-related activities, the paper challenges and refutes such assumptions.

Rather than playing safe, some of Milhaud's late oeuvre resumes a radically experimental, youthful voice: a different kind of 'out of time'. This brand of neoclassicism sees a continuing fascination with counterpoint – especially fugue, such as in *Les Mariés de la Tour Eiffel* (1921) – which exhibits internal intertextualities (Tymoczko, 2011). Such linearity, however, also partakes of an aleatoric 'phasing' that reveals Milhaud as a potential catalyst for his one-time (postmodernist?) pupil Steve Reich: external intertextuality. Moreover, Milhaud's interwar, modal delving into jazz, most famously in *La Création du monde*, serves to catalyse the forays of his postwar student Dave Brubeck into a new classicism, creating a further impetus beyond Gunther Schuller's so-called 'Third Stream'. Continuing this line of thought, but moving out from Milhaud, I argue that the legacy of neoclassicism, still powerfully symbolised by Les Six, acquires a more recent cross-genre currency in the work of Wynton Marsalis and others, following Miles Davis's 'controlled freedom', in what is now called 'neoclassical jazz' (Chapman, 2018).

Featured Presenters

Jane Fulcher received her Ph.D. from Columbia University, and is Professor of Musicology at the University of Michigan. She has also three times been visiting professor at the École des Hautes Études en Sciences Sociales in Paris. She is the author of *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge University Press), *French Cultural Politics and Music from the Dreyfus Affair to the First World War* (Oxford University Press), *The Composer as Intellectual: Music and Ideology in France from 1914-1940* (Oxford UP), and *Renegotiating French Identity: Musical Culture and Creativity in France during Vichy and the German Occupation* (Oxford UP). She is editor of *Debussy and his World* (Princeton University Press), editor of *The Oxford Handbook to the New Cultural History of Music* (Oxford UP), and co-editor of *Opera and Society in Italy and France from Monteverdi to Bourdieu* (Cambridge UP). Fulcher has received awards and grants from the NEH, ACLA, Wissenschaftskolleg zu Berlin, CNRS, the National Humanities Center, and was the Edward Cone member at the Institute for Advanced Study in Princeton, NJ. She is the founder and General Editor of The New Cultural History of Music series at Oxford University Press.

Lynn Garafola is Professor Emerita of Dance at Barnard College, Columbia University. A dance historian and critic, she is the author of *Diaghilev's Ballets Russes* and *Legacies of Twentieth-Century Dance*, and the editor of several books, including *The Diaries of Marius Petipa*, *André Levinson on Dance* (with Joan Acocella), *José*

Limón: An Unfinished Memoir, and *The Ballets Russes and Its World*. She has curated several exhibitions, including *Dance for a City: Fifty Years of the New York City Ballet*, *New York Story: Jerome Robbins and His World*, *Diaghilev's Theater of Marvels: The Ballets Russes and Its Aftermath*, and, most recently, *Arthur Mitchell: Harlem's Ballet Trailblazer*. A former Getty Scholar, she is a recipient of fellowships from the John Simon Guggenheim Memorial Foundation and the Cullman Center for Scholars and Writers as well as an SDHS 2017 Distinction in Dance Award. Editor for several years of the book series *Studies in Dance History*, she has written for *Dance Magazine*, *Dance Research*, *The Nation*, and many other publications. A member of Columbia University's Harriman Institute and the organizer of conferences, symposia, and public programs on the history of ballet and twentieth-century dance generally, she is finishing a book about the choreographer Bronislava Nijinska.

Dr. **Jacinte Harbec** is Full Professor of Music Theory at the University of Sherbrooke (Quebec). For several years, Dr Harbec has devoted her research to early twentieth-century French Music, focusing on issues pertaining to language and aesthetics. She is co-author of a catalogue of the works of Henri Collet and co-editor of a collective work entitled *Darius Milhaud, compositeur et expérimentateur*. In her research, Dr Harbec is particularly interested in music composed for the stage. In her papers and publications on the ballets by Satie and "Les Six", she uses an interdisciplinary approach linking the various forms of artistic expression, namely music, dance, visual arts, and literature. The result of her research will be published in her forthcoming book, *Ballets russes et Ballets suédois: la musique à la croisée des arts 1917-1924*, which will be released in the fall of 2020.

Sylvia Kahan is Professor of Music at The Graduate Center and College of Staten Island, City University of New York, where she is a member of both the Piano and Musicology faculties. She has performed as concerto soloist, recitalist, and chamber musician in concert venues and festivals throughout North America and Europe. Her concerts have been broadcast on WQXR, WNYC, and National Public Radio. As a collaborative pianist, she has partnered world-renowned artists including Roberta Peters and Shirley Verrett and members of the English Chamber Orchestra, the New York Philharmonic, the Metropolitan Opera Orchestra, and the Emerson and Ysaÿe String Quartets.

As a musicologist, Sylvia Kahan specializes in 19th- and 20th-century French music and culture and has written on Nadia Boulanger and the Polignac family, Debussy reception in America, Prokofiev in Paris, Varèse in New York, nineteenth-century French music criticism, women as patrons of music and art, and the history of octatonicism. She is the author of *Music's Modern Muse* and *In Search of New Scales*, both published by University of Rochester Press. Forthcoming publications include a translation of François Le Roux's *Le Chant intime* (Oxford University Press) and a chapter on "Patrons and Society" for *Fauré Studies* (Cambridge University Press).

Barbara L. Kelly is Professor of Musicology and Director of Research at the Royal Northern College of Music. Her research is focused on French music between 1870 and 1939 and on questions of national and European identity. She has published two monographs: *Music and Ultra-Modernism in France: A Fragile Consensus, 1913-1939* (Boydell, 2014) and *Tradition and Style in the Works of Darius Milhaud, 1912-1939* (Ashgate, 2003) and three edited collections, including *Music Criticism in France (1918-1939): Authority, Advocacy,*

Legacy (Boydell, 2018) with Christopher Moore. She has published numerous chapters and articles on Debussy, Ravel and Les Six. She is completing a joint monograph on Durand's wartime *Édition Classique* with Deborah Mawer, Graham Sadler and Rachel Moore (Boydell) and a *Debussy Studies* volume with David Code (CUP). She is also working on a study of musical performance in war and peace in France and Britain (1914-1929). She is the incoming President of the Royal Musical Association.

Elizabeth Kendall is a dance and culture critic/historian and a Literary Studies professor at Lang College and NSSR, both of New School. Her book *Balanchine and the Lost Muse: Revolution and the Making of a Choreographer* was published in July 2013 by Oxford University Press. She has also written *Where She Danced* (Knopf & University of California Press); *The Runaway Bride: Hollywood Romantic Comedy of the 1930's* (Knopf & Cooper Square Press); two memoirs, *American Daughter* (Random House) and *Autobiography of a Wardrobe* (Pantheon and Anchor/Doubleday); and numerous articles about dance and other arts. She has received fellowships from the Rockefeller Foundation, Guggenheim Foundation, Cullman Center for Writers and Scholars, Fond Likhacheva in Russia, and Leon Levy Center for Biography. Presently she's at work on an experimental book about Balanchine's early years in the U.S. (1933-1946).

Deborah Mawer is Research Professor of Music at the Royal Birmingham Conservatoire, United Kingdom. She was formerly Director of Research there, and has also been Principal Investigator on the large, AHRC-funded project "Accenting the Classics: Durand's *Édition classique* as a French Prism on the Musical Past" (2016-19). A specialist in twentieth-century French music and music analysis, Deborah researches particularly

into the complex interplay exhibited between French music, dance – from *fin-de-siècle* ballet to Jack Hylton's dance band – and jazz. She has produced numerous journal articles and book chapters, together with six books, including three monographs on: Darius Milhaud, modality and structure; the ballets of Maurice Ravel; and *French Music and Jazz in Conversation: From Debussy to Brubeck* (Cambridge 2014). Her most recent book explores *Historical Interplay in French Music and Culture, 1860-1960* (Routledge 2018).

Christopher Moore is Associate Professor of Musicology at the University of Ottawa where he teaches undergraduate and graduate courses in both English and French. His research specializes in French music of the Third Republic. He is the co-editor (with Barbara Kelly and Philip Purvis respectively) of two books both published in 2018: *Music Criticism in France 1918-1939: Authority, Advocacy, Legacy* and *Music & Camp*. In 2012 he was the recipient of the Philip Brett Award administered by the LGBTQ study group of the American Musicological Society for an article on Francis Poulenc. This summer he co-wrote and presented a musical play inspired by Gabriel Fauré's *La Chanson d'Ève*; he is currently writing a one-man show entitled *The Heiligenstadt Testament*. Dr. Moore leads the University of Ottawa Argentine tango club and frequently gives lessons and lectures about the genre. He is currently preparing a monograph on music and crisis in 1930s France.

Simon Morrison is Professor of Music and Slavic Languages and Literatures at Princeton University. His teaching and writing concerns, chiefly, Russian and Soviet music, with accent on opera and ballet. His last book, *Bolshoi Confidential*, has been published in six countries.

Caroline Potter is an award-winning writer and researcher who specialises in French music since Debussy. A graduate in both French and music, she is based in London and has held full-time academic positions in the Music departments of Roehampton and Kingston Universities. Caroline has published books on Erik Satie, the Boulanger sisters, and Henri Dutilleux and has given guest lectures and pre-concert talks worldwide. Her most recent book, *Erik Satie, a Parisian composer and his world* (Boydell Press, 2016), was named *Sunday Times* Classical Music Book of the Year. She is a frequent broadcaster for organisations including the BBC and was Series Advisor to the Philharmonia Orchestra's 'City of Light: Paris 1900-1950' season. Caroline also reviews contemporary music concerts for the US website I Care If You Listen. Currently, she is working on a book on Pierre Boulez's formative years in their literary and intellectual context.

American mezzo-soprano **Barbara Rearick** has performed as soloist with orchestras including Chicago, Houston, Baltimore, Buffalo, Colorado, Indianapolis, Hallé, City of Birmingham Symphony Orchestra, the Spoleto Festival Orchestra, and the Rundfunk-Sinfonieorchester Berlin, with whom she sang and recorded the world-premiere performance of Kurt Weill's *The Eternal Road*, under Gerard Schwarz. A sought-after recitalist, Barbara Rearick has performed at London's Wigmore Hall, Weill Hall at Carnegie Hall, the Virginia Arts Festival, and the Aldeburgh Festival. Ms. Rearick is a founding member of the Britten-Pears Ensemble, a London-based chamber group specializing in contemporary music. She sang in the world premiere performances of Douglas Cuomo's *Arjuna's Dilemma* at BAM and of *A History of the Thé Dansant*, a song cycle by the late composer-pianist Sir Richard Rodney Bennett written especially for Ms. Rearick

Marianne Wheeldon, Professor of Music Theory at the University of Texas at Austin, received degrees in music theory from King's College, University of London (B.Mus) and Yale University (Ph.D.). Her research interests include the music of Claude Debussy and its posthumous reception, the analysis of twentieth-century French music, and interdisciplinary topics in music analysis, cultural history, and the sociology of culture. She is the author of *Debussy's Late Style* (Indiana 2009), *Debussy's Legacy and the Construction of Reputation* (Oxford 2017), and co-editor of *Rethinking Debussy* (Oxford 2011). Professor Wheeldon is currently serving as Editor-in-Chief of *Music Theory Spectrum*.

le groupe des Six