



France: Musiques, Cultures, 1789-1918 (FMC)
Conference programme
Palazzetto Bru Zane, Venice, 1–4 July 2026

Wednesday 1 July

9.00–9.30 am

Arrival and Welcome

9.30–10.30 am

Symbolism. Chair: TBD

Sarah Le Van (University of Pennsylvania), “Déodat de Séverac’s ‘Un rêve’: A Southern French Regionalist’s Intermedial Assimilation of Edgar Allen Poe’s Oneiric Aesthetics”

Adeline Heck (British Academy - University of St Andrews), “The Libretti of *Gwendoline* (1886) and *Briséis* (1894) and the Question of Wagner’s Poetic Legacy in French Opera”

Morning break: 10.30–11.00 am

11.00–12.30 pm

French Music and Diplomacy in the Twentieth Century Chair: TBD

Benedikt Leßmann (Hochschule für Musik und Theater ‘Felix Mendelssohn Bartholdy’ Leipzig), “Peace, Musical Memory, and Nostalgia: The *Concours de la paix* (1919) and the French *mélodie*”

Barbara Kelly (University of Leeds), “Robert Brussel and the Making of an Internationalist (1905–1918)”

Kateřina Viktorová (National Museum, Prague), “Cultural Diplomacy and Operatic Networks: Pauline von Metternich in the French Musical Field of the Long Nineteenth Century”

Lunch: 12.30–2.00 pm

2.00–4.00 pm

Panel 1: *Re-evaluating Women’s Musical Education in France and Belgium, 1806-1925* Chair: TBD

Fauve Bougard (Independent Researcher), “Beyond the Classroom: Navigating Life as a Female Student in 19th-Century Conservatoires”

Hélène Archambault (Université de Montréal), “Mapping Women’s Musical Trajectories at the Conservatoire Femina-Musica”

Clément Noël (École des hautes études en sciences sociales / HEMU Lausanne), “L’Art avant tout? Artistic Education for Seamstresses at the Conservatoire de Mimi Pinson and Gender Stereotypes (1901–1925)”

Emma Kavanagh (University College Dublin), “Music, Gender, and Social Mobility at Gustave Charpentier’s Conservatoire Populaire de Mimi Pinson”

Afternoon break 4.00–4.30 pm

4.30–5.30 pm
Debussy Chair: TBD

Marcia Bottaro (Conservatorio "G. B. Pergolesi" di Fermo / Università degli Studi di Udine e di Milano), “Debussy à Venise”

Roan Thornton (Royal Holloway, University of London), “Debussy as Flâneur: Analysing the Dynamic Interplay of Teleological and Bergsonian Motion in the Préludes”

5.30–6.00 pm
Tour of Palazzetto Bru Zane

Thursday 2 July

9.00–10.00 am
Operatic trajectories Chair: TBD

Kerry Murphy (University of Melbourne), “‘The tale of the bleeding nun is truly terrific’ (Coleridge): Berlioz, Gounod and *La Nonne sanglante*”

Andrea Stefano Malvano (Università degli Studi di Torino), “Le fil de Carmen: histoire et conséquences d’une coupure remarquable dans le labyrinthe des sources et des éditions critiques”

Morning break 10.00–10.30 am

10.30–12.30 pm
Panel 2. *Caroline Branchu (1778-1850)* Chair: TBD

Annelies Andries (Utrecht University), “A Love Story in Romances: Caroline Branchu setting words by Charles Pierquin (1826-1828)”

Julia Doe (Columbia University), “Caroline Branchu and the Legacies of Saint-Domingue”

Alexandre Dratwicki (Palazzetto Bru Zane, Venice), “Comment Caroline Branchu prépare-t-elle un rôle ? Ou les secrets du « style »”

Emmanuela Wroth (University of Cambridge), “Branchu and the Afrodiasporic ‘Right to Opacity’”

Lunch 12.30–2.00 pm

2.00–3.30 pm

French-Italian Opera Chair: TBD

Steven Huebner (McGill University, Montréal), “Berlioz and Rossini”

Guillaume Castella (Haute école de musique de Genève), “Un Italien à Paris : de *Crispino e la comare* au *Docteur Crispin*”

Sarah Hibberd (University of Bristol), “Being Rubini”

Afternoon break 3.30–4.00 pm

4.00–5.30 pm

New Histories of Performance Chair: TBD

Jacqueline Waeber (Duke University), “Dénueée de tout sexe connu’: The Figure of Thérèse as Cultural Critique in Second Empire”

Thomas Green (The Royal Conservatory, Toronto), “Prodigies in Paris: Training and Triumphant at the Paris Conservatoire around 1850”

Hervé Lacombe (Université Rennes 2 / IUF), “À l’ombre des grandes figures: la carrière musicale d’Anatole et Hippolyte Lionnet”

Friday 3 July

9.00–10.00 am

Koechlin Chair: TBD

Sylvain Caron (Université de Montréal), “Charles Koechlin et la philosophie de la nature”

Christopher Moore (University of Ottawa), “Polytonality as Cultural Mediation in Charles Koechlin’s *Les heures persanes*”

Morning break 10.00–10.30 am

10.30–12.30 pm

Panel 3. *Rewriting the History of Nineteenth-Century French Music for the Stage: The Vaudeville and Related Genres*

Katherine Hambridge (University of Durham), “*Vaudeville* as Ubiquitous Curiosity”

Jens Hesselager (University of Copenhagen), “The *Vaudeville* and Anti-Rossinisms in Copenhagen, 1826–29”

David Day (Brigham Young University), “*Vaudeville, airs connus, timbres, and AI*”

Mark Everist (Paris – Charigny, Côte d’Or), “Brave Soldiers and Gentle Ladies: *La dame blanche* in *vaudeville* and Related Repertories”

Lunch 12.30–2.00 pm

2.00–3.00 pm

Definition of Art Chair: TBD

Claire Weydt (McGill University, Montréal), “Maurice Ravel’s *La Valse* and the Salon Sublime”

Elena Rovenko (Université de Strasbourg), “Vincent d’Indy’s Theory of Creativity: Rethinking Leo Tolstoy”

Afternoon break 3.00–3.30 pm

3.30–5.30 pm

Business Meeting: 20 Years of FMC

Saturday 4 July

9.30–10.30 pm

Panel 3: *Familial Experiences of the Music Archive: Materiality, Intimacy, and Legacy* Chair: TBD

Fabio Morabito (University of Alberta)

Louise Bernard de Raymond (Université de Tours)

Étienne Jardin (Palazzetto Bru Zane, Venice)

Morning break 10.30–11.00 am

11.00–12.30 pm

Compositional Inspiration Chair: TBD

Emmanuel Reibel (ENS Lyon / CNSMDP), “À toute vapeur! L’imaginaire des chemins de fer dans le repertoire pianistique du XIXe siècle”

Tadhg Sauvey (University of Toronto), “‘Les chœurs harmonieux des hérétiques’: The Lutheran Chorale in the Nineteenth-Century Catholic Imagination”

Simon Cohen (University of California), “A Corrupted Quadrille: Music Between Theater and Print 1854–1858”

Lunch 12.30–2.00 pm

2.00–4.00 pm

Post-Revolutionary Power Negotiations Chair: TBD

Jifang Sun (University of Bern), “Legal Discourse in Napoleonic Opéra-Comique: Avis au public and the Public Performance of Law”

Louise Bernard de Raymond (Université de Tours), “L’opéra du grand monde’: le salon de la comtesse Merlin comme espace de mise en scène sociale”

Emiliano Manna (Conservatorio Santa Cecilia, Rome), “*Pour tirer des larmes*: Dussek and Monarchist Nostalgias under the Directory”.

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