

Tribute to Maurice Jarre (1924-2009)

From Lyon to Hollywood

International Symposium
Lyon 2 University, 11-12 April, 2024

Three years before his death, Maurice Jarre gave a concert in Lyon on April 20, 2006 at the Maurice Ravel Auditorium. Accompanied by musicians from the Orchestre National de Lyon, the composer returned to his hometown to celebrate his 50 years in the music business. Born in Lyon's 5th arrondissement, Maurice Jarre studied at the Lycée Ampère before moving to Paris to attend the Conservatoire. There he studied percussion with Félix Passerone, orchestration with Louis Aubert and composition with Arthur Honegger, who introduced him to film music. He began his professional life as a percussionist with the Renaud-Barrault company, before joining Jean Vilar in 1951, who entrusted him with the musical direction of the Théâtre National Populaire. The following year, he was called on to work with Georges Franju on the short film *Hôtel des Invalides*. A privileged collaboration began with the director, with no less than five feature films (*La Tête contre les murs*, 1958; *Les Yeux sans visage*, 1960; *Pleins feux sur l'assassin*, 1961; *Thérèse Desqueyroux*, 1962; *Judex*, 1963). His taste for strange sounds (ondes Martenot, prepared piano, detuned banjo) and waltzes was already apparent. Another partnership was formed with Henri Verneuil, for whom Maurice Jarre delivered three scores : *Le Président* (1961), *Week-end à Zuydcoote* (1964) and *La Vingt-cinquième heure* (1967).

The 1963 Oscar for Best Foreign Film, *Les Dimanches de Ville d'Avray* (Serge Bourguignon), brought the composer to a wider audience, while *Lawrence of Arabia*, a British blockbuster directed by David Lean, brought him international recognition with an Oscar - he would win the precious statuette three times during his career. Jarre moved to Hollywood in 1965 and, while continuing to work with David Lean (*Doctor Zhivago*, 1965; *Ryan's Daughter*, 1970; *A Passage to India*, 1984), began an American career, collaborating with top directors including John Frankenheimer (*The Train*, 1964; *Grand Prix*, 1966; *The Fixer*, 1968), Alfred Hitchcock (*Topaz*, 1969), John Huston (*The Life and Times of Judge Roy Bean*, 1972 ; *The Man who would be King*, 1975), Elia Kazan (*The Last Tycoon*, 1976), Fred Zinnemann (*Behold a Pale Horse*, 1964), William Wyler (*The Collector*, 1965). His collaboration with Peter Weir led him to turn to more synthetic sounds (*The Year of Living Dangerously*, 1982; *Witness*, 1985; *Dead Poets Society*, 1989), a search that culminated in *Jacob's Ladder* (Adrian Lyne, 1990).

Maurice Jarre's extrovert writing for percussion, his unprecedented timbral research and tortuous harmonic paths are just some of the characteristics of his language that this symposium aims to explore, both in his work for film and in his compositions for stage and concert. A tribute to a first-rate composer and comrade of Pierre Boulez, with whom he was close friends, this event will focus on the legacy of the musician, one of the few Frenchmen to have made a career in Hollywood along with Georges Delerue, Michel Legrand and more recently Alexandre Desplat.

Deadline for proposals : November 30, 2023.

Each speaker will have 30 minutes for the paper (in French or English) plus 10 minutes for discussion. Please include as PDF or Word file: an abstract of no more than 250 words, a biographical note of no more than 150 words, contact details including academic affiliation, if applicable. Proposals should be for papers that have not been previously presented or published. Please send proposals to: jerome.rossi@univ-lyon2.fr

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