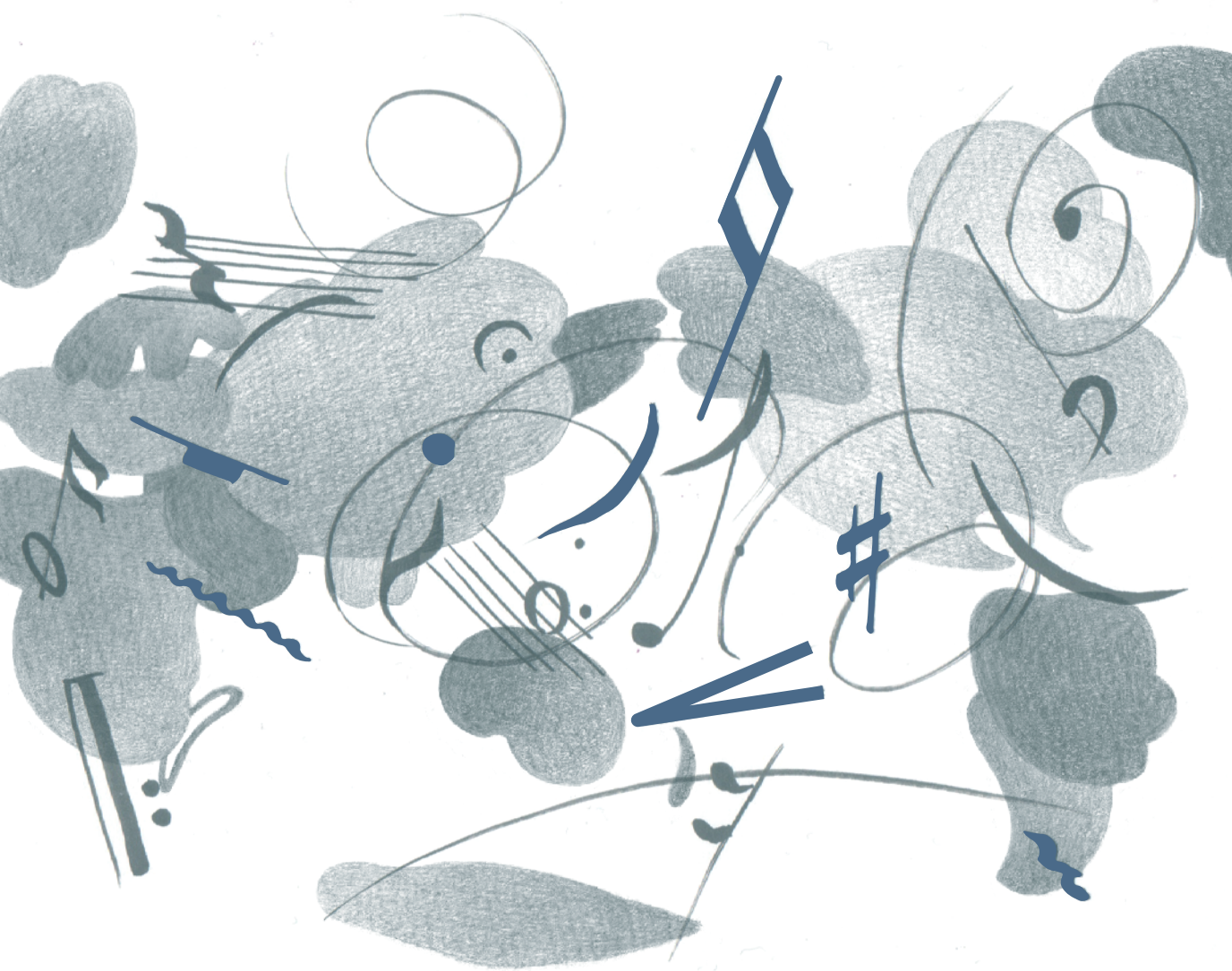
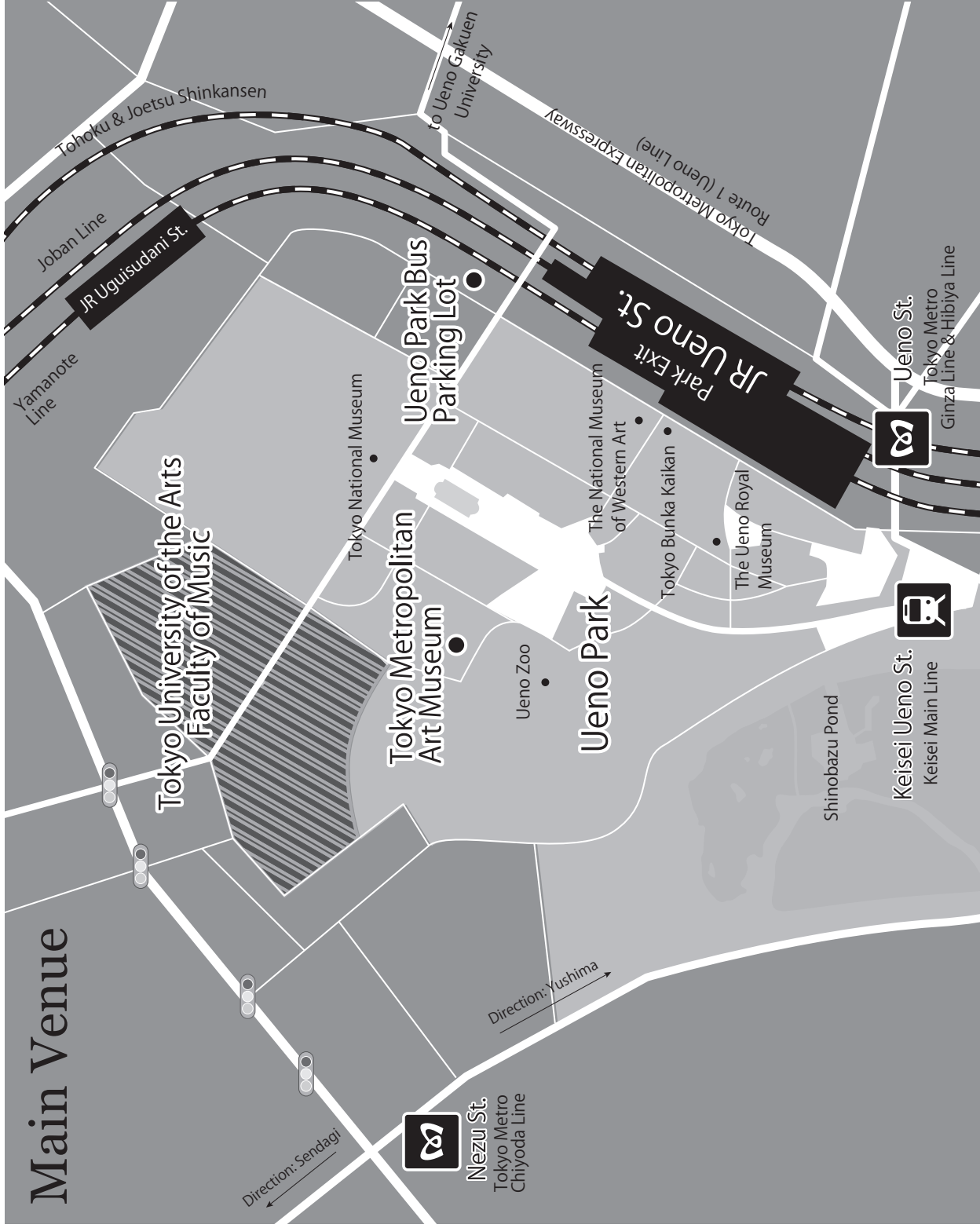




The 20th Congress of
the International Musicological Society,
Tokyo 2017
Program and Abstracts

Musicology: Theory and Practice, East and West
19-23 March, 2017
International Musicological Society

Main Venue



Musicology: Theory and Practice, East and West



20th Congress of the

International Musicological Society
Internationale Gesellschaft für Musikwissenschaft
Sociedad Internacional de Musicología
Società Internazionale di Musicologia
Société Internationale de Musicologie

Program and Abstracts

19-23 March, 2017

Tokyo University of the Arts

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Musicology: Theory and Practice, East and West
20th Congress of the International Musicological Society
Program and Abstracts

Organizers: International Musicological Society
Musicological Society of Japan
Tokyo University of the Arts

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Program at a Glance, IMS 2017 in Tokyo

When you arrive in Ueno, please first visit our Registration and Information Desk (located in Hall 1 of the main venue, map ☞ 2nd cover), to pick up your Congress bag, which includes tickets for admission of events, your name tag, etc.

Room location maps are found at the end of the Program Book.

Name Tag: You are kindly requested to wear your name tag during the Congress. Please note that to attend the opening reception and to have access to the free exhibition and free concerts, presentation of the name tag will be required at the entrance.

Coffee break (free coffee) will be served from 14:30 to 16:30 daily (except Sunday).

Location: entrance hall of the Faculty of Music and foyers in front of Halls 1 and 6

Sunday, March 19, 2017

- 10:00-15:00 Last Meeting of old Directorium (Room 5-311, closed)
- 12:00-19:00 Registration (Hall 1)
- 16:00-18:00 Opening Concert: *Gagaku*, Japanese Imperial Court Music, by Tōkyō Gakuso (Sōgakudo Hall)
- 19:00-21:00 Welcome Reception (Foyer of the Tokyo Metropolitan Arts Museum; ☞ 2nd cover)
Venue opens at 18:30; Reception starts at 19:00.
(For admission, presentation of your name tag is required. Please pick it up at the Registration Desk in Hall 1 of the main venue. The desk is open until 19:00.)

Monday, March 20, 2017 (National Holiday)

- 8:45-18:00 Registration (Hall 1)
- 9:30-18:30 Sessions and meetings (☞ p. 29)
- 13:00-14:00 Keynote Lecture: TOKUMARU Yoshihiko (Musicologist, Professor Emeritus, Ochanomizu University, Tokyo), “Contemplating Musicology in General from Japanese Perspectives” (Sōgakudo Hall)
- 19:00-20:30 Concert: An Evening of 20th- and 21st-Century Music (Sōgakudo Hall)

Tuesday, March 21, 2017

- 8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (📄 p. 39)
13:00-14:00 Keynote Lecture: Toshio HOSOKAWA (Composer), “Asian Calligraphy and Music: Topos of Sound & Silence” (Sōgakudo Hall, IMS members only)
18:30-20:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, 📄 p. 22)
19:00-21:00 Concert: *Memento Mori*: An Evening of Baroque Music on Death and Immortality (Sōgakudo Hall)
19:30-21:00 Lecture concert on the Tangentenflügel (Ueno Gakuen University, 📄 p. 22)

Wednesday, March 22, 2017

- 8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (📄 p. 51)
11:00-18:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, 📄 p. 22)
16:30-18:30 IMS General Assembly (Sōgakudo Hall)
19:00-20:30 Lecture concert of ‘Tang Music’ and Buddhist Chant (Ueno Gakuen University, 📄 p. 22)

Thursday, March 23, 2017

- 8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (📄 p. 58)
~~11:00-13:00 First Meeting of new Directorium (closed)~~
~~13:30-15:30 Lunch Meeting Bureau (closed)~~
10:00-12:00 First meeting of the newly elected Directorium (5-311)
12:00-13:00 First meeting of the newly elected Bureau (5-311)
14:00-18:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, 📄 p. 22)
16:00-18:00 An Evening of Live Electronics Music (free admission: Hall 6)
18:30 Departure to Farewell Dinner, Tokyo Bay Cruise
Meeting time and place: 18:30, Ueno Park Bus Parking Lot (an 8 minutes’ walk from the main gate of the Tokyo University of the Arts, 📄 3rd cover)
Buses depart at 18:50, The cruise starts from Takeshiba Port at 19:50 and returns to the same port around 21:50

Notes of Welcome



Professor Kazuki SAWA

President

Tokyo University of the Arts

It is a great honour for us to host the 20th Quinquennial Congress of the International Musicological Society (The IMS 2017) at the Tokyo University of the Arts. I would like to extend my heartfelt welcome to our guests from all over the world.

As the president of the host venue to the forthcoming Quinquennial Congress, please allow me to briefly introduce our school. Tokyo Fine Arts School and Tokyo Music School – the predecessors of Tokyo University of the Arts – were founded in 1887. These two schools established the foundation for modern Japanese arts education. In 1949, the schools merged. Ever since, Tokyo University of the Arts has come to be known as the only national arts university in Japan.

Throughout the university's 130-year history, its arts and culture environments have dramatically changed. Today, the arts are transmitted everywhere around the world, beyond borders and barriers, between East and West, North and South, as well as even from the past to the future. The IMS 2017, which will be held for the first time in Asia, will certainly represent a range of cross-boundary exchanges.

Moreover, it is our great pleasure to have this congress in the season of cherry blossoms on the hill of Ueno. For hundreds of years, the area has been familiar to many Japanese people as the place where we have found a profound mood or pathos occasionally provoked and inspired by beautiful and fragile cherry blossoms. Needless to say, many artists have been fascinated by this seasonal landscape. For those reasons, Ueno has developed as a national arts district for high culture. In recent years, the Japanese government has selected the Ueno area to become a centre of excellence for higher studies in art education and cultural preservation. I sincerely look forward to having you all here very soon.



Professor Dinco FABRIS

President

International Musicological Society

Welcome to the 20th Quinquennial Congress of the International Musicological Society in Tokyo, held for the first time in Asia, where the first IMS president from that region will begin his term and where we shall celebrate the first 90 years of the oldest association of musicologists. If this confluence of historical circumstances signals a rising “Asian century” for musicology, it also provides sufficient evidence that IMS has reached the real condition of “internationality” our founders envisioned in 1927 when they created IMS in Switzerland. The IMS is today in very good health, thanks to the collective work done by all the representatives elected by members: not by chance I consider my vice-presidents (one from the Americas and one from Japan) actual co-presidents. The Secretary General and Treasurer have assured the wellness of the Society while the editors of *Acta Musicologica* keep a close watch on the high academic reputation of our journal. The enthusiastic work of our 21 Directorium members, who represent all areas of the planet, together with our 15 Study Groups and the four Regional Associations (Russia and Eastern Europe, Balkans, East Asia, and Latin America) and fruitful collaborations with international “sister” societies, are the best results of the IMS action at the beginning of the third millennium.



Professor Hiroshi WATANABE

President

Organizing Committee, IMS 2017 in Tokyo

President

Musicological Society of Japan

Dear Congress Participants,

As the president of the Musicological Society of Japan, I am delighted to welcome you to Tokyo for the 20th Quinquennial Congress of the International Musicological Society (IMS), which is being held in a non-Western country for the first time in its long history of over 90 years.

The theme of this Congress is *Musicology: Theory and Practice, East and West*. I am convinced that Japan is one of the most suitable places in the world for having discussions about such a theme. In Japanese culture, there exists a long tradition of “appropriation” from other cultures. Almost none of the so-called “Japanese” culture has been genuinely Japanese. From India, China, and Korea in ancient times, then from Western countries, and recently from “ethnic” cultures around the world, Japan has imported cultural elements, including music, and adapted them to make them “Japanese.” Musicology in Japan has also developed an indigenous tradition. Although it owes much to the absorption of the advanced achievements of Western countries, it has established its own academic tradition, even in the realm of Western music studies. I hope this Congress will provide a wonderful opportunity for us all to think about and discuss the communality of these “musicologies” that are practiced in many cultures throughout the world.



Professor Daniel KL CHUA

Co-Chair of Program Committee, IMS 2017 in Tokyo

President-elect

International Musicological Society

It was a privilege to co-chair the Program Committee. It is not often that you have a chance of seeing musicology from around the globe coming together. Despite all that bind us in the study of music, our interests, methods and issues are very different. In my career I've had the joy viewing musicology from different locations - in Europe, North America, and now Asia. In particular, my involvement over the last seven years with the IMS Regional Association in East Asia has shown me how much we can miss; there is a complex, flourishing musicological life here that I failed to see for so many years. I learned the importance of being more open, more accommodating, more humble, more curious. I'm delighted that IMS can meet in Asia and that the Program Committee has produced a one of the most diverse and different congresses of the IMS. Given the parallel sessions, you cannot be at every paper, but I hope you catch a glimpse of the world from a defamiliarizing perspective, and that this inspires you to look to the interests of others so that we can create a *society* together which is deeply musicological and richly international.



Professor Ryuichi HIGUCHI

Vice-President

International Musicological Society

Co-Chair of Program Committee, IMS 2017 in Tokyo

Welcome to Tokyo! This is the first quinquennial congress of the International Musicological Society in Asia. Along with all colleagues of the Regional Association East Asia (RAEA), the Japanese members are very pleased to be able to host the 20th congress of our society. The meetings of RAEA in Seoul, Taipei and Hong Kong since 2011 has created a wonderful sense of teamwork in East Asia. As host country, the Japanese committee made considerable effort in designing a subsidy scheme to assist young scholars from many countries to participate in the program. We are very thankful to the Musicological Society of Japan and Tokyo Metropolitan Government for their financial support.

As a Co-Chair of the Program Committee, I am very grateful to its 18 members for their extraordinary effort in evaluating the 678 proposals from 48 countries of the world.

We were all saddened by unexpected death Detlev Altenburg (DE) just before our evaluation. But I am sure that it increased our solidarity in completing such difficult work by the due date.

Dear participants from all over the world, let's enjoy this congress in the country of cherry blossoms at a time when these flowers are in full bloom.

IMS 2017 in Tokyo

Theme

MUSICOLOGY: THEORY AND PRACTICE, EAST AND WEST

In musicology, the terms ‘theory’ and ‘practice’ are often reserved for ‘music theory’ and ‘performance practice’. For IMS 2017 (Tokyo) we aim to encourage an exploration of these terms beyond their specialised definitions to a broader meaning of theory and practice, already evident in current research, that would connect our discipline more generally to the sciences and humanities and take into account perspectives from the East and the West. Theory embraces speculative thought, exact imagination, systematic reflection, and interpretative frameworks that address human values and musical principles. Practice concerns how we make and make sense of our musical experiences; it covers a vast array of musical phenomena and creative actions mediated through individuals, technologies, rituals and institutions. Speculation and application are closely intertwined, often symbiotically, and we hope that through an open exploration of theory and practice we will discover an enriched understanding of our discipline and even transform what ‘music theory’ and ‘performance practice’ might mean.

MUSIKWISSENSCHAFT: THEORIE UND PRAXIS, OST UND WEST

Die Begriffe „Theorie“ und „Praxis“ beziehen sich in der Musikwissenschaft oft ausschließlich auf „Musiktheorie“ und „Aufführungspraxis“. Für die IMS-Konferenz 2017 in Tokyo möchten wir dazu anregen, die Perspektiven eines allgemeineren Begriffsverständnisses auszuloten, das, wie auch schon in aktuellen Forschungen sichtbar, unsere Disziplin mit den Natur- und Geisteswissenschaften überhaupt vernetzen und Sichtweisen von Ost und West integrieren kann. Theorie umfasst spekulatives Denken, genaue Repräsentation, systematische Reflexion und interpretatorische Bezugssysteme, die auf menschliche Wertvorstellungen und musikalische Prinzipien rekurrieren. Praxis betrifft die Frage, wie wir musikalische Erfahrungen machen und ihnen Sinn geben, und sie umfasst eine Fülle musikalischer Phänomene und kreativer Handlungen, die durch Personen, Technologie, Rituale und Institutionen vermittelt werden. Spekulation und Anwendung sind eng, oft geradezu symbiotisch, miteinander verbunden, und wir hoffen, dass wir durch die offene Auseinandersetzung mit Theorie und Praxis das Verständnis unserer Disziplin bereichern und sogar zu neuen Bedeutungen der Begriffe „Musiktheorie“ und „Aufführungspraxis“ vordringen können.

MUSICOLOGIE: LA THÉORIE ET LA PRATIQUE, L'EST ET L'OUEST

En musicologie, les termes « théorie » et « pratique » sont souvent réservés pour désigner « la théorie de la musique » et « la pratique de l'interprétation ». À l'occasion du congrès de l'IMS en 2017 à Tokyo, nous voulons encourager une exploration de ces termes au-delà de leurs définitions spécialisées, en proposant un sens plus large de la théorie et de la pratique, déjà manifeste dans la recherche actuelle, qui relierait plus généralement notre discipline aux sciences et aux sciences humaines et qui prendrait en compte les perspectives de l'Orient et de l'Occident. La théorie embrasse la pensée spéculative, l'imagination exacte, la réflexion systématique et les cadres interprétatifs qui traitent des valeurs humaines et des principes musicaux. La pratique concerne la façon dont nous faisons nos expériences musicales et arrivons à les comprendre ; elle recouvre une vaste gamme de phénomènes musicaux et d'actions créatives engendrés par les individus, les technologies, les rituels et les institutions. La spéculation et l'application sont étroitement liées, souvent en symbiose, et nous espérons que, grâce à une exploration ouverte de la théorie et de la pratique, nous pourrions enrichir la compréhension de notre discipline et même transformer ce que « la théorie de la musique » et « la pratique de l'interprétation » peuvent signifier.

MUSICOLOGIA: TEORIA E PRATICA, ORIENTE E OCCIDENTE

In musicologia, i termini 'teoria' e 'pratica' sono spesso riservati alla 'teoria musicale' e alla 'prassi esecutiva'. In occasione del Congresso IMS di Tokyo 2017, vogliamo incoraggiare l'esplorazione di questi termini oltre le loro specifiche definizioni, proponendo un più ampio significato di teoria e pratica, già evidenziato nelle ricerche più attuali, che possa collegare la nostra disciplina più in generale alla ricerca scientifica e umanistica e prendere in considerazione prospettive sia da Est (Oriente) che da Ovest (Occidente). La teoria comprende pensiero speculativo, immaginazione esatta, riflessione sistematica e cornici interpretative che valgono a indirizzare i valori umani e i principi musicali. La pratica si occupa di come facciamo le nostre esperienze musicali e come diamo loro un senso; copre una vasta gamma di fenomeni musicali e azioni creative attraverso la mediazione di individui, tecnologie, rituali e istituzioni. Speculazione ed applicazione sono strettamente intrecciate, a volte simbioticamente, e ci auguriamo, attraverso un'esplorazione aperta di teoria e pratica, di poter scoprire una comprensione arricchita della nostra disciplina e perfino modificare i possibili significati dei termini 'teoria musicale' e 'prassi esecutiva'.

MUSICOLOGÍA: TEORÍA Y PRÁCTICA, ESTE Y OESTE

En musicología, los términos “teoría” y “práctica” frecuentemente están reservados para la teoría musical y la práctica de la ejecución. Para el XX Congreso de IMS en 2017 (Tokyo) intentamos estimular la expansión de los significados más especializados que connotan estos términos hacia campos semánticos más amplios que, ya evidentes en la investigación contemporánea, asociarían nuestra disciplina en general con las ciencias y humanidades, tomando en cuenta perspectivas desde el Este y el Oeste. La teoría abarca el pensamiento especulativo, la imaginación rigurosa, la reflexión sistemática, y andamiajes interpretativos que tomen en cuenta tanto valores humanos como principios musicales. La práctica se ocupa de cómo manifestamos el acto de hacer música y cómo racionalizamos esa experiencia, cubriendo una vasta gama de fenómenos musicales y acciones creativas mediadas por individuos, tecnologías, rituales e instituciones. La especulación y la práctica están íntimamente relacionadas y esta relación es frecuentemente simbiótica. A través de esta exploración concentrada en expandir los campos semánticos de la teoría y la práctica, es nuestra intención arribar a un enriquecimiento epistemológico y multidimensional de nuestra disciplina y, consecuentemente, a una posible transformación de lo que “teoría musical” y “práctica de la ejecución” puedan significar.

音楽学：東西の理論と実践

音楽学において「理論」と「実践」という術語は、しばしば「音楽理論」と「演奏実践」の意味でのみ用いられます。我々はIMS 2017（東京）に向け、これらの術語を特化された定義を超えたものへ、理論と実践が持つより広い意味へと拡張する試みを推進してゆこうとしています。

こうした試みは、すでに近年の研究に顕著であり、我々の学問分野をより広く科学や人文と結びつけ、東洋と西洋の見地を包摂するものとなるでしょう。理論には、推論的な思考、厳密な表象、体系的な省察が含まれ、また人間の価値観や音楽の原理を対象とする解釈の枠組みが含まれます。実践は、我々がどのように音楽体験をし、またいかにしてそこに意味を見出すのかに関わることです。これは個人、テクノロジー、儀式、機関を媒介として生じる膨大な音楽的現象と創造的行為を包含しています。推論と適用は密接に絡み合っていて、しばしば共生的でもあるので、理論と実践を先入観にとらわれることなく探求することによって、我々の学問分野へのより豊かな理解がもたらされること、さらには「音楽理論」と「演奏実践」が意味しうるものを変容させることさえ期待しています。

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[Nobuko Funayama](#)



IMS Program

DIRECTORIUM MEETINGS

Sunday, March 19, 2017, 10:00-15:00 (Old Directorium), Room 5-311

Thursday, March 23, 2017, ~~11:00-13:00~~ (New Directorium), Room 5-311
10:00-12:00
(closed meetings)

GENERAL ASSEMBLY OF THE MEMBERS OF IMS

Wednesday, March 22, 2017, 16:30-18:30, Sōgakudo Hall

BUREAU MEETING

Thursday, March 23, 2017, ~~13:30-15:30~~ (Room 5-311, closed meeting)
12:00-13:00

IMS ROUNDTABLES

Fluxus Here and There

Monday, March 20, 16:00-18:00, Central LR

“Music As Mission”: The Globalization of the Religious Music from Europe until 1800

Tuesday, March 21, 16:30-18:30, Hall 6

Towards a Global History of Music

Wednesday, March 22, 13:00-15:00, Sōgakudo Hall

East Asian Musicologies in the Twenty-First Century: Developments, Trends, Visions (Regional Association East Asia)

Thursday, March 23, 16:00-18:00, Central LR

IMS STUDY GROUP SESSIONS

Music and Media

Tuesday, March 21, 9:00-12:00, Room 1-3-30

“From Classical Conductors to Cuban Bandleaders: Music on 1950s American Television”

Francesco Cavalli and 17th Century Venetian Opera (internal meeting)

Tuesday, March 21, 14:00-16:00, 5-311

“Cavalli: The Critical Edition”

Italo-Ibero-American Relationships in the Musical Theatre

Tuesday, March 21, 14:00-17:00, Room H 416

“Italian Opera in the Southern Cone. Transnational vs. National”

Shostakovich and His Epoch

Wednesday, March 22, 13:00-16:00, Room 1-3-8

“Shostakovich and His Epoch: Documentary Case Studies”

Digital Musicology

Wednesday, March 22, 13:00-16:00, Room 1-3-30

“Computational Approaches to Non-Western Music: from Technology to Insight”

Musical Iconography (held jointly with Association RIdIM)

Wednesday, March 22, 9:00-12:00, Sōgakudo Hall

“Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (I)”

Cantus Planus

Wednesday, March 22, 13:00-16:00, Hall 6

“The Oral - Written Dynamic in Medieval Chant: Updates and Reconsiderations”

Early Music in the New World

Thursday, March 23, 9:00-12:00, Room 5-406

“From Colonies to Republics: Music and Society in Latin America, 1780-1830”

Music and Cultural Studies

Thursday, March 23, 13:30-15:00, Room 5-406

“East Asia and Europe: From Cultural Exchange to Translation as Culture” (🏯 SS-10-1)

THE 4Rs

RISM-RILM-RIdIM-RIPM (The 4Rs Joint Session)

Monday, March 20, 10:00-11:30, Sōgakudo Hall

RILM · Répertoire International de Littérature Musicale

Monday, March 20, 14:00-15:30, Hall 6

“Collaboration and Dialogue: RILM in Japan”

Monday, March 20, 16:00-17:30, Hall 6

“Transcending Borders: RILM and Musicology in the Twenty-First Century”

RISM · Répertoire International des Sources Musicales

Tuesday, March 21, 10:30-11:30, Hall 6

“Research Tool(s) for Source Studies”

RIdIM · Répertoire International d'Iconographie Musicale (held jointly with IMS Study Group

“Musical Iconography”)

Wednesday, March 22, 14:00-15:30, Central LR

“Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (II)”

RIPM · Retrospective Index to Musical Periodicals

Tuesday, March 21, 16:30-18:00, Central LR

“The Only Limit Is One's Imagination: Undertaking and Deconstructing Original Research Using RIPM”

Concerts

1. OPENING CONCERT: “GAGAKU” JAPANESE IMPERIAL COURT MUSIC AND DANCE (東京楽所 雅楽演奏会)

Sunday, March 19, 2017, 16:00

Venue: Tokyo University of the Arts, Sōgakudo Hall

Program:

- I. Traditional Kangen, *Hyojo-Netori* (Intonation on E),
Roei-Kasin (Recitation – Chinese Poem), *Etenraku-Nokorigaku Sanhen*
- II. Contemporary Kangen, Maki ISHII (1936-2003), *Shikyō* (1970)
- III. Traditional Bugaku.

To be presented by: Tokyo Gakuso.

Tokyo Gakuso

Led by Tadaaki OHNO (Music Director, Imperial Household Agency)

Tokyo Gakuso was established in 1978. Its core membership is composed of professional musicians from the Music Department of the Imperial Household Agency's Board of Ceremonies. Other members include musicians of several generations, as well as many excellent civilian Gagaku musicians. Tokyo Gakuso performs Gagaku at the highest levels of artistic music in Japan. They have performed around the world, including being invited by the Foreign Ministry as delegates to represent Japanese traditional culture in several European countries in 1983, in Cairo, Egypt in 1986 and in the USA in 1987. Additional international performances include:

2005 – EU-Japan Year of People-to-People Exchanges: Berlin, London.

2008 – Ano do Intercâmbio Japão-Brasil: São Paulo, Brasília, Rio de Janeiro, Belo Horizonte.

2009 – Japan, Danube Friendship Year: Wiener Konzerthaus, Müpa Budapest.

2011 – 150 Jahre Freundschaft Deutschland-Japan: Berlin, Düsseldorf, Frankfurt, Würzburg.

The core members of Tokyo Gakuso are present and former musicians of the Japanese Imperial House's Music Department, one of the oldest extant court orchestras in the world dating back to the 8th Century. Traditional Repertory (Kangen 管弦 and Bugaku 舞楽) and a contemporary work by Maki Ishii (Shikyō 紫響) will be presented for the opening celebration of IMS 2017 in Tokyo.

2. AN EVENING OF 20TH- AND 21ST-CENTURY MUSIC

Monday, March 20, 2017, 19:00

Venue: Tokyo University of the Arts, Sōgakudo Hall

Program:

Pierre BOULEZ (1925-2016), *Dérive I* (1984)

Kenji SAKAI (b. 1977), *Monopolyphonie / Défiguration* (2014)

Régis CAMPO (b. 1968), *Pop Art* (2002)

Wolfgang RIHM (b. 1952), *Fremde Szene II* (1983)

Gérard GRISEY (1946-98), *Talea* (1986)

To be presented by:

Kaho IWASAKI, flute; Hiroyuki FUKUSHIMA, clarinet /bass clarinet; Masashi TOGAME, clarinet; Takafumi FUJIMOTO, percussion; Wakako HANADA, violin; Nao TOHARA, violin; Fumiko KAI, violin and viola; Tatsuki WATANABE and Kei YAMAZAWA, cellos; Tomoki AKIYAMA, piano; Akiyoshi SAKO, piano; Hiroshi NAGAO, piano; Yuki URABE, conductor, Akio YASURAOKA, conductor

3. *MEMENTO MORI*: AN EVENING OF BAROQUE MUSIC ON DEATH AND IMMORTALITY

Tuesday, March 21, 19:00

Venue: Tokyo University of the Arts, Sōgakudo Hall

Program:

Short Introduction by Kin'ya OSUMI (Tokyo University of the Arts)

Gallus DRESSLER (1533-1581)

Chorwerke (1570)

Ich bin die Auferstehung und das Leben, à 4

Eins bitte ich vom Herren, à 4

Auch bitte ich dich, du getreuer Gott, à 4

Jam moesta quiesce querela, à 5

Johann Jacob FROBERGER (1616-1667)

Suite in D

Méditation faite sur ma mort future

Gigue

Courante

Sarabande

Heinrich SCHÜTZ (1585-1672)

From *Kleine Geistliche Konzerte I* (1636)

Eile mich, Gott, zu erretten, SWV 282

O süßer, o freundlicher, o gütiger Herr Jesu Christe, SWV 285

From *Kleine Geistliche Konzerte II* (1639)
Ich liege und schlafe und erwache, SWV 310
 From *Symphoniae sacrae II* (1647)
Lobet den Herren in seinem Heiligtum, SWV 350
 From *Geistliche Chormusik* (1648)
Selig sind die Toten, die in dem Herren sterben, SWV 391
Das ist je gewißlich wahr, SWV 388
 Gottfried Heinrich STÖLZEL (1690-1749)
 “Bist du bei mir” (from *Diomedes*, 1718)
 Franz TUNDER (1614-1667)
 Kantate, *Ach, Herr, lass deine lieben Engelein*
 Johann ROSENMÜLLER (1617[?]-1684)
 Sonata II in e, from *12 Sonate à 2, 3, 4, e strumenti da arco e altri und Basso Continuo* (1682)
 Johann Sebastian BACH (1685-1750)
 Motett à 8, *Komm, Jesu, komm*, BWV 229
 To be presented by:
 Yukari NONOSHITA*, Megumi KOBAYASHI, Fumiko KOJIMA, Miki NAKAYAMA, Ayaka OMORI, and Netsuko SOMEYA, sopranos; Sumihito UESUGI*, Yumi NAKAMURA, Ai NOMA, and Ayumi TERASHIMA, altos; Makoto SAKURADA*, Yasuaki ICHIKAWA, Seiji KANAZAWA and Kenji KASAI, tenors; Yoshitaka OGASAWARA*, Kaito AOKI, Kazuhiro FUKUNAGA, and Takahiro NISHIKUBO, basses; Natsumi WAKAMATSU and Kaori TODA, baroque violin; Hiroshi FUKUZAWA and Takumi HIRATSUKA, viola da gamba; Akiko SATO, lute; Yuki HOSHINO, positive organ; Naoya OTSUKA, harpsichord, positive organ, conducting

* soloists

4. LECTURE CONCERT ON THE TANGENTENFLÜGEL:

REVISED VIEWS ABOUT THE DEVELOPMENT OF THE PIANO

Tuesday, March 21, 2017, 19:30

Venue: Ueno Gakuen University, Ishibashi Memorial Hall ☞ p. 22

Featuring:

Selected pieces by Carl Philipp Emanuel Bach and other eighteenth-century composers, in accordance with the timbre of the restored instrument.

To be presented by Yoshio WATANABE.

Admission is free for all participants, including registered accompanying guests (presentation of the official name tag will be required).

5. LECTURE CONCERT OF 'TANG MUSIC' AND BUDDHIST CHANT

Wednesday, March 22, 2017, 19:00

Venue: Ueno Gakuen University, Ishibashi Memorial Hall ☞ p. 22

Program:

Part 1: 'Re-productions' of 'Tang music.' Solo pieces for the *biwa* (lute) and *shō* (mouth-organ), and the ensemble piece *Jōgenraku* with orchestral forces of the year 848.

Commentary by Steven G. NELSON and ENDŌ Tōru; performance by Reigakusha.

Part 2: Modern performance practice of *shōmyō*, Japanese Buddhist chant. The ritual *Rishu Zanmai* as performed by priests of the Buzan branch of the Shingi Shingon sect.

Commentary by ARAI Kōjun; performance by the Karyōbinga Shōmyō Research Group.

Admission is free for all participants, including registered accompanying guests (presentation of the official name tag will be required).

6. CONCERT OF LIVE ELECTRONIC MUSIC, PRESENTED BY THE RESEARCH FOR ELECTRO-ACOUSTIC MUSIC (REAM)

Thursday, March 23, 2017, 16:00

Venue: Tokyo University of the Arts, Hall 6 (Free admission)

Program (the order is subject to change):

Ichirō NODAIRA, *Quatorze écarts vers le défi* (Fourteen Deviations to the Challenge) for piano, 8 strings and electronics (1990-91)*

Jummei SUZUKI, *Le Bourdon en branle* (The Bourdon in Motion) for tuba and live electronics (2003)**

Toshiyuki ORIKASA, New Work for 18 players and live electronics (2016-17)***

Performers:

Ami FUJIWARA, piano*; Shinya HASHIMOTO, tuba**; Ichirō NODAIRA, conductor*;
Kunitaka KOKAJI, conductor***; Ensemble REAM* ***

Collaborative Projects

Admission to all events herein is free for all participants, including registered accompanying guests. You will be required to present your official name tag.

PROJECT A

Research Institute for Japanese Music Historiography, Ueno Gakuen University

1. Exhibition: Materials on Japanese Music History: *Gagaku* and *Shōmyō*, Music of Court and Buddhist Temple

Japan possesses a rich body of sources for the study of music history. The Research Institute for Japanese Music Historiography has, since its founding in 1963, undertaken the systematic collection of materials necessary for a general history of Japanese music. This exhibition will display a wide range of written source materials and music instruments from its collection.

Venue: Orchestra Studio (10th floor of Ueno Gakuen University)

Dates: March 21 (18:30–20:30), March 22 (11:00–18:30), and March 23 (14:00–18:30)

Steven G. Nelson will deliver a one-hour commentary talk in English from 19:00 on the evening of Tuesday, March 21. A catalogue with commentary in both Japanese and English will be distributed free of charge.

2. Lecture concert of ‘Tang music’ and Buddhist chant: Research-based ‘reproductions’ and current performance practice

A proposal has been made for a Congress roundtable with presentations by FUKUSHIMA Kazuo, SAKURAI Rika, ARAI Kōjun, Steven G. Nelson (coordinator) and ENDŌ Tōru. This lecture-concert will present pieces discussed therein.

Venue: Ishibashi Memorial Hall, Ueno Gakuen University

Date: March 22 (19:00–20:30)

Part 1: ‘Re-productions’ of ‘Tang music’

Solo pieces for the *biwa* (lute) and *shō* (mouth-organ), and the ensemble piece *Jōgenraku* with orchestral forces of the year 848. Commentary by Steven G. NELSON and ENDŌ Tōru; performance by Reigakusha.

Part 2: Modern performance practice of *shōmyō*, Japanese Buddhist chant

The ritual *Rishu Zanmai* as performed by priests of the Buzan branch of the Shingi Shingon sect. Commentary by ARAI Kōjun; performance by the Karyōbinga Shōmyō Research Group.

PROJECT B

Institute for the Study of Musical Instruments, Ueno Gakuen University

Lecture concert on the *Tangentenflügel*: *Revised views about the development of the piano*

Ueno Gakuen holds the only existing example of the *Tangentenflügel* (tangent piano) in Japan. After

our founding of Japan's first harpsichord department in 1963, the instrument was purchased in 1975, and we have continued research on its origin, maker, and original condition ever since. A research team formed in 2014 has undertaken surveys of specimens of the instrument held overseas. Two short lectures on the instrument's action and its restoration to its original state will be followed by performance on the instrument by WATANABE Yoshio.

Venue: Ishibashi Memorial Hall, Ueno Gakuen University

Date: March 21 (19:30–21:00)

The *Tangentenflügel* in the past and present (FUNAYAMA Nobuko)

Restoration of the Ueno Gakuen *Tangentenflügel* and issues in performance (WATANABE Yoshio)

Performance (WATANABE Yoshio): Repertoire to be selected from pieces by Carl Philipp Emanuel Bach and other eighteenth-century composers, in accordance with the timbre of the restored instrument.

BUS SERVICE TO UENO GAKUEN

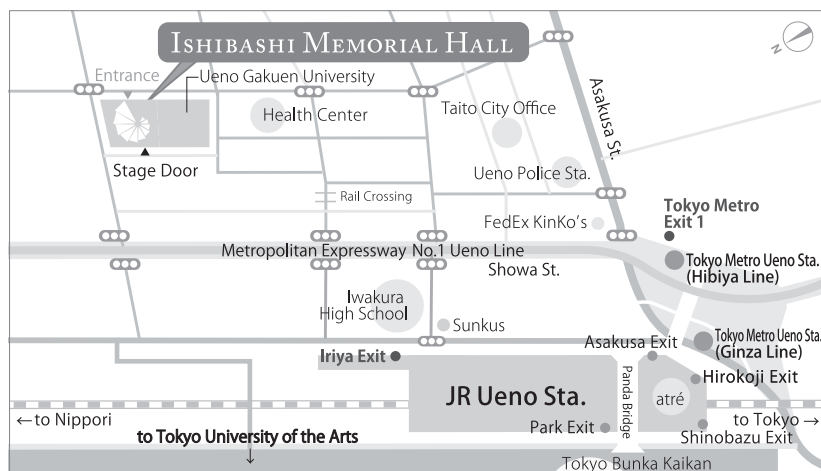
Bus services will be provided between Tokyo University of the Arts and Ueno Gakuen University;

March 21&22: ① 18:40 p.m. / ② 19:00 p.m.

See the bulletin board at the Registration and Information Desk on the day.

Ueno Gakuen University

4-24-12 Higashi Ueno, Taito-ku, Tokyo, 110-8642 Japan (15 minutes on foot from Tokyo University of the Arts).



These projects are offered and subsidized by Ueno Gakuen University.

Ueno Gakuen University, situated in the same Ueno cultural zone as the Tokyo University of the Arts, the venue of the Congress, has proposed two projects to be held during the Congress. Over the last half century, our university has been a center for historical research on the music of both East and West, with its Research Institute for Japanese Music Historiography undertaking research on the music of Japan and its Asian roots, and its Institute for the Study of Musical Instruments undertaking research on the history of music of the West. We propose to present concrete examples of the research (theory) that these institutes have undertaken, and demonstrate them with performance (practice) in concerts of intimately related music.

Exhibitors at IMS 2017 in Tokyo

The book exhibits and sales open from 10:30 to 16:30 on Monday to Wednesday, and 10:00 to 13:00 on Thursday.

Location: Hall 2

RILM: Répertoire International de Littérature Musicale

Contact person: Barbara Mackenzie, Michele Smith, rilm@rilm.org, <www.rilm.org>

RIPM: Répertoire international de la presse musicale

Contact person: Benjamin Knysak (Managing Associate Director), info@ripm.org, <www.ripm.org>

Academia Music Ltd.

Contact person: Asuka Tajika, tajika@academia-music.com, <www.academia-music.com>

KVNM Royal Society for Music History of The Netherlands

Contact person: Anja Wester MA, sales@kvnml.nl, <www.kvnml.nl>

Musicanote Co., Inc.

Contact person: Clyde Song, song@musicanote.com, <www.musicanote.com>

Brepols Publishers

Contact person: Quinten Vervecken, info@brepols.net, <www.brepols.net>

Carl Philipp Emanuel Bach: The Complete Works

Contact person: Paul Corneilson, pcorneilson@packhum.org, <www.cpebach.org>

Peter Lang

Contact person: Angelica Scholze, a.scholze@peterlang.com, <www.peterlang.com>

EBSCO Information Services Japan KK

Contact person : Yuki Kumagai, jp-ebsohost@ebSCO.com, <<https://www.ebscohost.com/>>

As of January 22, 2017

Information

REGISTRATION & INFORMATION DESK

Registration & Information Desk is located in Hall 1. It is open from 12:00 to 19:00 on Sunday, March 19, and from 8:45 to 18:00 from Monday, March 20 through to Thursday, March 23. Please pick up your congress bag upon arrival. The congress bag contains the booklet, your name tag, and information concerning the Congress. Information on sightseeing, restaurants and events etc. is also included. Please kindly be reminded to wear your name tag at all times for access to the rooms and halls.

NAME TAG

You are kindly requested to wear your name tag during the Congress. Please note that to attend the opening reception and to have access to the free exhibition, and free concerts, presentation of the name tag will be required at the entrance.

PHOTOCOPIES

There are 2 card-operated photocopiers located in the 1st floor of the building. A copy card can only be purchased at the co-op store located in the 2nd floor of the Student Union. (The store is closed on Sunday and Monday.) More conveniently, you could go to one of the numerous 24-hour convenience stores found all over the city, such as Seven Eleven, Lawson, and Family Mart, where color photocopiers are available (you can also print out PDF documents).

BULLETIN BOARD

Daily information, including schedule and room changes, will be put on the Bulletin Board near the Registration and Information Desk. You could also leave personal messages on the board.

DINING OPTIONS

On campus, there are two university cafeterias. Cafeteria “Castle” is open from Monday through Thursday. There will be plenty of options near the University. You will find a map with eating options in the congress bag. There are also several vending machines for cold and hot drinks and light snacks, located near Hall 1. Eating is not allowed in halls and class rooms. Since there is very little space available for eating inside the University buildings, we encourage Congress participants to go outside to dine.

COFFEE BREAK

Free coffee will be served from 14:30 to 16:30 daily (except Sunday).

Location: entrance hall of the Faculty of Music and foyers in front of Hall 1 and 6

USEFUL INTERNET SITES

The official website of IMS 2017: <http://ims2017-tokyo.org/>

Japan National Tourist Organization (JNTO) (General Information for foreign travelers in Japan, e.g. customs, transportation, postal and telephone services, money exchange, etc. The site is available in English, Chinese, Korean, French, German, Italian, Russian, Portuguese and Spanish): <http://www.jnto.go.jp/>

Tokyo University of the Arts: <http://www.geidai.ac.jp/english/>

Site for checking train schedule and fare: <http://www.jorudan.co.jp/english/norikae/>

Program

IMS 2017 in Tokyo

Program

NB. When you arrive in Ueno, please first visit our Registration & Information Desk (located in Hall 1 of the main venue, map ㊦ 3rd cover), to pick up your Congress bag, which includes tickets for admission of events, your name tag, etc.

Sunday, March 19

Special Events

- 10:00-15:00** Last Meeting of Old Directorium (closed)
- 16:00-18:00** Opening Concert: *Gagaku* by Tokyo Gakuso (Japanese Imperial Court Music) (Sōgakudo Hall)
- 19:00-21:00** Welcome Reception (Foyer of the Tokyo Metropolitan Arts Museum; ㊦ 2nd cover)
Venue opens at 18:30; Reception starts at 19:00.
(For admission, presentation of your name tag is required. Please pick it up at the Registration Desk in Hall 1 of the main venue. The desk is open until 19:00.)

Monday, March 20

IMS Programs and Special Events

Monday, March 20, Morning

- 10:00-11:30** The 4Rs (RISM, RILM, RIDIM, and RIPM) Joint Session (Sōgakudo Hall)

RT/SS/FP Sessions

Monday, March 20, Morning

Roundtables

9:30-11:30

RT-1-1 Interculturality in East Asian Music: Education, Theory, Practice and Composition
(Hall 6)

Chair: Nancy Yunhwa RAO (Rutgers University), Co-Authors: Hee Sook OH (Seoul National University), Christopher HASTY (Harvard University), Koji NAKANO (Burapha University)

9:30-11:30

RT-1-2 Constructing the “East-West” Divide in Russian/Soviet Musicology (Room 5-406)

Chair: Patrick ZUK (University of Durham), Co-Authors: Olesya BOBRIK (State Institute for Art Studies, Moscow), Christoph FLAMM (Musikhochschule Lübeck), Marina FROLOVA-WALKER (University of Cambridge)

Study Session

10:00-11:30

SS-1-1 Towards the Development of the Next Generation of Online Resources for Bach Scholarship (Central LR)

Chair: Yo TOMITA (Queen’s University Belfast), Co-Authors: Christine BLANKEN (Bach-Archiv Leipzig), Christiane HAUSMANN (Bach-Archiv Leipzig), Klaus RETTINGHAUS (Bach-Archiv Leipzig), Nobuaki EBATA (Meiji Gakuin University)

Free Paper Sessions

9:30-11:30

FP-1A High Drama and its Satire: Freedom, Desire, and Duty in the Romantic Artist (Room 5-109)

Chair: Wolfgang FUHRMANN (University of Mainz)

Maria BEHRENDT (University of Music FRANZ LISZT Weimar), Narrating “The Loreley”: Heine’s Poem in Settings by 1830s Composers

Marie SUMNER-LOTT (Georgia State University), “O Restore the Golden Days of Paradise!”: Love and Duty in Brahms’s *Rinaldo*

Malcolm MILLER (The Open University), Alterity and Trans-Culturalism in Wagner Reception in the 20th and 21st Centuries: The *Wesendonck Lieder* as Innovative Cultural Practice

David LARKIN (University of Sydney), The Life as Art: Contextualising Richard Strauss’s “Autobiographical” Tone Poems

10:00-11:30

FP-1B Global Currents in and of African American Musics (Room 5-401)

Chair: Scott CURRIE (University of Minnesota)

Gayle MURCHISON (The College of William and Mary), Chicago Blues in the Studio: Bill Putnam, Muddy Waters, “Still a Fool” and the Chess Sound

Anicia TIMBERLAKE (Williams College), Orff and the Racializing of Rhythm Pedagogy in the German Democratic Republic

Kanykei MUKHATROVA (University of Alberta), Ethnojazz in Central Asia

9:30-11:30

FP-1C Choreographing Music (Room 5-408)

Chair: Christine SIEGERT (Beethoven-Haus Bonn)

Mingyue LI (University of Oxford), Musicking the Compulsive, Revealing the Vulnerable: Intermediality in Pina Bausch's *Bluebeard* and *Café Müller*
 Davinia CADDY (University of Auckland), Between Matter and Meaning: Music, Theatrical Dance and *Le Sacre du Printemps* (1913)
 Eftychia PAPANIKOLAOU (Bowling Green State University), Uwe Scholz's Choreographic Conception of Beethoven's Seventh Symphony
 Alvaro TORRENTE (Universidad Complutense de Madrid), "Longue Durée" in Music Theatre

9:30-11:30**FP-1D Meta Perspectives: New Methods and Frameworks** (Room 5-301)

Chair: Youn KIM (University of Hong Kong)

Wolfgang GRATZER (University Mozarteum Salzburg), Music and Migration: Facing New Musicological Challenges
 Christoph SEIBERT (Max Planck Institute for Empirical Aesthetics), Situated Aspects of Musical Practice: A Framework and a Field Study
 Olivier LARTILLOT (University of Geneva), An Integrative Computational Modeling of Music Analysis [\[canceled\]](#)
 Beate KUTSCHKE (Universität Salzburg), Investigating Similarities between Music Theory and Performance Practice with Respect to Sign Operations

9:30-11:30**FP-1E New Technology for Old Music** (Room 5-409)

Chair: Ichiro FUJINAGA (McGill University)

Catherine MOTUZ (CIRMMT, McGill University), Using Computational Analysis to Find Improvisational Formulas in Two Corpora of French Chansons
 Andrew HANKINSON (University of Oxford), The Single Interface for Music Score Searching and Analysis Project
 Jason STOESSEL (University of New England), Same but Many: Computer-Assisted Analysis of Melodic Design in Fifteenth-Century Proportional Canons
 Reiner KRÄMER (McGill University), Computationally Determining Mode in Renaissance Music

9:30-11:30**FP-1F Ethnomusicology: Journeying East** (Room 1-3-8)

Chair: Ying-fen WANG (National Taiwan University)

Lkhagvagerel MAKHBAL (Mongolian Tradirional Art Society), A Study of the Modernization of Mongolian Traditional Music: A Review of Compositions for the Limbe
 Tselger GOMBOSUREN (Tokyo Gakugei University), Lexical Placement Differences

between the Urtyn Duu Styles of Central Khalkha and Uzemchin
Katherine LEE (University of California, Davis) Dynamic Korea and Rhythmic Form
Gen'ichi TSUGE (Tokyo University of the Arts), Peculiar Features in Describing the
Musical Instruments and Tablatures Found in Persian Manuscripts of Music

10:00-11:30

FP-1G Music Education in Asia (Room 1-3-30)

Chair: Noriko MANABE (Temple University)

Kentaro SAKAI (Showa University of Music), Musical Contribution of Klaus
Pringsheim (1883-1972) in Japan: Focusing on His Liaison Role
Ayako OTOMO (University of Otago), "Sometimes in Shells th' Orient's Pearls We
Find": Counterreformation Theatricality and Japanese Music Education
Jeeyeon HUH (Ewha Womans University), Empire and Colony: A Comparison of the
Music Textbooks Used in Elementary Schools in Korea and Japan, 1910-1945

10:00-11:30

FP-1H Religious Music in Latin America (Room 5-407)

Chair: Manuel Pedro FERREIRA (Nova University of Lisboa)

Jose Manuel IZQUIERDO KONIG (University of Cambridge), Music History beyond
Secularism: The Permanence of Catholic Church Music and the Problem with
Latin American Nineteenth-Century Composers
Enrique MENEZES (Universidade de São Paulo), Trance Facilitation in Some Brazilian
Musical Structures
Lorenzo CANDELARIA (The University of Texas at El Paso), Pedro de Gante and the
Creation of Euro-Aztec Catholic Song in Sixteenth-Century New Spain [\[canceled\]](#)

9:30-11:30

FP-1J Audience Research (Room 5-410)

Chair: Junichi MIYAZAWA (Aoyama Gakuin University)

Wiebke RADEMACHER (University of Cologne), Beyond Concert Halls: Performance
and Reception of Classical Music in Non-Bourgeois Contexts, 1860-1914
David KIDGER (Oakland University), Building New Concert Audiences and Musical
Communities in Post World War I England: Robert Mayer and the Children's
Concert Movement
Emily ERKEN (Ohio State University), Reception History in the Internet Age: An
Online Ethnography of Love, Hate, and Dmitri Tcherniakov's *Eugene Onegin*
(2006) [\[canceled\]](#)
Ana PETROV (Faculty of Media and Communications, Singidunum University,
Belgrade), Producing the Sound of the Virtual Homeland: The After-life of
Yugoslav Popular Music and Post-Yugoslav Audience Research

IMS Programs and Special Events**Monday, March 20, Afternoon**

13:00-14:00 **Keynote Lecture:** TOKUMARU Yoshihiko (Musicologist, Professor Emeritus, Ochanomizu University, Tokyo), “Contemplating musicology in general from Japanese Perspectives.” (Sōgakudo Hall)

14:00-15:30 RILM Meeting 1 (Hall 6)
 Collaboration and Dialogue: RILM in Japan
 Speakers: Zdravko BLAŽEKOVIĆ (Executive Editor, RILM), Tatsuhiko ITOH (International Christian University of Tokyo)

16:00-17:30 RILM Meeting 2 (Hall 6)
 Transcending Borders: RILM and Musicology in the Twenty-First Century
 Speakers: Barbara Dobbs MACKENZIE (Editor-in-Chief, RILM), Zdravko BLAŽEKOVIĆ (Executive Editor, RILM), Tina FRÜHAUF (Content Acquisitions Director, RILM), Laurenz LÜTTEKEN (Editor-in Chief, *MGG Online*)

16:00-18:00 **IMS Roundtable: Fluxus Here and There** (Central LR)
 Chair: Lydia GOEHR (Columbia University), Speakers: Toshi ICHIYANAGI (Guest, Composer, Tokyo, Japan), Toshie KAKINUMA (Kyoto City University of the Arts), Mitsuko ONO (Independent scholar, Kanagawa, Japan), Dörte SCHMIDT (Universität der Künste Berlin), Branden W. JOSEPH (Columbia University)

19:00-20:30 Concert: An Evening of 20th- and 21st-Century Music (Sōgakudo Hall)

RT/SS/FP Sessions**Monday, March 20, Afternoon****Roundtable****16:00-18:00**

RT-3-1 Re-Orienting Early Musical Thought: New Explorations along the Silk Roads
 (Room H 416)

Chair: Gabriela CURRIE (University of Minnesota), Co-Authors: Mei LI (Graduate School of Chinese Academy of Arts, Beijing), Sławomira Żerań SKA-KOMINEK (University of Warsaw), Andrew HICKS (Cornell University), Lars CHRISTENSEN (University of Minnesota)

Study Sessions**14:00-15:30**

SS-2-1 Darmstadt and Akiyoshidai: Institutional Influences and Historiographical Questions of International New Music Festivals (Central LR)

Chair: Dörte SCHMIDT (University of the Arts Berlin), Co-Authors: Pietro CAVALLOTTI

(University of the Arts Berlin), Susanne HEITER (University of the Arts Berlin), Kim FESER (University of the Arts Berlin), Sayuri HATANO (University of the Arts Berlin), Hermann GOTTSCHIEWSKI (Tokyo University), Motoharu KAWASHIMA (Kunitachi College of Music), Seiji CHŌKI (Tokyo University)

14:00-15:30

SS-2-2 Transformations and Transitions in HIP (Historically Informed Performance)

(Room 5-406)

Chair: Claire HOLDEN (University of Oxford), Co-Authors: Eric CLARKE (University of Oxford), Mary HUNTER (Bowdoin College)

Free Paper Sessions

14:00-15:30

FP-2A Renaissance Music Theory: East and West Attuned (Room 5-109)

Chair: Manuel Pedro FERREIRA (Nova University of Lisboa)

Hama BIGLARI (Uppsala University), Reapproaching Vicentino
Jeffrey LEVENBERG (Chinese University of Hong Kong), The Re-Discovery of
Ancient Chinese Cyclical Tuning in Renaissance Europe
TSUGAMI Eske (Seijo University), Girolamo Mei Projecting the Image of Ancient
Music in the Light of Aristotle's Theory of Tragedy and Ptolemy's System of Tono

14:00-15:30

FP-2B Electroacoustic Transfer (Room 5-401)

Chair: Giorgio BIANCOROSSO (University of Hong Kong)

Marc BATTIER (University Paris-Sorbonne, IREMUS), Intercultural Considerations in
the Theory and Practice of Electroacoustic Music
Yen-Ling LIU (Soochow University), Technology and the Rhetoric of Accessibility in
Chinese Electroacoustic Music [\[Canceled\]](#)
Yinuo YANG (Soochow University), Speaking a Hybrid Language in Chinese
Electroacoustic Music

14:00-15:30

FP-2C The Intellectual Life of Music in France, 1750-1920 (Room 5-408)

Chair: Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

Amparo FONTAINE (University of Cambridge), The Music Amateur in Eighteenth-
Century French Culture
Rebecca GEOFFROY-SCHWINDEN (University of North Texas), Chabanon's Music
Philosophy as a Way of Life
Hanae TSUKADA (Okinawa Prefectural University of Arts), Music Historiography and

Canon Formation in Third Republic France: Evaluations of Berlioz and Historical Narratives by Lavoix, Bruneau, and Combarieu

14:00-15:30

FP-2D 20th-Century Rituals: The Spiritual in Music (Room 5-301)

Chair: José Vicente NEGLIA (University of Hong Kong)

Ellie HISAMA (Columbia University), "A Complex Dissonant Veil of Sound": Influence and Independence in Ruth Crawford's *Three Chants for Women's Chorus* (1930)

Rachel COWGILL (University of Huddersfield), "Tone Poems Born of the World-Soul": John Foulds, Maud MacCarthy, and the Music of the Future

Christopher CHOWRIMOOTO (University of Notre Dame), *The Burning Fiery Furnace* and the Redemption of Religious Kitsch

14:00-15:30

FP-2E Analyzing Opera (Room 5-409)

Chair: Klaus PIETSCHMANN (Johannes Gutenberg University Mainz)

Laura MOECKLI (University of Bern), Temporal Condensation and Expansion in Nineteenth-Century French Recitative

Kunio HARA (University of South Carolina), Puccini's Use of Rotational Cycles in His Early Works: *Le Villi*, *Manon Lescaut*, and *Madama Butterfly*

Suzanne SCHERR (SIAS International College, Zhengzhou University, Xinzheng City, Henan), Figaro and Mulan 花木蘭 *ossia* The Use of Stock Characters in Italian *Opera Buffa* and Central Chinese Henan (YuJu 豫剧) Opera

14:00-15:30

FP-2F Women: A Force to be Reckoned With (Room 1-3-8)

Chair: Andrea LINDMAYR-BRANDL (University of Salzburg)

Jennifer CABLE (University of Richmond), A Force to be Reckoned with: Women Amateur Musicians in Twentieth-Century America

Kae HISAOKA (Osaka University), Alternative Role of New Folk Songs by Women: Concerning Gender and Spatial Representation, Compared with the Official National Culture of Male Polyphonic Singing in Post-Soviet Georgia

Tami GADIR (University of Oslo), Standing Up to the Man from East to West: Women DJs and Guerrilla Feminisms in Global Dance Music Practices

14:00-15:30

FP-2G Staging the Baroque (Room 1-3-30)

Chair: Takashi YAMADA (Kumamoto University)

Luisa MORALES (University of Melbourne-FIMTE, Almería Spain), Domenico Scarlatti's "Spanish Style" and the Influence of Madrid's Theatre Entr'actes
Fumie OKOUCHI (Tokyo University of the Arts), Was *Euristeo* by J. A. Hasse Performed in Warsaw in 1733?
Ilaria GRIPPAUDO (University of Palermo), "La Trinacria in giubilo": Religious Institutions and Musical Entertainments for Charles III de Bourbon (Palermo, 1735)

14:00-15:30

FP-2H Performing the Western in Taiwan (Room 5-407)

Chair: Gen'ichi TSUGE (Tokyo University of the Arts)

Min Erh WANG (National Taiwan University), The Chinese Casals: Receptions of a European Cultural Hero in the Chinese Speaking World during the Cold War
Chiawei LIN (Independent Researcher), Elite Music for the Masses: Western Art Music in Colonial Taiwan
Li-Ming PAN (Chinese Culture University), Performing the West: The Role of Western Classical Music in Taiwan

14:00-15:30

FP-2J Making Us Whole: Music and the Mind (Room 5-410)

Chair: Kay SHELEMAY (Harvard University)

Edward PEARSALL (The University of Texas at Austin), Restless Minds: Seeking Equilibrium in Music
Yuhwen WANG (National Taiwan University), Music and Meditation: How Music Implies a Non-judgmental Quality
Michael GOLDEN (Soka University of America and Min-On Research Institute), The Ecology of Musicking: Emergent Behavior and Connectivity

16:00-18:30

FP-3A The Dawn of Opera and Early Modern Singing (Room 5-109)

Chair: Anna Maria BUSSE BERGER (University of California, Davis)

Wendy HELLER (Princeton University), Orpheus in Marble
John GRIFFITHS (Monash University, The University of Melbourne), Heteroclito Giancarli, Domenico Maria Melli, Giulio Caccini and the Birth of Monody
Rika HAGIHARA (Tokyo University of the Arts), The Contributions of the Jewish Community to the Improvement of Theatrical Art: Until the Period of Monteverdi in Mantua (Italian)
Tim CARTER (University of North Carolina at Chapel Hill), Listening to Music in Early Modern Italy
Árni INGÓLFSSON (Iceland Academy of the Arts), Singing at the Boundary: The Transmission of Renaissance Music in Iceland, 1550-1700

16:00-18:30

FP-3B Haydn and Beethoven: In and Out of Context (Room 5-401)

Chair: Christine SIEGERT (Beethoven-Haus Bonn)

Fabio MORABITO (King's College London), Replacing Haydn: Luigi Cherubini's
"Affair Esterházy," 1810-1811

Alexandra AMATI-CAMPERI (University of San Francisco), Haydn's *L'anima del
Filosofo, ossia Orfeo ed Euridice*, and Contemporary Political (mis)Appropriation

János MALINA (Hungarian Haydn Society), Understanding Eszterháza: A Unique and
Complex Cultural Phenomenon on the Borderline of East and West

John WILSON (University of Vienna), Studying the 18th-Century Hofkapelle as
Handlungsspielraum: The Early Careers of Ludwig van Beethoven and Andreas
Römberg

Yoko MARUYAMA (University of Vienna), Just How Original was Beethoven's Music?
The Compositional Interaction between Beethoven and His Contemporaries
(German)

16:00-18:30

FP-3C Understanding Ourselves: Musicology Looks at Musicology (Room 5-408)

Chair: Thomas CHRISTENSEN (University of Chicago)

Annegret FAUSER (University of North Carolina at Chapel Hill), Toward an
International Musicology: War, Peace, and the Founding of the IMS

Frank HEIDLBERGER (University of North Texas), Carl Dahlhaus's Essay "What is
the History of Music Theory?" and Its Historiographical Methodology in Today's
Contexts of Music "Theory" and "Practice"

David LEWIS (University of Oxford e-Research Centre and Goldsmiths, University of
London) and Ben FIELDS (Goldsmiths, University of London), Understanding
Community Structure in Musicology

Johanna DEVANEY (The Ohio State University), Eugenics and Musical Talent:
Exploring the Influence of the Seashore Measures of Musical Talent Tests on the
Practice and Conception of Musical Performance

Melanie WALD-FUHRMANN (Max Planck Institute for Empirical Aesthetics), Music:
A Language "Understood all over the World"? A Cross-cultural Study on the (mis)
Understanding of Musical Expressiveness

16:00-18:30

FP-3D Opera: In Theory and Practice (Room 5-301)

Chair: Francesco IZZO (University of Southampton)

Anne DESLER (University of Edinburgh), Performing Theory: Theory, Practice, and
the Historiography of Early 18th-Century Opera

Kordula KNAUS (University of Bayreuth), Between Travelling Troupes and Court

Music: Early Opera Buffa Performances in Europe
Annelies ANDRIES (Yale University), Visual Historicity and Musical Eccentricity:
“Couleur Locale” in Spontini’s *Fernand Cortez*
Diau-Long SHEN (National Taichung University of Education), The Uncanny Effect in
E.T.A. Hoffmann’s Magic Opera *Undine* from the Perspective of Sigmund Freud
Tommaso SABBATINI (University of Chicago), Beyond Opera and Musical Theatre:
Rethinking Nineteenth-Century Parisian Theatre with Music through the Lens of
“Féerie”

16:00-18:30

FP-3E Cold War Encounters (Room 5-409)

Chair: Richard KURTH (University of British Columbia)

Ulrike PRÄGER (University of Illinois at Urbana-Champaign), Cold War and Post-
Cold War Nostalgia Tourism: Ambivalent Musical Encounters in East and West
Anne SEARCY (Harvard University), Transliterating Ballet: Local Concerns in the
Practice of Cold War Cultural Exchange
Elaine KELLY (University of Edinburgh), Bringing Music to the Middle East: The
German Democratic Republic on Tour
Martha SPRIGGE (University of California, Santa Barbara), Musical Grief at East
German State Funerals
Valentina BERTOLANI (University of Calgary), The Fulbright Program and the
Transnational Network of Experimental Music: The Cases of Frederic Rzewski and
Richard Teitelbaum

16:00-17:30

FP-3F Eastern European Music in the 20th Century: Identity and Alterity (Room 1-3-8)

Chair: Olena ZINKEVYCH (Ukrainian National Tchaikovsky Academy of Music)

Makoto NAKAMURA (Osaka University), How Speech Generates Songs: A “Missing
Link” between the Theory and Practice of Speech Melodies by Leoš Janáček
Maki SHIGEKAWA (Osaka University), The Idea of “Otherness” in Szymanowski’s
Śłopiewnie and Polish Nationalism
Agnieszka DRAUS (Academy of Music in Krakow), Seeking of Meaning in Polish
Music of 20th Century: Lutoslawski, Penderecki, Gorecki, Stachowski

16:00-18:00

FP-3G Medieval Music Theory: East and West (Room 1-3-30)

Chair: Teruhiko NASU (Aoyama Gakuin University)

Haruyo MIYAZAKI-KUMA (Musashino Academia Musicae), Solmization Theory and Clavis Usage in Medieval Music
 Marcel CAMPRUBÍ (University of Oxford), The Musical Thought of the Brethren of Purity in 11th-Century Iberia
 Aya YOSHIKAWA (Tokyo Gakugei University), Pitch Names in Hucbald's *Musica*: The Relation between Octave Framework and Tetrachords System
 Suraya AGHAYEVA (Azerbaijan National Academy of Sciences, Institute of Architecture and Art), On the Relationship between Theory and Practice in Treatises on Music of the Medieval East

16:00-18:30

FP-3J The Management: Off-Stage Power in US Concert Life (Room 5-410)

Chair: Akihiro TANIGUCHI (Ferris University)

Patrick WARFIELD (University of Maryland), From Parade Ground to Concert Hall: The Military March as Genre and Structure
 Heather PLATT (Ball State University), "A Risky Undertaking": Performing German Lieder Cycles in the United States, 1865-1905
 César LEAL (University of the South), New Transatlantic Paths and Alliances in Cultural Entrepreneurship: The Business of Opera and Its Role in Fostering a Franco-American Artistic Dialogue, 1905-1913
 Tiffany KUO (Mt. San Antonio College), Patronage and the Affluence of Western Classical Music in the United States
 Laura DOLP (Montclair State University), New Cultures of Listening: Arvo Pärt and the "Experience" Economy

Tuesday, March 21

IMS Programs and Special Events

Tuesday, March 21, Morning

9:00-12:00 IMS Study Group: Music and Media (Room 1-3-30)

"From Classical Conductors to Cuban Bandleaders: Music on 1950s American Television"

Chair: Emile WENNEKES (Utrecht University, The Netherlands), Speakers: Michael SAFFLE (Virginia Tech, Blacksburg, United States), Kenneth DELONG (University of Calgary, Canada), James DEAVILLE (Carleton University, Ottawa, Canada)

10:30-11:30 RISM Meeting (Hall 6)

Research Tool(s) for Source Studies

Speakers: Andrea LINDMAYR-BRANDL (Salzburg University), Jennifer WARD (RISM Central Editorial Office), Klaus KEIL (RISM Central Editorial Office)

RT/SS/FP Sessions

Tuesday, March 21, Morning

Roundtables

9:30-11:30

RT-4-1 **Writing Biography: East, West, North, South** (Sōgakudo Hall)

Chair: Kay Kaufman SHELEMAY (Harvard University), Co-Authors: Mark Evan BONDS (University of North Carolina, Chapel Hill), Jocelyne GUILBAULT (University of California, Berkeley), Ellen T. HARRIS (Massachusetts Institute of Technology), Christopher REYNOLDS (University of California, Davis)

9:30-11:30

RT-4-2 **Theoretical Studies on the Luso-Brazilian Music in the Eighteenth Century: Partimenti; Schemata and Topical Discourse** (Central LR)

Chair: Diósnio MACHADO NETO (Universidade São Paulo), Co-Authors: Beatriz MAGALHÃES CASTRO (Universidade de Brasília), Ozório CHRISTOVAM (Universidade de São Paulo), Mítia GANADE D'ACOL (Universidade de São Paulo)

9:30-11:30

RT-4-3 **Theorizing Music by Practicing Philosophy** (Room H 416)

Chair: Tomas MCAULEY (University of Cambridge), Co-Authors: Nanette NIELSEN (University of Oslo), Kyle DEVINE (University of Oslo), Michael GALLOPE (University of Minnesota)

Study Session

9:00-10:30

SS-4-1 **The IMS Mentoring Program: An International and Inter-Generational Initiative** (Room 5-406)

Chair: Jane Morlet HARDIE (The University of Sydney), Co-Authors: Andrea LINDMAYR-BRANDL (Universität Salzburg), Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts), Masakata KANAZAWA (International Christian University), Jeffrey KURTZMAN (Washington University St Louis), Jen-yen CHEN (National Taiwan University)

Free Paper Sessions

10:00-11:30

FP-4A **Renaissance Masses** (Room 5-109)

Chair: Tsutomu SASAKI (Keio University)

Megumi NAGAOKA (Musashino Academia Musicae), Giovanni Animuccia's "Reform" Masses

Franziska HEINRICH (University of Music Franz Liszt Weimar), Between Piety and Representation: The 16th Century Requiem and Its Function

Timothy DALY (University of Melbourne), Towards a Generative Theory of Surface Texture in the Early “L’Homme Armé” Polyphonic Mass

9:30-11:30

FP-4B Robert Schumann and Clara’s Schumann (Room 5-401)

Chair: Meebae LEE (Chonbuk National University)

Julie Hedges BROWN (Northern Arizona University), Clara Schumann and the British Reception of Robert Schumann’s Music

Roe-Min KOK (McGill University), From “Priestess” to “Man”: Clara Playing Robert

Benedict TAYLOR (University of Edinburgh), Hearing Oneself Singing: Coming to Lyricism and Musical Self-Consciousness in Schumann

Akio MAYEDA (Universität Wien), Robert Schumann’s G Minor Symphony Opus VII (1832/33): Text- and Style-Critics toward an Interpreting Performance-Practice (German)

9:00-11:30

FP-4C Fighter Planes and Bombs: Japan and WWII (Room 5-408)

Chair: Hermann GOTTSCHESKI (The University of Tokyo)

Jonathan SERVICE (University of Oxford), Debating Music in Wartime Japan: Tanaka Shohei’s Theory of Japanese Harmony

Yuji NUMANO (Toho Gakuen School of Music), Listening to Fighter Planes?: Ear Training Method in Japan during WWII

Noriko MANABE (Temple University), Musical Expressions of Atomic Holocaust in Hiroshima and Nagasaki

Eria KUBO (Independent), Shedding New Light on the Suzuki Method: An Examination of the Early Writings of Shin’ichi Suzuki

Sterling LAMBERT (St. Mary’s College of Maryland), Britten’s Primal Scream

9:00-11:30

FP-4D Schoenberg: Soundings and Echoes (Room 5-301)

Chair: Christian UTZ (University of Music and Performing Arts Graz)

Hoi Yan WONG (The Chinese University of Hong Kong), Interpreting Twelve-Tone Music in China: Theory and Practice [\[canceled\]](#)

Áine HENEGHAN (University of Michigan), Schoenberg’s Sound

Paolo SOMIGLI (Free University of Bolzano-Bozen), The “Italian” Schoenberg: The Partial Translations of Schoenberg’s Writings in Italy in the First Half of the 20th Century

Fuyuko FUKUNAKA (Tokyo University of the Arts), “Music of the Left”?: Schoenberg, Leibowitz, and the “Artist’s Conscience”

Mikako AKUTSU (Meiji Gakuin University), The Then Actuality to be Reflected in the Opera *Moses und Aron* by A. Schoenberg

9:30-11:30

FP-4E Africa (Room 5-409)

Chair: Scott CURRIE (University of Minnesota)

Blessing LUBI (Nigerian Television Authority), Identity Perpetuation through the Musical Practice of a Marginal Ijaw Community in Nigeria

Dia BARGHOUTI (Goldsmiths, University of London), Hadra and Dhikr Rituals in Tunisia: Transcendence as a Social Process

Salvatore MORRA (Royal Holloway, University of London), Theory and Practice: Conceptualising a “Tunisian School” of ‘Ūd Performance in the Twentieth Century

Helena TYRVÄINEN (University of Helsinki), A Musician from Elsewhere in Quest of Knowledge: Past and Present in Armas Launis’ Ideas on the North-African Musical Traditions

9:30-11:30

FP-4F Homeland (in)Securities: Re-Placing Music (Room 1-3-8)

Chair: Philip BOHLMAN (University of Chicago)

Yukirou MURAI (Graduate School of Human and Environmental Studies, Kyoto University), Echoes from the Orient in the Works of Charles-Valentin Alkan: Tracing the Ahavah Rabbah Mode and the Sound of the Hebrew Language in His Musical Output

Ruth HACHOEN (Hebrew University of Jerusalem), Intercontextuality: German Musical Culture Immigrates to the Levant

Nobuko NAKAMURA (Tokyo University of the Arts), Erich Wolfgang Korngold and His Primary Sources at the Library of Congress

Liran GURKIEWICZ (University Israel), Paul Ben-Haim: Between East and West

9:00-11:30

FP-4H Hardware, Software, Everywhere (Room 5-407)

Chair: Yo TOMITA (Queen’s University Belfast)

Kevin PAGE (University of Oxford) and Carolin RINDFLEISCH (University of Oxford), Linking Leitmotifs: A Digital Study of Leitmotif Interpretations through Ontologically Contextualised Notation

Ichiro FUJINAGA (McGill University), Large-Corpus Music Research

Frans WIERING (Utrecht University), The Software of Your Dreams: Expectations and Realities in the Use of Technology in Music Research

Maria PANTELI (Queen Mary University of London), A Review of Computational Approaches for the Analysis of World Music Recordings

Alan MARSDEN (Lancaster University), Music Theory as Scientific Theory

9:30-11:30

FP-4J Theory at Work: Scales, Intervals, and Rhythmic Patterns (Room 5-410)

Chair: Cathy COX (Tamagawa University)

Toru MOMII (Columbia University), *Lost in Translation: Exoticism as Transculturation in Saint-Saëns's Africa*

Seiji OOTAKA (Tohoku University), Mathis Lussy's Model of Phrase Structure as a Complementary Unity of Phrase and Meter

Wai Ling CHEONG (The Chinese University of Hong Kong), *Toward a Theory of Rhythmic Revival: Ancient Greek Rhythm in Tristan and Le Sacre*Tatevik SHAKHKULYAN (Komitas Museum-Institute), *Armenian Epic Songs: Theory Conforming to Practice***IMS Programs and Special Events****Tuesday, March 21, Afternoon****13:00-14:00 Keynote Lecture:** Toshio HOSOKAWA (Composer, Tokyo)
“Asian Calligraphy and Music: Topos of Sounds & Silence” (Sōgakudo Hall)**14:00-16:00 IMS Study Group: Cavalli and 17th Century Venetian Opera** (Room 5-311,
internal meeting)
Cavalli: The Critical Edition

Chair: Ellen ROSAND (Yale University), Speakers: Tim CARTER (University of North Carolina at Chapel Hill), Valeria DE LUCCA (University of Southampton), Dinko FABRIS (Chair, IMS), Wendy HELLER (Princeton University), Álvaro TORRENTE (Universidad Complutense de Madrid)

14:00-17:00 IMS Study Group: Italo-Ibero-American Relationships in the Musical Theatre
(H 416)

Italian Opera in the Southern Cone. Transnational vs. National

Chair: Anibal E. CETRANGOLO (Universidad de San Martín, Buenos Aires / Università Ca'Foscari, Venice), Speakers: Ditlev RINDOM (University of Cambridge, UK), José Manuel IZQUIERDO (University of Cambridge, UK), Sergio Marcelo DE LOS SANTOS (Universidad de la República, Uruguay), Marita FORNARO BORDOLLI (Centro de Investigación en Artes Musicales y Escénicas/Escuela Universitaria de Música Universidad de la República, Uruguay), Laura MALOSETTI COSTA, (CONICET – IIPC-TAREA UNSAM Universidad de San Martín, Buenos Aires), Diósnio MACHADO NETO (Laboratório de Musicologia - Dep. de Música da FFCLRP Universidade de São Paulo – USP), Enrique CÁMARA DE LANDA (Universidad de Valladolid), Members of the RIIA Theaters Group (Fernando BERÇOT, Clarissa BOMFIM, Maria FILIP, Bruno LIGORE, Michele MESCALCHIN, Giulia MURACE, and Ignacio WEBER)

16:30-18:30 IMS Roundtable: “Music As Mission”: The Globalization of the Religious Music from Europe until 1800 (Hall 6)

Chair: Dinko FABRIS (President, The International Musicological Society; Italy), Speakers: Vincenzo De GREGORIO (President, Pontifical Institute of Sacred Music, Vatican, Rome), ~~Leonardo WAISMAN (Universidad de Córdoba, Argentina)~~, Egberto BERMUDEZ (Universidad Nacional de Colombia), Manuel Pedro FERREIRA (Universidade Nova de Lisboa), Victor COELHO (Boston University), Jen-yen CHEN (National Taiwan University, Taipei), David IRVING (The University of Melbourne), Ryuichi HIGUCHI (Vice President, The International Musicological Society; Meiji Gakuin University, Tokyo) [Bernardo ILLARI \(University of North Texas\)](#)

16:30-18:00 RIPM Meeting (Central LR)

“The Only Limit Is One’s Imagination: Undertaking and Deconstructing Original Research Using RIPM”

Speakers: H. Robert COHEN (Founder and Director, RIPM), Benjamin KNYSACK (Managing Associate Director, RIPM)

18:30-20:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University)

19:00-21:00 Concert: *Memento Mori*: An Evening of Baroque Music on Death and Immortality (Sōgakudo Hall)

19:30-21:00 Lecture concert on the Tangentenflügel (Ueno Gakuen University)

RT/SS/FP Sessions

Tuesday, March 21, Afternoon

Roundtables

14:00-16:00

RT-5-1 Referencing Music East and West: Modern Encyclopedias as Historiographies of Theory and Practice (Hall 6)

Chair: Tina FRÜHAUF (RILM and Columbia University), Co-Authors: Salwa El-Shawan CASTELO-BRANCO (Universidade Nova de Lisboa), Laurenz LÜTTEKEN (University of Zurich), Joseph Sui Ching LAM (University of Michigan), Masakata KANAZAWA (International Christian University), Yu Jen HUANG (National Taiwan Normal University), Philip EWELL (Hunter College, CUNY)

14:00-16:00

RT-5-2 In Search of the Arabic Presence in the Music of Medieval and Renaissance Europe (Central LR)

Chair: Susan Forscher WEISS (Peabody Conservatory/Johns Hopkins University), Co-Authors: Charles BURNETT (Warburg Institute, University of London), Dwight REYNOLDS (University of California, Santa Barbara), Alison LAYWINE (McGill University), Jeffrey

LEVENBERG (Chinese University of Hong Kong), Manuel Pedro FERREIRA
(Universidade Nova (FCSH), Lisbon)

Study Sessions

14:00-15:30

SS-5-1 Symphonic Timbre in Film Music (Room 5-409)

Chair: Jerome ROSSI (University of Nantes), Co-Authors: Cecile CARAYOL (University of Rouen), Chloé HUVET (University of Montreal and Rennes), Hubert BOLDUC-CLOUTIER (University of Montreal and Bruxelles), Jérémy MICHOT (University of Rennes)

14:00-15:30

SS-5-2 Composers as Writers: Self-Construction, Theory and Practice in Three Latin American Composers from the 17th-20th Centuries (Room 5-406) [\(Spanish\)](#)

Chair: Melanie PLESCH (The University of Melbourne), Co-Authors: Omar CORRADO (Universidad de Buenos Aires), ~~Illari BERNARDO~~ (University of North Texas)
Bernardo ILLARI

16:30-18:00

SS-6-1 Interaction and Fusion between Two Different Music Cultures in Japan from 1552 to 1613: the Implication of the Viol for the Origin of the Kokyu (Room 5-406)

Chair: Yukimi KAMBE (Ferris University), Co-Authors: Toshiaki KŌSO (Sophia University), David WATERHOUSE (University of Toronto), Makoto HASEGAWA (Master of JiutaSoukyoku Performance), Moderator: Alison TOKITA (Kyoto City University of Arts)

Free Paper Sessions

14:00-15:30

FP-5A Renaissance Music Theory in Counterpoint (Room 5-109)

Chair: TSUGAMI Eske (Seijo University)

Denis COLLINS (The University of Queensland, Australia), Moveable Counterpoint and the Composer's Workshop: New Approaches and Little-Known Techniques in Renaissance Music

Gustavo DIAS (Universidade Federal de Pelotas), Zarlino's Counterpoint Theory and the Development of Early Italian Thorough Bass Principles

Sakurako MISHIRO (Showa University of Music), Emulation and Imitation: Exploring the German Sources for English Music Theory Books of the Late Sixteenth and Early Seventeenth Centuries

14:00-15:30

FP-5B No Place Like Home: Utopia and the Transcendence of East and West (Room 5-401)

Chair: Frederick LAU (University of Hawaii at Manoa)

Vera WOLKOWICZ (University of Cambridge), Neither East nor West: Defining Latin American Art Music

David KJAR (Roosevelt University), L'Arpeggiata and Barbara Futurna's "Maria (Sopra la Carpinese)": East Meets West in Early Music's Third Space

Scott CURRIE (University of Minnesota), East and West of Nowhere: Theorizing Utopian Practice in the Global Jazz Avant-Garde

14:00-15:30

FP-5C 20th-Century Music: The Composer's Aesthetics and Craft (Room 5-408)

Chair: Jürgen MAEHDER (Università della Svizzera italiana)

Chikako KITAGAWA (Keio University), The Aesthetics of Waiting: Models of Time Held Still in Toshio Hosokawa's Music Theatre "Hanjo" (German)

Fiorella SASSANELLI (Conservatorio Nino Rota, Monopoli), Music through Hidden Words: Nadia Boulanger's Secret Suitcase at the Bibliothèque Nationale in Paris

Oksana NESTERENKO (Stony Brook University), Theory and Practice of Vertical Time in Music

14:00-15:30

FP-5D Editions, Collections, Catalogues (Room 5-301)

Chair: Yo TOMITA (Queen's University Belfast)

Ada AYNBINDER (P. I. Tchaikovsky State Museum-Reserve), P. I. Tchaikovsky's Operas: Textual-critical and Editorial Problems in the Context of the Project of Academic Edition of P. I. Tchaikovsky's Complete Works

Luca Lévi SALA (New York University), "After Tyson": Revision and Expansion of Muzio Clementi's Thematic Catalogue

Muneyoshi YAMAMOTO (Aichi University of the Arts), A Preliminary Study of Nanki Library's Concerts

14:00-15:30

FP-5F The Ideology of Concerts (Room 1-3-8)

Chair: Misako OHTA (Kobe University)

Eduardo SATO (University of São Paulo), Opera Seasons in Brazil during World War I: An Interpretation of Its Impacts at the Idea of National Music

Monica VERMES (Universidade Federal do Espírito Santo), Music in the Theaters of Rio de Janeiro (1890-1905): Concert Series, Music Criticism, and Conflicting Cultural Projects in the Early Years of the Republic

Sayuri HATANO (Berlin University of the Arts), Hermann Wolff and Anton Rubinstein: A Collaboration towards Establishing a New Artistic Authority (German)

14:00-15:30

FP-5G Performing in Paris: The Rise and Fall of Technique (Room 1-3-30)

Chair: ~~Catherine MASSIP (Institut de recherche en musicologie, Paris)~~

[Florence GÉTREAU \(Institut de recherche en musicologie, CNRS-Bibliothèque nationale de France\)](#)

Diane TISDALL (King's College London), Blood, Sweat, and Scales: The Birth of Modern Bureaucracy at the Paris Conservatoire

Yasushi UEDA (Tokyo University of the Arts/Université Paris-Sorbonne), "Jeu perlé" and the Spiritual Beauty of Music: Its Theoretical and Practical Aspects Considered in Relation with the Piano Education at the Conservatoire de Musique de Paris during the Tenure of Antoine-François Marmontel (1848-1887) (French)

Natsuko JIMBO (The University of Tokyo), Performing (Inter-)nationality on the Piano: A Crisis of French Pianism in the Age of Competition

14:00-15:30

FP-5H Locating Sounds in Modern China (Room 5-407)

Chair: Lin-Yu LIOU (Nara University of Education)

Yvonne LIAO (King's College London), From Raw Data to Archival Variance: Sounding Out Live Music in Shanghai, c. 1930-1950

Cong JIANG (Capital Normal University), Melodies' and Lyrics' Relationship in Beijing Folk Songs

David Francis URROWS (Hong Kong Baptist University), The Pipe Organ in China and the "Cultural Great Leap Forward"

14:00-15:30

FP-5J 20th-Century Music in France (Room 5-410)

Chair: Davinia CADDY (University of Auckland)

Arnulf MATTES (University of Bergen), Transforming Idioms: The Works for Violin Solo with Accompaniment by Ravel, Schoenberg, and Boulez [\[canceled\]](#)

Miyuki JINNAI (Kunitachi College of Music), "Mosaic Structure" as a Reflection of Multilayered Temporal Events in Olivier Messiaen's *Saint François d'Assise* (French)

Shigeru FUJITA (Tokyo College of Music), Not a Serialist, but a Dodecaphonist: A Sketch Study of Henri Dutilleux's Works of the 1960s and 1970s

16:00-18:30

FP-6A Medieval Music: Secular and Sacred (Room 5-109)

Chair: Lap-Kwan KAM (National Chiao-Tung University, Hsinchu/Taiwan)

Jonas LOEFFLER (University of Cologne), "Musica" and "Music" in Adam de la Bassée's *Ludus super Anticlaudianum* (c. 1280)

Michael Scott CUTHBERT (MIT), Hidden in Our Publications: New Concordances, Quotations, and Citations in Fourteenth-Century Music

Elina HAMILTON (The Boston Conservatory), Philippe de Vitry in England: The Two French Motets in *Quatuor Principalia*
 Catherine JEFFREYS (Monash University), Secular Composers and Monastic Liturgical Offices: Philip IV's Commission for the First Feast of Saint Louis
 Claire FONTIJN (Wellesley College), Excess and Frame in Hildegard of Bingen's Compositions and Illuminations

16:00-18:30

FP-6B Baroque Passions: The Cantata and Oratorio (Room 5-401)

Chair: Alvaro TORRENTE (Universidad Complutense de Madrid)

Alan MADDOX (University of Sydney), "Affettuoso Ancora": Music and Emotion in Francesco Antonio Calegari's Passion Recitatives of 1718
 Kurt MARKSTROM (University of Manitoba), Easter 1724 and Bach's Chorale Cantata Cycle
 Giuseppina CRESCENZO (Hochschule für Musik Franz Liszt Weimar), Interrelations between the Subjects of the Sacred Cantata and the Catholic Culture in Italy by Francesco Durante, Francesco Feo, Leonardo Leo, and Padre Giovanni Battista Martini
 Elena ABBADO (Università degli Studi di Firenze), Reconstructing Intangible Heritage: The Lost Oratorio Repertoire in Baroque Florence and Its Original Environment
 Takumi KATO (Archives of History of the Meiji Gakuin), Reinhard Keiser's Passion Oratorios: Examining the Originality and Ingenuity of the Vanguard in German Sacred Oratorio

16:00-18:30

FP-6C Border Crossings in Opera (Room 5-408)

Chair: Kii-Ming LO (National Taiwan Normal University)

Yoriko MORIMOTO (Aichi University of the Arts), Reception of Tragédie Lyrique at the Sheremetev Serf Theater (1775-97): The Genre's Influence on the Creation of the Russian Opera *Zelmira and Smelon*
 Lufan XU (Chinese University of Hong Kong), Through Faust's Last Magic: Ferruccio Busoni's Self-Portrait as a Cosmopolitan Artist in *Doktor Faust*
 Francesco DEL BRAVO (Free University Berlin), Rigoletto's Dances, Eisenstein and the Kabuki Montage, ossia the Operatic Stage in the Analytical Practice
 Brooke MCCORKLE (SUNY Geneseo), Love, Sex, and *Tannhäuser* in Occupied Japan
 Giuseppe MONTEMAGNO (Fine Arts Academy, Catania), "Une reine de paravent": Camille Saint-Saëns' *La Princesse Jaune* and the Birth of Japonism in French Opéra-Comique (French)

16:00-18:30**FP-6D Analyzing Music: Haydn, Mozart, Beethoven, and Schubert** (Room 5-301)

Chair: Aya ITO (International University of Kagoshima)

Morton WAN (Cornell University), Imparting Freedom: A Tale of Three Fantasies
(Mozart K 475, Beethoven Opp. 77 & 80)

Lauri SUURPÄÄ (Sibelius Academy, University of the Arts Helsinki), Public and Private
Levels of Discourse in the Slow Movement of Haydn's Symphony No. 93

Yusuke TAKAMATSU (University of Zurich / Keio University), The Novel Dramatic
Patterns of Franz Schubert's Slow Movements: A Study of Symphony No. 8 (D
944) (German)

W. Dean SUTCLIFFE (University of Auckland), Labouring a Point: What Are
Eighteenth-Century Developments Doing?

Wolfgang FUHRMANN (University of Vienna), The Rest is (not just) Silence:
Aesthetics of the Musical Rest, with Special Reference to Haydn

16:00-18:30**FP-6F 20th-Century Music in France** (Room 1-3-8)

Chair: Marc BATTIER (University Paris-Sorbonne, IREMUS)

Jacob DERKERT-ROSENBERG (Stockholm University), Debussy and the Shift in
Manner Around 1905: From Transcendental Individualism to Individualist
Distanciation

Marie-Pier LEDUC (Université de Montréal-OICRM/Université libre de Bruxelles),
Revealing Oneself by Writing about Others: An Historiographical Case-Study on
Émile Vuillermoz's Promotion of Fauré, Debussy, and Ravel

Steven HUEBNER (Schulich School of Music, McGill University), Ravel's *Tzigane*:
Artful Mask or Kitsch?

Michal GROVER FRIEDLANDER (Tel Aviv University), Satie's *Socrate* and the
Staging of Thought

Federico LAZZARO (McGill University/OICRM), Foreign Musical Critics and
Composers in Paris, 1920-1940: Theories and Practices of a Cosmopolitan
Modernity

16:00-18:30**FP-6G Bartók: In Theory and Practice, East and West** (Room 1-3-30)

Chair: Mirjana VESELINOVIC-HOFMAN (Belgrade University of Arts)

Mineo OTA (Miyagigakuin Women's University), Notation versus Sound Recording:
On the Role of the Phonograph in Bartók's Modernist Strategy

Nobuhiro ITO (Osaka University), Croatian "Sopela" Music and Bartók's Composition

László STACHÓ (Liszt Academy of Music, Budapest), Predictability, Force, and
Individuality: The Performing Style of Bartók

Judit FRIGYESI (Bar Ilan University), Béla Bartók's Art as the Creation of Mythology and Ritual: *The Miraculous Mandarin* ("Chinese as Hungarian Hero?")
Hei Yeung LAI (The Chinese University of Hong Kong), Performing Bartók's *Contrasts* with Orthographic Insights

16:00-18:00

FP-6H Music Psychology / Music Perception (Room 5-407)

Chair: Suk Won YI (Seoul National University)

Yohei YAMAKAMI (Tokyo University of the Arts), Musical Language Theory in 19th Century "Pathologic Psychology" in France: The Influence of Early Aphasia Research on the History of French Musical Ideas (French)
Vladimir ORLOV (Saint-Petersburg State University), Music and Emotions: The Brain Study versus Historic Musicology
Marina KARASEVA (The Moscow Tchaikovsky Conservatory), Perceiving Language Melodic Musically: New Interdisciplinary Possibilities for Ear Training Course
Michaela KAUFMANN (Max Planck Institute for Empirical Aesthetics), Knowledge Matters: How Different Modes of Writing about Music Shape Music Appreciation Processes

16:00-18:30

FP-6J Living on Air: Radio and Society (Room 5-410)

Chair: Yūji NUMANO (Toho Gakuen College)

Chui Wa HO (New York University), Media Didactic: Listening to Democracy in Occupied Japan, 1945-1952
Naomi TAZAKI (Ochanomizu University), Cultural Strategies for Music by the Inspection Générale des Beaux-Arts de la Ville de Paris during the German Occupation: Exploiting the Radiodiffusion Nationale
Kate GUTHRIE (University of Southampton), "Intimate Listening": Music Education on Radio in Interwar Britain
Cécile AUZOLLE (Université de Poitiers), Music Commissions by the Overseas French Ministry in 1946: The *Chansons Cambodgiennes* by Daniel-Lesur (1947) (French)
Fumi UEHATA (Osaka University), Idealizing National Identity through Pop-folk Music in Post-Socialist Serbia: Codes of Music Programs in Major Broadcast Stations

Wednesday, March 22

IMS Programs and Special Events

Wednesday, March 22, Morning

9:00-12:00 Musical Iconography (held jointly with Association RiDIM) (Sōgakudo Hall)
 “Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (I)”

Chairs: Nicoletta GUIDOBALDI (Università di Bologna) and Björn R. TAMMEN (Austrian Academy of Sciences), Speakers: Gabriela CURRIE (University of Minnesota – Twin Cities), Alexandra GOULAKI-VOUTYRA (Aristotle University of Thessaloniki), Björn R. TAMMEN (Austrian Academy of Sciences), Maria Jesús FERNÁNDEZ SINDE (Universidad Complutense, Madrid), Maria Teresa ARFINI (Università della Valle d’Aosta, Conservatorio Nicola Sala di Benevento), Cristina SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino), Luzia ROCHA (Universidade Nova de Lisboa, CESAM)

11:00-18:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University)

RT/SS/FP Sessions

Wednesday, March 22, Morning

Roundtables

9:30-11:30

RT-7-1 Ethnomusicology and the Music Industry: Appropriating the “Ethnic” (Room 5-401)

Chair: Takako INOUE (Daito Bunka University), Co-Authors: Tomoji ONOZUKA (The University of Tokyo), Minako WASEDA (Tokyo University of the Arts), Kaori FUSHIKI (Taisho University), Kevin FELLEZS (Columbia University)

RT-7-2 Entangled Histories of Music: Narrating International Avant-Gardism after 1945 (Hall 6)

Chair: Tobias JANZ (Christian-Albrechts-Universität zu Kiel), Co-Authors: Chien-Chang YANG (National Taiwan University), Federico CELESTINI (Leopold-Franzens-Universität Innsbruck), Fuyuko FUKUNAKA (Tokyo University of the Arts), Tobias Robert KLEIN (Humboldt-University), Lap-Kwan KAM (National Chiao-Tung University, Hsinchu), Christian UTZ (University of Music and Performing Arts Graz)

RT-7-3 Wagnerian Appropriations from West to East (Central LR)

Chair: Naomi WALTHAM-SMITH (University of Pennsylvania), Co-Authors: Sanna PEDERSON (University of Oklahoma), David LARKIN (University of Sydney), Brooke MCCORKLE (SUNY Geneseo), Kunio HARA (University of South Carolina)

RT-7-4 Revisiting and Reflecting on the Pioneers of Musicology in Japan and China
 (Room 5-406)

Chair: Ying-fen WANG (National Taiwan University), Co-Authors: Yukio UEMURA (Tokyo University of the Arts), Hugh de FERRANTI (Tokyo Institute of Technology), Hong-yu GONG (Unitec Institute of Technology)

Free Paper Sessions

9:00-11:30

FP-7A Voicing the Voice (Room 5-109)

Chair: Wendy HELLER (Princeton University)

Wan HUANG (Shanghai Conservatory of Music), Embodying Masculinity in Sheng Singing: Integrating Perspective of "Music, Gender, and Place" in Analyzing Chinese Local Operas

Youn KIM (The University of Hong Kong), Tracing Voice: The Human Voice and Its Signification in Early Music Psychology

Philip BULLOCK (University of Oxford), Russian Song as a Site of Performance

Mary Ann SMART (University of California, Berkeley), Radical Staging and the Habitus of the Singer

Elisabeth BELGRANO (Independent), Ornamenting Words - Vocalising Meaning: Artistic Vocal Performance Research as a Field "in between"

10:00-11:30

FP-7C Opera: The Japanese Connection (Room 5-408)

Chair: Helen GREENWALD (New England Conservatory)

Valeria DE LUCCA (University of Southampton), A Japanese Emperor Goes to Italy: Gilbert and Sullivan's *The Mikado* and Its Italian reception

Misako OHTA (Kobe University), *Die Dreigroschenoper* (*The Threepenny Opera*) as a Device of Cultural Memory in Japan: The Case of Takarazuka Revue Version

Harue TSUTSUMI (Independent), Howard Vernon's Encounters with Japan in 1879 and 1885: *Wanderers' Strange Story: Western Kabuki* (*Hyōryū Kitan Seiyō Kabuki*) and *The Mikado*

9:30-11:30

FP-7D For the Record (Room 5-301)

Chair: Emile WENNEKES (Utrecht University)

Laura TUNBRIDGE (University of Oxford), The Commodification of Hugo Wolf
Giorgio BIANCOROSSO (The University of Hong Kong), Callas "Unplugged": The Juilliard Master Classes (1971-2)

Benedetta ZUCCONI (Universität Bern), Intellectual History of Recorded Music in Italy: The Emergence of a Debate on Phonography during the Interwar Period

Gretchen JUDE (University of California, Davis), Relistening to Women's Voices: Japanese Singing, Recording Technology, and the Challenge of Vocal Timbre

9:00-11:30**FP-7E Schubert: Wandering Fantasies** (Room 5-409)

Chair: Su Yin MAK (The Chinese University of Hong Kong)

Lorraine BYRNE BODLEY (Maynooth University), Gathering Fragments: Schubert's Italianata [canceled]

Seow-Chin ONG (University of Louisville), Schubert and the Resolution of Pain

David BRETHERTON (University of Southampton), Heteronormativity and the Debate about Schubert's Sexuality [canceled]

Frederick REECE (Harvard University), Schubert's Ueichte Sinfonie: Fragments, Forensics, Forgery

Wakako TSUCHIDA (Universität Tübingen), When, by Whom, and to What Purpose is This Correction Entered...?: Compositional Processes in Schubert's Singspiel *Die Zwillingsbrüder*: Dating and Reconstruction of the Final Version for the Premiere in 1820 (German)

10:00-11:30**FP-7F Détente: Musical Negotiations** (Room 1-3-8)

Chair: Wai-Ling CHEONG (Chinese University of Hong Kong)

Amrei FLECHSIG (Independent), Unmasking the Falsity: Musical Laughter in Three Soviet Operas

Ruta STANEVICIUTE-KELMICKIENE (Lithuanian Academy of Music and Theatre), "Our Africa" in Soviet Music: Cultural Interaction, Politics, and the Postcolonial Theory

Kieko KAMITAKE (Slavic-Eurasian Research Center, Hokkaido University), Grigory Frid's *The Diary of Anne Frank* between Germany and Russia

9:30-11:30**FP-7G The Music Seen: Intermedial Visions and Iconography** (Room 1-3-30)

Chair: Florence GÉTREAU (Institut de recherche en musicologie, CNRS-Bibliothèque nationale de France)

Miguel ÁLVAREZ-FERNÁNDEZ (Universidad Europea de Madrid (UEM)), Fluxus Music in Spain: The Anti-Theories and Counter-Practices of the ZAJ Group since 1964

Orit HILEWICZ (Columbia University), Reciprocal Interpretations of Music and Painting: Representation Types in Schuller, Tan, and Davies after Paul Klee

Shin-Hyang YUN (Humboldt University), Composing between Body and Machine: Aspects of the Cultural Technology of Nam June Paik (German)

Michelle ZIEGLER (Hochschule der Künste Bern / Universität Bern), With Scissors and Glue: Montage as a Compositional Practice in the Works of the Swiss Composer Hermann Meier

9:00-11:30**FP-7H Philosophy on Edge** (Room 5-407)

Chair: Per DAHL (University of Stavanger)

Olga PANTELEEVA (Utrecht University), Russian Reception of Hanslick's *On the Musically Beautiful* and the Shift to Positivism

Ralf Alexander KOHLER (Stellenbosch University), In the Search of Square Circles: Theodor W. Adorno's Concept of Aesthetic Rationality Revisited

Nathan MERCIECA (Royal Holloway, University of London), Unfashionably Adornian [canceled]

Chiharu WADA (Meiji Gakuin University), Struggle Against "Stupidity in Music" in Hanns Eisler's *Ernste Gesaenge* (German)

Walter KREYSZIG (University of Saskatchewan / University of Vienna), Towards the Formulation of a National Musical Style: The Soundscape of R. Murray Schafer: Capturing the Music of the North in Outdoor Settings

9:30-11:30**FP-7J The Pedagogy of Performance** (Room 5-410)

Chair: Frederick LAU (University of Hawaii at Manoa)

Damjana BRATUZ (Western University), Cortoshima, the Island of a French Pianist/Scholar

Nobuhiko CHIBA (Tokyo University of the Arts), A Method of Singing to Support the Ainu Tradition in Modern Times: The Conversion of Oral Learning System into Logical Learning System

Hiroko SEKIGUCHI (Kyoto Women's University), J. R. Weber's Theory of Reform in Singing Education and His Methodology: From a View in Relation to Pestalozzianism (German)

Bernhard BLEIBINGER (University of Fort Hare), Theory and Practice: Songs of African Women in Practical Theory Modules at a South African Music Department

IMS Programs and Special Events**Wednesday, March 22, Afternoon****13:00-15:00 IMS Roundtable: Towards a Global History of Music** (Sōgakudo Hall)

Chair: Reinhard STROHM (University of Oxford), Speakers: Philip V. BOHLMAN (The University of Chicago), Daniel CHUA (President-elect, the International Musicological Society; The University of Hong Kong), Şehvar BEŞİROĞLU (Istanbul Technical University), Jin-Ah KIM (Hankuk University of Foreign Studies, Seoul/Yongin)

13:00-16:00 IMS Study Group: Shostakovich and His Epoch (Room 1-3-8)

Shostakovich and His Epoch: Documentary Case Studies

Chair: Marina FROLOVA-WALKER (University of Cambridge), Speakers: Patrick ZUK (University of Durham), Joan TITUS (University of North Carolina at Greensboro),

Peter SCHMELZ (Herberger Institute for Design and Arts, Arizona State University),
 Olga DIGONSKAYA (Glinka Museum, Moscow; Shostakovich Family Archive,
 Moscow), Maria KARACHEVSKAYA (Moscow State Conservatoire), Marina
 FROLOVA-WALKER (University of Cambridge)

13:00-16:00 IMS Study Group: Digital Musicology (Room 1-3-30)

Computational Approaches to Non-Western Music: from Technology to Insight

Chair: Johanna DEVANEY (School of Music, The Ohio State University, USA) / Frans

WIERING (Department of Information and Computing Sciences, Utrecht University,
 Netherlands), Speakers: Xavier SERRA (Music Technology Group, Universitat Pompeu
 Fabra, Spain), Kaustuv Kanti GANGULI and Preeti RAO (Department of Electrical
 Engineering, Indian Institute of Technology Bombay, India), Maria PANTELI (School
 of Electronic Engineering and Computer Science, Queen Mary University of London,
 UK), Masataka GOTO (Media Interaction Group, National Institute of Advanced
 Industrial Science and Technology (AIST), Japan), Hyun Kyung CHAE (Ewha Music
 Research Institute, Ewha Womans University, Korea), Patrick SAVAGE (Department of
 Musicology, Tokyo University of the Arts, Japan), Alan MARSDEN (Lancaster Institute
 for the Contemporary Arts, Lancaster University, UK)

13:00-16:00 IMS Study Group: Cantus Planus (Hall 6)

The Oral - Written Dynamic in Medieval Chant: Updates and Reconsiderations

Chair: Barbara HAGGH-HUGLO (University of Maryland), Speakers: Hiroko MORI (Sophia
 University, Tokyo), Elsa De LUCA (Universidade Nova de Lisboa), James BORDERS
 (University of Michigan), Panel discussion to include Daniel DICENSO (College of the
 Holy Cross)

**14:00-15:30 RiDIM – Répertoire International d'Iconographie Musicale (held jointly with
 IMS Study Group "Musical Iconography")** (Central LR)

"Crossing Borders in Musical Iconography: Current Themes, Goals, and
 Methodologies (II)"

Chair: Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts), Speakers:
 Nicola BIZZO (Universidade de Lisboa CESEM), Debra Pring (Association RiDIM),
 Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

16:30-18:30 IMS General Assembly (Sōgakudo Hall)

19:00-20:30 Lecture concert of 'Tang Music' and Buddhist Chant (Ueno Gakuen University)

RT/SS/FP Sessions

Wednesday, March 22, Afternoon

Roundtables

13:00-15:00

RT-8-1 Music, Interest, and the Interesting in Eighteenth-Century Theory and Practice

(Room 5-109)

Chair: Nicholas MATHEW (University of California, Berkeley), Co-Authors: W. Dean SUTCLIFFE (University of Auckland), Roger Mathew GRANT (Wesleyan University), Ellen LOCKHART (University of Toronto)

13:00-15:00

RT-8-2 Reappraising the Early History of Gagaku and Shōmyō: Reception and Adaptation of Music from the Asian Mainland in Ancient and Medieval Japan

(Room 5-401)

Chair: Steven G. NELSON (Hosei University), Co-Authors: Kazuo FUKUSHIMA (Ueno Gakuen University), Rika SAKURAI (Ueno Gakuen University), Kōjun ARAI (Ueno Gakuen University), Tōru ENDŌ (Tokyo Gakugei University)

Study Sessions

13:00-14:30

SS-8-1 Spain in Music: New Approaches to Spanish Music from a Global Perspective

(Room 5-406)

Chair: Laura MIRANDA (Universidad de Oviedo), Co-Authors: Walter CLARK (University of California- Riverside), Christopher WEBBER (Independent Scholar), Michael CHRISTOFORIDIS (University of Melbourne), Elizabeth KERTESZ (University of Melbourne), Francisco BETHENCOURT (Universidad Complutense de Madrid)

14:30-16:00

SS-8-2 The Idea of Opera between East and West: Chinese “Phantom” Films

(Room 5-406)

Chair: Cormac NEWARK (Guildhall School of Music & Drama), Co-Authors: Giorgio BIANCOROSSO (University of Hong Kong), Annette DAVISON (University of Edinburgh), Chih-Ting CHEN (Hong Kong Polytechnic University), Clarice GRECO (Universidade de São Paulo & Universidade Paulista), John SNELSON (Royal Opera House, Covent Garden), Jacqueline AVILA (University of Tennessee)

Free Paper Sessions

13:00-15:30

FP-8C Traveler's Tales: The Global Circulation of Music

(Room 5-408)

Chair: Wolfgang FUHRMANN (University of Mainz)

Noel O'REGAN (The University of Edinburgh), Travellers' Tales: Between Theory and Practice

Jutta TOELLE (Max Planck Institute for Empirical Aesthetics), Music in Early Modern

Jesuit Letters and Travel Reports

Jeanice BROOKS (University of Southampton), The World in My Parlour: Imperial Encounters in Sentimental Song

Bertil VAN BOER (Western Washington University), Abbé Vogler's "Global" Musical Works: Charlatanism, Bringing the 18th Century a Global Perspective, or Extenuating Exoticism

Midori TAKEISHI (Tokyo College of Music), Yogaku (Western Music) in Taisho Period (1912-1925) in Japan: The Role of Ship Musicians of the North Pacific Ocean Route

13:00-15:30

FP-8D Soundscapes (Room 5-301)

Chair: John GRIFFITHS (Monash University, The University of Melbourne)

Alexander FISHER (University of British Columbia), Sounds and Silences: Reflections on Music, Sound, and the Phenomenology of Space in the Confessional Borderlands of the Holy Roman Empire

Maria Rosa DE LUCA (University of Catania), A New Trend in Western Historical-Musicological Research: The Urban Musicology and the Case-Study of Catania's Soundscape (Italian)

Joel HUNT (Pennsylvania State University), Spatial Panoramas: Henry Brant's 1980s Compositions on Environmental Themes

Sabine FEISST (Arizona State University), Sonic Placemaking in the American Southwest: Theory and Practice of the Listen(n) Project

Susanne HEITER (University of the Arts, Berlin), Do Birds Sing?: Reflections on Zoömusicology

13:00-15:30

FP-8E Foreign Affairs in 18th-Century Criticism and Theory (Room 5-409)

Chair: Jen-yen CHEN (National Taiwan University)

Chun Fai John LAM (The Chinese University of Hong Kong), Rossini, Lavignac and Gamme Chinoise: Lu as Yinyang?

Sarah WALTZ (University of the Pacific), North/South, East/West, and the German Racial Imagination

Maria SEMI (University of Turin), Writing a History of Music in the Eighteenth Century: Between Theory and Practice, East and West

Estelle JOUBERT (Dalhousie University), Aboriginal Ritual Practice and Western Imagination: The Eighteenth-Century European Reception of Three Iroquois Songs

Nathan MARTIN (University of Michigan), La Découverte de la Basse Fondamentale

13:00-15:30

FP-8H Political Resonances: 20th-Century Music in Latin America (Room 5-407)

Chair: Melanie PLESCH (The University of Melbourne)

Bernardo ILLARI (University of North Texas, Denton), A National Symphony—with
Some Contradictions: Argentine Alberto Williams' *Witch of the Mountains* (1910)
Joao Vicente VIDAL (Federal University of Rio de Janeiro), The Politics of
Neoclassicism: Villa-Lobos' *Bachianas Brasileiras* in Context [\[Canceled\]](#)
Sebastian ZUBIETA (Americas Society), Resonances in the Music of Alberto Ginastera
Friederike JURTH (Hochschule für Musik Franz Liszt Weimar/Universidade Federal do
Rio de J.), From the Idea to Samba: Theory and Practice of Composition in
Composer's Collectives from the Samba-Schools from Rio de Janeiro
Omar CORRADO (University of Buenos Aires), *Epopeya Argentina* (1952) by Astor
Piazzolla: Tensions Between Discourse and Propaganda in Argentine Music during
the First Peronism (1946–1955) (Spanish)

13:00-15:30**FP-8J Popular Music: In Search of Identity** (Room 5-410)

Chair: Akitsugu KAWAMOTO (Ferris University)

Ke-Hua HUNG (National Taiwan University), Sounding Taiwanese Identity: Lim
Giong's Electronic Dance Music Album *Insects Awaken*
Ya-Hui CHENG (University of South Florida), Theory in Practice: Hearing Rock in
Taiwanese Campus Folksongs
Siu Hei LEE (University of California, San Diego), Unpolitical Memory, Political
Forgetfulness: Derivative Musical Practices of Hong Kong as Response to Political
Apathy
Arturo MARQUEZ (Sewanee, The University of the South), The Voice of the Eighties?
The Return to the Lost Decade in the Works of Javiera Mena and Alex Anwandter
(Spanish)
Ludim PEDROZA (Texas State University), Theorizing "Latin Pops": Juan Luis Guerra
and the Los Angeles Philharmonic at the Hollywood Bowl

Thursday, March 23

IMS Programs and Special Events**Thursday, March 23, Morning****9:00-12:00 IMS Study Groups: Early Music in the New World** (Room 5-406)

From Colonies to Republics: Music and Society in Latin America, 1780-1830

Chair: Egberto BERMÚDEZ (Universidad Nacional de Colombia, Bogotá, Colombia), Speakers:
David IRVING (University of Melbourne, Melbourne, Australia), Victor RONDÓN
(Universidad de Chile, Santiago, Chile) [Melanie Plesch \(University of Melbourne\)](#)

~~11:00-13:00~~ First Meeting of New Directorium (closed)
[10:00-12:00](#)

RT/SS/FP Sessions

Thursday, March 23, Morning

Roundtables**9:30-11:30****RT-9-1 Musicology, Diplomacy, and International Networks at the Turn of the 20th Century: Discourses, Practices, Events** (Room 5-109)

Chair: Cristina URCHUEGUIA (University of Bern), Co-Authors: Axel KOERNER (University College London), Bonnie WADE (University of California, Berkeley), Christiane SIBILLE (DODIS Diplomatic Documents of Switzerland), Maria CACERES-PINUEL (University of Bern), Vincenzina Caterina OTTOMANO (University of Bern), Alberto NAPOLI (University of Bern), Ferran ESCRIVA-LLORCA (University Jaume I of Castello)

9:30-11:30**RT-9-2 Utterances of Asian Discourse: Divergent Theories and Practices of Western Songs in Modern East Asia** (Room 1-3-30)

Chair: Hyun Kyung CHAE (Ewha Music Research Institute (EMRI)), Co-Authors: SaRang KIM (Ewha Music Research Institute (EMRI)), Hyun Kyong Hannah CHANG (Ewha Music Research Institute (EMRI)), Seung im SEO (Ewha Music Research Institute (EMRI))

Free Papers Sessions**9:00-11:30****FP-9B Remnants of a Higher Music: The Soul, the Cosmos, and Their Musical Afterlife** (Room 5-401)

Chair: Björn R. TAMMEN (Austrian Academy of Sciences)

Barbara HAGGH-HUGLO (University of Maryland, College Park) Plato's Lambda Diagram of the Soul of the World in Latin and Greek Manuscripts
 Alceste INNOCENZI (University of Bologna), Aspetti Cabalistici nell'Opera di Angelo Berardi: Il Potere della Musica (Italian)
 Irene HOLZER (University of Basel), Liturgical Bodies in Motion: Tonal Gesture, Visual Music, and the Medieval Visitatio Sepulchri
 Loren LUDWIG (Independent), "Marketh it well": William Bathe's Table (1596) and Experimental Practice
 Henry DRUMMOND (University of Oxford), Hearing the Sacred Word: The Sonic World of Miracles in the *Cantigas de Santa Maria*

9:00-11:30**FP-9C Performance Practice in Asia: Ancient and Modern** (Room 5-408)

Chair: Steven G. NELSON (Hosei University)

Chie ARAYAMA (Ishikari Local Museum), Musicology and Archaeology: The Origin of Musical Instruments from Excavated Objects in Japan

Jane CLENDINNING (Florida State University College of Music), Analyzing Melodic Timing and Shaping in Performances on Chinese Guzheng and Cape Breton Fiddle

TOKUMARU Yoshihiko (Ochanomizu University), Revitalising Silk Strings for the Koto of Japan

Silvain GUIGNARD (Osaka Gakuin University), About the Practice of Handing Down Western and Japanese Music in Japan

Sayumi KAMATA (Tokyo University of the Arts), The Noh Style in the Kabuki-Hayashi Ensemble

9:00-11:30

FP-9D Film Music: The Composer's Cut (Room 5-301)

Chair: Akihiro TANIGUCHI (Ferris University)

James DOERING (Randolph-Macon College), An International Musical Challenge: Scoring *Antony and Cleopatra*, 1913-1914

Per BROMAN (Bowling Green State University), Ingmar Bergman's Musicians Takayuki NITTA (Institute for Research in Opera and Music Theatre, Waseda University, Tokyo) Filmmaker as Composer: Jean Grémillon's *La Dolorosa* (1934) and *Le 6 Juin à l'Aube* (1946)

Brian THOMPSON (The Chinese University of Hong Kong), Tone and Place in the Film Scores of Rachel Portman

Estela IBANEZ-GARCIA (The University of Hong Kong), Music and the *Theoroi's* Experience: The *Praxis* of Spectatorship in Ingmar Bergman's *The Bacchae*

9:00-11:30

FP-9E Engaging the Past: In Theory and Practice (Room 5-409)

Chair: Frans WIERING (Utrecht University)

Hanae ONO (The University of Tokyo) What is the Performance Practice of "Baroque Singing" Today?

Hiroshi OKANO (Graduate School of Arts and Sciences, the University of Tokyo), The Labyrinth of the Singing Voice and the Speaking Voice: Imagined Effect of Portamento in the Second Half of the 18th Century

Tejaswinee KELKAR (University of Oslo), Historical Performance and the Indian Musical Tradition

Akira ISHII (Keio University), Meter and Tempo in the Keyboard Works by Johann Jacob Froberger (1616-1667)

Christian SPECK (University Koblenz-Landau), The Idea of the String Quartet as Conversation Metaphor in the Classical Era: Theory or Ideology? (German)

9:00-11:30**FP-9F East is West and West is East** (Room 1-3-8)

Chair: Akitsugu KAWAMOTO (Ferris University)

Tomoe HAMAZAKI (Shinshu University), East Meets West: Theory and Practice of National Music in Turkey and Japan

Akiko TAKAMATSU (Seitoku University), Invented Homeland: Some Remarks on “The Water is Wide” as a “Scottish” Folksong

Olena ZINKEVYCH (Ukrainian National Tchaikovsky Academy of Music), “Phenomenon of Japan” in Ukrainian Music

Elizabeth YORK (University of Science and Arts of Oklahoma), Takarazuka Revue and Rethorizing the American Musical: Cole Porter’s Can-Can in Performance

Heekyung LEE (Korea National University of Arts), Indigenization or Imitation?: Pan Music Festival and Korean Musical Avant-Garde in the 1970s

9:00-11:30**FP-9H Music Pioneers in Modern Japan** (Room 5-407)

Chair: Motomi TSUGAMI (Kobe College)

Hermann GOTTSCHESKI (The University of Tokyo), Franz Eckert: A Prussian Provincial Musician and His Lifework in Two East-Asian Capitals

Hikari KONAKA (The Grieg Society of Japan), Hanka Schjelderup Petzold’s Concept of Music Education in Japan

Frances WATSON (University of Oxford), “I Simply Could Not Find a Model from Which I Could Learn”: Yamada Kōsaku’s Engagement with the West

Satoru TAKAKU (College of Art, Nihon University, Tokyo), Concerts for Life and Survival: Concert Activities of Eta Harich-Schneider during Her Sojourn in Japan between 1940 and 1949

Thomas CRESSY (Tokyo University of the Arts), The Reception and Dissemination of Bach’s Music in Meiji-Era Japan: Repertoire, Social Agency, and Westernization

10:00-11:30**FP-9J Ethnomusicology: East-West Influences** (Room 5-410)

Chair: Judit FRIGYESI (Bar Ilan University)

Tokiko INOUE (Ochanomizu University, Tokyo), An Empirical Study of Orchestral Repertoires in the “East and West”

Walter FELDMAN (NYU Abu Dhabi), The Multiple Systems of Ottoman Musical Notation: Western Influence or Modernity within the Culture of the “East”?

Judith OLSON (American Hungarian Folklore Centrum), Táncház for the City: The Analysis and Transposition of a Rural Hungarian Performance Practice

IMS Programs and Special Events**Thursday, March 23, Afternoon****13:30-15:00** **IMS Study Group: Music and Cultural Studies** (Room 5-406; see SS-10-1)**14:00-18:30** Exhibition: Materials on Japanese Music History (Ueno Gakuen University)**16:00-18:00** **IMS Roundtable: East Asian Musicologies in the Twenty-First Century: Developments, Trends, Visions (Regional Association East Asia)** (Central LR)

Chair: Suk Won YI (Seoul National University), Speakers: Hong DING (Soochow University, China), Aya ITO (Kagoshima International University), Meebae LEE (Chonbuk National University), Fumitaka YAMAUCHI (National Taiwan University)

16:00-18:00 Concert: An Evening of Live Electronic Music, presented by the Research for Electro-Acoustic Music (REAM) (Hall 6: free admission)**18:30** Farewell Dinner (Tokyo Bay Cruise)**RT/SS/FP Sessions****Thursday, March 23, Afternoon****Roundtables****13:30-15:30****RT-10-1** **The Works of Giuseppe Verdi (WGV) in Context: Compositional Practice, National Traditions, and Editorial Principles** (Sōgakudo Hall)

Chair: Helen M.GREENWALD (New England Conservatory), Co-Authors: Francesco IZZO (University of Southampton), Mark EVERIST (University of Southampton), Linda FAIRTILE (University of Richmond), Stefano CASTELVECCHI (University of Cambridge)

13:00-15:00**RT-10-2** **Current Sources Studies in Bach Research: Sources, Scribes, and Beyond: A Tribute to Yoshitake Kobayashi** (Central LR)Chair: Christine BLANKEN (Bach-Archiv Leipzig), Co-Authors: [Bernd Koska \(Bach-Archiv Leipzig\)](#)
~~Peter WOLLNY (Bach-Archiv Leipzig)~~, Michael MAUL (Bach-Archiv Leipzig), Wolfram ENSSLIN (Akademie der Wissenschaften zu Leipzig / Bach-Archiv Leipzig), Yo TOMITA (Queens University Belfast)**13:30-15:30****RT-10-3** **Modal Rhythm, East and West** (Room H 416)

Chair: Warwick EDWARDS (University of Glasgow), Co-Authors: Solomon GUHL-MILLER (Rutgers University), Allan MARETT (University of Sydney), Linda BARWICK (University of Sydney)

16:00-18:00**RT-11-1 Performance Materials as a Musicological Source: The Beethoven Case** (Room 5-109)

Chair: Christine SIEGERT (Beethoven-Haus Bonn), Co-Authors: Michael C. TUSA (The University of Texas at Austin), Nancy Rachel NOVEMBER (The University of Auckland), Damien COLAS (Centre National de la Recherche Scientifique, Paris), Jens DUFNER (Beethoven-Haus Bonn), Kai KOEPP (Hochschule der Künste Bern)

16:00-18:00**RT-11-2 The Art Song and Cultural Identity in the Colonial Settings of East Asia and Australia** (Room 5-401)

Chair: Alison TOKITA (Kyoto City University of Arts), Co-Authors: Mamiko NAKA (Doshisha Women's College), Motomi TSUGAMI (Kobe College), Nao TAKEUCHI (Kyoto City University of Arts), Kyungboon LEE (Seoul National University), Joys H.Y. CHEUNG (Chinese University of Hong Kong), Joel CROTTY (Monash University)

16:00-18:00**RT-11-3 City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade** (Room 1-3-30)

Chair: Srđan ATANASOVSKI (Institute of Musicology SASA, Belgrade), Co-Authors: Marija DUMNIĆ (Institute of Musicology SASA, Belgrade), Ana HOFMAN (Institute of Cultural and Memory Studies, ZRC SAZU, Ljubljana), Mojca KOVAČIĆ (Institute of Ethnomusicology, ZRC SAZU, Ljubljana), Tanja PETROVIĆ (Institute of Cultural and Memory Studies, ZRC SAZU, Ljubljana), Britta SWEERS (Institute of Musicology, Bern)

16:00-18:00**RT-11-4 Music in Exile: East Meets West** (Room H 416)

Chair: Ulrike ANTON (Institute for the International Education of Students (IES Abroad Vienna)), Co-Authors: Gerold GRUBER (University of Music and Performing Arts Vienna), Karl VOCELKA (University of Vienna), Takashi YAMAMOTO (Gakushuin University, Tokyo), Junko IGUCHI (Osaka College of Music), Michael HAAS (Jewish Music Institute for Suppressed Music, University of London)

Study Sessions**13:30-15:00****SS-10-1 East Asia and Europe: From Cultural Exchange to Translation as Culture** (Room 5-406)

Chair: Tatjana MARKOVIĆ (University of Music and Performing Arts Vienna), Co-Authors: Jen-yen CHEN (National Taiwan University Taipei), Zdravko BLAŽEKOVIĆ (City University of New York & RILM), Akiko YAMADA (University of Music and Performing Arts Vienna), Juri GIANNINI (University of Music and Performing Arts Vienna), Keiko UCHIYAMA (University of Music and Performing Arts Vienna), Annegret HUBER (University of Music and Performing Arts Vienna), Andreas HOLZER (University of Music and Performing Arts Vienna)

16:00-17:30

SS-11-1 Claudio Monteverdi at 450 (Room 5-410)

Chair: Massimo OSSI (Indiana University), Co-Authors: Paola BESUTTI (Università di Teramo),
Tim CARTER (University of North Carolina at Chapel Hill), Jeffrey KURTZMAN
(Washington University), Roseen GILES (University of Toronto)

16:00-17:30

SS-11-2 Breaking the Rules (Room 5-406)

Chair: Nathan John MARTIN (University of Michigan), Co-Authors: Anna ZAYARUZNAYA
(Yale University), Emily ZAZULIA (University of California, Berkeley), Áine
HENECHAN (University of Michigan)

Free Paper Sessions

13:00-15:30

FP-10A Re-Activating Performance (Room 5-109)

Chair: Per DAHL (University of Stavanger)

Su Yin MAK (The Chinese University of Hong Kong), Constructing Performance:
Ethnographic Analysis of Rehearsal Discourse about Musical Structure by a
Professional String Quartet

John RINK (University of Cambridge), At the Intersection of Theory and Practice:
Chopin's Notation in Performance

Philip EWELL (Hunter College), Practice Through Theory: Structural Layers in a
Chopin Analysis by Sergei Protopopov

Tanja ORNING (Norwegian Academy of Music), The Polyphonic Performer: A Study
of Performance Practice and Performance Theory in Music for Solo Cello after 1950

Neal PERES DA COSTA (University of Sydney), Learning to Play from the Recordings
of Nineteenth-Century Masters: New Perspectives on the Study of Historically
Informed Performance

13:00-15:30

FP-10B 20th-Century Music: US State of Mind (Room 5-401)

Chair: Toshie KAKINUMA (Kyoto City University of Arts)

Margaret MURATA (University of California, Irvine), "To Defeat the Idea of Style," or
John Harbison's Nostalgia of Lyric

Emile WENNEKES (Utrecht University), Co-Composing Cobras: Reflections on a
Game Piece by John Zorn

Craig PARKER (Kansas State University), Japanese Elements in the Compositions of
Alan Hovhaness

Laura EMMERY (Emory University), Desert Landscapes: The Effect of the Sonoran
Desert on Elliott Carter's First String Quartet (1951)

Serena YANG (University of California, Davis), Cage and George Herbert Mead: The Unknown Influence of Van Meter Ames

13:00-15:30

FP-10C Patterns of Enlightenment (Room 5-408)

Chair: Eizaburō TSUCHIDA (Tokyo University of the Arts)

Tomas MCAULEY (University of Cambridge), Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland

Yuki MERA (Kyushu University), Rhetoric and Concept of Galant in Johann Mattheson's Musical Thought

Michael WEISS (University of Auckland), Representing Music through Music: Galant Schemata as Musical Stereotypes in the Nineteenth Century

Panu HEIMONEN (University of Helsinki), Performance, Late Classical Style, and Problem of Periodization

Edward KLORMAN (Schulich School of Music, McGill University), Koch and Momigny: Theorists of Agency in Mozart's Quartets?

13:00-15:30

FP-10D 20th-Century Orientations: Composers Going East and West (Room 5-301)

Chair: Chien-Chang YANG (National Taiwan University)

Stefan MENZEL (Hochschule für Musik Franz Liszt Weimar), The Young Takemitsu and the Western Tradition

Peter EDWARDS (University of Oslo), Expressive States in Theory and Practice: Spatially-Conceived Forms from East to West

Kii-Ming LO (National Taiwan Normal University), New Music from Two Traditions: Hwang-Long Pan's Compositions with Traditional Chinese Instruments

Anton VISHIO (William Paterson University), Memory and the Image of Musical Time in Late Modernity

Manuel FAROLFI (University of Bologna), The Impact of Eastern Philosophy on John Cage's Writings, 1948-52: Modernism Turns to Postmodernism?

13:00-15:30

FP-10E Film Music and Japan (Room 5-409)

Chair: Junichi MIYAZAWA (Aoyama Gakuin University)

Kotaro SHIBATA (Tokyo University), The Reformation of Japanese Film

Accompaniment after the Pure Film Movement: From Kabuki to Jidaigeki

Gayle MAGEE (University of Illinois, Urbana-Champaign), Murakami, Greenwood, and Can: The Transnational Soundscape of Norwegian Wood

Olena DYACHKOVA (The National Music Academy of Ukraine), Eastern-European Interdisciplinary Methods of Interpreting Music from Hayao Miyazaki's Animated Films

Fumito SHIRAI (Tokyo Medical and Dental University), The PCL Orchestra between Brecht and Hollywood: The Modernization and Americanism of Orchestra Music in Japan during the 1930s

Yayoi UNO EVERETT (University of Illinois at Chicago), Mahlerian Intertext and Allegory in Akira Kurosawa's *Ran* (1985)

13:00-15:30

FP-10F Cultural Transfers: Transcending the Local (Room 1-3-8)

Chair: Minako WASEDA (Tokyo University of the Arts)

Thomas IRVINE (University of Southampton), Hubert Parry's Dream of German Music [\[canceled\]](#)
Valeria LUCENTINI (University of Berne), Music and Cultural Transfer: The Impact of 18th century Travel Writing

Rogério BUDASZ (University of California, Riverside), Good Outsider, Bad Outsider: Assimilation and Resistance in Musical Practices of African and Crioulo Slaves in Nineteenth-Century Rio de Janeiro

Cueneyt-Ersin MIHCI (Heidelberg University), Western European Music Aesthetics Versus Greek Music Practices: Modernism and Traditionalism in Greece and the Greek-speaking World during the 19th Century

Naomi WALTHAM-SMITH (University of Pennsylvania), Parisian Soundstates of Emergency

13:00-15:30

FP-10G Forms and Techniques in the Late 20th-Century Music (Room 1-3-30)

Chair: Osamu TOMORI (Kunitachi College of Music)

Robert HASEGAWA (Schulich School of Music of McGill University), Open Form and Performance Networks in Luciano Berio's *Laborintus II*

Wataru MIYAKAWA (Meiji University), Comparison of Toshiro Mayuzumi's "Campanology Effect" and the Compositional Approach of Spectral Music (French)

Ai HIGASHIKAWA (Tokyo University of the Arts), Musical Transmutation of H. Michaux's Text: The Poïétique of *Poésie pour Pouvoir* (1958) by P. Boulez (French)

Marina SUDO (Université Nice Sophia Antipolis), System vs. Freedom: Deduction of Material in *Pli selon Pli* by Pierre Boulez

Antonella DI GIULIO (University at Buffalo, NY), Deictic Spaces and Form-Meaning Pairings in 20th Century Works

13:00-15:00**FP-10H Historical Performances: Not So HIP?** (Room 5-407)

Chair: Kyung Young CHUNG (Hanyang University)

Arisa NAKATSUGAWA (Tokyo University of the Arts), Transfigurations in Wanda Landowska's Stories of Authenticity on Early Music Performance

Darius KUČINSKAS (Kaunas University of Technology), Forgotten History: Research on Ethnic Piano Rolls

Anna STOLL KNECHT (University of Oxford, Jesus College), Mahler Conducting Wagner

Zoltan SZABO (University of Sydney), The Bare Original in Its Primitive State": Friedrich Grützmacher's Concert Version of the Bach Cello Suites

13:00-14:30**FP-10J Political Entanglement in 20th-Century Music** (Room 5-410)

Chair: Nancy GUY (University of California, San Diego)

Janis KUDINS (Jazeps Vitols Latvian Academy of Music), The "Riga's Tango King" Oscar Strok: Someone Legendary in Latvian Musical Culture and Its Theoretical Interpretation Challenges

Susan FILLER (Independent), Nationalism as an Influence on Music of Asian Jews in the Russian Orbit

Yolanda ACKER (Australian National University), Music in Madrid during the Spanish Civil War (1936-1939)

16:00-18:30**FP-11C Music and Society in Modern Japan** (Room 5-408)

Chair: Hermann GOTTSCHESKI (The University of Tokyo)

Lasse LEHTONEN (University of Helsinki), "From the Age of Imitation to the Age of Creation": Traditional Music as a Tool for Modernism in Western Art Music Composition in Japan of the 1930s

Kei SAITO (Osaka University), The Socialism Movement in 1920s-40s Japan and Concepts of Tradition and Folk in Music

Yuko TAMAGAWA (Toho Gakuen College), Hausmusik: Transformation of the Concept and its Contribution to Musical Practices in Modern Japan (German)

Shinji KOIWA (Hitotsubashi University), Piano in Japan during the Early 20th Century

Hiroshi WATANABE (The University of Tokyo), Music Copyright as a Cultural Fiction: Reconsidering "Contrafacta" of Western Melodies in Pre-war Japan

16:00-18:30**FP-11D Theorizing Film Music** (Room 5-301)

Chair: Yayoi UNO EVERETT (University of Illinois at Chicago)

Kate MCQUISTON (University of Hawaii, Manoa), Not Quite the Imitation Game:
The Growing Trend of Quotation and Transformation in Contemporary Film
Soundtracks

Hee Seng KYE (Music Research Center, Hanyang University), Soundscape of the Future
in Sci-fi Film: The “Aural” Gaze and the Dissolution of Subjectivity

Gregory CAMP (University of Auckland), Actor, Character, and Music: Musicalising
Montgomery Clift

Timmy Chih-Ting CHEN (Music Department, University of Hong Kong), Revisiting
the Concept of Soundscape in the Soundtrack Study of Contemporary Chinese
Cinemas

Sven RAEYMAEKERS (Kingston University), Creation of Meaning through an
“Empty” Signifier: An Intercultural Analysis of Silence in the Hollywood and
Japanese Sound Film

16:00-18:30

FP-11E Issues and Re-Issues in Popular Music (Room 5-409)

Chair: Kyoko KOIZUMI (Otsuma Women’s University)

Alyssa MICHAUD (McGill University), No One in the Spotlight: A Comparison of the
Rise of Holographic Performance in the East and West

James GABRILLO (University of Cambridge), Assessing Appropriated Pop Songs and
Performances

Akitsugu KAWAMOTO (Ferris University), The Rolling Stones the Progressive

Adam YODFAT (Hebrew University of Jerusalem), Global Strings, Local Sound:
Electric Guitar Timbres in Israeli Popular Music

Jose Vicente NEGLIA (University of Hong Kong), Original Artyfacts: Media,
Materiality, and the Role of Reissue Compilation Albums in the Garage Rock
Revival

16:00-18:30

FP-11F Japan Re-Imagined: Haiku, Gagaku, and Tango (Room 1-3-8)

Chair: Yūji NUMANO (Toho Gakuen College)

Raffaele POZZI (University of Roma), Tre Haiku Connections: Japonism, Otherness,
and Postcolonial Pluralism in 20th Century Italian Art Music

Daniela FUGELLIE (Universidad Alberto Hurtado), Japan Imagined through South
American Avant-Gardists of the 1940s and 1950s

Yuka de ALMEIDA PRADO (University of São Paulo) and Maria Alice VOLPE
(Federal University of Rio de Janeiro), Japanese Poetics in Brazilian Art Song

Marina CAÑARDO (Universidad de Buenos Aires/École des Hautes Études en Sciences
Sociales), Rosita Quiroga and Ranko Fujisawa: Tango Women in West and East

Mari SAEGUSA (Tokyo University of the Arts), The Orchestration of Gagaku Music by
Hidemaro Konoye and His Musical Perspective

16:00-18:30

FP-11H Chinese Traditional Music (Room 5-407)

Chair: Yuhwen WANG (National Taiwan University)

Yuanzheng YANG (The University of Hong Kong), Jindou: A Musical Form Found in
Secular Chinese Songs of the Twelfth Century

Wenting YAN (Soochow University School of Music), The “Shanghainization” of
Suzhou Tanci: Social Meaning and the Place of Female Tanci in the Late Qing
Dynasty

Ting Yiu WONG (The Chinese University of Hong Kong), The Adaptation of Western
Musical Sound on Cantonese Ensemble Music: Yin Zhizhong and Friends

YuLin LIU (SIAS International College, Zhengzhou University, Xinzheng City, Henan
Henan), Province “Ban Tou Qu” (Clapper-Headed Melody): The Origin and
Differentiation of a Present-Day String Genre Based on a Popular 17th-Century
Melody and Mode

Chieh-ting HSIEH (Freie Universität Berlin), Weight of Time: The Empathic
Perception of the Rhythm of Chinese Traditional Nan-Kuan Music

Friday, March 24 — Sunday March 26

After-Congress Programs

1. Japanese music and traditional monuments in Kyoto and Otsu, Friday through Sunday, March 24–26
2. Guided tour of National Museum of Ethnology (Osaka), Friday, March 24
3. One-day bus tour to visit Japanese gardens in Tokyo, a boat trip on Sumida River to Asakusa, with a semi-formal Japanese lunch in old Kyoto style, Friday, March 24
4. One-day trip to Hakone with close view of Mt. Fuji, an excursion on water at Lake Ashi, and a visit to flower gardens, hopefully with cherry blossoms, Friday, March 24
5. Two-day trip to Gifu and Takayama: Historical castles and traditional towns from the Edo Period, staying overnight at onsen (Hot Springs), Friday through Saturday, March 24–25
6. Workshop: Experiencing traditional Japanese performing arts: Theory and practice of Nō theatre (Kanze School), March 24, 2017

Abstracts

Keynote Lectures

Keynote Lectures

Monday, March 20, 13:00-14:00, Sōgakudo Hall

Contemplating Musicology in General from Japanese Perspectives

TOKUMARU Yosihiko

(Musicologist, Professor Emeritus, Ochanomizu University, Tokyo)

1) MY DEFINITION OF ‘MUSICOLOGY’

My expression “musicology in general” corresponds to the word “musicology” as a generic term and in its proper sense denoting all of the branches of music research, rather than the expression, popularly abused in the U.S., designating only the historical musicology of Western music. Consequently, I will treat ethnomusicology as a part of musicology. I believe that my usage of the term musicology corresponds to the quintessential idea of musicology in the International Musicological Society.

2) JAPAN: NOT CULTURALLY ISOLATED

Geologically, the Japanese archipelago is isolated from the Asian continent and other islands. Since its Neolithic Age, however, people in the archipelago continued to maintain relations with other cultures. When the government established the first national school of music and dance in the beginning of the 8th century, not only students studying Japanese music, but also ones studying music of China, and music of the Three Kingdoms of the Korean peninsula, numbering around 360, were admitted. Instructors and students of this school presented performances at the ‘eye-opening’ ceremony for the statue of the Great Buddha in 752. In other words, Japanese cultural policy was characterized by the adoption and perpetuation of foreign cultures. This served to make people aware of the diversity of music.

3) ORALITY AND LITERACY

Since the 5th century, at the latest, people in the archipelago used Chinese characters, and later invented two different systems of syllabic writing for the Japanese language. These tools of literacy were utilized in music notation. The oldest notation in Japan was written prior to 747 for the *biwa*, a lute. The oldest printed notation, for *shōmyō* (Buddhist ritual songs), was issued in 1472, making it the oldest printed musical notation in the world. Subsequently, both hand-written and printed notation were widely used for various genres of music in Japan. Notwithstanding such widespread use of notation, there was a strong tendency among musicians to emphasize oral transmission in the teaching-learning process of their respective genres. This tendency is reflected in the attitude of Japanese musicologists: they do not consider Japanese and foreign music styles that lack notation to be inferior to those with notation.

4) HISTORICAL RESEARCH

In 1985, the musicological society of Austria held a symposium to commemorate the 100th anniversary of Guido Adler's article "Umfang, Methode und Ziel der Musikwissenschaft." Being invited, I read a paper (Tokumaru 1986): "In welcher Musikwissenschaftsabteilung soll bzw. kann japanische Musik erforscht werden?" ('In which section of musicology should or can Japanese music be studied?') One of my intentions was to emphasize that, like Austrian music, Japanese music should and could be studied not only in the systematic part of musicology (in comparative musicology and ethnomusicology) but also in the historical part. And I concluded that any style of music including Japanese music should and can be studied in all of the branches of musicology. My conclusion reminds me of the importance of history whenever I carry out ethnomusicological research in Korea, Myanmar and Vietnam.

4) WE HAVE MUSIC. THEY MUST HAVE MUSIC.

The tendencies of Japanese musicologists, reflecting the complex musical situation of Japan, will contribute to widening and revising key concepts of music. In short, the belief that "they [other people] must have music as we have music" contributes to the development of musicology in the future.

TOKUMARU, Yosihiko

1986 "In welcher Musikwissenschaftsabteilung soll bzw. kann japanische Musik erforscht werden?" *Musicologica Austriaca* 6: 239-249.

Tuesday, March 21, 13:00-14:00, Sōgakudo Hall

Asian Calligraphy and Music - Topos of Sounds & Silence -

Toshio HOSOKAWA

(Composer, Tokyo)

I've been doing my composition activities with a theme of "calligraphy of sounds." I've been trying to create a new kind of music using the traditional Eastern music, especially the forms of calligraphy-like lines seen in its vocal tradition, and its fluidity as the base. In Eastern calligraphy, not just lines but the power of the empty space on the sheet of paper (the power of place) has an important meaning. Likewise in music, the power of silence (space) where sounds are born, also has an important meaning as well as the sounds themselves. Specifically, I will talk mainly about how I am trying to realize this calligraphy of sounds into a new kind of music, while using the forms of lines in various Japanese traditional music as examples.

Roundtables

RT-I-I**Interculturality in East Asian Music: Education, Theory, Practice and Composition**

Monday, March 20, 9:30-11:30, Hall 6

Chair: Dr. Nancy Yunhwa RAO (Rutgers University)

Co-Authors: Hee Sook OH (Seoul National University, Korea)

“Interculturality in East Asian contemporary composers”

Christopher HASTY (Harvard University, USA)

“Chinese Modern: Working with the New and the Old”

Koji NAKANO (Burapha University, Thailand)

“*Living Composition*: a new approach to Asian music, culture and spirituality”

Nancy Yunhwa RAO (Rutgers University, USA)

“Influences, appropriations, attachments and traditions in music by the 21st century Chinese composers”

For over a century in East Asia, Western and Asian musical traditions have existed in parallel and in communication with one another. Borders have been crossed often and contested; hybridity and fusion—both conscious and unconscious—are the norm and inevitable. We will consider this interculturality in a broad context, from music education to stage performance, from concert music to spiritual practice. The four papers share a core question: how transnational and intercultural tensions are negotiated in theory and practice. For example, how has intercultural music been institutionalized through education? How has the ideal been applied to compositions, performances, and productions in different historical and geopolitical contexts? How has it been heard across the region and beyond? How is the interculturality inseparable from the large network of composers, performers, teachers, government officials, producers, directors, audiences, critics, etc.?

Hee Sook Oh examines the theory and practice of three composers active in their intercultural pursuit: Tai-bong Chung (Korea), Bright Sheng (China), Toshio Hosokawa (Japan). Her paper considers the ways in which the different historical and social contexts of these countries are revealed within the music in the globalized world of the 21st century. What kinds of cultural aspects are exposed in the compositions of recent composers of Korea, China and Japan? Under the influence of the foreign culture, the various aspects of interculturality are unveiled as they create their own artistic identities from the basis of each country's distinct musical culture and social context.

Christopher Hasty addresses the meaning of Modernism in the intercultural context. The defining character of Western Modernism has been a through-going renunciation of tradition. He would like to explore some of the ways modernist Chinese composers have found the embrace of Chinese traditions (in music and in the imaginative joining of music to painting and poetry) a source of power for creating New Music that is challenging, as new art ought to be, and at the same time attractive to an encultured audience. This latter aspect of power might be seen as progressive, an advance for art that mainstream Western Modernists have traditionally found a source of anxiety in fear of regression. This focus on the categories of progress and tradition will point to ongoing and

creative differences in Chinese and European conceptualizations of Time.

Koji Nakano offers an ethnomusicologist-composer's perspective. He has advocated the concept of 'living composition,' whose goal is to encourage young composers and traditional musicians in Asia to actively participate in the creative process of contemporary compositions based on their living tradition, culture and art in order to express their traditional sensibility and musical heritage in the modern world. He will also address solutions to problems of cross-cultural esthetics and musical elements, as well as to redefine the role of contemporary composer in East Asia.

Nancy Rao considers how genres, instrument timbres, vocality, linguistic texts, technology, and modes of production are employed by contemporary Chinese composers to express meaning, sometimes *regardless* of their origins, while other times *because of* what they signify. She foregrounds four issues: influences, appropriations, attachments and traditions. When a convention is remade, and altered through its many iterations, its "legitimacy" adds further complication. While the complex webs of relationships prevent hegemony among these composers, she explores common threads, recurring patterns, or distinctive ruptures.

RT-I-2

Constructing the 'East-West' Divide in Russian/Soviet Musicology

Monday, March 20, 9:30-11:30, Room 5-406

Chair: Dr. Patrick ZUK (Music Department, University of Durham, UK)

Co-Authors: Olesya BOBRIK (State Institute for Art Studies, Moscow, Russian Federation)

Christoph FLAMM (Musikhochschule Lübeck, Germany)

Marina FROLOVA-WALKER (Faculty of Music, University of Cambridge, UK)

This panel explores a central theme of Russian *muzikal'naya nauka* ['musical science'] from its origins in nineteenth-century belletristic writings on music to its consolidation as the institutionalised academic discipline of *muzikovedeniye* [musicology] in the twentieth century—the concern to define a 'Russian' musical identity distinct from the 'West'. From the outset, these constructions were highly tendentious and became even more so as ideological controls on musical discourse steadily intensified after the Bolshevik takeover. The 1948-49 campaigns against musical 'cosmopolitanism' of the late Stalinists period reinforced a dichotomous opposition between 'Russian' and 'foreign' [*zarubezhnaya*] music, forcing musicologists to exaggerate the merits of the former and frequently denigrate the latter. The effects of this split are felt to this day.

Christoph FLAMM

'Russian composers and musical historiography', explores how Russian/Soviet perspectives on Western music were shaped by Russian composers themselves. The numerous editions of their writings and correspondence published during the Soviet period provided abundant information about their opinions on Western music: their subjective views were often cited as authoritative pronouncements by Soviet musicologists, receiving quasi-official endorsement and serving to reinforce prevailing dogmas about 'Russian' and 'Western' musical culture. Characteristic examples will be discussed

from writings by Taneyev, Rachmaninoff, Medtner, and Prokofiev.

Olesya BOBRIK

‘Western opera in Russian/Soviet musicological writing’, investigates the reception of key works in the Western operatic repertoire from the end of the nineteenth-century into the Soviet period, exploring why some were readily accepted into the native musical canon and others rejected. An examination of the discussions of these works in Russian-language musicological discourse reveals that these preferences by no means corresponded solely to the repertoire policies of Russian and Soviet opera houses, but reflect the complex identity politics arising from polarised understandings of the musical ‘West’ and ‘East’.

Marina FROLOVA-WALKER

‘The Invention of Russian Musical Realism(s): Stasov vs Asafyev’, explores Boris Asaf’yev’s development of a key concept in Russian/Soviet musicological discourse—‘musical realism’, which became a prized aesthetic category of Socialist Realism and was held to be a hallmark of Soviet compositional styles in contrast to ‘decadent’ Western modernism. Though Asaf’yev paid lip-service to the tenets of musical realism formulated by the nineteenth-century critic Vladimir Stasov, which derived from Musorgsky, Asaf’yev’s own model took the wholly antithetical practice of Tchaikovsky as a starting point. This contradiction went unremarked in Soviet musicology, since Asaf’yev’s theorisation helped to bolster the theories and practices of Socialist Realism.

Patrick ZUK

‘The Invention of Musical “Cosmopolitanism”’, traces the semantic history of a key epithet in the Soviet lexicon of musical invective. Despite the communism’s professed aspiration to create a transnational *Lebenswelt*, during the Stalinist period ‘cosmopolitan’ acquired stridently pejorative and xenophobic overtones. I will draw on musicological writings by Boris Asaf’yev, Yuriy Keldish, and others to trace this development, which reflected the degradation of Soviet musicology under ideological pressures as scholars felt increasingly compelled to construct tendentious and even mendacious historical narratives of ‘Russian’ and ‘Western’ music history.

RT-3-1**Re-Orienting Early Musical Thought: New Explorations along the Silk Roads**

Monday, March 20, 16:00-18:00, Room H 416

Chair: Gabriela CURRIE (University of Minnesota, Twin Cities, USA)

Co-Authors: Li MEI (Graduate School of Chinese Academy of Arts, Beijing, China)

Śławomira ŻERAŃSKA-KOMINEK (University of Warsaw, Warsaw, Poland)

Andrew HICKS (Cornell University, Ithaca, USA)

Lars CHRISTENSEN (University of Minnesota, Twin Cities, USA)

Gabriela CURRIE (University of Minnesota, Twin Cities, USA)

This roundtable was conceived by the five participants to demonstrate some of the ways in which scholarship in early musical thought can contribute to emerging conversations in the new interdisciplinary field of early global studies. The presenting scholars offer a succession of papers that explore cultural mechanisms of historical and geographical formation and exchange in ‘medieval’ Eurasian musical thought.

In her contribution, Li Mei (“The Tang Dynasty Court Music Theory and Practice: New Perspectives”) will investigate the interrelationship between theory and practice as manifest in the system of 28 modes (7 keys, 4 kinds) characteristic of banquet music (*yanyue*) at the Tang court. While contingent on the musical systems of the Sui dynasty that remained influential until the Yuan dynasty, this modal theory was fully articulated in the eight century and embedded in contemporaneous *pipa* and *bili* tabulature notation, thus bridging the world of theory and practice.

Lars Christensen (“Math of Changes: *Yijing* Interpretation and Numerical Discourse in the Music Scholarship of Song Dynasty China”) reinterprets the mathematical aspects of Chinese musical thought during the Northern Song period. Rather than assimilate the generative systems of Pythagoras and the *sanfen sunyi* in ways that obscure specifically Chinese discourses of numerical significance, he proposes instead that Song writers on music worked within two contrasting numerical discourses, largely in accordance with their adherence to the two major schools of interpretation of the classic *Yijing* (*Book of Changes*).

Andrew Hicks (“Sounding the Past in Medieval Persian Epic”) investigates the evocation of pre-conquest musical traditions, as well as Hellenistic reverberations, in post-conquest epic traditions, particularly in Firdausi’s *Shahnameh*, Nizāmī’s *Khusraw va Shirin*, and Unsuri’s *Vamiq-u’Adhra*. He will focus on: (1) the deliberate use of Pahlavi terms to describe courtly musical culture, (2) elaborately constructed references to Barbad’s modes, (3) references to Zoroastrian hymns and liturgical practices, and (4) the Hellenistic legacy in *Vamiq-u’Adhra*.

Śławomira Żerańska-Kominek (“Representing the Past in Darvish ‘Ali Changi’s Treatise *On Music*”) asserts that *Risale-i musiqi* by the Central Asian music master Darvish ‘Ali Changi is a document of an essentially oral tradition: free of philosophical-scientific discipline and mathematical speculation; wholly unsystematic; immersed in myth, legend and fable; most closely linked to poetry; and directly dependent on poetical depiction. It represents an attempt to fix in writing knowledge that existed only in the form of a non-formalised, free-ranging discourse, otherwise preserved solely in the memory of living musicians, and transformed beyond its boundaries into a mythical complex.

Gabriela Currie (“Early Musical Thought in Global Context: Case Studies in Cross-Cultural Transformation”) will investigate issues of cultural contact, interpenetration, and patterns of diffusion of music-theoretical lore in the context of pre-modern Eurasia. On the basis of several case studies chosen from cultural traditions addressed by the previous speakers—elements associated with Indian modal theory in Tang China, the cosmological dimensions of Eurasian short-necked lutes (*pipa*, *barbat*, *al-‘ūd*), and the shifting archetypes of Pythagoras—the paper will initiate a methodological discussion regarding the role of cultural specificity and transcultural diffusion of music-theoretical lore in an early global context.

RT-4-1

Writing Biography: East, West, North, South

Tuesday, March 21, 9:30-11:30, Sōgakudo Hall

Chair: Kay Kaufman SHELEMAY (Harvard University)

Co-Authors: Mark Evan BONDS (University of North Carolina, Chapel Hill)

Jocelyne GUILBAULT (University of California, Berkeley)

Ellen T. HARRIS (Massachusetts Institute of Technology)

Christopher REYNOLDS (University of California, Davis)

For the roundtable “Writing Biography: East, West, North, South,” participants from historical musicology and ethnomusicology will explore issues and challenges in writing biography that extend across boundaries of discipline, method, subject matter, historical period, and geography. Topics will include:

- the relationship of biography to the music of individual composers
- the potential of incorporating economic and sociological insights into the writing of biographies as revealed by work from popular music domains
- the challenge of writing an adequate biography from surviving sources and insights offered by refracting information from the lives of those nearest to the subject
- the manner in which individual biographies must be posited within the broader social and cultural frameworks of their times and places
- the methods for writing about multiple musical lives shared with others of the same gender, profession, and/or life experiences

Mark Evan BONDS (University of North Carolina, Chapel Hill) will examine the perennially vexed question of the relationship between a composer’s life and works in the Western art tradition, surveying various approaches to this issue since the Enlightenment. His focus will be on the perception of musical works as a form of autobiography, as an outpouring of the composer’s innermost self.

Jocelyne GUILBAULT (University of California, Berkeley) will provide an intervention from popular music studies that brings into focus the importance of joining ethnography and history with economic and sociological insights about music in the production of biography. Her presentation will discuss how the work world of a bandsman and bandleader from the Caribbean offers fresh

understandings of circulation histories and cosmopolitan practices.

Ellen T. HARRIS (Massachusetts Institute of Technology) will discuss the process of composing a biography of George Frideric Handel, taking a prismatic view based on the examination of multiple and closely related lives of individuals in Handel's social circle. This approach makes it possible to discern themes that governed the culture and composition of the period; to glimpse personal interactions; and to posit motivations.

Christopher REYNOLDS (University of California, Davis) will discuss writing the life of Carrie Jacobs Bond, the most successful American woman songwriter of the 20th century, who wrote most of the lyrics for her songs, penned an autobiography, designed her own covers, and published millions of copies of her own music. Reynolds will argue that Bond carefully built her fame and celebrity by being extraordinarily ordinary and that her biography must be grounded in the experiences of scores of American women songwriters and their domestic audiences, rather than in the cult of genius.

Kay Kaufman SHELEMAY (Harvard University) will challenge the conventional East/West dichotomy with a South/North perspective, discussing the lives of musicians forced to leave their homelands in the Horn of Africa since 1974 and who subsequently founded diaspora communities worldwide. Shelemay will explore methods of weaving together multiple individual oral narratives in order to extract broader conclusions and to arrive at a collective understanding of musicians' lives.

RT-4-2

Theoretical Studies on the Luso-Brazilian Music in the Eighteenth Century: Partimenti; Schemata and Topical Discourse

Tuesday, March 21, 9:30-11:30, Central LR

Chair: Diósnio MACHADO NETO (Universidade São Paulo)

Co-Authors: Beatriz MAGALHÃES CASTRO (Universidade de Brasília)

Ozório CHRISTOVAM (Universidade de São Paulo)

Mítia GANADE D'ACOL (Universidade de São Paulo)

Most recently, advances in Brazilian musicological studies have explored analytical perspectives aiming to understand musical practices and endogenous identity building processes through musical meaning interweaving diverse study fields under the common umbrella of *music as discourse*. Fields such as rhetorical studies, topic theory, studies in the circulation of music knowledge and education have yielded diverse results as each intent assumes its own intrinsic regard and ontological perceptions. One of the key questions surrounding this matter concerns the dynamics of the many cultural transfers and reciprocal exchanges between northern and southern epistemologies dating between 1770 and 1830. Moreover, avoidance of its characterization as a matter of measuring the excellence of one or other native composer within the colonial context, suggests the implementation of the rule referred by Bakhtin as the *metonymy of presence*. The objective of this roundtable is to discuss the manifestation of these processes through case studies, culminating in the analysis of music as dis-

course, accounting for the process of signification —from schemata to chains of topic structures' troping. The round table will open with a historiographical overview by Beatriz MAGALHÃES CASTRO offering an overview of these concepts and map the contributions of musicological studies already undertaken in Brazil, demonstrating the development of both the musical processes themselves and the corresponding musicological discourses. To that respect, the interpretation of frictions present in these processes attain an increased importance during the so-called anthropophagic movement — in its appropriation of cultural objects, up to the postmodern theoretical frameworks which have allowed renewed understanding of these processes and, of special interest, the musical procedures undertaken. Second, Mitia GANADE D'ACOL will discuss the importance of communication in music composition, performance, and listening, recurring to theories (galant schemata) that have shown the importance of a conceptual common ground shared by the participants of a culture in order to understand the inner workings that take place during the act of listening. D'Acól will present two case studies in works by José Maurício Nunes Garcia and Marcos Portugal demonstrating the application of this theoretical basis in the analysis of four requiem masses, examining the usage of communicational models stemming from Neapolitan models (Jommelli and David Perez). Next, Ozório CHRISTOVAM will present a paper on musical signification processes in two masses by André da Silva Gomes: the C Major Mass and the Mass in 8 voices. Its aim is to first demonstrate the presence of European topic structures in the compositional scheme, using galant schemata as a signifying structure in order to, second, discuss the social context to elucidate the persuasive strategies of a Kapellmeister involved in political-ideological projects in late-18th-century São Paulo. Last, discussing two masses by José Maurício Nunes Garcia—Missa de Nossa Senhora da Conceição (1810) and Missa Pastoril (1811)—, Diósnio Machado Neto will present an analytical study underlined mainly with the troping plays and the use of the tragicomic style by the composer. The preliminary results reveal not only local musicians' total consciousness of learning methods and discourses on the process of assimilation of European expressive conventions, but also the expression of the location of culture, in Homi Bhabha's term. This is the in-between that strengthens re-significations by the pressure of traits that act by means of locating the social structures determinant of expressive elements. Here is where the "other" expresses itself, inciting a sense of strangeness in foreigners such as expressed by Sigismund Neukomm in a letter to Leopold Von Eybler (1817), regarding the sacred music in Rio de Janeiro: "*Opera Buffa dudeln am hiesigen orte ärgert mich so sehr daß ich mich hüte in der Hof Kapelle*". It is mainly a complex game that if it is in as much difficult to speak of an identity's alterity, one cannot simply uphold a discrete mimesis. We may conclude that rhetorical questions consubstantiate a symbolic process established on a non-continuous energy of historical memory within the subjectivity in which it operates.

RT-4-3**Theorizing Music by Practicing Philosophy**

Tuesday, March 21, 9:30-11:30, H-416

Chair: Tomas MCAULEY (University of Cambridge)**Co-Authors:** Nanette NIELSEN (University of Oslo)

Kyle DEVINE (University of Oslo)

Michael GALLOPE (University of Minnesota)

Taking its impetus from the Congress theme's invitation to move beyond music theory and performance practice, towards "a broader meaning of theory and practice," this session investigates philosophy as a way of theorizing music. As the papers in the session demonstrate, however, "philosophy" is not a static body of received wisdom, nor even a discipline with clear boundaries, but rather a living, breathing human practice. Exploring resonances between music and philosophy, furthermore, allows the papers to show that philosophy itself is intrinsically performative.

Michael Gallope's paper, "Music, Philosophy, and the Ineffable," contends that music's ineffability is not necessarily a conservative phenomenon; it need not be defined by injunctions to silence, the formalism of absolute music, or sublime evacuations of meaning, history, and politics. Rather, music's ineffability can be understood to engender a philosophically and politically productive sense of perplexity. In advancing his argument, his paper touches on the work of four European philosophers—Bloch, Adorno, Jankélévitch, and Deleuze—each of whom understood music to address problems that seemed to exceed the boundaries of conceptual reasoning. They thought of music's ineffability as obscurely indicating social utopias, exemplifying the inconsistent movement of lived time, and making vivid the rhythms, intensities, and expressive potentials of social life.

In "Recorded Music: Theory and Plastic," Kyle Devine suggests that the practice turn in musicology—exemplified by Christopher Small's observation that music is not a thing but an activity—has been inspiring but incomplete. From the perspective of contemporary philosophical-materialist approaches to culture, it is now also possible to view things as activities, objects as processes. In looking at the centrality of natural and synthetic plastics in the history of the record industry, his presentation puts together a theory of recordings as momentary aggregations of materials and actions, and seeks to develop a musicology of formats as textures. Devine argues that theories of music as practice can be enhanced by a conception of "music-making" which embraces the material forms that shape the texture of a given listening experience.

In "Music and Pragmatist Philosophy: Aesthetic Experience in Action," Nanette Nielsen notes that recent philosophical accounts of experience have recognised the importance of pragmatist and phenomenological perspectives, whilst questioning increasingly the orthodoxies of the empiricist analytic tradition. Missing from previous accounts, however, is an active engagement with aesthetics in general and musical aesthetics in particular. Arguing that essential aspects of music's meaning emerge only once an anti-reductionist approach to human understanding is embraced, this paper shows how music can fundamentally support the goals of pragmatist approaches to experience.

The session closes with a roundtable discussion probing relations between the papers and their significance for the Congress theme, examining in particular their varying uses of the terms "theory"

and “practice,” and asking whether such variation is liberating or unsettling – or both.

RT-5-1

Referencing Music East and West: Modern Encyclopedias as Historiographies of Theory and Practice

Tuesday, March 21, 14:00-16:00, Hall 6

Chair: Tina FRÜHAUF (RILM and Columbia University)

Co-Authors: Salwa El-Shawan CASTELO-BRANCO (Universidade Nova de Lisboa),
 Laurenz LÜTTEKEN (University of Zurich)
 Joseph Sui Ching LAM (University of Michigan)
 Masakata KANAZAWA (International Christian University)
 Yu Jen HUANG (National Taiwan Normal University)
 Philip EWELL (Hunter College, CUNY)

Since the early nineteenth century, terminological and biographical reference works have reflected the perspectives of musicology as a discipline. They include manifestations of what is broadly subsumed under the concepts of “theory” and “practice.” In pursuit of a global conversation, this panel will explore the meaning of theory and practice in reference works published from the early twentieth century to the present. The goals of the panel are twofold: First, to elucidate the concepts of theory and practice as they evolved over time; and second, to compare how these concepts have functioned within these three geographic constituencies—Asia, Europe, and Anglo-America. In this way the panel will address the following questions: How do concepts used in reference works mirror the discipline of musicology in what we call East and West? Are there similarities and/or differences? How does changing content related to theory and practice mirror changing approaches to music history and the dynamics of cultural representation? How should theory and practice be represented in future encyclopedias? These and other issues related to content are a central concern of the session.

The session features six speakers who are playing leading roles in establishing directions in lexicography and musicology. Their cultural reach is deliberately broad stretching over three continents and different nations. Theory and practice were at the core of conceiving the *Enciclopédia da Música em Portugal no Século XX* (2010) and Salwa El-Shawan Castelo-Branco elucidates in which way they shaped the Portuguese encyclopedia. Laurenz Lütteken expounds on the changing approaches to theory and practice as concepts in the first and second editions of the seminal German reference work *Die Musik in Geschichte und Gegenwart* as well as to *MGG Online*. Philipp Ewell scrutinizes two entries for “tonality” to unravel different national perspectives on musical theory and practice—the first stemming from Brian Hyer’s article for *Grove Music Online* (2001), the second from Yuri Kholopov’s for the Soviet *Muzykal’naiia entsiklopediia* (1973–82). Hyer’s seemingly unproblematic definition of tonality—one well known to Western audiences—takes on a new meaning in Kholopov’s modal understanding of tonality—one which is quite wide spread in Russia. Joseph Sui Ching

Lam will trace continuities and changes in Chinese concepts and practices of *guyue* (“ancient music”) by surveying and comparing a variety of verbal, visual, and notated data about the 霓裳羽衣曲 (*Nichang yuyiqu* [Rainbow Skirt and Feather], ca. 750), a popular subject in encyclopedias, dynastic histories, technical treatises, literary writings, and sketchy scores of notated music. Yu Jen Huang will take the first Chinese music dictionary 音樂辭典 (*Yin yue ci dian*, 1935), as a point of departure to show how Western music influenced Chinese thinking, and the role Japanese literature played therein. In East Asia, music lexicography, as understood in the Western sense, only truly evolved when musicology began to flourish in the 1980s. To show the evolution of the intersection between lexicography and musicology, Masakata Kanazawa will discuss changing approaches to the concepts of theory and practice in Japanese music encyclopedias and dictionaries in the later 20th century.

RT-5-2

In Search of the Arabic Presence in the Music of Medieval and Renaissance Europe

Tuesday, March 21, 14:00-16:00, Central LR

Chair: Susan Forscher WEISS (Peabody Conservatory/Johns Hopkins University)

Co-Authors: Dwight REYNOLDS (University of California, Santa Barbara)

Charles BURNETT (Warburg Institute, University of London)

Alison LAYWINE (McGill University)

Jeffrey LEVENBERG (Chinese University of Hong Kong)

Manuel Pedro FERREIRA (Universidade Nova (FCSH), Lisbon)

Was There a Shared Musical Culture in the Islamo-Mediterranean in the Middle Ages and Renaissance? This search has been in progress for a very long time and has intersected with other related searches, notably the one for intersections between Arabic and romance poetry. These searches have often been ideologically driven and related to the perceptions that the Arabic-speaking world and the West have had of one another at any given time. Don Randel suggests that musicology needs to ask again and insistently what the evidence is for any of the possible interconnections. Three domains suggest themselves. Given medieval Europe's interest in and consumption Arabic writings on the sciences, including music, what is the full range of the presence of Arabic music-theoretical writings in European treatises? Given the obvious presence of Middle-Eastern musical instruments in the West, most notable the lute, what is the full extent of these instruments in the instrumentarium of the West and how and when did this interpenetration take place? Given the simultaneous presence of musicians of Middle-Eastern and Western traditions in at least some places, notably the court of Alfonso X the Wise, what can be said on the basis of solid evidence about what music was performed and about the performance practice of music in either tradition? In preparing for this conference, we have organized two parallel roundtables, this and another—*Re- Orienting Early Musical Thought: New Explorations along the Silk Road*.

Dwight Reynolds proposes that for several centuries during the medieval period there was a

shared musical culture that incorporated all regions of the Mediterranean. This period of “mutual intelligibility” was ushered in with the spread of the Arab lute and the bowed lutes from Central Asia. This was a world that to a great extent used similar musical instruments, performance practices, types of ensembles, modal theory, tuning systems, and other features that were comprehensible and recognizable to all, even while the music itself was different and distinct from region to region. This medieval musical culture, it will be argued, began to fragment with the development of polyphony, keyboard instruments, new tuning systems, larger ensembles and eventually harmony in the northern Mediterranean, and the movement towards evermore elaborate theories and practices in modes, microtones, and rhythm in the southern and eastern Mediterranean.

Charles Burnett will focus on some of the important figures in the transmission and translation of Arabic works into Latin (e.g., Adelard, Lull) and on European knowledge of Arabic texts referring to music and musical instruments as conveyors of meaning from one culture to another.

Alison Laywine will examine aspects of Abû Naṣr Muḥammad al-Fârâbî's (d.950-951) big book on music: *Kitâb al-mûsîqâ al-kabîr*. She will try to understand the upshot of Fârâbî's dialectical engagement with his predecessors in music theory (Greek and Arabic). The book was supposed to have been commissioned by a minister to the Abassid Caliph al-Râḍî who was in power between 934 and 940. Fârâbî's effort involved an engagement with the surviving documents of ancient Greek music theory and also music theory available in Arabic. He reasoned from opinions held by recognized experts in music theory with a view to exploiting insight in the one to show up failings in the other – in the interest of determining the principles of music as a science.

Jeffrey Levenberg's “Al-Farabi's ‘Great Book of Music’ at the Collegio Ambrosiano” will present new evidence on the influences of Farabi's book on the Collegio Ambrosiano in the period of Federico Borromeo. He proposes that the spiritual Islamic overtones in Al-Farabi's music treatise limited its dissemination (in accordance with the restrictions of the Medici Oriental Press), with consequences for musical humanists.

In preparing for this conference, we have organized two parallel roundtables, this and another that poses the question Was There a Shared Musical Culture in the Islamo-Mediterranean in the Middle Ages and Renaissance? We have also worked with a third submission—Re-Orienting Early Musical Thought: New Explorations along the Silk Road . Should the sessions be of interest, we would appreciate having them scheduled so that all participants can come together in this one to share and summarize their work.

CORRECTION:

Manuel Pedro Ferreira will first discuss the presence of Arabic musical praxis (in particular, rhythmic patterning as described by Al-Farabi) in the Iberian Andalusian tradition (8th-13th centuries), and then detail the latter's influence on the *Cantigas de Santa Maria* by King Alfonso X (1221-1284) and the secular villancico of c. 1500.

Susan Forscher Weiss will examine mnemonic images that represent syncretic theories made up of Greek, Byzantine, Arabic, and Western musical concepts. A systematic study of these icons reflects a shared system of *ars memorativa* and a shift from an emphasis on monophonic vocal music to the growing importance of polyphony and musical instruments.

RT-7-1**Ethnomusicology and the Music Industry: Appropriating the “Ethnic”**

Wednesday, March 22, Morning 9:30-11:30, Room 5-401

Chair: Takako INOUE (Daito Bunka University)

Co-Authors: Tomoji ONOZUKA (The University of Tokyo)

Minako WASEDA (Tokyo University of the Arts)

Kaori FUSHIKI (Taisho University)

Kevin FELLEZS (Columbia University)

This roundtable explores the relationship between ethnomusicology and the music industry by analyzing the ways in which the category of the “ethnic” was used to highlight the “ethnic-ness” of various musical productions. We want to emphasize two crucial ideas in our discussion.

First, academic research is generally considered “theory” while recorded music circulating in the market is thought of as “practice.” Since academics have often criticized the music industry for commercializing musical traditions and practices, scholars have often overlooked the collusive relationship between them. Academic research on “Oriental” or non-western music commenced in the late 18th century, followed by the birth of comparative musicology in the late 19th century, later renamed ethnomusicology in the mid-20th century. Soon after recording technology was invented in the early 1900s, music companies began recording music from all over the world. Academics regarded these recordings as primary sources for research on non-western music, collecting and housing them in phonograph archives. Consequently, since this relationship between the music industry and academic research has continued, stereotypical representations of “ethnic music” have gained widespread acceptance.

Second, ethnomusicology, as the academic study of non-western music, developed from the assumption that every nation or ethnic group has its own music culture or tradition, separate and uninfluenced by those outside their borders. This presupposition is a byproduct of the ideology of the “nation-state” constructed in the historical development of the modern European system of states from the 16th through the 18th century. Ethnomusicologists have unconsciously retained this belief, continuing to search for the “authentic” within a particular ethnic or national musical tradition. In connection with the ideology of the “nation” or bounded “ethnicity,” we should also point out that musicologists in general have divided sound culture into two different categories, music or the sound “itself” on one hand and “extramusical” aspects, including bodily representations, on the other.

Yet, no scholar can define clear and objective boundaries of authentic and non-authentic, traditional and non-traditional, commercial and non-commercial, and so on. Such dichotomous differentiations are arbitrary constructions and may not reflect the practical reality of musical production. Nevertheless, these ideas have been seemingly unavoidable for musicologists in theorizing sound culture or in explaining a certain musical framework intelligibly to those who are outside a given cultural group. Conversely, music practitioners should be free to create uninhibited by such constraints. Nevertheless, the music industry reinforces “ethnic” stereotypes in the various ways recorded music is distributed to local markets.

We will discuss the above through analyzing perplexing musical productions in which different sources of music were combined and which trouble the idea of separate and incommensurable music cultures. The topics taken up by speakers as follows: The Popular Reception of Western Music in Japan by Tomoji Onozuka, Manipulation of the “Ethnic” in the mid-20th Century Recordings by Japanese-Americans from Hawai’i by Minako Waseda, A Confrontation of “Ageg Bali”: Pop Bali and Its Politics by Kaori Fushiki, Asian American Pop Musicians by Kevin Fellezs, and Discovery of Indian Music in the West by Takako Inoue.

RT-7-2

Entangled Histories of Music: Narrating International Avant-Gardism after 1945

Wednesday, March 22, Morning 9:30-11:30, Hall 6

Chair: Tobias JANZ (Christian-Albrechts-Universität zu Kiel)

Co-Authors: Chien-Chang YANG (National Taiwan University)

Federico CELESTINI (Leopold-Franzens-Universität Innsbruck)

Fuyuko FUKUNAKA (Tokyo University of the Arts)

Tobias Robert KLEIN (Humboldt-University)

Lap-Kwan KAM (National Chiao-Tung University, Hsinchu)

Christian UTZ (University of Music and Performing Arts Graz)

Under the banner of Globalization, fashions of transcultural, intercultural and post-colonial theories have engaged us not only to deal with difference and otherness, but also to find common structures and values in a connected modern world. The search for commonalities in difference poses a challenge for many disciplines, including music history. In recent years a growing interest in renewal concepts of a world or global history of music has been shown, in response to the findings of comparative sociology (notably the approach of Shmuel N. Eisenstadt) and of post-colonial studies (e. g. Dipesh Chakrabarty, Kuan-Hsing Chen). Among the many achievements are Reinhard Strohm’s Balzan-prize project “Towards a Global History of Music” (2013-2016) and, from the field of ethnomusicology, the *Cambridge History of World Music* edited by Philip V. Bohlman (2013).

This panel, however, does not aim at reaching an acceptable common (and thus “global”) history of music, but to propose an exercise of narrating music histories transnationally. In particular, we will be discussing newer approaches of “entangled history,” or “histoire croisée,” as proposed by (among others) the anthropologists and historians Sebastian Conrad, Shalini Randeria, Michael Werner, and Bénédicte Zimmermann. The basic idea is to narrate histories of common concerns, but at the same time reflecting and embedding the different ways of perceiving or conceptualizing these subjects in different cultural contexts, i.e., histories that include constant changes of the “Sehepunkt” (Johann Martin Chladenius) from different historians.

By inviting scholars based in four different nations from both ends of the Eurasia continent, this panel intends to tell the stories of the post-war musical avant-gardism in a fashion inspired by Akira

Kurusawa's *Rashomon* (1950). Four of the panelists will write short and independent music-historical narratives about one common subject: international avant-gardism after 1945; and each statement has to include a consideration of the "East-West Music Encounter Conference" that took place in Tokyo 1961—a controversial event organized by the US-based anti-communist Congress for Cultural Freedom, funded by CIA and Ford Foundation, and attended by seminal figures from Europe and Japan, including composers such as Elliott Carter, Henry Cowell, Colin McPhee, Lou Harrison, Alan Hovhaness, Iannis Xenakis, Luciano Berio, Bruno Maderna, Boris Blacher as well as a group of leading Japanese composers of the time. The interesting question will be, whether our narrations indicate a rather homogenous discourse, or on the contrary, demonstrate greater discrepancies in methods and interests. The purpose of this discussion, indeed, is to unveil the incongruities of the different narratives.

The roundtable will be led by a short introduction summarizing the general idea, followed by a detailed summary and critical responses by two participants, then discussions among the panelists, and ended with the Q&A session. This panel proposed for the IMS conference in Tokyo (2017) is associated with the research project *Global Modernity / Cultural Regions. Comparing East Asia and Europe within Music History* (2016–2018) guided by Tobias Janz (Kiel) and Chien-Chang Yang (Taipei), and funded by the Deutsche Forschungsgemeinschaft (DFG) and Taiwan's Ministry of Science and Technology (MOST).

RT-7-3

Wagnerian Appropriations from West to East

Wednesday, March 22, Morning 9:30–11:30, Central LR

Chair: Naomi WALTHAM-SMITH (University of Pennsylvania)

Co-Authors: Sanna PEDERSON (University of Oklahoma)

David LARKIN (University of Sydney)

Brooke MCCORKLE (SUNY Geneseo)

Kunio HARA (University of South Carolina)

Why does Wagner, perhaps more than any other composer, continue to be appropriated, by ideologues and sycophants alike to promote a broad range of agendas across the globe? This distinctive capacity, dependent to no small degree upon the malleability of meaning in his prose and musical works, makes Wagner an ideal lens through which to assess philosophical and musical encounters between Europe and Asia. The panel comprises four 20-minute papers and a brief response by the convener linking the philosophical aspects of Wagnerian appropriations to the conference theme. Two papers look closely at audiences during his lifetime while two examine how some of the same themes echo in Wagner's reception in modern Japanese culture.

The first paper introduces the reasons for and the means of Wagner's wide circulation through his aesthetic writings, where he made unprecedented claims for music's cultural significance on a global scale. Wagner's aesthetic revolution was meant to result in a reform of society to center around art. By envisioning art for and by the people, he rejected the institutions of art under capitalism.

However, in a typically modern paradoxical turn, his strategies became models for capitalistic cultural production. By the end of his life, Wagner had fan clubs, specialized magazines, a yearly festival and pilgrimage site. All this served to attract more consumers of Wagner's music, from Germany, and ultimately from the world.

The second paper examines the tensions between Wagner's 'artwork of the future' and what he felt was an imperative to address the present. Focusing on the 1850s, a period when success was still distant for the exiled composer, it looks at some of the ways in which he attempted to win an audience for his music. In contrast to his idealistic artistic manifestos, Wagner took an increasingly pragmatic attitude towards his earlier operas. His "abandoning" *Rienzi* and other works to theatrical routine was not just for financial gain, but also part of his campaign to win friends for his art.

The third paper investigates Wagner's capacity to produce communities across boundaries in an altogether different context: a manga (Japanese graphic novel) adaptation of the *Ring* by Satonaka Machiko. Specifically this paper is interested in the ways in which the adaptation deals with the issue of rendering sound in an unsounding medium. The connection between the visual style of Satonaka (shojo manga) and styles of late-nineteenth-century movements impacted by Wagner (pre-raphaelites and decadence for instance) underscores the rich cross-cultural East-West exchanges.

The final paper considers the ideological underpinnings concerning the decade-long construction project of the New National Theater in Tokyo, intended to augment Tokyo's international musical prestige. The obvious next step in solidifying Japan's musical reputation was a staging of a complete *Ring* Cycle produced specifically for the new theater. Yet the clashes between English director Keith Warner and Japanese audiences marred the ideological quest. Exploring issues surround the Tokyo *Ring* provides a fruitful example of the challenges in navigating aesthetic values between East and West.

RT-7-4

Revisiting and Reflecting on the Pioneers of Musicology in Japan and China

Wednesday, March 22, Morning 9:30-11:30, Room 5-406

Chair: Ying-fen WANG (National Taiwan University)

Co-Authors: Yukio UEMURA (Tokyo University of the Arts)

Hugh de FERRANTI (Tokyo Institute of Technology)

Hong-yu GONG (Unitec Institute of Technology)

In the first half of the 20th century, some scholars in Japan and China came into contact with comparative musicology either through reading or through periods of study in Germany. They introduced the theories and practices of comparative musicology into their own countries and became the pioneers of new musicological traditions that have left a long legacy. Despite their importance, however, their works have largely been unknown to Western scholarship. Moreover, even though musicologists in the region have begun to rediscover and reexamine their works critically, much remains to be done for such "restudies" to yield new perspectives on the history of musicologies in East Asia.

To fill these gaps, this roundtable takes as examples three such pioneers, namely Tanabe Hisao (1883-1984), Kurosawa Takatomo (1895-1987), and Wang Guangqi (1892-1936), to reflect on the early development of musicology in East Asia. It attempts to answer questions such as the following: How did these pioneers adopt the theories and practices of comparative musicology and adapt them to the needs of their time and place? How did indigenous music scholarship figure in their research? How did the political and socio-cultural conditions of their time, such as imperial colonialism and warfare, affect their research? How did they interact with musicologists in the West? It is hoped that by addressing such questions, this roundtable can help contextualize these pioneers from regional and global perspectives.

The proposed roundtable consists of four scholars from four countries. The first speaker looks at how Tanabe suggestively combined Western comparative musicology with his reinterpretation of traditional music scholarship to place Japanese music, especially *gagaku*, in a superior position to other Asian musics, thus replacing the former Confucian (China-centered) hierarchy of music with a Japan-centered one; this was also a starting point for his colonialist discourse about Asian musics. The second speaker focuses on Tanabe's discourse on Japanese *biwa* and certain forms of Chinese *pipa* in terms of his prewar agenda of creating a Greater East Asian Musicology (*Daitou-a ongakugaku*), and his adherence to an evolutionary model of Japanese music history whereby traditions were understood and defined through being schematically situated relative to canonical genres. The third speaker contextualizes Kurosawa's wartime survey of Taiwanese music and his discourse on the origin of music to reflect on the influence of imperial colonialism and the evolutionary view of comparative musicology, and to further explore Kurosawa's interaction with Western comparative musicologists in the post-war period. The fourth speaker examines Wang Guangqi's dual role as a transmitter and explicator of the theories and methods of the Berlin School of Comparative Musicology and highlights the multiple contributions that individuals who straddled two continents made to cross-cultural fertilization.

It is hoped that by putting these three "Eastern" pioneers together in historical context, this roundtable can draw attention to intra-regional, regional, and global exchanges of musicological theories and practices, and in so doing contribute to a global history of not only music but also musicology.

RT-8-1**Music, Interest, and the Interesting in Eighteenth-Century Theory and Practice**

Wednesday, March 22, 13:00-15:00, Room 5-109

Chair: Nicholas MATHEW (University of California, Berkeley)

Co-Authors: W. Dean SUTCLIFFE (University of Auckland)

Roger Mathew GRANT (Wesleyan University)

Ellen LOCKHART (University of Toronto)

The concept of interest began to appear in natural philosophy in the late seventeenth century, and has since plied between the increasingly separate realms of ethics, economics, aesthetics, and psychology. Though the study of this distinctively modern category was pioneered by Albert Hirschman in the 1970s, scholars including Patricia Spacks, Mary Poovey, and Sianne Ngai have reconsidered the concept of interest more recently, prompted in part by the cultural disposition of the post-industrial West and the emerging media forms of the digital era: the narrowing gap between genres that deliver information and those designed to be aesthetically arousing, the increasingly perceptible overlap between artwork and commodity, and the widespread intuition that our phenomenal landscape is more replete than ever with objects that compete for our attention. In various ways, these projects have involved reassessing the earliest eighteenth-century theorists of interest: Scottish Enlightenment thinkers such as Hume and Adam Smith, as well as German romantics such as Friedrich Schlegel, who took the “interesting poetry” of his contemporaries – the irregular and open-ended style that goaded the critical writing of the expanding commentariat – as the emblematically modern art form.

Yet scholars have still to address the relationship between these early theories of interest and the musical practices of the late eighteenth century. Each of the papers on this roundtable seeks to understand particular musical repertoires and styles as expressions of a new culture of the “interesting” – and, especially, to demonstrate how music shaped the idea of interest and its associated vision of the psychic economy. The concept of interest, with its distinct aesthetic and economic valences, is well adapted to accounts of music in this period that emphasize the urban commercial systems that nurtured it. Indeed, interest serves not only as a corrective to histories of aesthetics that emphasize the triumph of the Kantian paradigm of disinterested contemplation at the end of the century, but also as a way of drawing out a more quotidian variety of aesthetic attachment cultivated by this music – yet one that has rarely been discussed amid musicological preoccupations with high-status categories such as the sublime.

Roger GRANT demonstrates how interest became the dominant theoretical paradigm in mid-century debates surrounding comic opera.

Drawing on eighteenth-century theories about the formation of mind, and using Beethoven’s music for *Prometheus* as a case study, **Ellen LOCKHART** considers how interest may provide a framework for understanding contrasts between segments of additive, sectional musical forms.

W. Dean SUTCLIFFE discusses interest’s evil twin, boredom, tracing its emergence as a concept in tandem with that of interest. He shows how composers can thematize the potential for boredom

and distraction, and attempt to overcome these by stimulating fresh appreciation of the musically routine.

Nicholas MATHEW argues that Haydn's London music of the 1790s, and the surviving written records of his English sojourns, bear the traces of a modern urban landscape and commercial environment in which audience attention and desire was newly conceivable in terms of the psychic-monetary "investments" of interest.

RT-8-2

Reappraising the Early History of Gagaku and Shōmyō: Reception and Adaptation of Music from the Asian Mainland in Ancient and Medieval Japan

Wednesday, March 22, 13:00-15:00, Room 5-401

Chair: Steven G. NELSON (Hosei University)

Co-Authors: Kazuo FUKUSHIMA (Ueno Gakuen University)

Rika SAKURAI (Ueno Gakuen University)

Kōjun ARAI (Ueno Gakuen University)

Tōru ENDŌ (Tokyo Gakugei University)

Five speakers will collaborate in a reappraisal of theory and practice in the music of ancient to medieval Japan.

1. The performance of *tōgaku* ('Tang music') in eighth and ninth-century Japan: Instrumentation and the makeup of the Bureau of Music (Kazuo Fukushima /Rika Sakurai)

The introduction of the music of the Chinese Tang court reflects the adoption of the Chinese concept of *liyue*, 'ritual and music' as two crucial pillars of an ordered society and proper government. Although the Tang dynasty provided the theoretical model, practice involved adaptation to Japanese conditions. This process of reception and adaptation is discussed from two aspects: instrumentation and the makeup of the official Bureau of Music (Gagakuryō/Utaryō). The theory of Tanabe Hisao (1883–1984), which postulates a large-scale reorganization of music systems during the reign of Emperor Ninmyō (r. 833–50), will be thoroughly revised.

2. The 'four-part ritual with dance' celebrated at the consecration of the Great Buddha (Kōjun Arai)

The oldest surviving record of the performance of Buddhist chant (*shōmyō*) in Japan dates to the consecration of the Great Buddha of Tōdaiji, Nara, in 752, when what became the four standard pieces of the Japanese Buddhist liturgy were performed, along with indigenous Japanese dances and dances from China and other parts of Asia. A similar complex of ritual vocal music and dance (*bugaku shika hōyō*) became the standard ritual form used in large-scale open-air ceremonies for the consecration of temple buildings, pagodas, and the like. In this presentation, an experienced performer and researcher of *shōmyō* speculates on the philosophy behind the conception of the four standard pieces.

3. Reconstructing the lost repertoire of solo pieces for *biwa* (lute) (Steven G. Nelson)

The oldest notation for the *biwa* (four-stringed lute) survives from ca. 747, and there are examples of notation from each succeeding century. A significant part of the repertoire recorded therein is of solo pieces for the instrument, a class lost in current performance practice. This presentation explores the musical language of the complete solo repertoire, with discussion of the degree to which its modal practice reflects the theory of the Tang dynasty, from which the solo repertoire is believed to derive.

4. Reconstructing the lost *nyūjō* repertoire of solo pieces for the *shō* (mouth organ) (Tōru Endō)

Although lost from current performance practice, the medieval repertoire of the *shō* included secret pieces called *nyūjō*, often performed solo. They make no use of the standard *aitake* chords or five or six tones of modern performance practice. Instead they are more melodic, using single tones or combinations of two or three. This presentation clarifies their musical structure, and presents reconstruction of examples, based on the oldest surviving notations from the thirteenth to fourteenth centuries.

Presentations 3 and 4 include live performance of reconstructed pieces for solo *biwa* and solo *shō*, emphasizing the importance that solo performance once held in the now ensemble-based performance practice of *gagaku*.

RT-9-1

Musicology, Diplomacy, and International Networks at the Turn of the 20th Century: Discourses, Practices, Events

Thursday, March 23, 9:30-11:30, Room 5-109

Chair: Cristina URCHUEGUIA (University of Bern)

Co-Authors: Axel KOERNER (University College London)

Bonnie WADE (University of California, Berkeley)

Christiane SIBILLE (DODIS Diplomatic Documents of Switzerland)

Maria CACERES-PINUEL (University of Bern)

Vincenzina Caterina OTTOMANO (University of Bern)

Alberto NAPOLI (University of Bern)

Ferran ESCRIVA-LLORCA (University Jaume I of Castello)

The birth of musicology as a theoretical discipline coincided with the professionalization of international academic bodies, most famously in natural and social sciences, but also in the humanities. While presenting an important example of transnational exchange, such trend in academic research was directly affected by intergovernmental relations. The intersections between the beginnings of musicology as a theoretical discipline and diplomatic relations will be the object of this round table.

The birth of musicology was closely related also to the formation of modern nation states in an age of increased global exchanges, with important implications for the internationalization of the musical repertoire and the music industry. World fairs and exhibitions, and international politi-

cal-commercial initiatives shaped these experiences. Musicologists felt compelled to compare and put order into a previously unknown multitude of musical practices. Without overlooking the power dynamics underlying processes of canon-building, traditionally expressed with the North-South dichotomy, this round table will contemplate an extended approach to comparativism. We will introduce an East-West dialectic, conceived both as a geographical framing – including Europe, Asia, America – and a “longitudinal” exchange among different but equally empowered agents, who evaded fixed hierarchies and learned or profited from one another, continuously questioning the concept of a dominating “center.”

Reflecting the complexity of the subject, our panel will include varied topics and disciplinary perspectives. Considering that the transnational flow of music theory and practice serving power relations has been studied in scholarship from Europe outward, in the first presentation Wade will address the adoption of Western theory and practice as a technology for modern nation-building by the Japanese government in late 19th century.

Ottomano will explore the impact of the early dissemination of Russian music in Paris, focusing on the very close relationship between music, culture and political interests in the diplomatic exchanges between France and Russia after the Alliance franco-russe (1894).

Focusing on international organizations dealing with musical questions in the early 20th century, Sibille will analyze their publications and conferences showing the experts’ efforts to gain political relevance, especially by the standardization of their methodological tools. Escrivà-Llorca will then retrace the turn-of-the-century establishment of music divisions in several important European and American institutional libraries, analyzing the diplomatic and philanthropic actions of specific patrons and curators which constituted their pre-Baroque holdings.

Urchueguía will present a case of direct interaction between politics and musicology, discussing the influence of the Spanish regent María Cristina in the preparation of Spanish contributions to the 1892 International Music and Theater Exhibition in Vienna. Cáceres-Piñuel will then assess the role of Guido Adler in the organization of the same event, and its influence on subsequent discourses about music, particularly those referring to ‘national idioms.’

Finally, analyzing musical events at international exhibitions in fin-de-siècle Italy, Napoli will illustrate that consequent musicological writings reflected negotiations between nationalist narratives and local cosmopolitan aspirations.

Körner will lead the following discussion, as a transnational historian particularly interested in the exchange of knowledge and the role of culture in international relations.

RT-9-2**Utterances of Asian Discourse: Divergent Theories and Practices of Western Songs in Modern East Asia**

Thursday, March 23, 9:30-11:30, Room 1-3-30

Chair: Hyun Kyung CHAE (Ewha Music Research Institute (EMRI))

Co-Authors: SaRang KIM (Ewha Music Research Institute (EMRI))

Hyun Kyong Hannah CHANG (Ewha Music Research Institute (EMRI))

Seung im SEO (Ewha Music Research Institute (EMRI))

Active cultivation of Western and Western-style songs in East Asia since the late 19th century is evidenced by a wealth of music sources from the 1880s to 1940s. This reservoir of music encompasses school songs, art songs, military anthems, and Protestant hymns and includes both re-texted originals and new songs composed in the received styles. While such music sources index intra-regional transmission of culture and thus suggest the songs' comparability and regionality, such songs fulfilled distinct purposes and desires in different East Asian milieux.

This roundtable takes a broadened conceptualization of "music theory" to explore divergent reflections that mediated the practice of Western songs in East Asia. We conceptualize "theory" as interpretive frameworks that may be gleaned from the bodies of descriptive, explanatory, and interpretive texts that closely informed the practice of music. Such "theories," traceable to pedagogical, music theoretical, and journalistic texts as well as song lyrics, were indispensable to the attempted and felt assimilation of Western songs. They not only guided the stylistic and aesthetic standards in the practice of songs but also envisioned the realization of particular ethical and social ideals through practice.

The papers of this roundtable, presented by the members of the Ewha Music Research Institute (EMRI), examine representative song cultures in the period of 1910s to 1940s. They highlight how regional historical contexts (e.g. Japanese imperialism and the arrival of Western powers) engendered divergent theories and practices of music. SaRang Kim's paper will demonstrate that North American missionaries' musical activities in Korea served as a medium of Western music education, exceeding a religious function. Through an examination of the missionary discourse, her paper will show that the new musical experiences fashioned a sound space that held the promise of "civilized" personhood for many Koreans, who were profoundly alienated by the historical circumstances of foreign imperialisms. Hyun Kyong Hannah Chang's paper will focus on collective songs included in a number of music textbooks published by Japanese authorities in Japan-occupied Korea. It will note the relative absence of explanatory materials in such music textbooks and contextualize this "silence" in the imposition of imperial citizenship. Seung im Seo's presentation will focus on school songs and music textbooks in China. Through an analysis of non-musical commentaries in these books, it will demonstrate that the school songs constituted a didactic practice in which dominant visions of modernization and nation were taught to children in China. In the final paper, Hyun Kyung Chae will offer an overview of the different ways in which Western songs were received and internalized in Korea, Japan, and China. She will also discuss how early-twentieth century manifestations of theo-

ries and practices in the respective countries have had an “afterlife” in the subsequent decades, shaping the practitioners’ engagement with and attitude toward Western music in characteristic ways. In closing, she will make a case for considering distinct utterances of Asian discourse as a humanizing approach to understanding Western music in East Asia.

RT-10-1

The Works of Giuseppe Verdi (WGV) in Context: Compositional Practice, National Traditions, and Editorial Principles

Thursday, March 23 , 13:30-15:30, Sōgakudo Hall

Chair: Helen M. GREENWALD (New England Conservatory)

Co-Authors: Francesco IZZO (University of Southampton)

Mark EVERIST (University of Southampton)

Linda FAIRTILE (University of Richmond)

Stefano CASTELVECCHI (University of Cambridge)

Our panel addresses holistically the chronological and social framework of Verdi’s operas from an editorial perspective. Taking into account musical revisions and issues of form and genre tied to commerce and national traditions, the panel reveals the absence of editorial praxis specific to Verdi’s French operas as well as the ineffectiveness of applying a one-size-fits-all approach to Verdi’s works. Papers show that editorial principles are evolving phenomena that take into account aesthetic, economic, and stylistic changes as well as the contribution of other composers such as Meyerbeer and Giacomo Puccini, whose early career coincides with Verdi’s later years. Through detailed discussion of individual works, the panel concludes that composition and reception—together with the national idiosyncrasies of opera production (here French vs. Italian), and the collective sources left in their wake—have a profound effect on editorial attitude, practice, and decision-making. While the common division of Verdi’s operas into three periods (Budden) is useful for defining the chronology of Verdi’s career, it cannot be employed as a template for editing (consider, for example two successive works: *Attila* [1846] and *Macbeth* [1847, rev. 1865]). Our main topics for discussion are 1. Definition of Verdi’s oeuvre and compositional practice; 2. Periodization; 3. Italian vs. French traditions; 4. Sources; 5. The role of the publisher in steering a work to completion. 5. Other composers and works in Verdi’s constellation. The session will conclude with a response.

Brief description of individual presentations:

Helen GREENWALD (organizer and chair): “Which Verdi, How, and Why?”

Provides an overview of Verdi’s works, revealing that more than half were revised owing as much to social conditions as to artistic decisions. Main focus on *Attila*, “the height of cabalettismo” (Casamorata 1847) and *Macbeth* (1847), the alleged “harbinger” of Verdi’s so-called “second manner” (Ghislanzoni).

Francesco IZZO: “The Verdi edition and periodization: Some methodological questions”

Shows Verdi’s works of the 1840s to be a defined subset of *WGV*. Explores elements of continuity and instability of sources after operas’ premieres. Focus on *Un giorno di regno* and *I due Foscari*.

Mark EVERIST: “Taming Verdi’s Bull”

Focuses on *Les vêpres siciliennes* (1855), which lies at the intersection of two different source traditions: Verdi’s Italian works and Parisian *grand opéra*. Discusses the influence of French system on Verdi’s compositional process as a whole and identifies problems for future editions of *Jérusalem* and *Don Carlos*.

Linda B. FAIRTILE: “Editing Late Verdi and Early Puccini: Correspondences and Contrasts”

Shows how Giulio Ricordi’s concurrent but dissimilar guidance of both Giuseppe Verdi’s penultimate opera, *Otello*, and Giacomo Puccini’s first full-length stage work, *Edgar*, to completion has required dissimilar editorial approaches to two contemporaneous works. Topics include utility of autograph score, notational inconsistencies, and relevance of term “non-definitive revisions” (Lawton and Rosen).

Stefano CASTELVECCHI: “Response”

Discusses how we deal, theoretically and pragmatically (editorially), with the multiplicity of versions in opera. Shows that we can derive some tools from the work of literary textual critics, while reminding ourselves that editorial work that looks “objective” comes with responsibilities that are often not made explicit.

RT-10-2**Current Sources Studies in Bach Research: Sources, Scribes, and Beyond: A Tribute to Yoshitake Kobayashi**

Thursday, March 23, 13:00–15:00, Central LR

Chair: Christine BLANKEN (Bach-Archiv Leipzig)

Co-Authors: Peter WOLLNY (Bach-Archiv Leipzig)

Michael MAUL (Bach-Archiv Leipzig)

Wolfram ENSSLIN (Akademie der Wissenschaften zu Leipzig/ Bach-Archiv Leipzig)

Yo TOMITA (Queens University Belfast)

One of the major figures in J. S. Bach source studies was the Japanese musicologist Yoshitake Kobayashi (1942–2013). His impact on modern Bach scholarship cannot be appreciated highly enough: He started his musicological career with a Ph.D. on Franz Hauser, the most eminent Bach source collector in the 19th century, on Hauser’s early struggle for a Thematic Catalogue of Bach’s works. Later he worked intensively – together with Wiso Weiss – on the catalogue of watermarks in Bach’s autograph sources and original performance parts. As a research fellow of the Goettingen

J.S.-Bach-Institut he classified musical handwritings of Bach himself, his sons, his copyists and many other contemporary and later scribes. His last major publication was the catalogue of Bach's copyists (together with his wife Kerstin Beisswenger), recently published as a volume of the *Neue Bach-Ausgabe*.

However, the impact of his lifelong Bach related research is neither fully exploited, nor does it mark an end of detailed studies sources or scribal research. On the contrary: It opens the door to further tasks, as Bach scholarship meanwhile has intensified the research on the music of the whole Bach family („Bach-Repertorium“) and has enlarged the amount of sources by digging deep into the archives in Germany and beyond („Expedition Bach“).

The round table focusses on new aspects of source studies in the 21st century and old as well as new methods in Bach scholarship. The subjects of the papers by distinguished Bach scholars will provide a wide variety of source studies, including new identifications of Bach's scribes (Peter Wollny), the first presentation of an hitherto unknown early version of J.S. Bach's Well-Tempered Clavier (Michael Maul), the dissemination of music of the Bach family within important music dealers and publishers of the 18th century, e.g. Breitkopf in Leipzig, and Schmid and Weigel in Nuremberg (Christine Blanken), perspectives and problems of a research on C.P.E. Bach's copyists in Berlin and Hamburg (Wolfram Ensslin), and how the systematic research into J.S. Bach's notation of quarter-beams can reveal the layer of Bach's compositional thought process that has not been attempted previously (Yo Tomita).

RT-10-3

Modal Rhythm, East and West

Thursday, March 23 , 13:30-15:30, Room H 416

Chair: Warwick EDWARDS (University of Glasgow)

Co-Authors: Solomon GUHL-MILLER (Rutgers University)

Allan MARETT (University of Sydney)

Linda BARWICK (University of Sydney)

The session focuses on modal rhythm in medieval Europe and in present-day northern Australia, and asks whether one can shed light on the other. In his opening presentation **Solomon GUHL-MILLER** addresses the **early Western history** of the phenomenon and **what theory tells us about practice**. One of the first questions a student of *Ars Antiqua* polyphony asks upon attempting to decipher the notation of a piece of music is “What mode is this in?” It is a tricky question with layers of assumptions behind it, notably that early theorists imply the existence of a correct interpretation of a given piece. Yet as anyone who transcribes this material can attest, there are frequently multiple modes that a given piece can be “in” as well as multiple rhythmic interpretations of ligatures within a given single mode. Drawing on theoretical traditions from Boethius to Anonymous of St. Emmeram, Guhl-Miller argues that the theorists expected the musicians to use their instincts when applying meter to song, making choices together as a group through the act of performance rather than relying solely on their reason and the notation.

Warwick EDWARDS responds with a consideration of **what practice tells us about theory**. He observes that the cognitive processes that shape the rhythms of early European polyphony lie almost wholly beyond the day-to-day experience of most who study and perform such music today. They are best understood in terms of a performance culture that has no need for musical notation. In the circumstances, how better to proceed than through engagement with notationless song traditions that are still current today? Orally transmitted songs of eastern Europe, for all their diversity, exhibit common underlying rhythmic traits, some sufficiently deep-rooted to have the potential to provide us with vivid insights into how modal rhythm worked in the medieval West. They are also suggestive as to how, around the middle of the thirteenth century, theorists came upon the idea that musical sounds – like the sounds of words in classical antiquity – might be measured, a concept that would prove to have unforeseen consequences.

Allan MARETT and **Linda BARWICK** then address the topic of **rhythmic mode in North Australian music and dance** today. The diverse but related systems of rhythmic mode operating across the area may not be well known to musicologists working in Europe and Asia. Stemming from research conducted in northern Australia by themselves and others over the past three decades, they draw together evidence from a number of different regions to demonstrate the systematic use of rhythmic modes to identify and distinguish different groups that interact through music and dance in various ceremonial contexts. They argue that the rhythmic modes of each group are intimately tied to their distinctive dance practices, thus lending weight to Ian Cross's suggestion that music and dance are essentially the same human capacity manifesting in different modalities.

The session concludes with a discussion of the differences and similarities between eastern and western processes that have emerged during the course of the foregoing presentations.

RT-II-1

Performance Materials as a Musicological Source: The Beethoven Case

Thursday, March 23, 16:00-18:00, Room 5-109

Chair: Christine SIEGERT (Beethoven-Haus Bonn)

Co-Authors: Michael C. TUSA (The University of Texas at Austin)

Nancy Rachel NOVEMBER (The University of Auckland)

Damien COLAS (Centre National de la Recherche Scientifique, Paris)

Jens DUFNER (Beethoven-Haus Bonn)

Kai KOEPP (Hochschule der Künste Bern)

Despite an increased interest in performance practice, research on the interpretation of music-related performance materials have only recently received scholarly attention, mainly in the field of opera studies. Performance materials document where and when a given work was performed and the way it was adapted for a given production. Thus they provide us with detailed information about the related historical events rather than an idealistic view of how a work should be performed. It is not always possible to decide if changes were made for practical or aesthetic reasons (or a combination of both), or to what extent they can be considered as a development of the creative process of

the composer.

We are planning to discuss these problems from a new angle, focusing on Beethoven's works, and bringing together scholars with historical and philological interests as well as experts in performance practice and cultural history. Beethoven's works make an excellent focal point for considering these problems in detail, because previous scholarship has focused more deeply on the genesis of his works and their compositional structures than that on most other Western composers (which is at least partly due to the fact that Beethoven left a large amount of relevant sources). Not only the "authentic" sources but also the later performance materials are an important basis for studies of historical Beethoven performances.

In the proposed roundtable discussion, the panelists will contribute brief presentations on performance materials related to performances in which Beethoven was involved, and performances that show how his contemporaries adapted his works. As a starting point, Michael Tusa will focus on Beethoven as recipient of "inauthentic texts", attending performances of adapted German versions of French operas. Beethoven may have been influenced by these versions in his own strategies for adapting Bouilly's *Leonore* into a version that was appropriate, textually, structurally and musically, for Vienna. Nancy November will discuss performance indications in Beethoven's string quartet manuscripts that might often seem to be ambiguous: slurs and hairpins. She will illuminate Beethoven's use of these signs by reference to performance practices and aesthetics of his day, and with reference to early editions. Damien Colas will explore the wide range of creative adaptations of Beethoven's vocal music: ranging from simplifications that help the singers to virtuoso ornamentation that demands excellent vocal skills. Jens Dufner will analyze authentic performance materials of the symphonies. These not only give insights into the last stage of the compositional process and the practice of pre-premiere performances, but also prove to be problematic (e.g. in terms of their heterogeneity). In conclusion, Kai Köpp will focus on inauthentic materials that show characteristic differences in terms of the entries in solo and ensemble parts.

Thus Beethoven's works are considered for the variety of their performance possibilities rather than as stable texts that performers should follow as closely as possible. With this re-evaluation of performance materials in the context of Beethoven studies, we aim to contribute to the recent discussions of cultural memory and the broader musicological significance of Beethoven's works.

RT-II-2**The Art Song and Cultural Identity in the Colonial Settings of East Asia and Australia**

Thursday, March 23, 16:00-18:00, Room 5-401

Chair: Alison TOKITA (Kyoto City University of Arts)

Co-Authors: Mamiko NAKA (Doshisha Women's College)

Motomi TSUGAMI (Kobe College)

Nao TAKEUCHI (Kyoto City University of Arts)

Kyungboon LEE (Seoul National University)

Joys H.Y. CHEUNG (Chinese University of Hong Kong)

Joel CROTTY (Monash University)

East Asian countries had surprisingly similar paths to musical modernity following colonial encounters through the channels of military bands, Christian missions, and refugee musicians from Russia and Germany in the treaty ports of China and Japan and other hubs of European settlement such as Harbin. Japan in turn became a colonizer in Taiwan and Korea and eventually Manchuria. Another common thread was the development of communal singing and the creation of a body of songs in the vernacular language for a range of modern contexts. Then came the art song set to poetic texts and accompanied by piano.

This roundtable problematizes the development of the art song genre in Japan, Korea, China and Taiwan from sociocultural and musicological perspectives, to establish its significance for composition and performance and its role in creating a modern musical identity. We examine discourses surrounding art song in music journalism and writings by composers and performers. Australia, as a settler country and former British colony, provides a relevant comparator. It is argued that whereas there is ambivalence about the adoption of a foreign music, the creation of songs in one's native language set to western style music was highly significant in the formation of a modern culture in the era of colonial modernity.

Alison Tokita emphasizes the integrated nature of East Asia and traces the common development of art song and the way 'bel canto' gradually displaced traditional vocal styles, leading to prioritization of instrumental over vocal music in modernizing traditional genres. Mamiko Naka focuses on Dalian and Seoul and other performance spaces as a locus for cosmopolitan singers such as Miura Tamaki, Yanagi Kaneko and Russian bass Feodor Chaliapin. She surveys discourses surrounding concerts in Japanese controlled territories. Motomi Tsugami shows how the concept of 'art song' took shape in Japan by analyzing articles and scores in the music magazine *Gekkan Gakufu* (The Musical Monthly), published in Tokyo from 1912 to 1941. Nao Takeuchi considers the creation of an art song canon, pointing to forgotten composers and songs. Joys Cheung discusses the learning pathways for Western music in the emerging musical scene of 1920s to 1930s China. While Japan was the earliest study source, pioneering figures returning from Europe and America spearheaded subsequent musical development. Among their new compositions the art song received the most productive attention. Kyungboon Lee outlines the development of the art song in colonial Korea focusing

on composers such as Chae Dongsun and Kim Sunnam who played crucial roles in modern Korean art song history. Both overcame the shadow of the Christian hymn in their art songs. Joel Crotty discusses links via Western art song that can be made between Australia and East Asia. He argues that many early 20th-century Western art music composers in both geographic spheres were trying to combat alienation.

These perspectives on the adoption of western music in colonial contexts provide a springboard for open discussion of local and global identity shifts through singing.

RT-II-3

City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade

Thursday, March 23, 16:00-18:00, Room 1-3-30

Chair: Srđan ATANASOVSKI (Institute of Musicology SASA, Belgrade)

Co-Authors: Marija DUMNIĆ (Institute of Musicology SASA, Belgrade)

Ana HOFMAN (Institute of Cultural and Memory Studies, ZRC SAZU, Ljubljana)

Mojca KOVAČIĆ (Institute of Ethnomusicology, ZRC SAZU, Ljubljana)

Tanja PETROVIĆ (Institute of Cultural and Memory Studies, ZRC SAZU, Ljubljana)

Britta SWEERS (Institute of Musicology, Bern)

In this roundtable we present the trilateral project *City Sonic Ecology – Urban Soundscapes of Bern, Ljubljana and Belgrade* which brings together the capital cities of Switzerland, Slovenia and Serbia. The project merges the approaches of urban ethnomusicology, soundscape research, and affect theory in order to investigate into ways people living in the city employ their hearing capacities in identification practices and modes of political engagement. By examining three European capitals which are differently perceived on the imaginary West-East axis (Bern as ‘West’, Belgrade as ‘East’ and Ljubljana as ‘West of the East’ / ‘East of the West’) we focus on three broad themes: sounds of religion, commodification processes, and political participation.

In the first part of the roundtable (Srđan Atanasovski and Mojca Kovačić) we discuss sonic reli-gioscapes in relation to contemporary social issues, such as the rise of the post-secular, religious nationalism. We present how sounds of various religious communities in the contemporary urban space reflect, construct or stimulate socio-political relations and conflicts, or how they become part of the political life of the city, such as street rallies or national commemorations. Importantly, we discuss how relations of dominance and interreligious tolerance are reshaped through recent urban developments.

In the second part of the roundtable (Srđan Atanasovski, Marija Dumnić and Britta Sweers) we examine the commodification processes in these three capitals. Namely, regarding the contemporary amassment of sound reproduction technologies, we have witnessed an unprecedented expansion of ‘soundtracked’ environments and new patterns of ‘managing’ the cities, which conform to the interests of corporative capital. Atanasovski particularly investigates ‘liminal spaces’, urban spaces which stand in-between public and private spaces, showing how ‘political participation’ is here being substituted for a ‘commodified participation’. The special focus of our research here is on sonic spaces

of tourism, whether it is the prospects of soundscape walks through the city of Bern, which should foster a strong tourism industry of the Swiss capital (Sweers), or it is the case of Skadarlija, a popular tourist area in Belgrade city centre, as a site of music tourism, where music acts as a part of Belgrade tourism strategy, assists foreign visitors in overcoming cultural borders and creates an affective community (Dumnić).

In the third part of the roundtable (Srđan Atanasovski, Ana Hofman and Tanja Petrović) we discuss how political subjectivity can be articulated in a neoliberal city through sound. Tanja Petrović opens the issue of deindustrialization and asks how aural memories of industrial labour are being negotiated in the realities of postindustrial condition. Atanasovski explores how commemorative practices of a Belgrade feminist and anti-war group can produce a space of urban silence, offering a rupture in the fabric of the neoliberal sonic phantasmagoria and opening the possibility of the political. Finally, Hofman investigates action-oriented self-organizational practices in shaping public policy which express discontent, hereby using music to raise a voice against neoliberal reconstitution of the city. In our presentation we continually address the methodological issues of soundscape research, as well as relation between (our) academic work and engaged activism.

RT-II-4

Music in Exile: East Meets West

Thursday, March 23, 16:00-18:00, Room H 416

Chair: Ulrike ANTON (Institute for the International Education of Students (IES Abroad Vienna))

Co-Authors: Gerold GRUBER (University of Music and Performing Arts Vienna)

Karl VOCELKA (University of Vienna)

Takashi YAMAMOTO (Gakushuin University, Tokyo)

Junko IGUCHI (Osaka College of Music)

Michael HAAS (Jewish Music Institute for Suppressed Music, University of London)

The topic of this roundtable is to examine the global impact of Jewish musicians, composers and musicologists who had to flee from the Nazi regime between 1933 and 1945. Extensive research has been done on the influence of Jewish refugees on musical life in Great Britain and the United States. In recent years there has also been the attempt to examine lesser known refugee destinations in Asia, such as China, Japan, Indonesia, the Philippines or Korea. The goal of this roundtable is not only to see the impact of the Jewish immigrants on individual countries but to show the bridge that this exodus created between the Eastern and Western hemisphere. This will help to understand better the complex situation of cultural diversity and interchange. It will reveal new perspectives and stimulate further innovative approaches in this field.

Austrian musicologist, Gerold Gruber, as well as founder and chairman of *exil.art*, the Austrian contact point for exile music, will focus on Jewish conductors and pedagogues such as Herbert Zipper, who had an enormous influence on the musical life and education in the Philippines, China and

the United States.

During the 19th and 20th century German-Chinese as well as German-Japanese relations played an enormously important role leading into the 1st and 2nd World War. The Austrian historian, Karl Vocelka, will unfold the historical, political and economic connections between the German speaking and the Asian world, thus offering a deep examination of the political prerequisites that confronted Jewish refugees.

Austrian flutist and musicologist Ulrike Anton will highlight the situation of performers, such as orchestra musicians, soloists and conductors in Great Britain and China. Parallels will be drawn between musician's organisations in London and Shanghai which, though formed independently under differing circumstances, were established in order to follow refugee musicians continued employment and community.

The Japanese historian, Takashi Yamamoto, will complete this complex picture with his expertise on Japanese-Chinese relations, Japanese policy towards Jews, and experience of Jewish musicians in Japan and the region of Manchuria during the 2nd World War. China, specifically Manchuria; Indonesia and Japan are of particular importance when examining the situation of Jewish refugees in the Far East.

The contribution by Japanese musicologist, Junko Iguchi, focuses on the activities of Russian refugees within the Shanghai Settlement. After the 1920s, the Russian refugees who escaped from the Russian Revolution and migrated to Shanghai, were later joined by approximately 18.000 Jewish refugees. Among these refugees there were many professional musicians who had received education in their homelands and continued their activities in Western art music, opera and ballet in China and other Asian countries. Special emphasis is laid on the activities of the impresario Awsay Strok.

British/Austrian author Michael Haas ("Forbidden Music", Yale University Press) and producer of the Decca's recording series "Entartete Musik" will evaluate the contribution of Jewish composers in Germany and Austria before 1933 and their ambivalent relationships with their countries of refuge, such as Great Britain, the United States as well as Japan.

Study Sessions

SS-I-I**Towards the Development of the Next Generation of Online Resources for Bach Scholarship**

Monday, March 20, 10:00-11:30 , Central LR

Chair: Yo TOMITA (Queen's University Belfast)

Co-Authors: Christine BLANKEN (Bach-Archiv Leipzig)

Christiane HAUSMANN (Bach-Archiv Leipzig)

Klaus RETTINGHAUS (, Bach-Archiv Leipzig)

Nobuaki EBATA (Meiji Gakuin University)

Today's musicologists are blessed with a wealth of study material that can be accessed through the internet that were previously difficult to gain access, thanks to the efforts of scholars and institutions working on the cataloguing and digitising them. In Bach scholarship, we have seen a number of projects in the last two decades starting with Bach Bibliography (1997), Bach Source Catalogue (2001), and then *Bach digital* (2010). While the development of new digital resources are being planned and undertaken by individuals and institutions all over the world, it is necessary at the same time to review the present situation and to address the neglected issues such as how efficiently we can make use of the resources and discover new knowledge from them, not forgetting that we must not reinvent wheels but build our knowledge on the past scholarship by evaluating it along the way.

In this study session, we will first review the present situation and propose several working strategies based on the fundamental principles of data mining and data sharing, and then to outline our plan of further developing *Bach digital* to meet the scholarly needs of the next decade and beyond. New resources that need to be compiled and integrated into the system will then be outlined. They include: the catalogue of works and sources by Bach's sons and Bach family members, scribe database, person database, the life calendars of Bach family members, the digital archives of all the primary-source documents covering all the significant members of Bach family, the same for all the printed librettos of protestant church music in Germany between 1600-1800 (not only that of Bach family, but also extending to musicians associated with St Thomas's church as well as other significant figures such as Telemann and Fasch). And finally, how the system is to be integrated and implemented, to bring together all these different kinds of data; and how to present and export it, and what kind of scholarly cooperation (esp. with computer scientists) are discussed from the end-user's perspective.

We anticipate a lively discussion on all aspects, both from within and outside the scope and perspective of Bach research, as they are surely common concerns in many composer studies.

SS-2-I**Darmstadt and Akiyoshidai: Institutional Influences and Historiographical Questions of International New Music Festivals**

Monday, March 20, 14:00-15:30, Central LR

Chair: Dörte SCHMIDT (University of the Arts Berlin)

Co-Authors: Pietro CAVALLOTTI (University of the Arts Berlin)

Susanne HEITER (University of the Arts Berlin)

Kim FESER (University of the Arts Berlin)

Sayuri HATANO (University of the Arts Berlin)

Hermann GOTTSCHESKI (Tokyo University)

Motoharu KAWASHIMA (Kunitachi College of Music)

Seiji CHŌKI (Tokyo University)

The Darmstadt International Summer Courses for New Music exhibit an exceptional institutional model regarding the interaction of theoretical discussion, composition and music performance. This model is said to have had a significant influence on the structure of other festivals and institutions worldwide – as we will discuss using the example of the Akiyoshidai International Contemporary Music Seminar and Festival.

Founded in 1946 in the German city of Darmstadt the courses consist of composition seminars, lectures for performers, round table discussions and concerts. Due to this unique combination of practical and theoretical events, they had a great influence on the formation and continuation of aesthetic discourses. In particular, the theoretical publications which emerged from this context profoundly affected the historiography of New Music in general. In our research project “Darmstadt Events. The Darmstadt International Summer Courses for New Music from 1964 to 1994 as a space of aesthetic, theoretical and political action” funded by the DFG we were able to add a new dimension to this perspective: The recordings of the Darmstadt events reveal special negotiation processes, which, due to their spontaneous oral forms, often navigate on ‘uncertain’ theoretical ground and provide us with a deeper insight in both blank spaces in theoretical concepts and subliminal correspondences between seemingly opposed approaches.

In 1989 Toshio Hosokawa founded the Akiyoshidai Festival in Japan, a one-week summer event with lectures and concerts. A cooperation between Darmstadt and Akiyoshidai was established with mutual invitations of guest composers. For the International Music Institute Darmstadt this cooperation was probably part of an increasing effort to enhance and highlight both the international participation at the courses and their international impact. Consequently, Akiyoshidai was termed the „Japanese Darmstadt“ in Germany and the Darmstadt courses were declared an ‚export-model‘ for other festivals and institutions. However, even a first glimpse at the Akiyoshidai Festival shows that Darmstadt is perhaps not the only possible reference for its structure (one could also think e.g. of Tanglewood).

At the IMS study session we want to discuss this Darmstadt narrative on the basis of our concept of theory formation at the Darmstadt Summer Courses and our research on the strategies of the

Darmstadt institute to export its model and establish international cooperations. We want to compare our results with the Japanese perspective on this context, firstly by evaluating the perception of Darmstadt and Akiyoshidai in the Japanese press and secondly at a binational round table discussion with participants from our project and from Japan.

Thereby we will hopefully be able to get an idea of the role Darmstadt played for the image of Akiyoshidai in Japan and of the international contexts in which they interact.

SS-2-2

Transformations and Transitions in HIP (Historically Informed Performance)

Monday, March 20, 14:00-15:30, Room 5-406

Chair: Claire HOLDEN (University of Oxford)

Co-Authors: Eric CLARKE (University of Oxford)

Mary HUNTER (Bowdoin College)

After more than three decades of commercial success, HIP is struggling to maintain its position in the global classical music marketplace. While the general economic climate and cuts in arts budgets and sponsorship have contributed to these challenges, the period performance sector has been particularly disadvantaged because its musical values and distinctiveness are – ironically – becoming harder to define due to the mainstreaming that has resulted from its success. Contemporary performances by HIP ensembles, particularly of 19th-century repertoire, reflect little of what is known about historical style. This has for many years led to unimaginative and ossified performances, frustrating historical performance scholars whose research and insights have had minimal impact on professional practitioners. It is now also causing problems for period performers as they struggle to establish a distinct identity in a marketplace where ‘modern’ instrumentalists are increasingly adept at replicating standardised ‘period’ characteristics resulting in the homogenisation performance style, and bringing these previously distinct domains of the classical music industry into direct competition. The development of specialist HIP conservatoire training has significantly raised technical proficiency, but has also contributed to a culture of emulation, as opposed to investigation, amongst younger ‘period’ performers, and to the development of an increasingly risk-averse ethos in HIP ensembles.

A re-evaluation and reinvigoration of the artistic aims of HIP ensembles and received ‘period’ style is necessary if HIP is to remain fresh and engaging to future generations of performers and audiences and continue as a musically vibrant force. Research and scholarship can, and should, have a significant role to play in determining future directions in HIP, but scholars will need to develop new approaches with increased focus on practice-led dissemination methods if real changes are to be effected in the professional sphere.

This session considers the role of scholarship in re-aligning the future of HIP. It will be led by Claire Holden and Eric Clarke who are leading an innovative five year project (*Transforming 19th HIP*) at the University of Oxford, and Mary Hunter a member of the project’s Advisory Board. Their research methodology brings together scholarly research (documentary/ archival/ historical/ social

and cultural musicology); empirical investigation/ observation; and practical enquiry/ experimentation, combining historical performance, performance studies and scholarship for the first time in a long-term research project.

The presenters will outline their own methodology, designed to address a well-established need for HIP that uses historical evidence not for prescriptive ends but to open up a wide variety of radical (if historically informed) performance and pre-performance practices to professional practitioners, before opening the session for a discussion on the future of HIP and the interrelationship of theory and practice. Discussion might address:

- The interrelationship between scholarship and professional HIP performance
- Historical informedness, radical performance, and audience engagement
- The compatibility of historically corroborated stylistic characteristics with the professional circumstances of HIP today
- The role of conservatoire training in preparing students for the full breadth of HIP repertoire?
- How developments in HIP since the 1980s have contributed to practices that impede/preclude performances that reflect historically evidenced characteristics

SS-4-I

The IMS Mentoring Program: An International and Inter-Generational Initiative

Tuesday, March 21, 9:00-10:30, Room 5-406

Chair: Jane Morlet HARDIE (The University of Sydney)

Co-Authors: Andrea LINDMAYR-BRANDL (Universität Salzburg)

Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

Masakata KANAZAWA (International Christian University)

Jeffrey KURTZMAN (Washington University St Louis)

Jen-yen CHEN (National Taiwan University)

At the IMS Congress in Rome (2012), the *Directorium* decided to institute a Mentoring Program designed to help scholars at the start of their careers plan and implement a career path. This program will link up young scholars (Postdoctoral Scholars, Early Career Researchers) with a more experienced/established scholar in their field. A mentoring relationship might include advice regarding the shaping of papers intended for presentation at an IMS meeting, turning a conference paper into a publishable article, writing a grant proposal and so on.

We are conscious of the fact that training in, and approaches to, musicology differ widely from country to country and in an effort to fulfil the IMS's goals as an *International* Society, it is hoped that this program might link young scholars with mentors from either their own or another country. While such an initiative might have been difficult to prosecute in the past, today, digital technology has made communication across the world easy and immediate. We can, and do, all talk to each other, and distance has lost its sting. We believe that Mentors and Mentees have much to gain from

each other through an open (but somewhat structured) exchange of ideas.

This Study Session is designed to introduce the Program to the membership and to solicit comments and questions from the floor. Representatives from different parts of the world (including the UK, USA, Australia, Europe, and our Asian hosts) who have signed up to act as Mentors will each speak briefly about their own interpretation of the Program and the specific situation for young scholars in their own country and field of research, and be prepared to answer questions from potential Mentees. The Panel will explain just how the Program will work; it is expected that this will be an interactive session, and that the Program will move forward from there.

SS-5-1

Symphonic Timbre in Film Music

Tuesday, March 21, 14:00-15:30, Room 5-409

Chair: Jerome ROSSI (University of Nantes)

Co-Authors: Cecile CARAYOL (University of Rouen)

Chloé HUVET (University of Montreal and Rennes)

Hubert BOLDUC-CLOUTIER (University of Montreal and Bruxelles)

Jérémy MICHOT (University of Rennes)

The orchestra has been closely related, since the early days of cinema, to film music. From the neo-classical instrumental formations and the Hollywood Studios orchestras to the intimate symphonism in contemporary French cinema – or even Zimmer’s hybrid orchestra that combines symphonic writing and samples –, while bearing in mind the symphonic revival of the 1980s-1990s with the London Symphonic Orchestra and the London Philharmonic Orchestra, the symphonic timber establishes itself as a permanent factor in music composition for cinema. Throughout our five papers and with the help of some founding texts (Koechlin, London, Kalinak), we are aiming to consider some salient aspects of the orchestral practice – bounded with other settings of some aesthetical movements or analyzed separately – in order to discuss its peculiarities and to understand the symphonic timber’s evolution in film music.

Jérôme ROSSI, University of Nantes

Neoclassical orchestra and film music

The French cinema of the 1930s and 1940s is mostly accompanied by orchestral music mainly composed by neoclassical composers such as Jacques Ibert, Maurice Jaubert, Arthur Honegger, Darius Milhaud or Roland -Manuel. Through their scores and their theoretical writings on the subject, we will try to define their conception of film orchestra sound in order to identify the distinctive features of a neo-classical symphonic writing for cinema recording. We will study the number of musicians and the orchestral parts, the diversity of orchestral devices, the recurrent instruments, orchestral doubling and the use of new instruments... This paper will allow us to distinguish “French film music” from the Hollywood orchestral sound of the same period (Steiner, Waxman, Korngold).

Hubert BOLDUC-CLOUTIER, University of Bruxelles/University of Montréal

The optical synthesis as vector of unrivaled orchestral timbers in 1930s French cinema

The optical synthesis, conceived by the American physicist Lee de Forest, marks a decisive revolution in sound creation for the cinema at the turn of the 1930s. This fusion of sound and picture tracks on a sole film, in parallel to researches on musical use of synthetic sounds, constitutes an innovative way for the composers to work the sound in detail and create unrivaled musical timbres that expand those of the orchestra. Thus, the cinematographic medium, and more specifically the technological devices developed within it, comes in response to the aesthetical request of the 1920s musical avant-garde for the expansion of sound and compositional resources. By analyzing musical works and theoretical writings of French cinema composers Arthur Hoérée, Roland-Manuel and Maurice Jaubert, our paper aims to consider how and to what extent optical synthesis enriches the compositional act through post-production sound work and has an impact on the instrumental ensemble's timber.

Chloé HUVET, University Rennes 2/University of Montréal

Sound effects densification and John Williams' orchestral writing in the Star Wars Republican trilogy

With the adoption of Dolby Digital Surround EX since *The Phantom Menace* (Lucas, 1999), the number and density of the sound effects have grown more and more important. Whereas recent publications underline the flip side of this sound densification, we aim to offer a more nuanced view on that matter by analyzing in depth how John Williams' orchestral writing facilitates the cohabitation between the different types of sound material. In particular, we will study how orchestral doubling in the Star Wars Republican trilogy creates a natural intensification and allows the score to break through. We will also show how this orchestral writing highlights the composer's new approach of action sequences, which is now mainly characterized by timbre mixture, orchestral textures, rhythm and dynamics, a fragmentation of musical discourse through contrasting juxtaposed sections. We will consider this new approach in relation to the increasingly fast editing of the action scenes and the « intensify continuity » theorized by David Bordwell¹.

¹ David Bordwell, « Intensified Continuity Visual Style in Contemporary American Film », *Film Quarterly*, vol. 55, n° 3, spring 2002, p. 24.

Jérémy MICHOT, University of Rennes 2

« The orchestra always rings twice », from television series to cinema: A trajectory analysis

With the appearance of home studios at the end of the 1970s, there has been substantial change in television series music. For budget reason, the productions preferred to use this new way of composition. When Michael Giacchino starts to compose the music for *Alias*, and then *Lost* in 2003, he decides to reintegrate acoustic instruments in television series, thus offering orchestral music close to classical formations (or neoclassical) that the cinema has always used (despite some electroacoustic experiments in the 50s and 60s). The crossing point of the scores of *Lost* (2003, J.J. Abrams & Mi-

chaël Giacchino) and of *Super 8* (2011, J.J Abrams & Michaël Giacchino) will highlight the specificities of orchestral timbre that can be adapted to different medias.

Cécile CARAYOL, University of Rouen

The « intimate symphonism »: a particular work on relief and transparency of the timbre intending to reinforce character's interiority

The aim of this paper is to discuss the specific orchestration of the « intimate symphonism »¹. Composers such as Philippe Rombi for François Ozon, Alexandre Desplat for Jacques Audiard, Cyrille Aufort (Hell), Pascal Estève (Confidences trop intimes) or Jérôme Lemonnier (La Tourneuse de pages), fashion a very specific relief and transparency work of the instrumental timbre, enhanced through meticulous audio mix. The choice of a « lighter » orchestration (according to Mario Litwin's classification) corresponds to the intimate situations and characters' interiority these movies are centred on. Furthermore, **this sound perspective by transparency (or « sonorous glacié ») allows the underscoring of the innuendoes and the fantasies. Finally, our study will establish a comparison** between American composers, such as Rachel Portman or Brian Tyler, who might have inspired the pianistic writing of the intimate symphonism and, conversely, we will show how French composer Alexandre Desplat – from this blueprint form – manages to introduce another musical approach in the Hollywood symphonism (*The Tree of life*, Terrence Malick).

¹ Current of the French contemporary cinema. Cf. Cécile Carayol, *Une musique pour l'image, vers un symphonisme intimiste dans le cinéma français*, Presses Universitaires de Rennes, 2012.

SS-5-2

Composers as Writers: Self-Construction, Theory and Practice in Three Latin American Composers from the 17th-20th Centuries

Tuesday, March 21, 14:00-15:30, Room 5-406

Chair: Melanie PLESCH (The University of Melbourne)

Co-Authors: Omar CORRADO (Universidad de Buenos Aires)

~~Illari BERNARDO~~ (University of North Texas)

Bernardo ILLARI

A number of composers from Latin America have also been prolific writers, producing a significant body of reflective, speculative and prescriptive texts. Understanding compositional praxis as a performance of symbolic values, this session explores the articulation between *theoria* and *praxis* in three such composers of the past three centuries: Manuel de Sumaya (México, 18th c.), Alberto Williams (Argentina, 19th and early 20th c.) and Juan Carlos Paz (Argentina, 20th c.). The discourses examined are expressed through different types of texts: administrative reports, reflective essays, music criticism, music theory writings, lectures, programme notes, and radio broadcast scripts. We explore the ways in which these discourses articulate the composers' constructions of both an individual and collective sense of self, and relate them to their musical output.

Manuel de Sumaya (1680-1755), both a leading local-born composer and gifted writer, produced numerous administrative reports on issues such as the hiring of new musicians or changes in policy required by his position as chapel master of Mexico City Cathedral (1715-1738). Bernardo Illari shows how this ensemble of texts articulates a consistent discourse on music and identity, nurtured by technical excellence, Neoplatonist harmony, rhetorical decorum, and national considerations. While these texts explicitly evaluate others, they ultimately produce a self-construction of Sumaya's art in Spanish traditional terms, contradicting current assessments of his works as Italianate.

Alberto Williams (1862-1952) is traditionally regarded as the “founding father” of Argentine musical nationalism. A disciple of César Franck, he famously stated “France gave us the technique, the inspiration we received from the gaucho singers [*payadores*] from Juárez”. Melanie Plesch examines Williams's nationalist output in the light of his prolific writings on music, including his two main summaries of the history of Argentine music, his collections of Aesthetic Essays and his poetry. Applying her own adaptation of topic theory to the study of musical nationalism, she shows how Williams's prescriptive writings constitute a theorisation, after the fact, of his own compositional practice.

The activity of Juan Carlos Paz (1897-1972) —an inveterate outsider— can be understood as a general discourse on the art of his time, written on different fronts and formats. This extended body of texts —which includes intervention in the public space such as organization of concerts, lectures, debates, radio programs, music criticism, major musicological writings as well as his musical compositions— articulates theory and praxis in an organic and circular way. Omar Corrado's analysis shows that the common denominator is the interrogation of the contemporary condition, its genesis, its lines of force, its projections, as well as Paz's relentless adherence to a militant avant-garde cosmopolitanism.

SS-6-1

Interaction and Fusion between Two Different Music Cultures in Japan from 1552 to 1613: the Implication of the Viol for the Origin of the Kokyu

Tuesday, March 21, 16:30-18:00, Room 5-406

Chair: Yukimi KAMBE (Ferris University),

Co-Authors: Toshiaki KŌSO (Sophia University)

David WATERHOUSE (University of Toronto)

Makoto HASEGAWA (Master of JiutaSoukyoku Performance)

Moderator: Alison TOKITA (Kyoto City University of Arts)

This session seeks to verify the very plausible hypothesis that the *kokyū*, Japan's only traditional bowed string instrument, was invented by Japanese influenced by the viol and the violin, through a research methodology including documents from East and West.

After the Jesuit St. Francisco Xavier came to Japan in 1549, not only Christianity but also European culture had a strong impact on Japan. In the late sixteenth century the rulers Oda Nobunaga

and Toyotomi Hideyoshi unified Japan after an extended period of civil war. Citizens enjoyed “barbarian” (*Namban*) culture from abroad, including *tempura* (a kind of deep-fried cooking) and *karuta* (playing cards). They also eagerly created their own new cultural forms, such as the tea ceremony (*cha-no-yu*) and *kabuki* theater. This enterprising atmosphere also pervaded musical life. The *shamisen* (the three-stringed fretless plucked lute) appeared in new musical genres accompanying voice. The *kokyū* also appeared in that period.

From the Edo period onwards the origin of the *kokyū* was discussed many times. Scholars cited possible locations for its origin: Japan, Ryukyu Islands, China, and Europe. However, no persuasive answers emerged from either ethnomusicological or organological approaches because of the absence of new and reliable evidence. In the twenty-first century we have been able to study primary manuscripts of important Jesuit missionary documents about Japan, written mainly by Portuguese missionaries and sent to Europe in the sixteenth and early seventeenth centuries. From detailed study of those sources and of Japanese documents, and comparing them to contemporary European documents on the viol, a consistent story of the origin of the *kokyū* has emerged. This method of research not only observes materials scientifically, equally from East and West, but also takes into account diverse viewpoints encompassing the political and social circumstances and peoples’ values at that time. In other words, this is an early music player’s method of practice. There are difficulties in maintaining scientific interdisciplinary search from East and West. The missionary documents were created for the purpose of Christian mission, so they have a peculiar limitation in their contents due to the prescription of St. Ignatius Loyola, in contrast to today’s musicological context. There are different terminologies for most instruments between primary sources and their translations. Moreover, none of the viols, violin, nor early *kokyū* from that time in Japan have survived.

On this occasion the following specialists will provide valuable instruction and clarifications. Prof. Toshiaki Koso will speak about the historical background and the impact of the Jesuits from Portugal in the sixteenth century. Prof. David Waterhouse will speak on the music in Jesuit missions: the nature of the music performed and the instruments played in missions by Jesuits and Japanese Christians in the sixteenth century. Yukimi Kambe will speak about the origin of the *kokyū*: considering similarities and differences between viol and *kokyū* in appearance, construction and tone from the viewpoint of organology. Afterwards Makoto Hasegawa and Yukimi Kambe will perform a few instrumental demonstrations.

SS-8-I**Spain in Music: New Approaches to Spanish Music from a Global Perspective**

Wednesday, March 22, 13:00-14:30, Room 5-406

Chair: Laura MIRANDA (Universidad de Oviedo)

Co-Authors: Walter CLARK (University of California- Riverside)

Christopher WEBBER (Independent Scholar)

Michael CHRISTOFORIDIS (University of Melbourne)

Elizabeth KERTESZ (University of Melbourne)

Francisco BETHENCOURT (Universidad Complutense de Madrid)

The growing interest in the study of Spanish music motivates the presentation of this panel. The contributions here presented by researchers from around the globe (papers from UK, US, Australia and Spain) are intended to be an outline of the main current input on Spanish music in different areas: lyrical theater, band music, film music, concert music and flamenco. We have intended to create an interaction between theoretical and practical approaches, as well as the exchange of ideas between researchers with different cultural backgrounds and a common interest: Spanish music.

Zarzuela is one of the most distinctive flowers of Hispanic musico-theatrical culture. Yet even at its zenith zarzuela's supporters had to defend the genre against critics – including Manuel de Falla – and in the mid-20th century against the left's association of zarzuela with Francoism. In “Damned by Popularity. Zarzuela and Intellectual Politics, 1850–2017”, Christopher Webber examines how the devaluation of zarzuela's significance came about, and why it has persisted for so long.

The Estudiantinas, groups of serenading Spaniards, attracted widespread international interest after their sensational appearance in Paris in 1878. Michael Christoforidis considers in “Estudiantinas and the Dissemination of Spanish Popular Music and the Guitar in the Late 19th Century” the evolution of professional touring Estudiantinas and the degree to which such groups shaped a range of plucked string soundscapes and various popular musics in the late 19th century.

Bizet's *Carmen* is still treated as a Romantic espagnolade, but during the 1920s new visions of *Carmen* and its Spanishness emerged. Elizabeth Kertesz argues in “The Romantic Espagnolade Meets Spanish Modernity: Retuning *Carmen* for the Silver Screen in Jacques Feyder's 1926 Film” that the sound and look of a modernist Spain was achieved through the fusion of popular and high art elements, represented respectively by the Spanish cuplé star Raquel Meller, and the musical score by Ernesto Halffter. Following Kertesz's argument, Laura Miranda discusses in “*Carmen, la de Triana*: When *Folkloricas* Conquered Germany” the musical evolution of *Carmen* onscreen to suit the ideological needs of the pro-Franco state, filmed in 1939 Nazi Germany.

Joaquín Rodrigo's *Concierto de Aranjuez* (1939) is arguably the most widely recognized concert music ever written by a Spanish composer. Walter Aaron Clark analyzes in “A Victim of His Own Success: Joaquín Rodrigo and the *Concierto de Aranjuez*” those aspects of Rodrigo's concert that have most attracted arrangers, in particular, the dramatic middle movement, and how these have become virtual markers of Spanish identity. It also examines the impact of this work on Rodrigo's reputation.

Finally, Francisco Bethencourt presents “Flamenco: multidisciplinary approximations for its theorization-practice (transmission of knowledge, displacement and authenticity)”. The practise

and collaborations with musicians from other cultural contexts has transformed this particular art/musical idiom/language/genre, but also has caused internal dilemmas about “authenticity”. In this paper, he proposes to analyse some examples of traditional and contemporary flamenco and contrast with different discourses of the east and the west world(s).

SS-8-2

The Idea of Opera between East and West: Chinese “Phantom” Films

Wednesday, March 22, 14:30-16:00, Room 5-406

Chair: Cormac NEWARK (Guildhall School of Music & Drama)

Co-Authors: Giorgio BIANCOROSSO (University of Hong Kong)

Annette DAVISON (University of Edinburgh)

Chih-Ting CHEN (Hong Kong Polytechnic University)

Clarice GRECO (Universidade de São Paulo & Universidade Paulista)

John SNELSON (Royal Opera House, Covent Garden)

Jacqueline AVILA (University of Tennessee)

Gaston Leroux’s novel *Le Fantôme de l’Opéra* (1909-10) is a unique record of the most important musical (as well as social) institution in late-nineteenth-century Parisian culture. Notwithstanding this historical-geographical specificity, it has long been the object of reinterpretation, scholarly and creative, all over the world. This proposal grows out of a long-term research project to map the mechanisms and extraordinary extent of that cultural transfer through its most consistent expression, the 50+ screen adaptations 1916-2016: how they evidence the close relationship between opera and the screen, interact with—and organically self-propagate in—local sociocultural and political contexts, and transmit/inflect a particular idea of opera across multiple media and cultural milieux. Initially funded by the British Academy, and reported on at various international conferences (including Cinesonika, the AMS and the IMS in 2012), phase 2 of the project now forms the object of a major new three-year (2015-18) global interdisciplinary research network funded by the Leverhulme Trust.

The proposal is for the network partners (Newark, Davison, Biancorosso, Calabretto, Snelson, Avila, Vassallo de Lopes) to come together with local (i.e. Far East) and international scholars of Chinese film, media and cultural history to exchange ideas about the particular issues raised by the Shanghai, Hong Kong and Taiwan screen adaptations, which include the first ever with sound (Weibang’s 1937 film, the screenplay of which is a source for all the extant subsequent Chinese-language versions) and the longest (Huang’s 2005 30-episode *telenovela*). Above all, it is hoped that the study session format will facilitate fruitful discussion of the methodological challenges inherent in researching a uniquely complex process of cultural transfer that involves:

- a geopolitical (and hence cultural and commercial) environment that has changed radically at several points during the historical period in question, evoking colonial and post-colonial questions that are both internal (China-Taiwan, China-Hong Kong) and external (East-West);

- interwoven aesthetic and stemmatic issues of tradition and homage (the ‘texts’ all descend from one origin, which is itself an adaptation, in content and medium, that differs markedly from its source) vs fluctuating exposure to other traditions in general, and adaptations in particular, worldwide (e.g. the 1985 Shanghai version was made in very different circumstances from the one in 1937);
- competing notions of opera (Beijing/Parisian) and the evocation of nuanced (and changing) cultural reception histories and ideas of patrimony and value;
- demographic and intermedial interference patterns created by the long-term success of Far-East productions of the musical version by Andrew Lloyd Webber (1986), in particular the internet-based fan culture they have spawned.

SS-10-1

East Asia and Europe: From Cultural Exchange to Translation as Culture

Thursday, March 23, 13:30-15:00, Room 5-406

Chair: Tatjana MARKOVIĆ (University of Music and Performing Arts Vienna)

Co-Authors: Jen-yen CHEN (National Taiwan University Taipei)

Zdravko BLAŽEKOVIĆ (City University of New York & RILM)

Akiko YAMADA (University of Music and Performing Arts Vienna)

Juri GIANNINI (University of Music and Performing Arts Vienna)

Keiko UCHIYAMA (University of Music and Performing Arts Vienna)

Annegret HUBER (University of Music and Performing Arts Vienna)

Andreas HOLZER (University of Music and Performing Arts Vienna)

Cultural crossing of boundaries between Asia and Europe was enabled through trading, diplomatic relations, religious missions, military conquests as well as translations of studies related to natural sciences and humanities, philosophical treatises, music theory, etc. The concept of cultural translation was introduced by Bhabha (1994) and further elaborated by Spivak (2007) and Bachmann-Medick (2010). In this theoretical context, the present session is aimed at reconsidering stereotypes of the “East–West” perspective through the case studies, shedding light on translatability between East Asia and Europe. The eight papers are related to music composition, theory, education, performance practice, organology, historiography and musicology from the 18th to the 21st century, realized through diplomacy, religious missions, cultural exchange, education and – imagination.

The mutual reception of music and instruments is the topic of the first part of the session. **Jen-yen CHEN** (Taipei) compares, in his paper *East-West Crossings at the Qing Imperial Court: Interactions, Conflicts*, the uses of music as a political legitimation at the courts of Austrian Emperor Charles VI and Chinese Emperor Kangxi as a starting point for exploring the complex reception of European music in 18th-century Beijing. **Zdravko BLAŽEKOVIĆ** (New York) shows how knowledge about China, its culture, music, and musical instruments was more fictional than factual due to the language obstacles. His presentation *Fictional and Factual Chinese Musical Instruments in Eighteenth-Century Europe* summarizes reception of Chinese organology in Europe through the

18th century and comments on the fictionalization of Chinese instruments in the popular *chinoiserie* decorative arts. **Akiko YAMADA** (Vienna) considers the reception of Beethoven's Ninth Symphony in Japan, in *"Daiku": A Cultural Translation of Beethoven's Ninth Symphony in Japan*.

The second block of the session is dedicated to music education: on the one hand, there is a long tradition of East Asian music students in Vienna – among others the Japanese singer and actress Michiko Tanaka – which will be examined by **Juri GIANNINI** (Vienna) in his paper *Cultural Transfer in Arts Universities? The Case of the Vienna University of Music and Performing Arts*; on the other hand, **Keiko UCHIYAMA** and **Annegret HUBER** (Vienna) discuss intercultural perspectives on concepts of music and modernity in Tokyo and Vienna at the *fin de siècle* through the activities of the Austrian musician, Rudolf Dittrich, artistic director of the Tokyo Music School (nowadays the Faculty of Music of Tokyo University of the Arts), his student Nobu Kōda, and his son, Otto Mori.

Compositional practice as a cultural translation between East Asia and Europe is considered by **Andreas HOLZER** (Vienna) in *Cultural Translation as a Concept to Investigate Compositions Based on International Conditions* and **Leon STEFANIJA** (Ljubljana) in *East Meets West? Notes on the Japanese Influences on Uroš Rojko's Music* in the second half of the 20th century. The session concludes with **Tatjana MARKOVIĆ**'s (Vienna) insights into European musicology, that is, histories of music in the English, German and Slavic languages from the 18th to the 21st century and the ways they have presented of East Asian music in *Ancient, Oriental, 'Far' or a Part of the Same World? East Asia in European Music Historiography*.

SS-II-I

Claudio Monteverdi at 450

Thursday, March 23, 16:00-17:30, Room 5-410

Chair: Massimo OSSÌ (Indiana University)

Co-Authors: Paola BESUTTI (Università di Teramo)

Tim CARTER (University of North Carolina at Chapel Hill)

Jeffrey KURTZMAN (Washington University)

Roseen GILES (University of Toronto)

2017 will be the 450th anniversary of the birth of Claudio Monteverdi (1567–1643). As the iconic composer of the early Baroque, he has been considered the “creator of modern music” and the “end of the Renaissance”; his works range from madrigal to motet to opera (both at court and in public theaters). Nearly 25 years after his last anniversary (1993), the time is ripe for reassessing approaches to his works and biography, in terms both of scope (what needs addressing) and of method (analysis, criticism, archival study, musical sources, interpretation). In particular, we seek to deepen the dialogue between disciplinary perspectives and new methodologies across the spectrum of historiographic issues, and as theory meets practice at a particularly fluid historical moment then as now.

The breadth of repertory, and Monteverdi's changing aesthetics over the course of his career, offer an ideal opportunity to question and rethink the ways in which traditional modes of research

(based on analytical models that straddle both modal and tonal theories; on distinctions between sacred and secular compositions, between genres, and between functions; on specific institutional and social models, such as the court or church; on traditional biographical constructs of narrative history) can interact with new critical methodologies.

Monteverdi was himself a participant in the Baroque discourse on the relationship between fiction and reality, performer and audience, and composer and performer. His letters and other prose writings (in particular, the preface to his *Madrigali guerrieri, et amorosi* of 1638) show him to have been adept at both self-fashioning and manipulating contemporary ideas on affect, on the purpose and function of music, and on the function of musical rhetoric. His compositions, most prominently in works such as the *Combattimento di Tancredi e Clorinda*, the *Madrigali guerrieri, et amorosi*, and even his sacred music adroitly manipulate space, voice, genre, and affect to destabilize the relationship between musical work and audience while, in some cases (such as his operas), establishing the very parameters for that relationship. As a prominent composer at the time of such great singer-improvisers as Francesco Rasi (the first Orfeo) and of actors like Virginia Ramponi Andreini, Monteverdi maintained a deliberately independent authorial voice, writing out ornamentation in detail, and instructing singers not to introduce any except where he indicated it (as he does in the *Combattimento*); at the same time, his compositional practice was heavily influenced by his relationship with performers, and indeed with performance itself. He also engaged with theory even as he resisted its constraints, forging new ways of conceiving the relationship between art and life.

The panel will explore the fluidity of Monteverdi's conception of music as a communicative art, and how the transnational reception of his works has shaped our view of various paradigm shifts in the Western art tradition. We will begin with a series of opening statements from leading international Monteverdi scholars problematizing the current state of research, leading to discussion and engagement with music that is still very much of our time.

SS-II-2

Breaking the Rules

Thursday, March 23, 16:00-17:30, Room 5-406

Chair: Nathan John MARTIN (University of Michigan)

Co-Authors: Anna ZAYARUZNAYA (Yale University)

Emily ZAZULIA (University of California, Berkeley)

Áine HENEGHAN (University of Michigan)

The tension between theory and practice—musicology's quintessential chicken-and-egg problem—is felt with particular acuity when the figures of theorist and composer inhere in the same individual. This panel consists of four position papers that address discrepancies between particular composer-theorists' normative models and their compositional practice.

Paper 1 considers Philippe de Vitry. The texts of *Tubal In arboris* mock Reason, while its notation flaunts logic by using red notes to turn imperfect modus and tempus to perfect—the opposite of the standard practice of the time. Yet treatises—some associated with Vitry himself—ultimately list this

as acceptable usage and cite *Tubal In arboris* as an example. Close reading of several fourteenth-century discussions of coloration supports the idea that *Tubal In arboris* threw a wrench into the theoretical system, highlighting the contradictions that arise when examples that prove the rules become assimilated into the rules.

Paper 2 turns to Johannes Tinctoris, who placed a premium on emulating worthy models. This concern explains his perennial occupation of pointing out what he perceived to be mistakes in the works of famous composers: there was a danger in allowing errors to go unchecked, lest younger composers accept them as proper. Some of these “errors” were simply “wrong.” But beginning with his treatise on counterpoint, Tinctoris ventured into the murky realm of aesthetics, where the ultimate authority was judgment, not reason. This paper considers Tinctoris’s relationship to his contemporary models, paying particular attention to the ways in which his attitudes toward intellectual authority inform both his treatises and his compositions.

Paper 3 treats Jean-Philippe Rameau, whose theoretical writings claim to derive inexorable laws of harmonic motion from the resonance of the *corps sonore*. Yet Rameau also builds in the category, which he borrowed from Zarlino, of “license” so as to accommodate those progressions that appear in musical practice but seem to violate the strictures of his harmonic theory. Thus the considerable empirical success of his theory, which depends on its licentiousness, ends up coming at the cost of its theoretical consistency.

Paper 4 considers Arnold Schoenberg, whose *Harmonielehre* claims to avoid positing “rules” at all. By contrast, Schoenberg recognized the need in his most extended essay on twelve-tone composition “to know *consciously* the laws and rules which govern the forms which he has conceived ‘as in a dream,’” and thus warned against treating any tone as tonic, whether by octave doubling, premature repetition, or other means of emphasis. While it might seem contradictory to posit rules for twelve-tone but not tonal composition, Schoenberg’s practice reveals a more consistent approach, the apparent “use of a tonic” in his row charts, for instance, demonstrating a similar ambivalence toward rules.

The author of the late 14th c. *Ars cantus mensurabilis mensurata per modos iuris* asks whether special dispensation should be granted to those authors who break rules that they themselves have made. Together these four papers show that the question remained a pertinent and productive one over the next half-millennium.

Free Paper Sessions

FP-1A**High Drama and its Satire: Freedom, Desire, and Duty in the Romantic Artist**

Monday, March 20, 9:30-11:30, Room 5-109

Chair: FUHRMANN, Wolfgang

Maria BEHRENDT (University of Music FRANZ LISZT Weimar)

Narrating “The Loreley”: Heine’s Poem in Settings by 1830s Composers

To 19th Century Germany, the Rhine was far more than just a river: it was considered a symbol of cultural identity. At a time when Germany was divided into countless provinces, such a symbol promised a shared national identity despite the lack of a German state. To celebrate this cultural symbol, a great number of Rhine-songs were composed. A prime example is the “Loreley”, which became famous through Heinrich Heine’s 1824 poem and inspired countless *lieder*. In addition to the story’s enticing mix of desire and doom, composers were fascinated with Heine’s imitation of a genuine orally transmitted saga. Indeed, ever since Johann Gottfried von Herder’s song collections, folk tales had been fundamental in shaping a shared cultural identity. With the illusion of an anonymous narrator, the “Loreley” corresponded to the early romantics’ desire to create a new mythology fit for a new generation of artists.

However, composers disagreed on how to create music fit for this new mythology. Some composers (such as Johanna Kinkel and Christian Friedrich Grimmer) opted for a simple strophic style that would be more conventional for a folk tale, but others (including Franz Lachner and Friedrich Wilhelm Kücken) adopted a more dramatic style full of tone painting. This paper will perform a comparative analysis of the voice of the fictional narrator in these diverse musical settings of the Loreley-*lieder* to demonstrate the vital role the “Loreley” played on the development of the conflicting aesthetics of the early 19th Century *lied*.

Marie SUMNER-LOTT (Georgia State University)

“O Restore the Golden Days of Paradise!”: Love and Duty in Brahms’s *Rinaldo*

Brahms’s cantata *Rinaldo* for tenor soloist, men’s chorus, and orchestra (op. 50) has baffled critics and scholars since its first performances and publication in 1868-69. Clara Schumann, for example, questioned whether it was a worthy successor to his German Requiem. Modern scholars have suggested that the work reflects Brahms’s decision to eschew marriage and family life in favor of a monk-like devotion to his craft, much as the knight Rinaldo is persuaded to leave the pleasures of Armida’s enchanted island to rejoin his fellow Crusaders.

Examining *Rinaldo* alongside contemporaneous Crusader-themed works, however, opens new possibilities for interpretation. Popular Medieval-themed operas and oratorios used Medieval archetypes to explore changing notions of masculinity and nobility in the nineteenth century. These works frequently pair the Crusader character, who symbolizes justice and moral steadfastness, with a Troubadour who represents compassion and personal freedom. In the first section of Brahms’s

cantata, Rinaldo's music emulates the sophisticated, empathetic song style associated with Troubadours and their emotional outpourings. The knights who persuade him to return to his duty, however, use a simple, accessible musical style associated with Medieval barbarity. In the later sections of the cantata, when he resolves to rejoin the knights, Rinaldo's distinct musical voice dissolves into the texture of the chorus, rendering the titular character uncomfortably absent or silent in the final section of the work. Rinaldo's struggle to choose between personal freedom and community, or between love and duty, reflects Brahms's ambivalence about changes in musical, political, and cultural life in the second half of the nineteenth century.

Malcolm MILLER (The Open University)

Alterity and Trans-Culturalism in Wagner Reception in the 20th and 21st Centuries: The *Wesendonck Lieder* as Innovative Cultural Practice

Recent reception of Wagner's music has aimed to illuminate the often paradoxical conflicts of personality and influences between inner world of ideas and external influences, such as Eastern philosophy and Buddhism. A notable instance is Jonathan Harvey's opera *Wagner Dream*, which reflects Harvey's own concerns in his oeuvre, with its influences of East and West, mediation between electronic and acoustic worlds, Buddhism and Christianity, and wider transcultural combinations as in his *Weltethos*. *Wagner Dream* is Harvey's imagined solution to Wagner's unrealised operatic project about the Buddha, *Der Sieger, The Victor*. The obsession with the issues of renunciation and desire are evident in a letter to Mathilde Wesendonck, his muse in the composition of *Tristan*, in October 1858: "leave behind all that holds you back, break the bonds of nature, then we should become free: Ananda and Savitri ..." (October 1858). Both *Tristan* and the *Wesendonck Lieder* reflect a transcultural fusion of Eastern Buddhist ideas as channelled into German culture in the philosophy of Schopenhauer, refracted through his own Feurbachian inspired materialism. Both works thus symbolise the evolution of a German cultural identity crossing contemporary boundaries, celebrating the exotic and the allure of the 'other'. The suffering plant of 'Im Treibhaus', like the wounded *Tristan* separated from *Isolde*, acts as a metaphor for the suffering artist far away from their homeland ('heimat'), suffering seen by Wagner as a condition for creativity. Notions of distance and alterity are embedded into the musical style through Wagner's exotic chromaticism and fragrant multivalencies in harmony intermingling with subtle leitmotivic processes. With a focus on reception in productions such as Patrice Chereau's 2010 Paris staging of the *Wesendonck Lieder*, and new recordings and compositions, this paper explores the way in which Wagner's legacy has been reinterpreted in a wider cultural context and as innovative cultural practice.

David LARKIN (University of Sydney)

The Life as Art: Contextualising Richard Strauss's "Autobiographical" Tone Poems

Despite critical scepticism, the practice of reading aspects of the creator's life into certain musical works still holds us in thrall: for instance, Beethoven's heroic struggles with fate in his Fifth Symphony and the dying Mahler's farewell to life in his Ninth have become indelible aspects of how these

works are understood. In some cases, the biographical dimension is not a matter of inference but is explicitly foregrounded by the composer. Richard Strauss's tone poems *Ein Heldenleben* (1899) and *Symphonia Domestica* (1904) fall into this category. In the former, the use of themes from Strauss's earlier compositions in 'The hero's works of peace' invites us to identify the hero with Strauss himself. In the latter, the entire programmatic substance is derived from a day in the composer's family life, with Strauss infamously claiming 'I consider myself just as interesting as Napoleon or Alexander'. And yet, as Botstein has noted, while these works might be 'directly illustrative', they are 'neither intimate nor revelatory'. The use of the personal was a means to an end, not the end itself.

Building on the work of Youmans, Gilliam and Hepokoski, who have identified the composer's anti-metaphysical agenda in the 1890s, I argue that Strauss is sharpening his critique of what was then considered appropriate for symphonic composition. *Heldenleben* may seem to fit within a tradition of orchestral representations of the heroic going back to the *Eroica*, but the bathos when we discover that the life-and-death struggle between hero and antagonists represents Strauss's quarrels with his critics undercuts the very notion of the heroic. In *Domestica*, the mismatch between the huge orchestral apparatus and the mundane family scenes serves to satirise the maximalist, post-Wagnerian tradition, long before the composer's more overt swerve away from this style in *Rosenkavalier* and *Ariadne*.

FP-1B

Global Currents in and of African American Musics

Monday, March 20, 10:00-11:30, Room 5-401

Chair: Scott CURRIE (University of Minnesota)

Gayle MURCHISON (The College of William and Mary)

Chicago Blues in the Studio: Bill Putnam, Muddy Waters, "Still a Fool" and the Chess Sound

Two related Muddy Waters recordings provide insight into how recording technology, studio techniques, and the input of the producer and engineer alter musical meaning. Produced by Leonard Chess, "Rolling Stone" (1950) and "Still a Fool" (1951) share the same riff and tune, and are derived from "Catfish Blues." Recorded during the years Chess used Bill Putnam's Universal Audio studio, both reflect how Putnam's do-it-yourself approach to audio production and creative decisions made by producer resulted in innovative and now-standard recording techniques at the intersection of Chicago blues and rock'n'roll. Reverberation and echo mimicked the sound of live performance. The implications are far ranging. First, rather than write separate histories of blues, rhythm and blues, and 1950s rock'n'roll, we should consider how various genres of black music cross-pollinated each other. Second, modeled after and seeking to capitalize on the success of Jackie Brenston & His Delta Cats' "Rocket 88" (Chess 1458), Waters and Chess recreated the overall sound of that recording in subsequent blues recordings. Finally, as white listeners encountered black music during the 1950s, reverb gave them the sense of being in a black nightclub or dancehall. Thus, these two recordings have import and serve as a metonym for what was happening in an industrial United

States in the late 1940s and 1950s at the dawn of the Civil Rights era. They provide an added dimension and nuance in understanding how in the late 1950s and 1960s white American youth experienced black Chicago blues, rhythm and blues, and rock'n'roll initially not through live performances, but through sound recordings designed to give the ambience of the live black blues or rhythm and blues club, thereby providing white youth a safe glimpse of black musical culture—*via* recordings in which black music was mediated by white producers and engineers during the era when the studio emerged as instrument.

Anicia TIMBERLAKE (Williams College)

Orff and the Racializing of Rhythm Pedagogy in the German Democratic Republic

This paper explores the politics of rhythm pedagogy in socialist East Germany (GDR). Using Weimar-era methods such as Carl Orff's *Schulwerk*, East German music teachers taught children to understand rhythm through bodily sensation rather than through mathematical calculation. These methods exploited a supposed affinity between children and rhythm—both belonged to the realm of the pre-conscious and the “primitive”—to improve children's musical abilities easily and painlessly. More importantly, rhythmic education was to heal a citizenry ravaged by Nazism: the methods relied on a presumed correlation between “natural” bodily movement and emotional health.

These utopian promises garnered the methods a great deal of governmental support. Yet the *Schulwerk* encountered some virulent criticism, as some complained that the very ease and “primitiveness” of the percussion instruments would both stunt children's intellectual development and, in extreme cases, “rape” the music they were to play. I propose that these fears—which seem out of proportion with the peaceful joy that Orff proponents touted—were rooted less in a Marxist critique of natural man than they were in the danger posed by another recent “primitive” music: American jazz. Unpacking the East German discussions surrounding jazz in the early 1950s, I show that understandings of jazz and of the *Schulwerk*'s efficacy were both rooted in a racialized colonial discourse that posited children and “primitives” as the timeless predecessors to “rational” Europeans. This similarity, which had been a boon to those German philosophers seeking to understand human origins in the nineteenth century, acquired a new danger with the presence of African-American music and musicians in the twentieth. I show that the political project of German rhythmic education—shaping a “natural” citizenry—was always shadowed by a racial project, in which the children that were its target were constantly threatened by their affinity to the non-European “savage.”

Kanykei MUKHATROVA (University of Alberta)

Ethnojazz in Central Asia

Ethnojazz in Central Asia - is a musical phenomenon that reflects the cultural diversity of Central Asian people. It is a synthesis of jazz and the traditional music of Central Asia that has been passed down from generation to generation.

Since 2006, it has been a unique feature of the annual Bishkek International Jazz Festival in Kyrgyzstan, where various traditional and jazz musicians have presented their ethnojazz composi-

tions. Interestingly, this kind of fusion between traditional music and jazz had taken place during the Soviet time as well. However, these experiences have increased tremendously since the breakup of the Soviet Union. The aim of this paper is to examine the phenomenon of Ethnojazz development in Central Asia as it relates to national identity in post-Soviet republics.

In order to do this, I will analyse ethnojazz compositions of Central Asian musicians presented at the Bishkek festival between 2006 and 2015. Moreover, I will explore how these musical experiences promote mutual understanding among different nationalities of the region and celebrate the cultural diversity of Central Asia, something that has been lacking in the national and ethnic conflicts both within and between nations. Examining the experiences of musicians brought together in a laboratory setting to create a joint musical composition, I will analyze how the creative process allows them to bridge differences and enhance national identities. The depth of the analyses will be enhanced by using audio and video materials from the Bishkek jazz festival and interviews with Central Asian musicians. Due to the limited research that addresses the role of the Ethnojazz development in the Central Asian region, this paper fills a void in the literature. More importantly, this ongoing research will provide valuable insights for current and especially future scholars.

FP-1C

Choreographing Music

Monday, March 20, 9:30-11:30, Room 5-408

Chair: Christine SIEGERT (Beethoven-Haus Bonn)

Mingyue LI (University of Oxford)

Musicking the Compulsive, Revealing the Vulnerable: Intermediality in Pina Bausch's *Bluebeard* and *Café Müller*

Pina Bausch's *Tanztheater* is often described as a fusion of dance, music, mime, scenography and film technique in a style reminiscent of everyday life including fantasy and the absurd. We experience it in a concrete (visual/auditory) and an abstract/metaphorical way and find that the semiotic qualities of various media are explored as intrinsically isolated and fragmented. In this paper, I attempt to illuminate how opera music and body performance mediate each other and work collaboratively to shape the meaning of Bausch's *Tanztheater* pieces through intermediality stemming from the shared spatiotemporal and semiotic modalities between the two media, and how the apparatus of intermediality contribute to the articulation of Bausch's conceptions about social relationship and particularly, male-female relationship: a constantly permeable and transformative unison of human compulsion and vulnerability.

To address these questions, I offer analytical readings on *Bluebeard* and *Café Müller*, two archetypal creations of Bausch's signature style in which conventional interpretations of the operas – Bartók's *Duke Bluebeard's Castle* and Purcell's *Dido and Aeneas* – are challenged and negotiated respectively. I tend to view intermediality as a general condition for understanding communicative and aesthetic mechanisms that not only bind similarity but also bridge over, in many ways, differ-

ence. The opera music displays, but does not explain; it complicates and modifies the audience's experience of body performance. Bausch's manipulation of the *Bluebeard* opera questions the fatalist essentialist ideology permeating the German 'Blaubart' legacy and so turns women's victimisation into silent complicity, whereas in *Café Müller*, the essentialist view on gender difference is reversed: both men and women show their desire for connection as well as their fragility and inability to communicate. It is through a great space of intermediality, I argue, that Bausch approaches her theatrical ideal – theatre as a psychic battlefield where symbolic representations of unconscious mentality and patterns of behavior inscribed in gendered body are realised.

Davinia CADDY (University of Auckland)

Between Matter and Meaning: Music, Theatrical Dance and *Le Sacre du Printemps* (1913)

To study the role of music in theatrical dance is to arrive at a critical impasse much talked about nowadays across the arts and humanities. On the one side (on stage), there is the stubborn intransigence of matter, visceral, fleshy and speechless. On the other side (emanating from the pit) is the elasticity of meaning, a sonorous discourse that can make mute objects talk. With its silent moving bodies and hidden instrumental music, theatrical dance sits precariously on the fault-line between the two: matter and meaning, presence and abstraction – in short, the drastic and the gnostic.

My paper addresses this issue with reference to *Le Sacre du printemps*, the notorious 1913 collaboration between Igor Stravinsky and Vaslav Nijinsky. Whilst recent literature on the ballet has embraced an embarrassment of cross-disciplinary themes (identity politics, nihilism, apocalyptic narratives, 'glocality'), commentaries on the relationship between music and dance remain methodologically conservative. Leaning perhaps inevitably on Stravinsky himself, scholars tend to prioritize structural relations (the alignment of dance figures, musical rhythm, metre and phrase), analyzing the ballet as evidence of a new formalism in modern art. But how else might we theorize 'choreo-musical' relations? In this paper, I suggest ways of thinking *through* music and dance, as historical metaphors. The ballet, I argue, not only exposes and denatures the conventional modes of balletic representation; it brings to the fore a kind of modernism based on the sensory-perceptual dynamics of a world outside the theatre, the dancers on stage embodying a new subjective experience – the coming into being of what literary historian Steven Connor has called 'the modern, auditory I'. Sketching a new, historically-informed theory of music and dance, this paper brings musicology and dance studies into dialogue with modernist historiography and present-day polemics about materiality, meaning-constitution and the limits of hermeneutics.

Eftychia PAPANIKOLAOU (Bowling Green State University)

Uwe Scholz's Choreographic Conception of Beethoven's Seventh Symphony

German choreographer Uwe Scholz (1958-2004), former director of the Leipzig Ballet, has been hailed as one of the most brilliant choreographic minds of our time. Among the most intricate, unusual, and controversial of his works are those *Ballet-Symphonien* he set to symphonic compositions by Berlioz, Schumann, Beethoven, and Bruckner. In 1991 Scholz choreographed Beethoven's

Seventh Symphony for the Stuttgart Ballet, the company that had fostered his talent and which he had led as artistic director. Scholz was also responsible for the production's costumes, and based the ballet's set on a painting of the *Unfurled* series by American abstract expressionist Morris Louis. The result is visually stunning in its understated quality. The twenty-four male and female dancers, dressed in white leotards, literally embody and visually capture the music's rhythmic vitality. Scholz manages to breathe an innovative air of neoclassicism into what might be seen as abstract style.

Using video excerpts of the ballet's performance with the Stuttgart Ballet, I propose to address modes by which Scholz's choreographic conception of Beethoven's Seventh Symphony both enhances and weakens the work's symphonic argument. With his incredible musicality, Scholz undoubtedly produced a fascinating choreographic interpretation, by creating movements of remarkable visual and aural synchronization to Beethoven's score. The pairing of symphonic music with ballet movement, however, or—for lack of a better term—absolute music with a medium steeped in programmatic tradition, presents a wider challenge that demands theorizing the bridges and interrelationships between music and other media.

Alvaro TORRENTE (Universidad Complutense de Madrid)

“Longue Durée” in Music Theatre

Studies in music history tends to privilege those aspect in music showing novelty and change, on the romantic assumption that originality is the most relevant matter in the creative process, often preventing the exploration of more conventional features inherited from the past. The pursuit for uniqueness tends to overlook continuities. However, *longue durée* features are essential to the creation and reception of musical works. One illustrative example would be the endurance of love duets in opera from *Poppea* to Rihm's *Die Eroberung von Mexico*.

The *seguidilla* has been one of the most pervasive dance songs in Spain since its blooming in the last decade of the 16th century. Initially a popular song of the lower classes, it rapidly permeated learned music becoming an emblematic constituent of art song, as well as a customary element of sacred villancicos. Seguidillas were also used in Spanish music theatre from its inception, starting with the first opera composed in Spain —*La selva sin amor* (1627)— and the two operas by Calderón composed for Madrid —*Celos aún del aire matan* (1660)— and Lima —*La púrpura de la rosa* (1701), and remaining commonplace in music theatre for the next centuries, including zarzuelas and tonadillas by Literes, Nebra or Laserna in the 18th-century, by Barbieri and Gaztambide in the 19th century or by Vives in the 21st century.

This paper will analyze the characteristics and function of seguidillas in a number of theatrical works covering four centuries in order to identify continuities and to explain the logic behind its durability despite the profound transformation in music function and style along such a long time span.

FP-ID**Meta Perspectives: New Methods and Frameworks**

Monday, March 20, 9:30-11:30, Room 5-301

Chair: Youn KIM (University of Hong Kong)

Wolfgang GRATZER (University Mozarteum Salzburg)

Music and Migration: Facing New Musicological Challenges

“Migration is part of the human condition, such as birth, reproduction, disease and death; because the homo sapiens has spread over the world as homo migrans.” Impressively proved on 1156 pages, this conclusion has been formulated in the *Enzyklopädie Migration in Europa. Vom 17. Jahrhundert bis zur Gegenwart* (2007/2010: 19). Similar conclusions can be found in the *The Routledge International Handbook of Migration Studies* (2013) and thematically and geographically more limited anthologies like the manuals *Migration im Mittelalter* (2014) and *Staat und Migration in Deutschland seit dem 17. Jahrhundert* (2015).

Musical activities are conspicuously seldom discussed in these publications. That might have to do with that musicological research projects on historical forms of migration have usually been focused migration phenomena at the time of WW2.

Musical implications of other - older and newer – phenonema of migration await musicological attention, for example the controversially discussed refugee streams from the so-called Middle East to Central and Northern Europe in 2015/16. Two of numerous desirable case musicological studies: The creation of an exiled Syrian orchestra by Raed Jazbeh (Bremen, 2015), or the concert event “Voices for Refugees” with an audience of 180 000 people (Vienna, 2015).

Reflecting wide experiences with the book project “Salzburg - Sounds of Migration. History and current initiatives “ (2016, ed. Wolfgang Gratzner et al.), the proposed free paper

- suggests an differentiated understanding of kinds of “migration”;
- outlines a list of questions, lighting conditions, forms and consequences of musical activities in migration contexts as well as interactions between the affected migration and stay systems;
- discusses some methodological challenges (such as empirical evidence of demographic, cultural, economic, political and social push and pull factors);
- proposes strategies for future musicological research on migration.

Christoph SEIBERT (Max Planck Institute for Empirical Aesthetics)

Situated Aspects of Musical Practice: A Framework and a Field Study

Music plays a significant role in recent discussions on various philosophical approaches that question the traditional view of cognition as solely based on processes located in the head. Corresponding approaches like *embodied*, *embedded*, *extended* or *enacted cognition*, subsumed under the term ‘situated cognition’, frequently use music as an example. In addition, several attempts have been made to conceptualize musical experience from a situated perspective.

In order to investigate how the various situated approaches may be appropriately applied to music, I propose a framework for the exploration of situated aspects of ‘musicking’ (Small 1998) or musical experience. This comprises three dimensions of differentiation. The *relational dimension* addresses the question whether the relation between cognition and extracranial processes should be conceptualized as causal dependency or as constitution. Meanwhile, the *locational dimension* differentiates approaches that consider the extracranial body or the extrabodily environment (cf. Stephan, Walter & Wilutzky 2014). In addition, regarding the possibility of applying situated approaches to music and musical experience, I propose a *perspective dimension*. Here, two possibilities may be differentiated: firstly, that music, as part of a relevant environment, may serve as a ‘scaffold’ for or ‘extension’ of cognitive and affective processes, and secondly, that musical actions themselves are dependent on or even co-constituted by bodily or environmental aspects.

This theoretical framework offers a useful tool for the analysis of situated aspects within complex situations of musical practice. In my research, I apply this framework to a field study which investigates the process of the formation of a contemporary music ensemble. Exploring practices and interactions within the new ensemble and conducting qualitative interviews with the musicians, I will focus on theoretically differentiated situated aspects of musical experience. Ultimately, my presentation will illustrate a process of mutual enrichment between abstract theoretical considerations and the observation of concrete musical practice.

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misleading distinctions such as mindless, mechanical music reproduction vs. in-depth reflection and true understanding', 'authentic, sensuous bodily experience vs. surrogate mental acrobatics', and 'useful production vs. useless abstraction', I shall investigate an aspect that, although usually only subliminally influential, has significantly shaped Western ideas of theory and practice in music: the primacy of verbal language. Building on the established ideas of Peirce and Goodman, who differentiated between individual classes of signs and their specific modes of operation, I shall shed light on the correlation between an individual's employment of verbal language and his/her classification as theorist or practitioner. Whilst music historians and music theorists taking advantage of primarily verbal language are considered theorists, performers and composers are classified as practitioners because procedures that they carry out in writing, reading and performing music are usually not focussed on verbal language and, thus, not sufficiently acknowledged as sign operations. Related to this, some musicologists, who identify verbal signs with signs in general are reluctant to consider music as a sign system or complex of sign configurations, even when they emphasize that music is meaningful. (The practice of vaguely labelling music using the equivocal term 'language' resonates with those inconsistencies.) This paper argues that we should shift our understanding of signs – from one focusing on verbal language to one that includes the rich world of other sign systems and sign configurations – which will also lead to new perceptions of the relation between music theory and performance practice.

FP-1E

New Technology for Old Music

Monday, March 20, 9:30-11:30, Room 5-409

Chair: Ichiro FUJINAGA (McGill University)

Catherine MOTUZ (CIRMMT, McGill University)

Using Computational Analysis to Find Improvisational Formulas in Two Corpora of French Chansons

Musicians of the fifteenth and sixteenth centuries were able to improvise complex polyphony using formulas described in treatises by Monachus (c.1480), Gaffurius (1496), Lusitano (1553), Santa

Maria (1565) and others. These formulas recur in composed polyphony (Cumming, 2011), but how they are used and which models are favoured varies over the course of the Renaissance. Using VIS (Vertical Interval Successions), a new tool for computational musicology created as part of the SIMSSA (Single Interface for Music Score Searching and Analysis) project, I have developed a method for searching for improvisational models in polyphony documented in the above treatises: two using parallel sixths, one using parallel tenths, and one that constructs canons at various intervals. I will analyze two corpora of four-part French chansons in symbolic notation, from c.1500 and c.1550 respectively, and show which formulas are most prevalent in each and how they are used. By comparing the two corpora, I demonstrate that tracing models designed for practical performance situations in notated scores provides a new way to describe changes in compositional process and musical style.

This paper represents one of the first studies to use repeated contrapuntal motions as a tool for corpus analysis. VIS analyzes scores in symbolic notation, representing vertical intervals between two or more voices linked by melodic motions as a sequence of numbers. The multi-dimensional nature of this analysis, measuring both horizontal and vertical intervals, allows new kinds of musical queries. My presentation includes a brief demonstration of VIS and of techniques for finding improvisational formulas within its output. The corpora used in this study will comprise of approximately two hundred pieces for each time period, drawing from the meticulously prepared symbolic notation files from the *Josquin Research Project* (Stanford University) and *Les livres de Chansons Nouvelles de Nicolas Du Chemin (1549–1568)* (CESR).

Andrew HANKINSON (University of Oxford)

The Single Interface for Music Score Searching and Analysis Project

Digital document images are increasingly central to the work of musicologists. Over the past decade millions of images have been placed online, but in this new *milieu* researchers are faced with the onerous task of sifting through vast online collections to find useful resources. In the Single Interface for Music Score Searching and Analysis (SIMSSA) Project, we have developed tools that are advancing the state-of-the-art, providing new ways of interacting with digital image collections specifically for music documents.

We have developed a unified search interface for finding image collections across institutions, searching both cataloguing data and the musical contents of the documents. This is accomplished through applying optical music recognition (OMR) tools to page images to automatically transcribe their musical contents and storing it in such a way to enable retrieval of individual pages in response to search queries. This provides researchers with “full-music” search capabilities, similar to that which exists in textual digitization efforts.

As part of SIMSSA, the Cantus Ultimus project is preparing test-cases of medieval manuscripts to be fully-indexed and searchable. Three sources have been processed through OMR and ten others are in preparation, including a 12th-century antiphoner with French notation from the monastery of St. Maur-des-Fosses (F-Pn lat. 12044) and a 13th-century Cistercian antiphoner with Hufnagel notation (D-KNd 1161). Western chant notation makes for a useful test case because of rich metadata available through the Cantus Database for 130+ manuscripts, as well as a wide variety of notation-

al systems in use in the manuscripts themselves.

In the future, our system will be adapted to capture the textual, musical, and graphical information in any musical score. Full-music search across institutions has the potential to revolutionize music scholarship and further facilitate the use of library collections by a global audience.

Jason STOESSEL (University of New England)

Same but Many: Computer-Assisted Analysis of Melodic Design in Fifteenth-Century Proportional Canons

Recently John Milson, Peter Schubert and Julie Cummings have revealed how fifteenth- and sixteenth-century composers employed simple principles of melodic design to create points of imitation in *stretto fuga*. Involving entries spaced one *tactus* or less apart, rules of melodic design ensured that imitative voices formed suitable counterpoint with one another. Yet *stretto fuga* was just one of many canonic techniques in the fourteenth and fifteenth centuries. The invention of proportional canons (which includes the mensuration canon) represents a great leap forward in canonic composition in the first 60 years of the fifteenth century. One type of proportional canon used imitative entries as in traditional *fuga* but the rhythms of subsequent voices were transformed proportional or mensurally. A second type of proportional canon involved isomelic voices commencing simultaneously, but each voice drifting apart due to their different rhythmic proportions or mensurations. Despite much recent interest in some of the rhythmic transformations in compositions of the fifteenth century, little attention has been directed to the melodic design and counterpoint of proportional canons. Did composers, for example, use principles of melodic design to regulate their contrapuntal structures, or vice versa? What might those principles have been, especially since they were not codified in musical theory? Through a computer-assisted analysis of the complete corpus of proportional canons from the fifteenth century, including *Le ray au soliel* (attributed to Ciconia), Du Fay's *Inclita stella maris*, and selections from Ockeghem's catholicon of proportional canon, the *Missa Prolationum*, this paper outlines answers to the question of whether melodic design of early proportional and mensuration canons was regulated in any discernible way.

Reiner KRÄMER (McGill University)

Computationally Determining Mode in Renaissance Music

Computational music analysis tools have become widely available and enable scholars to explore music in new ways. One such tool is the VIS framework, developed at McGill University, designed to find repeated patterns in polyphonic music. The framework allows us to explore the ways musical features relate to mode in Renaissance compositions. A problem arising is how to computationally determine the mode of a composition.

Current algorithms (based on the Krumhansl-Schmuckler method, and variations thereof) can find the key of common practice period compositions with a certain degree of accuracy. However, applying these algorithms to determine the mode of Renaissance compositions does not yield satisfactory results. Another problem with identifying mode is the number of different definitions of

mode among medieval and Renaissance theorists, and among contemporary scholars. The solution lies in developing a mode-finding system which allows users to define different approaches to mode.

One of the most influential treatises on mode in the Renaissance is Glarean's *Dodecachordon* (1547). The *Dodecachordon* features over 200 musical examples which provide an ideal dataset for development of our software once it is encoded into symbolic music files.

Glarean defines each mode by providing monophonic (chants - book II) and polyphonic (works by Renaissance composers - book III) musical examples. The definitions are rule-based algorithms that aide in determining mode. The algorithms can be tested against the *Dodecachordon* dataset as ground truth. Further, use of the *Dodecachordon* dataset along with the rule-based algorithms for semi-supervised machine learning algorithms provides a powerful mode-finding algorithm is created.

The results of the study are the assembly of the *Dodecachordon* dataset, the formalization of Glarean's mode finding rules, and a mode-finding algorithm module appropriate for the analysis of Renaissance music from Glarean's perspective.

FP-1F

Ethnomusicology: Journeying East

Monday, March 20, 9:30-11:30, Room 1-3-8

Chair: Ying-fen WANG (National Taiwan University)

Lkhagvagerel MAKHBAL (Mongolian Tradirional Art Society)

A Study of the Modernization of Mongolian Traditional Music: A Review of Compositions for the Limbe

This study is based on modern works for the Limbe (a musical instrument) as examples of the development of Mongolian traditional music. After the Second World War, the cultural policy of the Soviet Union not only contributed to the development of Mongolian traditional music, but also helped to achieve democratization, which led to the present condition of Mongolian traditional music.

Since 1940s, compositions on the style of traditional Mongolian folk music were widely revised. Popularization of Western music, in particular Soviet music, has a salient impact on the rise of Westernization of Mongolian music. Followed by the World War II, political stabilization and economic growth in Mongolia, a group of composers began to lead the modernization of Mongolian music. In 1990s, social instability caused by Democratic Revolution, has dramatically changed the musical culture and composers' ideology.

Limbe is representative of one of the Mongolian traditional musical instruments. Limbe is called "song and dance ensemble" of accompaniment instrument. In addition, the Limbe is also played as a solo instrument in a variety of Mongolian folk songs. Through analyses of the composers of Mongolia's Limbe sonata composition technique and playing method, this study seeks to confirm the Limbe as the evolution of a Mongolian traditional musical instrument.

In this study, through the analysis of a few pieces compositions of Limbe sonata compositional technique and playing methods, the researcher attempt to clarify the evolution of the Mongolian traditional musical instrument. D.Tsogtsaihan's work, "Sonata for Limbe" (1990) and N. Jantsan-norov's "Concerto for Limbe and Piano" (2011) demonstrate how the composers attempt to synthesize different musical traditions in terms of form, rhythm, mode, melody, and harmony. Particularly the re-recognition of nationalism and Mongolian identity are displayed through their compositions for Limbe and that also integrated traditional musical elements with distinctive music language. Since traditional Mongolian music and Western music are different, a survey on Mongolian traditional music is conducted to clarify its general characteristics.

Tselger GOMBOSUREN (Tokyo Gakugei University)

Lexical Placement Differences between the Urtyn Duu Styles of Central Khalkha and Uzemchin

Behind the long song or Urtyn Duu's complicated form, there is actually a highly concise and stylized structure and rules that govern its performance. Only by attending oral singing practice and observing the cavity word relations can its internal logic be revealed. The regional characteristics of Urtyn Duu are embodied in its cavity on the different lexical placements.

This study is based on Mongolia and Inner Mongolia's Urtyn Duu as examples and the analysis of the same from different locations by focusing on the lyrics of the song and its melody. This study aims to understand the relationship of different region's Urtyn Duu lyrics and melodies. This understanding would help others to master the different styles of Urtyn Duu singing methodology.

Generally, music is thought to have developed with language to better express its verbal beauty. In different areas of Mongolia, Urtyn Duu has always been sung in various styles, although it is usually the same song with a different lexical placement. In this paper, one Urtyn Duu is analyzed to discover some of the characteristics of the lyrics from the viewpoint of linguistics.

The style from Central Khlaka is the typical style of Mongolia, whereas the Uzemchin style is the more typical style of Inner Mongolia. The adjustments that had to be made to create different versions of the same song will be compared. In this study, the Urtyn Duu "Jaahan Sharga" performed by Mongolian singer B. Munkhbaatar and Inner Mongolian singer Togtoh was selected. Observations will be based on listening to the songs and comparing and analyzing the lyrics, syllables, moras, and intonations; however, the relationship between rhythm and words will not be addressed in detail. Thus, a brief survey of the lexical placement of Urtyn Duu and its general characteristics is necessary.

Katherine LEE (University of California, Davis)

Dynamic Korea and Rhythmic Form

How does a musical genre go global? And what compels people (often with limited musical training) to actually learn how to perform music that may be culturally distant from them? Lastly, what are some of the mechanisms that facilitate the pedagogical transmission of a global musical practice? In this paper, I explore these questions through the lens of a popular percussion genre

called *samul nori*. First performed in 1978, *samul nori* is a neo-traditional percussion-based repertory that originated in South Korea. Since the 1980s, professional musicians have presented *samul nori* on international stages, and amateur musical communities around the world have learned to perform it. Based on a multi-sited, ethnographic study of *samul nori* in a global context, I posit that the formal properties of *samul nori* have served as an accessible entry point for the swift adoption of this musical practice by amateur enthusiasts. Furthermore, I argue that rhythmic-forms—which are often understood and experienced on a somatic level—can swiftly move beyond geographic boundaries and serve as generative sites for cross-cultural interaction.

Ironically, even despite its important role as an agent of culture, music is often sidelined in favor of political, economic, institutional, or ideological analytical frames in global music studies. With the exception of Ingrid Monson's examination of "riffs" (short, repeated segments of sound) and Jocelyne Guilbault's multi-sited study of Caribbean zouk, close *musical* analysis in relation to global circulations has seldom been employed in ethnographic studies of globalization. Yet as Martin Stokes has astutely observed, there are indeed musical (as well as political, social, and economic) reasons as to why particular cultural practices circulate. My paper endeavors to provide an ethnomusicological contribution to studies of cultural globalization by asserting the portability and potency of rhythmic forms in circulation.

Gen'ichi TSUGE (Tokyo University of the Arts)

Peculiar Features in Describing the Musical Instruments and Tablatures Found in Persian Manuscripts of Music

I will argue about peculiar features in representing the musical instruments, in particular, the 'ūd and its tablatures in old Persian manuscripts. The *sefat al-'ūd*, a well-known illustration of the 'ūd in the Bodleian Library MS of Ṣaḥī al-Dīn's *Kitāb al-adwār*, (Marsh 521 fol.157v), has been repeatedly quoted by Henry G. Farmer and Owen Wright as a typical illustration of the 'ūd. However, if we read carefully the explanatory notes on the strings in Arabic letters, we find that the five strings are mounted reversely. The *maṣṭ* (bridge) is placed on the right-hand side; and the *anf* (nut) is placed on the left-hand side. In other words, this picture does not necessarily reflect a standard model of the 'ūd. This picture of the Bodleian manuscript may be a wrong illustration. To the best of my knowledge, however, nobody has so far pointed out this peculiarity. This is one of the three standard representations of the 'ūd in Persian musical treatises.

The *dasātīn* (or tablature) of the 'ūd is closely related to the representation of the 'ūd. There exist three types of the 'ūd tablature: [Type 1] A visual representation of the fingerboard (*dasātīn*, or tablature) to the audience's eye. The *bam* (*bamm*, or lowest) string is placed uppermost, and the *ḥād* (highest) string is at the bottom. This type of tablature is ubiquitous, and the earliest is found in Al-Fārābī's treatise. [Type 2] A tablature viewed by the player himself, turning his head upside down. The *ḥād* string is uppermost, and the *bam* string is at the bottom. This is an inverted form of the Type 1. This tablature is more logical, and was most likely introduced by Ṣaḥī al-Dīn. [Type 3] A tablature imagined by the player as if he could view it from behind the fingerboard. This is a mirrored image of the Type 1. This strange tablature corresponds exactly to the *sefat al-'ūd*. This strange tablature was probably first introduced by 'Abd-al-Qāder Marāḡī (1356-1435).

FP-1G**Music Education in Asia**

Monday, March 20, 10:00-11:30, Room 1-3-30

Chair: Noriko MANABE (Temple University)

Kentaro SAKAI (Showa University of Music)

Musical Contribution of Klaus Pringsheim (1883-1972) in Japan: Focusing on His Liaison Role

Previous studies have revealed the introduction of Western music to modern Japan and its indigenization. Although some persons have contributed to the transfer of Western music and the inflow and outflow of musicians to Japan, little attention has been paid to these persons so far.

Klaus Pringsheim (1883-1972) is regarded as an example. He is a known conductor, composer, music critic, and educator and has been appreciated for his contribution to the development of Western music culture in Japan.

He was born and raised in Munich and came to Japan as a foreign teacher at the *Tokyo Ongaku Gakko* (Tokyo Music School) in 1931. He taught composition, coached orchestra and choir, and introduced many works of modern composers such as Mahler, Wagner, and Weill to Japan. When his contract expired in 1937, he went to Siam (now Thailand) and engaged in the plan of establishing a school of Western music in Siam. The plan was not realized and he returned to Japan in 1939. After the end of the Asia-Pacific War, he went to Los Angeles, where he spent several years. In 1951, he returned again to Japan and taught music theory and composition as a professor at the *Musashino Ongaku Daigaku* (Musashino Music College) until his death.

From my previous research, it is clear that he helped Japanese musicians study abroad and was involved in inviting overseas musicians to Japan. It can be said that he played the role of a music liaison between Japan and other countries.

In this presentation, his post-war music activities will be followed with as much detail as possible, based on the results of interviews with the persons who knew him, as well as on primary sources. Then his contribution to music in Japan will be examined, focusing on his liaison role.

Ayako OTOMO (University of Otago)

“Sometimes in Shells th’ Orient’s Pearls We Find”: Counterreformation Theatricality and Japanese Music Education

The Catholic vision of the arts such as architecture, painting, sculpture, drama and music within the Counterreformation context of sixteenth and seventeenth-century Europe was at the same time both highly uniform and distinct. This can be explained in large part by the outcome of the Council of Trent, which was to promulgate the idea that the arts were able to serve a religious agenda. As the Jesuits were founded upon Counterreformation principles, the performance practice of music within their schools supported an ostentatious and theatrical style of the presentation of religious themes, and this played an important part within their educational curriculum. Additionally,

such theatricalized performance (including music) can be understood as an example of the confluence of core oratorical styles between the different arts. Due to the emphasis on the expansion and systematisation of education aimed at by Jesuits, the practice of arts was transmitted extensively beyond Europe, including Japan. This paper first traces the foundation of the idea of theatrical performativity across the arts in terms of Counterreformation ideology, then considers how it was reflected in education within Jesuit schools, with particular reference to the role of music. Then, the discussion turns to how these principles were practiced at Jesuit schools in Japan in the late sixteenth and early seventeenth centuries. Overall, this paper explores the localisation of performance practice from its Western origins of materialized Christian ideology and its appropriation and transformation within the Eastern context of the missionary schools of Japan.

Jeeyeon HUH (Ewha Womans University)

Empire and Colony: A Comparison of the Music Textbooks Used in Elementary Schools in Korea and Japan, 1910-1945

Korean historian, Hae-dong Yun, argues that Japanese colonial rule is characterized by a mixture of the “ideology of civilization” as claimed by Western imperialists and the “ideology of assimilation” claimed by Japanese imperialists. He also insists that the ideology of assimilation was controlled according to the level of civil society (*mindō* 民度)¹. That is, the level of assimilation between the empire and colonial Korea varied considerably according to changes in colonial policies. The level of assimilation was relatively low during the first stage of colonial rule, but it became higher as colonial rule progressed. From the end of the 1930s, the “total war system” was formed and the slogan of “Japan and Korea as One” (*Naisen ittai* 内鮮一體) was propagated.

The educational policies of the colonial government shifted according to changes in colonial policies. Also, these changes were reflected in the music textbooks published by the colonial government that were used in elementary schools. During the colonial era, the Government-General of Korea published six series of music textbooks.

This paper analyzes and compares the content of the music textbooks used in elementary schools published in Korea and Japan from 1910 to 1945. First, I examine the series of textbooks in colonial Korea to investigate how they reflected the changes of colonial policies. Secondly, I compare the Korean and Japanese music textbooks to reveal how the ideology of assimilation was enforced as colonial rule progressed. Thus, I intend to demonstrate how music education in colonial Korea functioned as a political tool for infusing the ideology of Japanese imperialism.

¹ Hae-dong Yun, “Tongasia Singminjuüüi Kündaejök Sönggyök: ‘Ye’nobut’ö ‘P’i’noüi Ihaeng” (Modern Characteristic of East Asian Colonialism: the Transition from “Rites” to “Blood”), *Asiamunhwayöngu* (Asia Cultural Studies) 22 (2011), 81-115.

FP-1H**Religious Music in Latin America**

Monday, March 20, 10:00-11:30, Room 5-407

Chair: Manuel Pedro FERREIRA (Nova University of Lisboa)

José Manuel IZQUIERDO KÖNIG (University of Cambridge)

Music History beyond Secularism: The Permanence of Catholic Church Music and the Problem with Latin American Nineteenth-Century Composers

Nineteenth-century European music historiography has always been of a strong secularist character. While pieces of religious character are exceptionally included in broader narratives for their aesthetic value (like Beethoven's *Missa Solemnis* or Verdi's *Requiem*), general music histories are mostly concerned with secular genres and their consequences: rupture with patronage, the irruption of the symphony, or the rise of opera and public paid concerts. Secular music creation, after the 1750s, is essentially perceived as the only modern possibility. In this, European music histories are not far from other forms of historiography, which tend to match evolutionary ideas of progress and development with secularism, as Adrien Hastings and Carmen McEvoy have criticized (1997 and 2004). But in countries with strong catholic traditions, for example Italy and Spain, chapelmasters and church patronage were central to musical life and contemporary creation until well into the nineteenth-century.

This paper looks at how this secularist image of the modern composer and musical creation has been detrimental to the study of composers who worked under church patronage in this period. In particular, I will look at contemporary cases in Latin America, a region of the world where professional composers until the 1850s and sixties were mostly church musicians and chapelmasters, and where the lack of music printing and a bourgeoisie interested in public concerts meant that the church remained the central venue for developing new music. As a consequence, and in contrast with most European centers, across Latin America church music was for much longer valued as the highest form of musical creation, as discuss, for example, by Bautista Alberdi (1832) and Bernardo Alzedo (1869). Should these composers be dismissed just because they don't comply with European modernity? And in that case: what are the limits for our construction of a nineteenth-century composer and European "musical progress"?

Enrique MENEZES (Universidade de São Paulo)

Trance Facilitation in Some Brazilian Musical Structures

In a conference written in 1933 called *Música de feitiçaria no Brasil* [*Witchcraft music in Brasil*], the Brazilian Poet and Musicologist Mário de Andrade already commented on Brazilian musical structures that facilitate participants' trance in a cult, having studied from *macumba* chants recorded in 78rpm records to songs noted by himself in indigenous *pajelança* cults. At the other extreme of the Brazilian popular music, the great genius of Bossa Nova, João Gilberto, incorporates a clear rit-

ual/ritualistic dimension in his concerts. It is the artist himself who says: “those who sing should be like those who pray”.

On some occasions moments, Brazilian music structures create a strange paradox: performing it requires very clear demarcations, exact rhythms and precise notes, and at the same time it facilitates the trance. This paradox can be found not only in cult chants, but in *samba*, *maracatú* and *bossa nova* as well. This paper aims to analyze the exceptional features that generate structures that are simultaneously rhythmically exact and trance-facilitating.

These structures will influence even Brazilian musical criticism, which in general describes its subjects in passionate terms and not rarely in religious and ritualistic terms. Namely, the accurate performance of these chants creates the ritualistic atmosphere that leads musicians, listeners and even specialized music critics to express themselves in passionate terms, somewhat contrary to the technical terms of occidental musicology.

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FP-1J**Audience Research**

Monday, March 20, 9:30-11:30, Room 5-410

Chair: Junichi MIYAZAWA (Aoyama Gakuin University)

Wiebke RADEMACHER (University of Cologne)

Beyond Concert Halls: Performance and Reception of Classical Music in Non-Bourgeois Contexts, 1860-1914

The 19th century is commonly regarded as a time in which the performance and reception of classical music became increasingly entangled with bourgeois ideals. The effect of this process has been analysed in numerous studies — most recently, Sven Oliver Müller (2015) has investigated changing behavioural patterns of 19th-century concert audiences, Frank Hentschel (2006) has examined how bourgeois ideals have influenced the disciplinary history of musicology, and Martin Tröndle (2011) has discussed the enduring effects of 19th-century bourgeois ideals on concert life today.

The majority of these studies focus entirely on middle and upper class audiences. However, there are many sources that give evidence for the performance and reception of classical music outside bourgeois contexts. In considering these under-examined sources, this talk will address questions such as: Who went to Music Halls in London's East End where performances of Handel's *Messiah* stood next to Circus Shows? Why did orchestras and choirs in Berlin and other European cities establish 'popular concerts' intended for lower class audiences? In which contexts did bourgeois and non-bourgeois audiences have the chance to intermingle? By examining examples from London and Berlin, this presentation hopes to encourage a broader understanding of non-bourgeois performance and reception practices of classical music in the second half of the long 19th century.

David KIDGER (Oakland University)

Building New Concert Audiences and Musical Communities in Post World War I England: Robert Mayer and the Children's Concert Movement

From the early 1920s until the late 1970s, with the exception of wartime, the Robert Mayer Concerts for Children were a fixture of the musical programming in London. The combination of Mayer's philanthropy, his social network of musicians from the U.K. as well as the continent, and his ability to negotiate reduced hall and performing fees, provided the foundation for the success of

the enterprise. The concerts were organized in series of six concerts per season, each concert at 11am on a Saturday morning, held at the Central Hall, Westminster, a stone's throw from the Houses of Parliament and Buckingham Palace.

The byline "No adult admitted without a child," tells its own story, with the audience being made up for the most part of groups of children from schools and colleges. These concerts were directed by some of the most important younger conductors in England, including Adrian Boult, Malcolm Sargent, and John Barbirolli. The concerts were marketed with some skill, generations of the British Royal Family attending the concerts, with newspapers showing photos of Princesses Elizabeth and Margaret, who attended the concerts on a regular basis during the 1930s.

This presentation concentrates on the concert series from 1923 until the outbreak of war, in London and, by the 1930s, in many cities throughout England. These concerts almost always incorporated introductions and commentaries from the concert platform. As such they present a unique window on the shaping of cultural taste and audience development, as well as the integration of music education and the relatively new concept of music appreciation.

This paper is based on research at the Robert Mayer Archive at McMaster University in Hamilton, Ontario, and related archival collections at the British Library, including the newly available Malcolm Sargent Archive, and the Royal College of Music. It includes a reappraisal of Mayer's early life in England prior to his philanthropic endeavors, and an examination of Mayer's growing artistic, social and political circle, which by the 1930s included a number of émigré musicians and composers from continental Europe.

Ana PETROV (Faculty of Media and Communications, Singidunum University, Belgrade)

Producing the Sound of the Virtual Homeland: The After-life of Yugoslav Popular Music and Post-Yugoslav Audience Research

In this paper I will deal with the politics of remembrance of Yugoslav popular music in the Internet space. By the term “Yugoslav popular music” I refer to the music popular in Yugoslavia as well as the one from the territory of former Yugoslavia made after the dissolution of the country. I will argue that the popular music and the musicians have served as a means for producing, blurring and crossing the borders during and after the dissolution of Yugoslavia, as well as for providing the needed symbolic resistance to the serious social and political issues both in the past and in the present in the context of virtual cultures. I will explore how the act of listening to this music shape new post-Yugoslav collectivities among divergent social and ethnic groups (such as the people still living in the territory of former Yugoslavia, as well as the immigrants worldwide). I find my departure point in the intersection between post-socialist studies, memory studies, music sociology and affect theory. I analyze how the virtual musical events (such as the videos in you tube play lists) can become sites of collective recollections of Yugoslavia (its political past, popular culture and the music). The paper will put forward the thesis that (even the virtual) audience experience is a relevant and appropriate part of certain musical events and a current musicological issue. Instead of the understanding of the audience’s role as being mostly passive, I draw on recent musicological and sociological research that has acknowledged that the audience also contributes to the production of the atmosphere and the meaning of certain musical phenomena.

FP-2A**Renaissance Music Theory: East and West Attuned**

Monday, March 20, 14:00-15:30, Room 5-109

Chair: Manuel Pedro FERREIRA (Nova University of Lisboa)

Hama BIGLARI (Uppsala University)

Reapproaching Vicentino

This study aims at focusing on neglected aspects of Nicola Vicentino's non-Pythagorean divisions of the chromatic and enharmonic tetrachords on the archicembalo. It has been known that Vicentino's discovery and practical application of the Greek system was made possible after several important ancient works such as Ptolemy's *Harmonics* had been translated to Latin during the period 1490s-1550s. However, the musicological literature seems to have missed the fact that some of Vicentino's chromatic and enharmonic intervals are in the proximity of 150 and 350 cent – intervals being characteristic for the well known Middle Eastern heritage. The existence of intervals corresponding to three quarter tones (about 150 cent) in the ancient Greek sources have been known by musicologists in our time (they follow from Ptolemy's divisions), and the divisions of the genera in the Greek sources provided the theoretical base for the Arabic-Persian treatises by Farabi and others (who extended the interval calculations and also focused on tetrachord combination in various *maqams*). And yet, Vicentino's usage and advocating of such intervals (not only in theoretical systems but also in his compositions which were performed for audience) seem to have been overlooked.

Thus, the purpose of this study is to analyze and demonstrate the intervallic content of Vicentino's compositional examples and to compare them with the Middle Eastern heritage, both in terms of the eastern theoretical sources (mostly by the medieval Persian theorists) and how that heritage sounds today. Vicentino's usage of those intervals should thus be considered in our time when we approach the late renaissance music in both theoretical and practical contexts.

Jeffrey LEVENBERG (Chinese University of Hong Kong)

The Re-Discovery of Ancient Chinese Cyclical Tuning in Renaissance Europe

As the Han Dynasty mathematician, astrologer, and music theorist, Jīng Fáng (d. 73 B.C.), navigated around the spiral of perfect fifths, he reached a remote musical horizon that his European and Middle Eastern peers would not encounter until almost two millennia later. Expanding upon the Pythagorean tunings set down in the encyclopedic *Huàinánzǐ* (ca. 139 B.C.), Jīng Fáng had discovered one of the earliest equal temperaments, in which the octave divides evenly into 53 minute steps. Although this interval in the West now bears a name in honor of the seventeenth century mathematician Nicholas Mercator, a newly recovered sixteenth century manuscript at once sets an important precedent for Mercator and invites new comparisons of ancient Chinese and renaissance European music theory. The ca. 1550 *Libellus de Musica* penned for the House of Valois by Petrus Mondoreus—the French royal librarian and early translator of Euclid's *Elements* from the original Greek—encap-

ulates the earliest European re-discovery of 53-tone equal temperament, with vast differences from the ancient Chinese. Whereas Jīng Fáng generated the temperament through the spiral of perfect fifths, Mondoreus followed a linear path by successively partitioning the whole-tone into its microtonal constituents, in accordance with Boethius' authoritative *de Musica*. In providing the first critical and comparative assessments of Mondoreus' theory, my paper expands upon the seminal work of McClain and Ming on Jīng Fáng and that of Gene Cho on the interrelated discovery of 12-tone equal temperament in Míng China and sixteenth century Europe. I reinforce in particular Cho's potentially oversimplified distinction between the cyclical and linear mindsets of the East versus the West. Having crossed paths in microtonal pitch space, the meeting of these Chinese and European musical minds seems to defy geography and chronology, and encourages us to listen both widely and closely for attunements among disparate cultures.

TSUGAMI Eske (Seijo University)

Girolamo Mei Projecting the Image of Ancient Music in the Light of Aristotle's Theory of Tragedy and Ptolemy's System of Tonoï

One of Girolamo Mei's (1519-94) lifelong convictions was that ancient music had overwhelming emotional effects on its listeners. Based on his interpretation of Aristotle *Poetics*, he was also convinced that ancient tragedy was sung from beginning to end. He may thus very well have attributed strong emotions of tragedy such as pity and fear at least in part to music. This is why he embarked on researches in ancient music and music theory. His chief treatise *De modis* (1567-73) was the fruit.

He interprets Ptolemy's system of *tonoi* (modes) as an amalgamation of both octave-species and pitch-keys. While they affect the listener in both terms, it is by different pitches that Mei most often talks of as the way they work. The correspondence of the pitch at which a melody lies with the emotion it excites was, according to him, arranged by "nature" itself, but has been developed by human cultural usage. In support of this speculative hypothesis, Mei cites Plato's and Aristides Quintilianus' evidence concerning the suitability of each mode or each range of voice for expressing emotions typical of each ethnic group or each literary genre. The result is a grand theory, however sketchy, of ancient music's great emotive power, covering the entire process of its development from origin into culmination.

The role Aristotle's *Poetics* played for this theory was catalytic, insofar as it furthered Mei's idea without being its constituent. Viewed from a historical perspective, Mei joined the two formerly unrelated traditions, of the mathematical theory of harmonics and of literary criticism stimulated by the *Poetics*, for the first time in the history of Western music and philosophy. With him, music theory became aesthetics of music.

FP-2B**Electroacoustic Transfer**

Monday, March 20, 14:00-15:30, Room 5-401

Chair: Giorgio BIANCOROSSO (University of Hong Kong)

Marc BATTIER (University Paris-Sorbonne, IREMUS)

Intercultural Considerations in the Theory and Practice of Electroacoustic Music

In this presentation, I intend to explore specific aspects of relations between East and West on the question of interculturality in electroacoustic music. This research is informed by recent publications, in particular the taxonomy proposed by Yayoi Uno Everett (« Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy », in *Locating East Asian in Western Art Music* (Yayoi Uno Everett and Frederick Lau, eds) or John Corbett « Experimental Oriental: New music and other others », in *Western Music and Its Others: Difference, Representation, and Appropriation in Music* (Georgina Born and David Hesmondhalgh, eds).

As I have been focusing on electroacoustic music as a branch of contemporary music, and because I have been travelling extensively in East Asia for the past ten years, intercultural considerations have become a musicological theme of research. This is based on the practices of the genre, which is itself quite diversified, as well as on the theoretical paradigms coming into play on compositional levels.

The research is also backed up by the EMSAN research project (Electroacoustic music studies Asia Network) which has led to the creation of databases, one for electroacoustic music works linked to East Asia, and the other, a multilingual database of publications on the same field. These were revealed to be precious tools, as there is no other compilation of compositions of the genre in Asia. I will briefly present those on-line databases.

This research has already led to the publication of chapters in books on relations between East and West (*Fusion du temps. Passé-Présent, Extrême Orient - Extrême Occident*, Delatour, 2014) and one in press, as well as communications in France and in Japan.

Yinuo YANG (Soochow University)

Speaking a Hybrid Language in Chinese Electroacoustic Music

The first generation of Chinese composers to work in the field of electronic music became active in the 1980s. An awareness of the late beginning of this work, in comparison with developments in Europe and the United States, propelled Chinese composers to seek a distinctive path. Chinese composers and critics have sought in recent years to offer an evaluation of the significance of these early achievements. A critical consensus has emerged that views the success of Chinese electroacoustic composers as dependent upon the fusing of traditional, national Chinese stylistic traits with Western technology. One of the leading first-generation composers, Zhang Xiaofu, imported the tradition of electroacoustic music from France to the conservatories of China, and in so doing emphasized the importance of integrating these disparate cultures.

The cultural meanings of electronic techniques as applied to a cross-cultural setting constitute a rich area of analysis. Extending concepts from Georgina Born and David Hesmondhalgh regarding difference and representation in music, I argue that the distinctive practice of electroacoustic music in China involves the convergence of culturally specific connotations of gesture and sign with the hyper connotative character of electronic sounds. In his work *Lianpu*, Zhang Xiaofu explores the interplay of sound and silence, that latter symbolizing “the most beautiful sounds without sounds,” a concept deriving from Taoism. The use of polyphonic textures also embodies the Taoist idea of sounds that “resounds outside the strings.” Zhang’s compositional approach reflects his aesthetic discourse, according to which electronic music must be accessible to the audience: it has to speak. Through this analysis I explore how a first-generation composer of electroacoustic music sought to “speak” a hybrid language for the first time.

FP-2C**The Intellectual Life of Music in France, 1750-1920**

Monday, March 20, 14:00-15:30, Room 5-408

Chair: Antonio BALDASSARRE

(Lucerne University of Applied Sciences and Arts)

Amparo FONTAINE (University of Cambridge)

The Music Amateur in Eighteenth-Century French Culture

Unlike nowadays, the word *amateur* in music did not imply poor musical skills or scarce commitment in mid-eighteenth century France. Rather, the music *amateur* was a specific social figure that emerged in the eighteenth century, who crystallized the developments of music as an artform as well as the social and political transformations of the period.

Literature has largely documented the emergence of the *connoisseurs* and *amateurs* in the eighteenth century in the cases of collecting practices, visual arts, and sciences. It has been argued that *amateurs* were key in the changing forms of patronage and in the production and circulation of knowledge. However, despite some few studies, the music *amateur* has received little scholarly attention.

In this presentation, I will explore what meant to be a music *amateur* in musical life, theory and practice in eighteenth-century France. I will argue that it was a crucial figure in the relocation of music beyond the court, as well as in the emergence of a public sphere for musical performance, debate and commerce. For this aim, I will first explore the meanings and uses of the word *amateur* and its relations with the Italian *dilettante*, to proceed with the discussion of the role of *amateurs* in the following domains, offering specific case-studies for each of them: the development of musical criticism and journalism; the defence of music as scientific knowledge through researches on harmony, sound and acoustics, and the invention of new musical instruments; the commodification of musical goods and the expansion of musical performance; the performance and ownership of musical instruments in the household; the rise of a new sensibility. I will focus on the four decades before the revolution, from the emergence of the figure of the music amateur, to the first tensions with virtuoso playing and the increasing professionalization of music.

Rebecca GEOFFROY-SCHWINDEN (University of North Texas)

Chabanon's Music Philosophy as a Way of Life

French philosopher Pierre Hadot has argued that eighteenth-century philosophy most closely resembled the original intent of ancient philosophy: a way of life rather than the articulation of abstract discourse (2004). In this paper, I reveal how Michel-Paul-Gui de Chabanon (1730–1792)—writer, violinist, and student of Jean-Philippe Rameau—united music theory and practice through his focus upon eighteenth-century musicians and listeners' lived experiences. Far from speculative

thought exercises, Chabanon's so-called "theoretical" treatise, *De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie et le théâtre* (1785) was born of practice. By elucidating the symbiotic relationship between music theory and musical practice, Chabanon wrested musical expertise from the realm of philosophers and into the domain of practitioners.

In doing so, Chabanon provided the solution to a mid-eighteenth-century Parisian conundrum: a salient gap separated music *in theory* and music *in practice*. In theory, through epistemological reorganization exemplified by the *Encyclopédie* (1749), music began to earn aesthetic prestige among the *beaux-arts*. In practice, theoretical writings about music like the pamphlets of the *Querelle des bouffons* (1752–1754) served as a medium for political expression as well as aesthetic debate (Cook 2005). Thus, the aesthetic theories of music were inextricably bound up in the politics of musical discourse, neither of which truly represented the labor of musicians. Rameau further complicated this scenario as a theorist who increasingly withdrew from politically charged aesthetic debates (Christensen 1993, Burgess 2012).

Here, I propose that Chabanon's 1780s music philosophy—a way of life for musicians and listeners—persisted into the French Revolution and the formation of the Paris Conservatory in 1795. Indeed, the Conservatory's methods institutionalized Chabanon's vision into a sentimental empiricist curriculum. Through this framework, Chabanon's legacy, acknowledged or not, would continue to color French music during the Romantic era.

Hanae TSUKADA (Okinawa Prefectural University of Arts)

Music Historiography and Canon Formation in Third Republic France: Evaluations of Berlioz and Historical Narratives by Lavoix, Bruneau, and Combarieu

French music historiography after the Franco-Prussian War evolved in terms of redefining cultural identity. Key factors in this evolution were France's relationship to German culture and political confrontations between the Republicans and the right-wing conservatives. This study explores how Berlioz became an important figure in the development of music historiography as identity politics in France by analyzing music histories written by scholars and musicians of the Republic from 1880s to 1910s.

In 1884, Henri Lavoix, a librarian at France's national library, published *Histoire de la musique*, placing Berlioz as a historical link between classical masters such as Beethoven and Weber and modern masters like Wagner. At the turn of the century, Alfred Bruneau wrote *La musique française*, which was originally a report on the official concerts at the 1900 Paris World Exposition. Describing Berlioz as "our Wagner," Bruneau viewed him as an essential part of French tradition and as laying the foundation for the integration of opera and symphonies. Finally, Jules Combarieu, who was the first professor of music history of the Collège de France, published his three-volume *Histoire de la musique des origines à nos jours* between 1913 and 1919. In these books, he depicted the historical development of music into the 19th-century France as progress and emancipations both from the Church during the Middle Ages and Renaissance, and from the court through the French Revolution. His narrative placed France on the central stage of European music history, assigning a significant role to Berlioz in the progress of the symphony and opera genres.

These writers' evaluations of Berlioz reflect prominent agendas in French music historiography

of the time: incorporating German canonic composers, minimizing the influence of Wagner on France, and stressing the superiority of the French Republic.

FP-2D

20th-Century Rituals: The Spiritual in Music

Monday, March 20, 14:00-15:30, Room 5-301

Chair: José Vicente NEGLIA (University of Hong Kong)

Ellie HISAMA (Columbia University)

“A Complex Dissonant Veil of Sound”: Influence and Independence in Ruth Crawford’s *Three Chants for Women’s Chorus* (1930)

Inspired by Eastern monastic chanting, Ruth Crawford’s *Chants for Women’s Chorus* (1930) display her commitment to manifesting in music a “spiritual ideal” informed by her study of Theosophy and Eastern thought and writings. Composed in Berlin, Crawford’s Chants—her only work for chorus—were among her first compositions produced after months of intense studies with Charles Seeger in New York. Chant no. 1 (“To an Unkind God”) establishes a non-teleological stream of vocal strands sung to syllables invented by the composer, while Chant no. 2 (“To an Angel”) presents an ethereal hummed floating sound-world; Chant no. 3 (“To a Kind God”) closes the set with a passionately declaimed pitch cluster, resulting in what she called “mass-pitch.”

This paper explores the “complex dissonant veil of sound” of the Chants as Charles Seeger characterized them and focuses on aspects of texture, timbre, voice leading, and orchestration. Drawing upon unpublished correspondence about the Chants between Crawford and Seeger in 1930 and 1931 and Crawford’s letters to conductor Gerald Reynolds, who commissioned the work, I explore the influence by Seeger on these works and Crawford’s own compositional decisions that reflect her growing confidence as a composer in forging her own voice. This study builds upon Judith Tick’s consideration of the use of referential gestures and reimagined Eastern sacred chant (Tick 1991; Tick 1997) and Joseph Straus’s analytical work on the Chants that explores chromatic gaps and inversional pivoting (Straus 1995). I argue that the Chants present structural and aesthetic alliances with Crawford’s brilliant *String Quartet 1931*, composed the following year, and reflect upon an American composer’s representation of “Oriental” sacred music through a vocabulary crafted from English and German syllables and the language of ultra-modernism.

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Rachel COWGILL (University of Notre Dame)

"Tone Poems Born of the World-Soul": John Foulds, Maud MacCarthy, and the Music of the Future

The creative collaboration between the cellist and self-taught composer John Foulds (1880–1939) and Irish-born violinist Maud MacCarthy (1882–1967) constituted one of the most radical transcultural projects in British musical culture of the 1920s and 30s. It is also one of the most overlooked and misunderstood, standing as it does outside conventional narratives of British pastoralism and interwar encounters with Continental serialism. Foulds became steeped in theosophical doctrine on moving to London and meeting MacCarthy in 1915 and this, together with MacCarthy's expertise as a Western practitioner of the techniques and sound-world of Indian song, inspired between them a vision of music with the potential to unite aspects of ancient Eastern and Western wisdom and to restore global harmony after the physical, spiritual and astral violence of the Great War.

This paper explores the development of that vision, at the heart of which was the notion of the musician as 'world-soul', untethered by national, cultural and political contexts and able to communicate sonically on higher planes in ways akin to those described by leading theosophists Annie Besant and C.W. Leadbeater's in their collaborative book *Thought-Forms* of 1901. The paper considers how Foulds's and MacCarthy's collaboration in their *A World Requiem* of 1921 encapsulated much of this thought, and continued to shape Foulds's musical language and the couple's pronouncements and publications on music, most notably Foulds's *Music To-day: Its Heritage from the Past, and Legacy to the Future* of 1934, until his early death in Calcutta from cholera in 1939.

Christopher CHOWRIMOOTO (University of Notre Dame)

***The Burning Fiery Furnace* and the Redemption of Religious Kitsch**

In this paper, I examine the background, production and reception of *The Burning Fiery Furnace* (1966), Benjamin Britten's second parable for church performance, for the light it sheds on mid-century tensions in the aesthetics of sacred music. As a first step, I will set the work against the backdrop of three interrelated and overlapping contexts: modernist repudiations of religious kitsch; contemporary reforms within English liturgy; and Britten's own polarized sacred output during this period, from the monumental drama of *War Requiem* (1962) to the austere minimalism of *Curlew River* (1964). I will examine in detail how *The Burning Fiery Furnace* trod a fine line between reigning critical oppositions – between high and low liturgy, asceticism and aestheticism, mystical transcendence and authoritarian sublime.

Through analyzing the relationship between the work and its reception, I will explore how the *Furnace's* minimalism and exoticism encouraged defenders to distance it from the demagogic associations of the Anglo-Catholic tradition. The result of this critical selectiveness, I will contend, was to fashion a form of sublimity and spirituality more compatible with the self-conscious modernism, rationalism and liberalism of the mid-century middle classes. At the same time, I will suggest that the work smuggled back in religious registers of a more explicitly sensuous and monumental nature, often in association with the gaudy rituals of the Babylonian King. Ultimately, however, I argue that the trouble critics had separating the two aesthetic modes – or even deciding which they found most compelling – bespeaks broader problems with the terms of discourse. By staging and confounding the oppositions governing mid-century criticism and more recent historiographies alike, *The Burning Fiery Furnace* raises the possibility that even more straightforwardly modernist or ascetic sacred music could engage simultaneously with the powerful sublimity and sensuality of religious kitsch.

FP-2E

Analyzing Opera

Monday, March 20, 14:00-15:30, Room 5-409

Chair: Klaus PIETSCHMANN (Johannes Gutenberg University Mainz)

Laura MOECKLI (University of Bern)

Temporal Condensation and Expansion in Nineteenth-Century French Recitative

Grand opéra effectively struck the nerve of the nineteenth-century public on many levels, including the combination of historicism, socio-political impact and visual immediacy, but also an unprecedented music-dramatic kinesis and momentum, reflecting the movement and acceleration of industrialized life. Of course it has long been recognized that an essential feature of operatic composition lies in the alternation of “dynamic open” and “static closed” sections, but how temporal stasis, progression and momentum are actually achieved in complex nineteenth-century opera recitatives has hitherto been largely neglected. Dahlhaus schematically describes the operatic dichotomy as an alternation of sections where “represented time” and “time of representation” advance at a similar pace (i.e. recitatives) and sections where “time of representation” is expanded into “rhapsodic temporal bubbles” vastly divergent from “represented time” (i.e. closed numbers). With the gradual shift away from closed-number operas towards through-composition, this dichotomy became increasingly blurred: on the one hand, “closed” numbers became more “open”, with bursts of “realist” time interrupting the lyrical bubbles; on the other hand, declamatory passages became increasingly varied in terms of temporal progression.

For this paper, I will compare some of the most innovative recitatives by Spontini, Meyerbeer and Gounod, examining how lyrical and periodically structured musical elements are increasingly woven into recitative-like frameworks, creating dynamic juxtapositions of movement and stasis in the build-up of large-scale scenes. With the help of some original methods of analysis – including an experimental analogy with the domain of film studies – I will consider the “montage”, “timing” and

“pacing” of recitative, thereby aiming to better grasp the temporal condensations and expansions that constitute the essence of dynamic grand opera dramaturgy.

Kunio HARA (University of South Carolina)

Puccini's Use of Rotational Cycles in His Early Works: *Le Villi*, *Manon Lescaut*, and *Madama Butterfly*

In his 2004 article on Puccini's *Suor Angelica*, James Hepokoski illustrates the crucial role that rotational cycles of key musical materials play in the dramaturgy of the opera. Although the focus of Hepokoski's essay is on one of the composer's late works, a similar compositional approach in which a sequence of distinct musical materials is presented multiple times can be observed in Puccini's earlier operas. In fact, Puccini's repeated engagements with the technique demonstrates its centrality in the development of his compositional style. Furthermore it may also reflect his concerns about the dramaturgy of his work.

In order to further investigate this issue, this presentation examines Puccini's deployment of rotational cycles in three of his earlier works, including *Le Villi*, *Manon Lescaut*, and *Madama Butterfly*. More specifically Puccini's use of the technique in these works highlights his interest in the dramatic representation of the act of remembering. This seems to be the case, especially, in the *intermezzi* that appear midway through the three operas. From a purely structural standpoint, these orchestral interludes provide venues for Puccini to revisit previously stated musical passages and to introduce new materials that will be repeated later. Dramaturgically, however, all of these *intermezzi* depict the characters engaged in acts of recollection of their own past actions and emotions. At the same time, because the musical materials included in these *intermezzi* are often familiar to the audience members from earlier moments in the operas, Puccini's cyclical presentations of them invite the listeners to reflect on *their* own experiences of having heard the music before. In this manner, Puccini creates a slippage between his characters and audience, blurring the boundaries between experienced and manufactured memories.

Suzanne Scherr (SIAS International College, Zhengzhou University, Xinzheng City, Henan)

Figaro and Mulan 花木蘭 *ossia* The Use of Stock Characters in Italian Opera Buffa and Central Chinese Henan (YuJu 豫剧) Opera

From *circa* 1700-1850 AD, Italian *opera buffa* and Chinese Henan opera 豫剧 (*YuJu*) grew as popular reactions to the more formalized art forms which entertained nobility: *opera seria* and Beijing opera 京剧, respectively. This study explores how the use of stock characters shaped the content and form of these popular operatic forms.

The historical military leader, Hua MuLan 花木蘭, embodied the Chinese opera heroine, while Figaro epitomized her Italian counterpart of the Enlightenment. Character types arose as a human response to intense conflict. In China, military-political heroes and villains of dynastic change passed into legend and recognizable theatrical masks in central Henan Province. In Italy, Bergamo area peasants adjusted with difficulty into working class life in 16th century Venice, eventually lam-

pooned by the *Commedia dell'arte* masks (Figaro fused the *Commedia dell'arte* servants/*zanni* Arlecchino/Brighella).

How do the stock characters of Hua MuLan and Figaro shape the music and drama? As with the *Commedia dell'arte* dramas, both Henan *YuJu* opera and *opera buffa* are primarily sequences of duets with interspersed solos, culminating in small ensembles. As servants and soldiers look on, the bulk of the drama transpires in the interplay of two or at most three singers at a time. Henan *YuJu* opera adds the obligatory display of martial arts and acrobatics, as spectacle to the core of the human story. Specific melodic gestures/textures identify both the persons and characteristics of Hua MuLan and Figaro.

With masks to identify many of the expected personages, the audience enjoyed the professionally improvised variation on a limited number of story lines. How could an entire theatrical genre develop with the same basic story line and the same cast of characters, so fixed that masks could delineate the characters? (Think 21st century super hero films) Everyday people do the unexpected.

FP-2F

Women: A Force to be Reckoned with

Monday, March 20, 14:00-15:30, Room 1-3-8

Chair: Andrea LINDMAYR-BRANDL (University of Salzburg)

Jennifer CABLE (University of Richmond)

A Force to be Reckoned with: Women Amateur Musicians in Twentieth-Century America

Across America, amateur music clubs enjoyed a significant and vibrant position as initiators of community arts appreciation and development during much of the twentieth century. One might assume that such organizations were primarily intended to function in a social capacity, yet the members of these music clubs were dedicated, determined women, who, through will and leadership, became the cornerstones of their cultural communities, building awareness of how music could reflect our human condition through their promotion of music performance and scholarship. Their legacy can be found in the orchestras, chamber music groups and small opera companies of many American cities and towns, in addition to the enduring amateur music clubs themselves. Through a study of several amateur music clubs, representatives of their counterparts throughout the United States, this paper will consider the clubs' local impact, and the role of their highly trained woman-musician members, on the arts communities of Washington, D.C., and the Ohio towns of Canton, Columbus, Lima, and Wooster throughout much of the twentieth century. The efforts of specific amateur music clubs (Friday Morning Music Club of Washington, D. C., MacDowell Clubs of Canton and Wooster, Women's Music Club of Columbus, Woman's Music Club of Lima); the role of American women in music as professional artists; the musical training of women pursuing professional musical studies in the United States and abroad, focusing primarily on the study of the violin in the early 1900s; and a personal look at one family — the Watson family of Lima, Ohio, known locally as the *Watson Orchestra*, whose three daughters all enjoyed notable careers in music

involving both teaching and performance — will serve as the lens for this multi-disciplinary ethnography.

Kae HISAOKA (Osaka University)

Alternative Role of New Folk Songs by Women: Concerning Gender and Spatial Representation, Compared with the Official National Culture of Male Polyphonic Singing in Post-Soviet Georgia

In the performance of Georgian folk music, gender expression is remarkable (Tsitsishvili, 2010). This paper discusses the role of new folk music by Georgian female singers from mountain regions. Unlike the Georgian male folk polyphony, which is registered as an Intangible Cultural Heritage, the activities of female singers from the mountain regions, have been disregarded during the folk music studies and state cultural policy of the 20th century.

In the Post-Soviet period, new folk songs by female singers, represented by lyrical mountain ballads are popular among the young generation and are also influential among the Georgian diaspora community in places such as Israel. Their music, which has melancholic texts, such as unrequited love, and memories of the deceased, and expresses a woman's hard life in a patriarchal society, runs counter to the national/official culture of male polyphonic singing.

Female songs, usually performed in a minor key with melismatic singing, move the audience to tears. Such an emotional performance is quite different from male folk polyphony, which is usually sung in a major key with a marching rhythm, imparting rigidity to the performance.

This paper also considers the difference of spatial representation between the music genres of the two genders. Male folk polyphony, represents authentic and “pure” Georgian culture, whereas new female folk songs performed with the accompaniment of a small Russian accordion called a “Garmoni,” based on the six-eight time of the folk dance music of north Caucasian people, represents Pan-Caucasian regional culture. It is possible to consider that the hybrid character of new female folk music has an affinity with the Georgian diaspora, who have a multilayered identity. Moreover, new female folk music, which represents the landscape of old mountain villages far from Tbilisi, reminds us of a nostalgic homeland.

Tami GADIR (University of Oslo)

Standing Up to the Man from East to West: Women DJs and Guerrilla Feminisms in Global Dance Music Practices

In this proposed presentation, I offer a comparative overview of some of the gender issues affecting practitioners in dance music settings in the East and the West. My exploration is based on an analysis of interview material derived from the personal accounts of women DJs in a range of countries. On one hand, I argue that the musical and technological vocabularies of genre-focused scenes such as techno, psytrance, and drum 'n' bass tend to be broadly global, as the production technologies and resultant sounds which define them are shared across national borders. Yet despite these recognisable sonic commonalities, I contend that human-to-human interaction differs sub-

stantially between the scenes of these different localities. Indeed, gender asymmetries are but one feature among the many (complex) particularities of everyday sociality in these cities. The ways that these gender issues manifest are contingent upon geographies, as well as the specificities of the political, demographic, and socio-economic conditions in which participation occurs. What is more, the spatial, temporal, and sensory intensity of dance music happenings contribute to what I claim to be an intensification of these everyday relations when played out on dance floors and between performances. In the 2010s, such issues are beginning to emerge prominently in conversations and debates between participants and agenda-setters such as journalists and music critics. Consequently, there is an increasing awareness amongst women DJs and producers of their continued marginalisation from dance music practices. In the last section of my presentation, I will therefore address how the growth of this discourse has led to forms of protest and activism which reflect the diversity of the environments in which they form. In doing so, I seek to dismantle the stereotypes, simplifications and misunderstandings of gender relations in musical communities of the East and the West.

FP-2G

Staging the Baroque

Monday, March 20, 14:00-15:30, Room 1-3- 30

Chair: Takashi YAMADA (Kumamoto University)

Luisa MORALES (University of Melbourne-FIMTE, Almería Spain)

Domenico Scarlatti's "Spanish Style" and the Influence of Madrid's Theatre Entr'actes

The influence of Spanish music and dance on Scarlatti's keyboard works has been given scholarly attention not only by musicologists, but also by modern composers. Although none of Scarlatti's sonatas name a Spanish dance in their title, Scarlatti's exploration of 'Spanish' rhythms has been a persistent subject of study.

The main sources for Scarlatti's sonatas are dated 1738 to 1757, a period of genesis and consolidation of Spanish Classical dances, namely seguidillas, fandangos, boleros and jotas. These dances, probably of popular origin, were codified by Italian, French and Spanish dancing-masters in the 1730s and were the basis from which later forms of dances like tiranas and polos originated. Performed in the theatres from the 1730s as part of the entr'actes (*entremeses*, *sainetes*) of dramatic plays (*Comedias*), they rapidly became fashionable at the Court.

From the first decades of the eighteenth century *intermezzi* in Italy, alongside *entremeses* and *sainetes* in Spain, became a profitable alternative to opera; they were enormously popular and much less expensive to produce than opera seria. *Entremeses* and *sainetes* were sung in Spanish by actors and actresses who represented the men and women of every-day Madrid.

My contention, here, is that *entremeses* and *sainetes* are at the origin of Scarlatti's 'Spanish Style'. Indications of dynamic and articulation, together with the style, structure and instrumentation of the dances and songs within these entr'actes, prove to be the harbinger of a new understanding of another repertoire, the sonatas of Domenico Scarlatti, in which all this information seems to have disappeared.

Fumie OKOUCHI (Tokyo University of the Arts)

Was *Euristeo* by J. A. Hasse Performed in Warsaw in 1733?

J.A.Hasse's Opera *Euristeo*, premiered in Venice in 1732, has been stated conventionally that it was performed again in Warsaw in 1733. In the entry on Hasse in *The New Grove Dictionary of Music and Musicians*, Hansell quotes as the source the inscription "1733 Warsaw" written on the manuscript score in the Paris Conservatory, but it becomes clear that writing does not mean it actually happened. Schmidt=Hensel argues that it is difficult to think that the opera was performed at the Polish court in 1733. This is because only 6 members appear on a record of the Polish Kapelle dated January 1, 1734, the members increase in the following years (A. Żórawska-Witkowska, 2012). 15 instrumentalists are listed in the Polish Kapelle in 1732, and it was after February 1, 1733, when the Friedrich = August I died, that the Polish Kapelle was dissolved. The performance should have been possible if it was performed January 1733.

This research aims at a solution of this problem by investigating manuscripts of *Euristeo* and the situation of the Polish Kapelle in this period. Furthermore, I am going to analyze *Euristeo* by comparing with the opera *Cajo Fabricio* which was composed for almost the same period and performed in Dresden in 1734. From these results, I would like to consider Polish significance in opera performances at the Sachsen court.

Ilaria GRIPPAUDO (University of Palermo)

"La Trinacria in giubilo": Religious Institutions and Musical Entertainments for Charles III de Bourbon (Palermo, 1735)

The coronation of Charles III of Spain as King of the Two Sicilies was undoubtedly the most important event that took place in early eighteenth-century Palermo. In fact, for the first time after centuries, the island regained its own king under what the historian Di Blasi called "the sweet yoke of the Spanish". Palermo especially had suffered both the Savoy domination (1713-1718) as well as the Habsburg rule (1720-1734). Consequently the citizens had longed for the return of the Spaniards, who were warmly welcomed on their arrival in Palermo. Chronicles and reports clearly show how music formed an integral part of the celebrations, created to pay the best of homages to the Bourbon. Such musical celebrations reached their climax with the coronation in the cathedral, on 3 July 1735. The weeks preceding the ceremony were euphoric across Palermo's institutions. Indeed, during his stay in Palermo, Charles III spent most of his time hunting in the *casina* Oneto, receiving nobles, and visiting monasteries and convents. The convents were notable sponsors of high-level musical performances; in particular, the Benedictine nuns of the Immacolata Concezione organized the performance of a *dialogo* dedicated to the glory of the new King. Along with the convents, both the Jesuits and the Theatines competed to offer lavish musical entertainment, *feste teatrali*, and academic performances. Unfortunately, we can only imagine this "soundscape", as no musical score remains. Despite this, other sources help us form a picture of what the audience experienced on that occasion. This confirms the role of religious communities in the process of consolidation of royal power, presenting musical plays that address contemporary and political themes disguised as history and myth.

FP-2H**Performing the Western in Taiwan**

Monday, March 20, 14:00-15:30, Room 5-407

Chair: Gen'ichi TSUGE (Tokyo University of the Arts)

Min Erh WANG (National Taiwan University)

The Chinese Casals: Receptions of a European Cultural Hero in the Chinese Speaking World during the Cold War

Pablo Casals (1876-1973), one of the best-regarded European musicians of the 20th century, has enjoyed a comparable reputation in the Chinese speaking territories. Even though Casals never performed a concert in Hong Kong, Taiwan, or China, where he acquired a prominent fame through recordings and publications. Curiously, however, in addition to his undisputable musical achievements, he was distinguished in the Chinese speaking world by his humanitarian contributions made through his staunch opposition to the Franco regime and life-long advocacy of freedom. Furthermore, the humanitarian understandings of Casals have arisen as a result of circumstances connected to the Cold War and to the conflicting political ideologies across the Taiwan Strait between the communist China and US-supported Taiwan. In Taiwan, Casals' extra-musical contributions were deemed to be "anti-communist" in nature, whereas in Mainland China he was regarded as a "people's musician" and likened to the novelist "Lu Xun," a leftist icon in the early twentieth century. Thus, in order to gain a clearer understanding of the phenomena behind Casals' prominence in Taiwan and China, this paper will examine relevant writings found in musical magazines and books which were translated or written in Chinese after 1949 and unravel the musical interactions that took place on both sides of the Taiwan Strait during the Cold War.

Chiawei LIN (Independent Researcher)

Elite Music for the Masses: Western Art Music in Colonial Taiwan

Western art music is widely studied and practiced in today's Taiwan. It also has a complex history on the island entangled in the relations of Eastern and Western global powers. Using interviews and archival documents, this paper reconstructs Western art music practices and their reception in Taiwan during the period of Japanese colonization (1895-1945). It shows how, while performance practices remained strikingly similar to those in Europe, the music was used for very different purposes, was performed in different contexts, and attracted listeners from across the social spectrum. Taiwan was the Japanese Empire's first overseas colony, and the government intended to turn it into a model colony. They sought to impose both economic and cultural reforms; the latter included making Western art music part of the educational curriculum and public culture. The Japanese had imported Western musical practices into their own country as part of their drive to modernization, and it was used likewise in Taiwan, with the additional purpose of encouraging patriotism. Because of the intended social function, the Japanese positioned Western music as a mass, rather than elite,

entertainment. Along with teaching music in the schools, they hosted concerts open to all ages, genders, and social classes at an affordable price or even for free. Instead of building elaborate concert halls for musical performance, the Japanese chose venues familiar to the Taiwanese, such as city parks, community centers, and city halls. Concertgoers wore school uniforms, traditional Japanese suits, Western apparel, and even working outfits such as T-shirts with wooden slippers. While professional performers were Japanese, amateur Taiwanese groups were also formed with members of various professions. Through the appeal to traditional Taiwanese musical habits and the association of Western art music with modernization, the foundation was laid for the lasting pervasiveness of the music in postcolonial Taiwan.

Li-Ming PAN (Chinese Culture University)

Performing the West: The Role of Western Classical Music in Taiwan

Due to its association with the hegemonic cultural domination of the West, Western classical music has often been identified with the ideology of progress and civilization in numerous Asian societies. Taiwan is included. It takes the absolutely legitimate position in performance and theory training for Taiwanese musical education.

Currently, there are twenty-two Western classical music departments and only five departments of traditional Chinese and Taiwanese music.

This “high-class” cultural business, nevertheless, has usually been considered a feminized profession in Taiwan. In music departments, there are far more female students than male ones. It is even not a rare condition for the whole class to be female. Some issues have thus been arisen: What is the meaning of performing Western classical music in Taiwan? What accounts for the wide gap between the number of female and male musicians? Is this art in this Asian country being a “high-class” career only for women, but not for men?

This paper responds these questions by interviewing over 20 Taiwanese musicians. The reason why they were pushed onto the path towards becoming a musician from childhood will be demonstrated. According to their observations, the social capital and the possible benefits in marriage market which the Western music has possessed in Taiwan is primarily why the parents are willing to invest the expenditure and energy on their daughters’ musical education. In this aspect, the meaning of studying Western classical music was narrowed to an accessory or instrument. This paper thus scrutinizes the condition that the Western classical music meets Taiwanese traditional values. The difficulties of career development which male and female musicians confront individually in Taiwan will also be analyzed.

FP-2J**Making Us Whole: Music and the Mind**

Monday, March 20, 14:00-15:30, Room 5-410

Chair: Kay SHELEMAY (Harvard University)

Edward PEARSALL (The University of Texas at Austin)

Restless Minds: Seeking Equilibrium in Music

Equilibrium seeking pervades all aspects of human experience. Every inhalation is accompanied by a concomitant exhalation, every cardiac contraction by a relaxation, every step by a compensating shift of balance. We spend much of each day, if not most of it, responding to the people around us and adjusting to changes in weather, politics, and finances. In this paper, I will argue that listening to music also entails negotiations, give-and-take exchanges that are constantly under revision.

Nicklas Luhman has noted that “[t]hanks to its neurological infrastructure, perception is intrinsically restless” (2000, 13). There is a real sense, then, that each time we listen to a piece of music, we are *rehearing* it and, thus, reconstructing it anew. We may have memories of the music, and of the extra-musical memories it evokes, but these can only be retrieved through renewed activation of neural impulses. This means that our perceptions can change in response to novel circumstances in the musical environment: new performances, new knowledge about the music or its composer, new perspectives, new associations, comparisons to other music, etc. Understood in this way, our cognitive experience of music may be viewed as an equilibrium-seeking process, one, importantly, that extends beyond the Western canon.

In this paper, I will explore this idea by identifying events that engender equilibrium-seeking in pieces representative of a wide variety of genres, including music by Bartók and Stravinsky, Japanese transcriptions of Chinese *To-gaku* court pieces, Bluegrass, and Hindustani ragas. As I will show, these various repertoires afford similar opportunities for equilibrium seeking despite striking differences in surface attributes, timbre, and instrumentation.

Yuhwen WANG (National Taiwan University)

Music and Meditation: How Music Implies a Non-judgmental Quality

Scholarly research on the relation between music and consciousness has so far concentrated primarily on that between music on the one hand, and trance, possession, and, more recently, the experience of “flow”, on the other. While there is rich literature on musical consciousness, the relationship between music and meditation—another category of consciousness whose importance have been the focus of many recent psychological and brain studies—has rarely been explored. Nevertheless, this relationship is well implied in Chinese classic thinking about ideal music, and it is confirmed in my interviews with meditators, my own experience as a meditator for over twenty years, as well as recent brain image investigations on listeners through functional MRI.

This paper aims to investigate the relationship between music and meditation, and in particular,

the state of mindfulness—a type of consciousness developed in meditation. It will start by pointing out how the state of mindfulness is implied in the *Yue Ji*—the most important Chinese classical music treatise, which indicates that *Yue* (good music) works through and in correspondence with the mind, and is “stillness [of mind].” In addition, certain qualities and positive effects of *Yue* stated in the treatise are associated with those of meditation. For instance, the effect of “sharper and more distinct perceptions of the ears and eyes,” which in Chinese language also denotes a sharper mind, reverberates with recent scientific discovery of meditation in enhancing cognition and creativity (Chiesa, Calati, & Serretti, 2011; Colzato, Ozturk, & Hommel, 2012; Ding, Tang, Tang, & Posner, 2014). In particular, the effect of “pacifying likings and disliking” stated in the *Yue Ji* resonates with the “non-judgmental” attitude required in mindfulness meditation. The second part of this paper will demonstrate how music can be related to mindfulness state and a non-judgmental attitude through analysis of a particular musical recording.

Michael GOLDEN (Soka University of America and Min-On Research Institute)

The Ecology of Musicking: Emergent Behavior and Connectivity

A survey of ethnomusicological studies of cultures from around the world shows that, although the specific functions attributed to music are extraordinarily diverse, a common thread is that they involve connecting us to our environments: social, physical, and/or metaphysical. This suggests considering the possibility that human musicking can be understood as an example or extension of the processes essential to all living things in their interactions with their environments, in other words, as an emergent property of the ecosystem of life on earth.

Gary Tomlinson's recent work focuses on the emergence of the cluster of abilities and behaviors involved in musicking in our early human ancestors; in this paper, I will examine this emergence as a property of the continuing development of life itself, an approach I consider complementary to his. The work of Maturana and Varela and their successors is particularly useful in this regard, as it places human cognitive processes in a continuum with those of all organisms, each of which *knows* or “brings forth” the world or environment in which it lives. Their theory explains that, with a sufficiently complex nervous system, organisms such as ourselves also “bring forth” an interior world, and integrate or connect it with the external world that we bring forth through our senses. Combining this with the evidence that our physical and neurological structures seem to make hearing and sound production together a two-way channel well-suited for this integrative process, we find a possible biological and ecological explanation for the observations of the ethnomusicologists mentioned above, and similar ideas expressed by practitioners and scholars of music over the ages.

I will conclude by considering potential applications of this perspective to both the creation and study of music, and in particular, the potential contribution of musicology to fostering ecological awareness.

FP-3A**The Dawn of Opera and Early Modern Singing**

Monday, March 20, 16:00-18:30, Room 5-109

Chair: Anna Maria Busse BERGER (University of California, Davis)

Wendy HELLER (Princeton University)

Orpheus in Marble

On the penultimate page of *Il Riposo* (1584), the Florentine Raffaello Borghini offers his praise for Giovanni Caccini, a twenty-two-year old sculptor in the service of the Medici who excelled at “imitating the antique.” He also reminds his readers that the young artist is the “brother of that Giulio who is so excellent in singing, called Giulio Romano.” In so doing, he underscores the shared interests of the Caccini brothers: where Giovanni had excelled in the “careful joining of pieces” that was so essential for sculpture restoration, Giulio and his colleagues melded old and new in the invention of a genre ostensibly inspired by the ancients in which—like so many of the ancient fragments restored in early modern Italy—the claims about authenticity were somewhat disingenuous.

This paper offers a new perspective on the origins of opera in late cinquecento Florence. I argue that the creators of sculpture and musical theater (opera in particular) were participants in an analogous humanist enterprise at a moment in which an urgent desire for stylistic innovation in both media was fueled by a passion for the antique. While sculptors could complete fragments dug out of the ground, name them, given them histories, and imitate them in nearly created works, opera took this process one step further by animating the figures of antiquity. After a consideration of the specific circumstances in late cinquecento Florence, where the production of both sculpture (newly created and restorations) and opera was supported by the same systems of patronage and production, I discuss the theatricality of restoring, collecting, and exhibiting antiquities, and the implications of this for understanding opera. I close with a consideration of Filippo Vitali’s *Aretusa* (Rome, 1620), a work in which the story of sculpture and opera are deeply intertwined.

John GRIFFITHS (Monash University, The University of Melbourne)

Heteroclito Giancarli, Domenico Maria Melli, Giulio Caccini and the Birth of Monody

In 1602, a landmark year in the history of music in Italy in which Giulio Caccini published his emblematic *Le nuove musiche*, two similar books were printed 250 km away in Venice, but that have not been considered seriously alongside Caccini’s. Both issued by Giacomo Vincenti, one was a volume of monodies by Domenico Maria Melli, and the other was the *Composizioni musicali* of Heteroclito Giancarli, a book of solo songs with lute accompaniment. This present study is an initial exploration of these volumes. Melli’s is the oldest Venetian book of continuo songs while the Giancarli volume is possibly the earliest printed book of Italian lute songs composed with independent accompaniments. Together, the work of these musicians appears to unsettle one of the pivotal foundation stones of Western musical culture. They suggest an alternative to the contemporary account

of operatic genesis that centres on Giovanni Bardi and his accomplices Girolamo Mei, Vincenzo Galilei and Jacopo Peri. In contrast, the Giancarli-Melii story tells of a hundred years of singing to the lute, of a much more realistic and subtle development and reshaping of existing practices, and of Baroque styles that grew from Renaissance traditions rather than as reaction against them. It therefore questions assumptions of whether monody was invented as a reaction against polyphony as a triumphal act of Classical victory over Modernity. My research suggests a less theatrical scenario that recognises the presence of singer-songwriters throughout the sixteenth century, musicians usually omitted from general histories of sixteenth-century music, and suggests a series of continuities that link early Baroque monodists to the lutenist songsters who flourished throughout the sixteenth century.

Rika HAGIHARA (Tokyo University of the Arts)

The Contributions of the Jewish Community to the Improvement of Theatrical Art: Until the Period of Monteverdi in Mantua (Italian)

Mantua, where *Fabula di Orfeo* was held by Angelo Poliziano in 1480, became a city that thrived on theatres, like Ferrara, in which Torquato Tasso and Giovanni Battista Guarini worked. An important factor was the existence of the semi-professional theatrical troupe in Mantua's Jewish community. This association had the role of organizing and realizing entertainments for events held in the Gonzagas' court, for example, on the occasion of birthdays, weddings, visits of state, coronations and so on, from 1525. The most notable person among the troupe might be Leone de' Sommi. He flourished as a person in charge (*corago*) for stagings, also serving on as a playwright and an actor.

Besides, De' Sommi carried on an important role in the new aristocratic circle, *Accademia degli Invaghiti*, too, although he did not have an official membership. This was instituted in 1562 by the Gonzagas of Guastalla, a branch of the Gonzaga family, that protected De' Sommi.

This presentation considers its contribution to the improvement of theatrical art, which would arrive at the musical stagings in due course. The first opera held in Mantua was *L'Orfeo* of Claudio Monteverdi, and, as we have seen, the above-mentioned academy has been involved with the première. In point of the dramaturgy, this opera showed a great improvement compared with the contemporary works of Florence. Having created the entertainments for the court for a long time, the Jewish theatrical troupe could have had some influence on Monteverdi. On this supposition I examine the Jewish operations in theatrical art at the court of Mantua.

Tim CARTER (University of North Carolina at Chapel Hill)

Listening to Music in Early Modern Italy

"Sweetness in song does not consist of presenting words and letting them be understood, but in the beauty of the voice, in the variety of sound." Grazioso Uberti's comment in his treatise *Contrasto musico* (1630) seems quite shocking in light of how we commonly view the new musical rhetorics and styles that emerged in Italy in the late Renaissance and early Baroque periods, where the verbal text purportedly reigned supreme. Uberti's reversal of this position, however, hinged on a debate

promulgated by the Jesuits in Counter-Reformation Rome over how the arts might promote spiritual uplift, whether by way of reason or directly through the senses. Central to this debate was what the Jesuits called “proper discernment” (*recte sentire*) that extended to the “proper” way to listen to music.

Theories of musical listening are well established in the fields of music cognition and, increasingly, of music theory. Historical musicologists, however, tend to take it for granted: while we mostly believe in Historically Informed Performance, we assume that our ears can take care of themselves once attuned to contextual referents and stylistic difference. But making music sound as it might have done at any given time is one thing, and making it heard as such is quite another. Here we find ourselves at unexplored intersections of theory and practice, and of “drastic” and “gnostic” approaches to musical experience grounded within, rather than beyond, its history.

To engage with these issues I draw on tools created by ethnomusicologists engaging with the acoustemology of various Western and Eastern cultures, and bring cross-disciplinary perspectives to bear from other social sciences. I also ask a simple question: given all these arguments at the turn of the sixteenth century, what precisely did Italian composers and performers do to make people listen to music in new ways?

Árni INGÓLFSSON (Iceland Academy of the Arts)

Singing at the Boundary: The Transmission of Renaissance Music in Iceland, 1550-1700

Situated at the extreme boundary of Europe, Iceland has until recently been peripheral in the context of music history. While local music-making in the 16th and 17th centuries consisted mostly of monophonic hymns and folk songs, several manuscripts have survived that document the transmission of four-part vocal music from continental Europe, including works by Paul Hofhaimer, Ludwig Senfl, and Francesco Corteccia.

My paper will focus on a manuscript that contains many of these works, Rask 98. Written by an anonymous scribe ca. 1660, this source contains over 200 pieces, and is the largest surviving Icelandic songbook. I will discuss its possible provenance at the Icelandic Latin school in Skálholt in southern Iceland, which seems at this time to have been the most cultured environment in the country. Also, I intend to trace the remarkable transmission of these works in other, very late sources (ca. 1700 and even later), suggesting that Iceland was something of a “cultural deep-freeze.” The relatively few pieces of polyphonic music that made it to Iceland remained in the repertory for centuries, and some of them were more or less completely transformed by what seems to have been a partly oral process of transmission.

FP-3B**Haydn and Beethoven: In and Out of Context**

Monday, March 20, 16:00-18:30, Room 5-401

Chair: Christine SIEGERT (Beethoven-Haus Bonn)

Fabio MORABITO (King's College London)

Replacing Haydn: Luigi Cherubini's "Affair Esterházy," 1810-1811

Until today, Cherubini's aspirations to become Joseph Haydn's successor at the Esterházy Court have remained largely undiscussed. Only in 2014 Cherubini's heirs disclosed for the first time a group of letters concerning the negotiations between the Parisian composer and Prince Nikolaus II, Haydn's last patron. The deal, however, could not be concluded: the Austrian financial crisis of 1811 and high inflation prompted by the Napoleonic wars would eventually lead to Haydn's post remaining vacant. Cherubini was deeply affected by this rebuff. His correspondence shows that in the following decades the composer (and his relatives after his death) repeatedly sought from the Esterházy a compensation for financial losses and the damage to Cherubini's reputation.

In this paper, I re-examine the "affair Esterházy" against Cherubini's efforts between 1805 and 1811 to craft his musical identity as inextricably linked to Haydn: from showcasing a profound engagement with his music in a cantata 'on Haydn's death'; to replacing pages from the autograph of Symphony n. 103 with copies in his own hand. Still today, Haydn's manuscript contains Cherubini's substitution, which shows a visible, even obsessive effort to reproduce distinctive features of Haydn's handwriting. Linking together such hitherto unexplored traces, I consider Cherubini's attempts to associate himself with Haydn as performing for the public a virtual handover between "the patriarch of music" and him.

As Matthew Head and Mark Evan Bonds have shown, the contemporary discourse around Haydn's death did not just call for an immediate replacement of his duties at court, but was perceived as a matter concerning the future of music at large. On this basis, my paper is concerned with Cherubini's desire to write his own history in Haydn's footsteps as a timeless master; for what it reveals about the construction of identity and the composer's image in a fledgling, pan-European market.

Alexandra AMATI-CAMPERI (University of San Francisco)

Haydn's *L'anima del Filosofo*, ossia *Orfeo ed Euridice*, and Contemporary Political (mis)Appropriation

The mystery surrounding Haydn's opera *L'anima del filosofo*, composed in 1791 for London, but premiered only in 1951, is due both to real events, but also to misconceptions and (willful) misinterpretation inscribed onto it in the 20th century. There exists a vastly-unstudied trove of (mis)information revealing how a mostly clear picture has been obscured by our contemporaries, and allowing for an analysis of the political reasons for this manipulation. I first discuss the circumstances of the

commission and the London power struggles that caused the eleventh-hour cancellation, which was followed by the long-lived belief that the opera was left unfinished, fueled in turn by the authorized 1806 Breitkopf publication of some excerpts (no libretto was ever printed). In fact both an autograph score and the complete copy Haydn took home to Vienna with him survive.

The central focus of the paper is what 20th-century performers, directors, and scholars, have wanted to map onto the opera, based exclusively on controversial interpretations of what is and isn't there. In particular, I seek to explore the motivations that led the 1951 team that staged the opera, as well as some biographers (particularly Robbins Landon and Wirth), to alter the story by manufacturing a suicidal Euridice, even though nothing in the text supports that reading, and by cunningly spreading that fiction as a fact. I further follow the life of those arbitrary and at times extravagant (but, I suggest, not innocent) alterations through later reviews, articles, and other evidence. I also briefly contextualize these "choices" against the background of a few operatic renditions of the Orpheus myth. The picture that emerges is one of deliberate manipulation on the part of some scholars with a particular mid-20th-century agenda, of a text that had no advocates to defend it from unwarranted appropriation.

János MALINA (Hungarian Haydn Society)

Understanding Eszterháza: A Unique and Complex Cultural Phenomenon on the Borderline of East and West

In its heyday, between 1768 and 1790, Prince Nicholas Esterházy's and Haydn's Eszterháza was not simply an outpost of Vienna. Obviously, in many respects Vienna served as a model. But Prince Nicholas was a polyglot and a widely read and traveled man, whose stage technicians were French, like the designer of the Eszterháza gardens, Nicolas Jacoby. However, Eszterháza also belonged to Hungary, to the East, and the prince himself was the commander of Maria Theresa's Hungarian guard. Eszterháza was described and praised in Hungarian poems – one of them explicitly mentions that peasants were among the visitors of the performances in the theatre, a sign of the liberal characteristics of Prince Nicholas. So some of the visitors may possibly have been those serfs who participated in the building of the theatre without payment, as part of their feudal duty of labour they owed the landlord.

The lack of understanding of the main characteristics of the Eszterháza phenomenon – its borderline position, the dialectics of its openness and its isolation, its utmost complexity and its founder's demand for the highest quality – may be the main reason why until lately the research on Eszterháza often contented itself with the rather imprecise knowledge found in 19th-century books, instead of studying the abundant contemporary sources. Recent research threw light on many important details of the musical life at Eszterháza, including the venue of the symphony performances, the stage machinery of the opera house, the precise number of opera performances or the adventurous history of the librettos – however, myths, urban legends and misbeliefs still hold the field not only in popular books but also in scholarly publications. Is Eszterháza still no man's land, then?

John WILSON (University of Vienna)

Studying the 18th-Century Hofkapelle as *Handlungsspielraum*: The Early Careers of Ludwig van Beethoven and Andreas Romberg

Two Austrian research projects, “The Operatic Library of Maximilian Franz” (2013-2015) and “The Sacred Music Library of Maximilian Franz” (2016-2018), have aimed to bring new insights into musical repertoire and performance practices at the Bonn court in the late 18th century. In order to cope with the wealth of mostly untapped source material, our team has been guided by the most current practices in both musical source study (paper and scribal studies) and cultural history.

Cultural life at the 18th-century court has recently witnessed a revival of interest among musicologists. Whereas older approaches viewed the court primarily as a kind of monolithic power center, newer perspectives conceive of it as a *Handlungsspielraum*, or a place where various streams of influence converge, compete, and interact. Our research projects have accordingly studied Bonn’s operatic and sacred music along similar lines: As a Habsburg and brother of the emperor, Elector Maximilian Franz of Cologne (1756-1801) was instrumental in bringing Habsburg cultural politics to the Rhineland. Simultaneously, Bonn’s musical life was impacted by trans-regional factors, such as traveling theatrical troupes and a lively exchange with other musical centers. The Bonn court was in this sense a field of cultural practice, where agents of musical life – aristocrats, bourgeoisie, and of course musicians – acted and interacted.

To bring these theories into focus and to explore how all of this concretely impacted the musicians who grew up there, this paper will compare the early trajectories of two successful alumni, Ludwig van Beethoven and Andreas Romberg. While Beethoven made lifelong use of early aristocratic connections to forge a compositional career in Vienna, Romberg built on a career as a traveling virtuoso to eventually settle in the free city of Hamburg. They therefore represent in microcosm this network of interests that impacted all musical careers around 1800.

Yoko MARUYAMA (University of Vienna)

Just How Original was Beethoven’s Music? The Compositional Interaction between Beethoven and His Contemporaries (German)

Beethoven, the original genius: this tacitly approved Beethoven-image has not only shaped two centuries of historiography, but the whole concept of musical style around 1800 in general, and Beethoven’s role within it more specifically. Many interpretations of his works focus exclusively on his own music. Even those that compare his music with other composers have dealt mostly with Mozart or Haydn, all or most of whose creation ended before Beethoven’s arrival in Vienna.

While the influence of Haydn and Mozart on Viennese musical style around 1800 is beyond question, many of Beethoven’s direct contemporaries must have provided more impetus for his style than is usually claimed. Without research into their works, the interpretation of Beethoven’s music – and any claims to its great originality– must remain superficial and unconvincing.

In recent decades, the relationship between Beethoven and his surroundings has nevertheless attracted more scholarly attention (e.g. Tia DeNora). Based on the comparative analysis with ca. 20 composers, this paper explores various correspondences in compositional style between Beethoven

and his contemporaries, especially up to his middle-period. The main focus is laid on one of Beethoven's central compositional genres, the string quartet.

While Beethoven's drive for drastic stylistic change seems a relatively uncommon trend, it also has its counterpart in his contemporaries. Interestingly, some of them show similarities in multiple parameters as dynamics, ambitus, characteristic voice-leading etc. These often extend beyond superficial ones like the similarity of material or the frequency of its usage, encompassing functional features such as their relation to harmony or formal position, which affect the entire structure. By clarifying such correspondences, the uniqueness of Beethoven's approach can be better differentiated: rather than an isolated *Großmeister*, he emerges as just one of many Viennese composers in the 18-19th century, as one innovator working in an age of rapid innovation.

FP-3C

Understanding Ourselves: Musicology Looks at Musicology

Monday, March 20, 16:00-18:30, Room 5-408

Chair: Thomas CHRISTENSEN (University of Chicago)

Annegret FAUSER (University of North Carolina at Chapel Hill)

Toward an International Musicology: War, Peace, and the Founding of the IMS

When Romain Rolland wrote to Guido Adler in 1927 that he hoped they would be “able to maintain this European cooperation in and through music” (*maintenir, dans et par la musique, cette coopération Européenne*), he echoed the postwar trope that posited music as an exceptional medium of transnational reconciliation in the face of bitter conflict. Already in 1919, the young Willibald Gurlitt had reached out to colleagues in France—where he had been held a prisoner of war—to re-establish the scholarly link between the two nations “for the blessing of our research” (*zum Segen unserer Wissenschaft*). Yet for all this rhetoric of reconciliation through musicology, World War I had exacerbated old fault lines and established new ones in what had long been the decidedly competitive field of musicological research. Not even so high-minded an enterprise as the Union Musicologique, established in the Netherlands as a neutral zone in 1921, could paper over these chasms. Indeed, the postwar story of musicology is marked by competing agendas, characterized simultaneously by nationalist rivalry and utopian internationalism.

Drawing on unpublished correspondence and archival materials as well as scholarly journals and other publications in the decade following the end of World War I, I offer a contribution to the history of musical research in a transnational perspective that traces discourse networks as they were woven by way of correspondence, conferences, and journals through Europe and, increasingly, across the Atlantic to North and South America and even beyond. I also address the multivalent roles of history in the scholarly construction of music, whether as a foundation of national historiographies or as guaranteeing transnational universalism. I end with the emblematic figure of Beethoven whose 1927 centenary served, perhaps not surprisingly, as catalyst in the establishment of the International Musicological Society.

Frank HEIDLBERGER (University of North Texas)

Carl Dahlhaus's Essay "What is the History of Music Theory?" and Its Historiographical Methodology in Today's Contexts of Music "Theory" and "Practice"

In 1985 Carl Dahlhaus published the essay "What is the 'History of Music Theory?'" in the German multi-volume Handbook of History of Music Theory. This essay provides a complex criticism of historiography and methodology between "Theory" and "Practice." Thirty years, and at least one generation of scholars later it seems appropriate to reconsider its content: is Dahlhaus's essay, in its comprehensiveness, outdated, or does it still have relevance? This paper will take on this question by discussing Dahlhaus's approach to historical inquiries in music theory. It is the goal of this paper to put Dahlhaus's essay in the context of the current state of the discipline of History of Music Theory in the U.S. and beyond.

The concept of "shift of paradigm" is prominently represented in Dahlhaus's essay. This term was introduced by Thomas Kuhn (1962) and strictly adheres to natural sciences. Dahlhaus modifies its application in order to make it compatible with historiographic methodologies. While Kuhn defines a paradigm as a linear axiom, such as the validity of a sole theory in a given period, Dahlhaus applies the term more flexibly as a theory that exists among others, but with changing epistemological principles. This paper will differentiate and exemplify this shift in meaning by discussing one of Dahlhaus's examples, the term of "consonantia imperfecta." In the course of his essay, Dahlhaus defines its hybrid meaning in between traditions of speculative theory and musical "craftsmanship." This provokes a deeper question of how theoretical traditions relate to each other by their ontological background versus their practical foreground. "Theoria" and "Practica" are thus described by Dahlhaus as a subtle network of reference systems over time that can substantially inform our current understanding of the discipline.

David LEWIS (University of Oxford e-Research Centre and Goldsmiths, University of London)
and Ben FIELDS (Goldsmiths, University of London)

Understanding Community Structure in Musicology

The historiography of musicological scholarship is justly seen as an important tool in understanding how ideas are formed and transmitted within and between research communities, how disputes form and are resolved or reinforced, and how the values and interests of a community develop and change. Studies in this area are usually conducted exclusively manually, with little technological assistance. Over the past two decades, however, there has been a near complete move of scholarly publishing onto the web, with musicology as no exception. This has created the opportunity for new ways to support the study of idea transmission, both within and among communities of musicologists.

In this work we define a dataset of musicological scholarly work, drawn from a number of research outlets that publish on the Web, including Music Theory Online, Empirical Musicology Review, and others. Using this corpus we create network models based on common institutions and co-editorship. We interrogate these models using both statistical methods and network analytics to see the community structure within scholarly musicology. We examine where these communities do

and do not follow physical and geographic boundaries, as well as how these structures affect the spread of particular ideas and tropes. Through this empirical research we work to inform a better understanding of the ecology of scholarly musicology, across cultures, sub-disciplines, and institutions.

Johanna DEVANEY (The Ohio State University)

Eugenics and Musical Talent: Exploring the Influence of the Seashore Measures of Musical Talent Tests on the Practice and Conception of Musical Performance

In the early 20th century, psychologists became interested in understanding the nature of ‘ability’ or ‘talent’ through quantitative testing with much of the work on musical talent being undertaken by Carl Seashore at University of Iowa. His seemingly objective approach to studying individual’s musical abilities through a battery of psychological tests on pitch, loudness, rhythm, timbre and tonal memory (Seashore 1919) was in fact influenced by a range cultural biases about music that were borne of his belief in eugenics. Through his battery of tests, known as the Seashore Measures of Musical Talent, Seashore was in fact promoting a theory of ‘musical ability’ deeply rooted in European culture. Seashore applied the tests as objective measures to a range of non-white/non-European populations in order to assess relative degrees of ‘musical ability’. The tests were also used extensively in educational contexts, extending the reach of Seashore’s conception of ‘musical talent’ beyond being purely a psychological theory and into the realm of musical practice. This paper will explore the influence of Seashore’s work on music performance in North America, particularly at those conservatories in the US, such as the Eastman School of Music, where his test battery was widely employed, with particular consideration of how these tests reinforced the Euro-centric traditions at these institutions. It will also consider the role of these tests in the creation of more recent test batteries of musical ability and how Seashore’s and newer batteries have been use in contemporary psychological studies both within and outside North America. Special attention will be paid to the way in which the results of these studies have been disseminated through the popular press. The goal of this paper is to elucidate the influence of theories of ‘musical talent’ on how music is performed and judged.

Melanie WALD-FUHRMANN (Max Planck Institute for Empirical Aesthetics)

Music: A Language “Understood all over the World”?: A Cross-cultural Study on the (mis) Understanding of Musical Expressiveness

In the 18th century, European intellectuals like Herder and Rousseau developed the notion of music as a primordial language of feelings that is understood by everybody irrespective of his or her cultural and ethnic background. Joseph Haydn famously alluded to it before departing to England claiming: “My language is understood all over the world.”

Though from a cultural-historical perspective, this claim can easily be historicized and deconstructed, it is still held by very many ordinary people and regularly summoned in speeches of politicians and music responsables. In a non-expert context, it is also often evoked as a reason why Euro-

pean classical music is held in such a high esteem by Asian audiences.

In addition, several empirical cross-cultural studies recently tried to identify universals of the understanding of musical expressiveness, adapting Paul Ekman's findings and theories about culture-independent basic emotions.

In this talk, I propose to problematize such attempts from an ethnomusicologist's and empirical perspective alike. I will show the results of an ethnomusicologically informed cross-cultural study that presented Ghanaian, Hindustani, European Classical and contemporary Pop repertoires to people from the respective countries and asked them to choose from a given set of terms if at all and what they thought the pieces expressed. The design of the experiment was shaped to provide a much more differentiated picture of how and how differently people understand music, which musical cues they utilize for their judgment and in how far they are "right" or "wrong" when it comes to unfamiliar repertoires.

FP-3D

Opera: In Theory and Practice

Monday, March 20, 16:00-18:30, Room 5-301

Chair: Francesco IZZO (University of Southampton)

Anne DESLER (University of Edinburgh)

Performing Theory: Theory, Practice, and the Historiography of Early 18th-Century Opera

The modern reception and historiography of early 18th-century operatic performance practice has mainly been shaped by theoretical writings, particularly treatises on opera aesthetics. To modern researchers, these treatises have seemed much more authoritative and objective than the often casual, unsystematic and clearly biased accounts of live performances by opera attendees, many of them amateurs. Moreover, the overarching theories postulated in treatises have seemed to suggest wider applicability than reports about specific performances. However, taking theoretical writings largely at face value and out of context – as scholars have frequently done – is highly problematic as period treatises generally do not aim at a neutral representation of contemporary practice.

Instead theoretical discourses are highly performative in nature: Asserting their authority by means of exhibiting their cultural capital, 18th-century authors enacted the role of the literary and musical arbiter and promoted their personal aesthetic agendas, which were determined by the authors' function in relationship to operatic practice. Whilst the traditional divide between theory and practice might suggest that the two operate on different principles, early 18th-century treatises and operatic performance have strong communalities. Not only did both exploit the same communicative principle, namely rhetoric, and rely heavily on genre-specific conventions, but, in rhetorical terms, they also shared the aim of persuading their audience.

This paper investigates the performative aspects of treatises on early 18th-century opera, examining conventions and rhetorical strategies utilised by several key theorists, including Martello (*Della tragedia antica e moderna*, 1715/1730), Marcello (*Il teatro alla moda*, 1720), Tosi (*Opinioni de' cantori*

antichi e moderni, 1723) and Mattheson (*Der vollkommene Capellmeister*, 1739). Furthermore it analyses the role aesthetic treatises have played in the historiography of this repertoire with the aim of shedding light on the relationship between theory and practice not only with regard to 18th-century opera, but also beyond.

Kordula KNAUS (University of Bayreuth)

Between Travelling Troupes and Court Music: Early Opera Buffa Performances in Europe

The early history of opera buffa starts in the 1740s with the successful adaptation and export of three-act comic operas from Naples to North Italy, particularly Venice. The transfer of this new operatic genre to other European cities initially remained ambiguous. In 1745 Angelo Mingotti travelled with an opera troupe to Graz, Prague, Leipzig, and Hamburg to perform the opere buffe *La finta cameriera*, *Orazio*, and *La fiammetta*, but only two years later he returned to opera seria and intermezzi. The opera buffa performances of impresario Giovanni Francesco Crosa in London, Brussels, and Amsterdam (1748-1750) were only partly successful. Twenty years later, however, Leopold Mozart complained in a letter that an opera buffa ensemble performed Christoph Willibald Gluck's *Alceste* in Vienna because no opera seria singers were engaged during that season (carnival 1768). At that time, Italian opera buffa was performed all over Europe, from St. Petersburg and Moscow in the East to London and Lisbon in the West. This paper explores the transformation of the operatic landscape in the 1750s and 1760s that came along with the European success of opera buffa. It deals particularly with early opera buffa production on institutional levels. A detailed analysis gives insights into the opera buffa performances of travelling troupes and explains if and when court theatres started to afford specific opera buffa ensembles. By putting these findings into the larger context of eighteenth-century opera and court culture the paper addresses the changing aesthetic values at the time of the Enlightenment.

Annelies ANDRIES (Yale University)

Visual Historicity and Musical Eccentricity: “Couleur Locale” in Spontini’s *Fernand Cortez*

When a critic wrote that Spontini “faithfully preserved the couleur locale” in his opera *Fernand Cortez* (1809), it was high praise. Even though operatic “couleur locale” is most often discussed in relation to *grand opéra*, it had already come into fashion at the Paris Opéra during Napoleon’s Reign (1799-1815), when critics increasingly demanded that visuals and music accurately represented the plot’s locale to facilitate the theatrical illusion.

An analysis of “couleur locale” in *Fernand Cortez* provides a fascinating window onto the underlying cultural phenomena of these demands. *Cortez* exemplifies the kind of operatic plot in which “couleur locale” gained crucial importance: a historical plot that prominently features a clash between different nations. The use of historical sketches of sixteenth-century Mexico for the set and costume designs betrays a growing sensitivity to representing “otherness,” a trend arising from the wealth of images suddenly available to Parisians since the 1790s, when museums first opened to the public and numerous artworks were brought back from Napoleon’s military campaigns. While mu-

sical sources of the Aztecs were non-existent, Spontini created an impression of “couleur locale” by generating a musical idiom that deviated from what audiences were used to hearing at the Opéra: monotone melodies, strong dynamic contrasts, and an emphasis on rhythm rather than melody. Such music answered to the never-ending demand of novelty in Paris, but was also often criticized as it tested the limits of what was considered to be “music”—even Meyerbeer still called it “wild and bizarre” in 1848.

In this paper, I seek to reinsert Napoleonic opera—often dismissed as mere propaganda—into music history by illuminating its role in larger aesthetic developments: the rising historical awareness in the arts and the struggle between modernity’s obsession with novelty and the audience’s resistance against the unfamiliar.

Diau-Long SHEN (National Taichung University of Education)

The Uncanny Effect in E.T.A. Hoffmann’s Magic Opera *Undine* from the Perspective of Sigmund Freud

In his 1919 essay *Uncanny*, Sigmund Freud developed his concept of the uncanny by drawing on the story *The Sandman* (1816) by E.T.A. Hoffmann. In the essay, Freud described Hoffmann as the “unrivalled master of conjuring up the uncanny,” and suggested that it is mainly the title figure, the “Sandman,” who “is always re-introduced at the critical moments” and evokes an uncanny atmosphere. Thus, Freud determined that uncanny effects result from instances of repetition, especially when the experience concerns the once surmounted complexes and primitive beliefs being reconfirmed.

Although this psychological perspective of Freud has been introduced to investigate Hoffmann’s literature, this paper uses it to examine Hoffmann’s final magic opera *Undine* (1816). *Undine* is the most successful opera by Hoffmann and has generally been considered the fulfillment of his ideal of romantic opera. For this ideal, Hoffmann criticized his contemporary romantic operas for being of the type, in which “absurd spiritless spirits appear and miracle is heaped upon miracle without cause or effects.” This paper suggests that Hoffmann introduced a dramaturgical mode into the arrangement of the *Undine* libretto, thus corresponding to Freud’s uncanny concept, and composed in his score reminiscent motives to strengthen this effect. Notably, in his review of *Undine* in 1817, Carl Maria von Weber discussed the effect of the “uncanny” created by Hoffmann.

Tommaso SABBATINI (University of Chicago)

Beyond Opera and Musical Theatre: Rethinking Nineteenth-Century Parisian Theatre with Music through the Lens of “Féerie”

Féerie, the French fairy play, was a conspicuous presence on the nineteenth-century stage, yet it has been long neglected by scholars. The last decade has seen a few interventions in the fields of theatre history (notably by Roxane Martin) and film studies (by scholars of Georges Méliès), but musicological contributions are still wanting.

In this paper I will present some results of my ongoing study of *féerie* between 1870 and 1900,

based on a wide variety of historical evidence — including a substantive repertoire of works, hitherto mostly ignored and in part unpublished. Far from being a time of decline for *féerie* as commonly claimed, the Fin de siècle witnessed its exceptional vitality and capacity for adaptation. Some *féeries* adopted fully original scores commissioned to well-known composers (like Victorien Sardou and Jacques Offenbach's *Le roi Carotte*, 1872); some renounced the traditional fairy-tale subjects for scientific ones (as in Offenbach's *Le voyage dans la lune*, 1875); and finally, Georges Méliès transferred *féerie* from the stage to the new medium of film.

As a prominent genre that was neither literary nor operatic, *féerie* challenges scholars of nineteenth-century Parisian theater to abandon the traditional bipartition between spoken and musical theater (the latter further split into operetta and opera) and focus instead on genres, institutions, and the vast area of theatre with music (melodrama, operetta, *vaudeville*, opera, revue, military play), whose full appreciation has been impeded by anachronistic taxonomies.

I will discuss the economy, the ideology, and the poetics of *féerie*, and I will appraise its role at a decisive juncture for the development of the media of modernity. In fact, as a form of popular entertainment at the center of the media landscape of the “capital of the nineteenth century”, *féerie* affords privileged insight into the nascent phase of mass culture.

FP-3E

Cold War Encounters

Monday, March 20, 16:00-18:30, Room 5-409

Chair: Richard KURTH (University of British Columbia)

Ulrike PRÄGER (University of Illinois at Urbana-Champaign)

Cold War and Post-Cold War Nostalgia Tourism: Ambivalent Musical Encounters in East and West

After the German surrender in World War II, approximately three million Germans living in the Bohemian lands (today's Czech Republic) were expelled from these regions with most relocating in neighboring West and East Germany. Many of the forced migrants turned to music to rebuild individual and collective subjectivities and to overcome, but simultaneously fuel, their nostalgic longing for a bygone time and place. Musical practices and repertoire that they had brought from their homelands, function as commemorative signs that repeatedly enable them to re-sing, re-hear and re-experience their past. Since the 1950s and especially since the fall of communism, over one million of these Germans became *Heimwehtouristen* (nostalgia tourists): border crossers, agitated by memories of their uprooting expulsion from their homes and anxious to return to these idealized places of homecoming. An inherent part of nostalgia travels are (commercialized) musical practices that allow travelers to connect the (staged) present with their memories of the past, continually battling opposing notions of antipathy against everything “Eastern” and empathy with their estranged culture. I have collected individual travelogues, musicological accounts written by scholars in East and West, and artifacts such as letters and sheet music, which secretly and openly travelled between East and

West continuously constructing Cold-War narratives, while also showing nostalgia travelers ardently mediating between Eastern and Western ideologies, politics, and populations. These resources contribute to notions of “them” and “us” while highlighting that such notions are more complex than the dominant paradigm of two antagonistic blocs facing each other. While searching for musical and other opportunities to overcome alienation, thus turning intimate longing into belonging, many nostalgia travelers realized that life had been better in the West. There, they had created a new “sounded home,” a home that they now can find anywhere, except in the place from which they originated.

Anne SEARCY (Harvard University)

Transliterating Ballet: Local Concerns in the Practice of Cold War Cultural Exchange

During the Cold War, the United States and the Soviet Union developed extensive cultural diplomacy programs, in which they sent performing artists abroad to increase global goodwill for their governments. Narratives about these programs have tended to emphasize the cultural power wielded by the countries sending artists rather than by their hosts. In reality, though, however hard the Soviet and American governments tried to control the reception of their tours, newspaper and television critics exercised enormous power in interpreting the performances for local audiences, and they understood the art works they saw through the lenses of their own cultural experiences and education.

In this paper I argue that the process of Cold War cultural diplomacy can best be understood through the metaphor of transliteration. Reception was based on a constant process of filtering, the visiting culture observed through the cultural expectations of the host country. Drawing from Russian and American archival sources, I focus on a single pair of tours from 1962, in which the Bolshoi Ballet toured the United States and New York City Ballet toured the Soviet Union. During this exchange, American critics saw the Soviet ballet *Spartacus*, not as the avant-garde work it was intended to be, but rather as a Hollywood sword-and-sandals epic, comparing Khachaturian's music to the score of *Ben Hur*. Similarly, Soviet critics understood the New York City Ballet repertoire as a type of *choreographic symphonism*, the style of ballet that had been gaining prestige in the post-Stalinist USSR. In both cases, critics challenged the abilities of the Soviet and American governments to delineate the artistic and political messages of their cultural diplomatic programs.

Elaine KELLY (University of Edinburgh)

Bringing Music to the Middle East: The German Democratic Republic on Tour

Music provided the German Democratic Republic (GDR) with a crucial international platform during the Cold War. Denied diplomatic recognition by most western nations until the early 1970s, the state depended on its artists to negotiate its image abroad and channelled considerable resources to this end. The importance placed on the power of music in this context reflected the government's profoundly conflicted self-image. On the one hand, its significant investment in musical diplomacy was prompted by deep-seated insecurities wrought by the existence of a second German state. It was

also, however, indicative of a supreme confidence in the GDR's cultural prowess.

These tensions emerge particularly clearly in the GDR's dealings with the Middle East during the 1960s, which included a series of state-funded concert tours in Lebanon and Egypt by ensembles such as the Dresdner Philharmonie, the Gewandhausorchester, and the Deutsche Staatsoper. These endeavours were symptomatic of the changing power dynamics of the post-colonial world, and reflected the GDR's very real need for political support from the Arab states. This need, however, by no means precluded the persistence of old imperial mind-sets where cultural matters were concerned. As a study of these concert tours demonstrates, while East German perceptions of the Middle East were shaped to some extent by Marxist constructs of the developing world, they also betrayed an enduring belief in the humanizing capacity and superiority of the western canon. This paper will explore the interweaving discourses in which East German concert tours to the Middle East were situated. It will examine how these tours were conceived of in terms of their intended audiences, and will consider how they subsequently served, through reports of them in the East German media, to repackage the Middle East for consumption back home.

Martha SPRIGGE (University of California, Santa Barbara)

Musical Grief at East German State Funerals

In the German Democratic Republic, the ruling Socialist Unity Party maintained tight control over the dead. Alongside the development of socialist burial customs for the general population, funerals of cultural and political figureheads were state-run affairs. These commemorations did not console the bereaved; they canonized the deceased as socialist heroes, bolstering the nation's political and cultural legitimacy at home and abroad.

Music played an important part in this process, yet studies of East Germany's sepulchral culture have marginalized its sonic dimensions, regarding music as an extension of state propaganda. A closer consideration of funerals for East Germany's prominent cultural figureheads reveals that music emerged as an arena to enact a more delicate interplay between private grief and state legitimacy. Using ethnographic accounts, musical dedications, and state archives, I examine the burial rites of two East German artists, focusing on the personal and political desires that manifested around the grave. Bertolt Brecht's burial (1956), for example, took place in two stages: his close friends gathered around his grave prior to his state commemoration. By contrast, Brecht's musical collaborator Paul Dessau (d. 1979) requested specific composers to gather at the cemetery and participate in a modified burial rite. In both cases, the artists' friends and family made deliberate efforts to reclaim the deceased within the space of the cemetery itself.

These funerals demonstrate how the relationship between private mourning and public commemoration was in a state of continual negotiation throughout the country's forty-year existence. I argue that these dynamics manifest most clearly through music, in the palimpsest created when commemorative repertoires were performed in public memorial spaces. Music thus not only facilitated the expression of personal grief within the framework of official commemorative events; it created a space for public mourning in a country that has been considered "unable" to mourn.

Valentina BERTOLANI (University of Calgary)

The Fulbright Program and the Transnational Network of Experimental Music: The Cases of Frederic Rzewski and Richard Teitelbaum

Transnationalism is a defining category of experimental music in 1960s and 1970s (Harding and Rouse, *Not the Other Avant-garde*, 2010 and Piekut). However, it is not an easy element to include in a (re)theorization of the avant-garde without an in-depth analysis of funding opportunities. In this paper I will focus on the cultural agenda of the United States as expressed through the Fulbright Program during the Cold War and the musical aesthetics promoted in Italy by American public institutions from 1960 to 1968 using two case studies, namely the composers and performers Frederic Rzewski (Fulbright 1960) and Richard Teitelbaum (Fulbright 1965). Both used their scholarship to study with left-wing composers (Luigi Nono and Luigi Dallapiccola) and they eventually founded in 1966 Musica Elettronica Viva (MEV), a collective of American composers based in Rome. The social engagement of MEV sought to create an alternative musical practice freed from bourgeois constraints.

I argue that in these two cases the program was very influential in the shaping of political dialogue within the Italian musical environment. For example around 1968, while Luigi Nono, a member of the Italian Communist Party, was booed by an entire stadium of workers, Frederic Rzewski with the group Musica Elettronica Viva was leading some of the discussion workshops of the radical left student groups in Bologna—groups that were antagonizing the Communist Party jeopardizing its unity for the very first time.

The study of the influence of the American public funding structure towards music just began in musicology (e.g. Fosler-Lussier 2015), and it can benefit from the very rich scholarship non Cultural Cold War developed in other fields as for example history and international policy. This paper aims to provide a further step in the direction of a deeper dialogue between disciplines.

FP-3F

Eastern European Music in the 20th Century: Identity and Alterity

Monday, March 20, 16:00-17:30, Room 1-3-8

Chair: Olena ZINKEVYCH

(Ukrainian National Tchaikovsky Academy of Music)

Makoto NAKAMURA (Osaka University)

How Speech Generates Songs: A “Missing Link” between the Theory and Practice of Speech Melodies by Leoš Janáček

From the late nineteenth to the early twentieth centuries, many composers of Western art music pursued realistic melodies based upon the rhythms and intonations of everyday speech. Whatever their aesthetic and socio-cultural standpoints might be, they set speech-like melodies on the assump-

tion that the realisation of such melodies let them effectively depict the events and the psychology of the characters.

Among these composers was the Czech composer Leoš Janáček (1854-1928), who notated everyday speech and analysed its rhythmic and melodic. In his writings, he emphasised that it was essential for composers of operas to examine *nápěvky mluvy* [speech melodies], the rhythms and intonations of vernacular speech. Researchers on Czech art music have discussed the relation between his exploration of speech melodies and his composition of operas by comparing the rhythmic and melodic traits of his speech jottings with those of melodies in his operas. Meanwhile, many of these comparative approaches have overlooked his discussions of speech melodies in his ethnographic studies. A glance at them shows that he regarded the way in which song-like melodies were generated by ordinary speech as the reference point to the exploration of motivic relations in Moravian folk songs, and that his theory of their musical aspects should be considered the 'missing link' between his theory of speech melodies and his practice of composition.

To re-examine the classical question of theory and practice from this viewpoint, I will analyse Janáček's discussions of speech melodies and motivic relations in Moravian folk songs, and scrutinise the motivic functions of speech-like melodies in his operas after *Jenůfa* (1894-1903). This approach will reveal how he applied his findings in ethnographic studies to his composition of operas, and contribute to understanding the question of word and music in Western art music from the late nineteenth to the early twentieth centuries.

Maki SHIGEKAWA (Osaka University)

The Idea of "Otherness" in Szymanowski's *Słopiewnie* and Polish Nationalism

There is an assumption that Szymanowski changed his own compositional style after the end of World War I. It is said that, under the influence of Poland's independence, his main resource for creative activity turned from the world of the ancient Mediterranean to that of Polish folklore. While it is true that in the song-cycle *Słopiewnie* (1921), his first experimental work of his so-called 'nationalistic period', one can recognize certain musical characteristics of the Podhale district of southern Poland (górale), such stylistic features do not necessarily mean that the song cycle in question is pronouncedly 'Polish', or 'nationalistic', for the cycle also contains other elements of primitive music which one cannot necessarily associate with Polish highlander music. Besides, one should note that in Szymanowski's view Polish highland music was not only 'national' in character but also represented remnants of primitive musical culture.

In this paper, therefore, I will examine how the composer combined an invented Slavic-derived language by Julian Tuwim with primitive stylistic features of górale music, and show how Szymanowski's concept of 'Polish music' was closely related to images of temporal or geographical 'otherness'.

Agnieszka DRAUS (Academy of Music in Krakow)

Seeking of Meaning in Polish Music of 20th Century: Lutoslawski, Penderecki, Gorecki, Stachowski

The layered shaping of the textural and sonic structures of sonoristic musical composition left a distinct mark on the consciousness of 20th-century composers. After exhausting timbre as such and sound experiments as ends in themselves, the juxtaposition of contrasting units was not abandoned; on the contrary, it became a constant in shaping form, including that of music referring more and more often to Classicist and Romantic tradition. And combined in turn with the word, the textural and sound structures reached the next level – they began to play semantic functions, similar to musically conventionalised affects of the Baroque in the form of rhetorical figures. And thus structures – at first in association with words, later à propos words, and finally autonomous – evolved, creating a system of contemporary, neo-rhetorical and symbolic textural and sound figures.

Thus the composers couple the selected motifs and symbols contained in the text with corresponding textural and sound figures, creating word-music relationships for each given expression. In instrumental music these figures function, analogously to the epoch of Monteverdi and Bach, based on non-musical associations or a certain creative manner. Thus these figures have a triple meaning:

- structural, dramaturgic, and especially semantic.

The Semantic sense, the most complicated, is based on the specific relations between music and word in the case of vocal and instrumental works and on visual and auditory associations (of the note and acoustic material) in the case of instrumental compositions.

What I would like to present is the work of 20th century Polish composers, which constitutes a unique example of featuring semantics in the music. Interpreting it by applying the system of neo-rhetorical and symbolic textural and sound figures seems appropriate, even if not exclusive.

FP-3G

Medieval Music Theory: East and West

Monday, March 20, 16:00-18:00, Room 1-3-30

Chair: Teruhiko NASU (Aoyama Gakuin University)

Haruyo MIYAZAKI-KUMA (Musashino Academia Musicae)

Solmization Theory and Clavis Usage in Medieval Music

Solmization theory in medieval music was largely developed in the 11th century by Guido d'Arezzo. This paper focuses on the usage of the Clavis in medieval music. Clavis, which means clef in modern notation, was first used in the 11th century. Guido d'Arezzo used this word as the key for mastering the six melodic intervals of chants in his treatise *Micrologus*, chanter IV. However, in music theory history, the word Clavis has come to have various meanings as clef or the key for singing chants.

In the 13th century, theorist Elias Salomo uniquely defined the Clavis in his treatise *Scientia artis musicae*, which is a manual for singers according to J. Dyer in his article, 'A Thirteenth-Century Choirmaster' (MQ, Vol.66-1, 1980, pp.83-111). Salomo gave two meanings to Clavis: one was the name of hexachord species and the other as some roles regarding church modes that the chants belong to. In other words, the Clavis of Salomo are used as marks that indicate the names of these church modes.

Salomo provides many musical examples in this treatise from chapter 11 to chapter 27. It is fascinating that he includes examples wherein different letters are at the beginning of two lines of five instead of one letter as Clavis. Why did he use two letters? What do these letters mean? I investigated all of the musical examples provided in this treatise to clarify the usage and rationale of Clavis and meaning of each letter. His idea of Clavis shows an important and ingenious invention for musical notation and solmization theory.

Marcel CAMPRUBÍ (University of Oxford)

The Musical Thought of the Brethren of Purity in 11th-Century Iberia

This paper will assess the reception of the musical thought of the Brethren of Purity in the Upper March, the northern lands of Al-Andalus, concentrating on the work of the philosopher, poet and musician Ibn Baja (Zaragoza c.1070- Fez, 1128). The Brethren of the Purity is the pseudonym of the affiliates of a 10th-century coterie of the Fertile Crescent renowned for a widely circulated compendium, the *Epistles of the Brethren of Purity*, which includes a work on music (Ikhwan al-Safa 2010; Wright 2008). The compendium of the Brethren of the Purity was purportedly introduced in the Upper March by Al-Kirmani (Córdoba, 970 – Saragossa, 1066), who had studied in Iraq and settled in Zaragoza at his return (Cortés 2009).

The *Epistle on the melodies* of Ibn Baja is a short treatise which presents a theory of healing through music as well as some performance recommendations for oud players. The uniqueness of this work is that, although Arabic music theory is generally derivative and cannot be read as underpinning concerns of musical performance, it presents both a practical and speculative dimension. The extent to which the *Epistle on the melodies* is indebted to the reception of the musical thought of the Brethren of Purity in Iberia will be examined.

References

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Aya YOSHIKAWA (Tokyo Gakugei University)

Pitch Names in Hucbald's *Musica*: The Relation between Octave Framework and Tetrachords System

Hucbald de Saint-Amand's *Musica* (*De Hrmonica Instituione*, c. 880) is one of the most crucial treatises establishing a theoretical framework for the plainchant repertory. As many theorists did, he utilized ancient Greek music theories inherited through Boethius to interpret the pitches that constituted the chant. In his trying to reconstruct the system of pitches used in the plainchant on the basis of the Greek pitch scheme, the most noticeable point is that he transformed an alignment of tetrachords to fit for four finales of the church modes. Interestingly he used several sets of pitch names in his treatise, demonstrating the dissimilarity between each scheme of the ancient music and of the medieval plainchant. Tetrachords system showed conceivably musical practices of ancient Greek music, and the change of this framework indicated how Hucbald captured the pitch system of the plainchant, or the contemporary music itself. This paper scrutinizes the pitch name sets presented in Hucbald's *Musica* to reveal the relation between octave framework and tetrachords sequence. Several sets of pitch name have their own order and centrality. Hucbald utilized both neumas and pitch names to notate the plainchant, and showed that his experiment was not only based on traditional theory but also related to the contemporary musical practices. On the basis of these points, this study aims to reconsider the structure of the pitch system and its universality.

Suraya AGHAYEVA (Azerbaijan National Academy of Sciences, Institute of Architecture and Art)
On the Relationship between Theory and Practice in Treatises on Music of the Medieval East

In modern musicology the musical science of the medieval Muslim East is often wrongly characterized as a carrier of a speculative scholastic theory only, with little relation to 'real' music practice. My research on many treatises on music of that period indicates that the science of medieval music of the East, as well as other kinds of science and art of both the East and the West, included varied directions, philosophical roots and theoretical approaches to the solving of problems. Therefore the treatises differed sharply from each other in their interpretation and definition of the theory and practice of music. In this report, based on the study of manuscripts of the scholar-musicians of the classical school, such as Farabi (10th century), Urmavi (13th century) and Abdulkadir Maraghi (14-15 centuries), light is shed on their view of professional traditional music as a basis for theory, which, in turn, reflects the peculiarities of music practice in performance. Thus, one can observe the close relationship between the theory and the practice of music. Here also a comparison of the points of view of the scholars concerning their directions for the cosmological, "practical theory" is given. As an example of the music-theoretical reform by Urmavi, the establishment of the 17 step-scales within an octave, is given for its practical value for the modern traditional music of Azerbaijan (mugham) and the creation of the European composer.

The report is illustrated by examples from medieval manuscripts and fragments from modern traditional music.

FP-3J**The Management: Off-Stage Power in US Concert Life**

Monday, March 20, 16:00-18:30, Room 5-410

Chair: Akihiro TANIGUCHI (Ferris University)

Patrick WARFIELD (University of Maryland)

From Parade Ground to Concert Hall: The Military March as Genre and Structure

Deceptively simple in materials, the march has long provided composers with a scaffolding from which to create a range of structures. Most of the scholarship on marches examines the genre as a stylized dance used by orchestral and operatic composers. This paper recognizes that the nineteenth-century march had a rich history among band musicians. It also recognizes that the most celebrated writers of marches, most notably the American bandmasters David Wallis Reeves and John Philip Sousa, led dual careers as composers and performers. In examining the work of these musicians, we can see the march shift in structure and performance practice as it evolved from a functional genre used to accompany the movement of troops, into a concert piece suitable for seated audiences. Mid-century marches, which were often based on pre-existing tunes, were generally constructed using a circular structure that made such pieces useful for parade routes and ceremonies of unknown length. Later marches, written in the heyday of the concert bands that played at formal, indoor venues, followed a more dramatic structure with a clear beginning, middle, and end. The very composers who helped create this shift worked within a commercial environment that required them to both sell sheet music in the amateur market, and succeed as touring artists. In order to preserve the novelty of their performances, these bandleaders wrapped their marches within an individualized performance practice that could preserve an economically advantageous distinction between the march as published and the march as performed. In examining the march as a changing musical structure that existed alongside a specialized performance practice, this paper engages with the theme of the 2017 conference: theory and practice. It recognizes that a genre's structure and its performance practice can have economic purposes, and that fulfilling those purposes requires shifting with changing audience taste.

Heather PLATT (Ball State University)

"A Risky Undertaking": Performing German Lieder Cycles in the United States, 1865-1905

The performance of lieder, and in particular lieder cycles, in the United States has attracted scant attention. This first study of the American reception of cycles draws on hundreds of reviews and advertisements in local and regional newspapers and music journals to uncover the growing appreciation for the genre during the final decades of the nineteenth century. As in Europe, the practice of giving lieder recitals was established during the 1870s and 1880s, and this led to a sharp increase in the performance of complete cycles during the 1890s. Prior to the 1870s the only complete cycle given with any degree of frequency was Beethoven's *An die ferne Geliebte*. Memoirs of the performers

and reviews indicate audiences were becoming more comfortable with songs sung in German, in part because singers such as Max Heinrich took care to elucidate the meaning of the texts. While training and performing in Europe, many of the singers who promoted this genre, including George Werrenrath and David Bispham, came in contact with the most prominent European lieder recitalists, including Julius Stockhausen, Amalie Joachim, and George Henschel. (The last two of whom also performed in the States.) During the 1890s the cycles of Beethoven, Schubert, Schumann and Brahms were performed throughout the country, in a variety of venues ranging from music clubs run by women's organizations to Boston's Steinert Hall. And while press notices emphasize male performers, cycles were also performed by women, including Villa Whitney White. Indeed White, following her teacher Amalie Joachim, sang cycles such as *Die schöne Müllerin* that have a male poetic persona. By the 1890s song cycles were transplanted from Europe at a faster pace than they had been earlier in the century, with Brahms's *Vier ernste Gesänge* of 1896 being performed at numerous concerts marking his death in 1897.

César LEAL (University of the South)

New Transatlantic Paths and Alliances in Cultural Entrepreneurship: The Business of Opera and Its Role in Fostering a Franco-American Artistic Dialogue, 1905-1913

This paper addresses the role of the impresario in establishing a transatlantic dialogue between France and the United States during the fin-de-siècle, particularly, between 1905 and 1913. For this purpose, this paper focuses on the activities of Gabriel Astruc (1864-1938), a Parisian impresario, music publisher, artists' manager, author, and event organizer. In 1907, La Société Musicale, Astruc's company, became the European representative of the Metropolitan Opera Company. This connection provided Astruc and other recognized impresarios, music publishers, and entrepreneurs of the time with an opportunity to bridge the cultural milieus of both continents. Astruc was able to develop business relations and artistic connections with recognized impresarios and music publishers of the time such as Sonzogno, Ricordi, Costallat, Enoch, and Durand.

This study focuses on two key aspects of such transatlantic cultural dialogue. The first considers the role of Astruc's Société Musicale as the gateway for artists from Eastern and Western Europe who performed with the Metropolitan Opera Company in the United States. Similarly, it explores Astruc's role as organizer and sponsor of performances of American artists in Parisian cultural events. The second addresses the international network of patrons assembled by Astruc, who sponsored large-scale projects and contributed to connecting and strengthening the transatlantic artistic exchanges.

Although this paper will center on the exchanges between New York and Paris as cultural capitals of both continents, it will also consider the impact of Franco-American exchanges on performance practices, spreading of repertoires, the creation of new aesthetics, and the globalization of the music business. Through the study of the multiple activities of a single source, the impresario, this paper provides a new contrasting understanding of musical life, cultural exchanges, dissemination of repertoire, aesthetics, and music sponsorship during the fin-de-siècle.

Tiffany KUO (Mt. San Antonio College)

Patronage and the Affluence of Western Classical Music in the United States

Current scholarship on the anti-institutional roles of music during the 1960s and 70s illuminates the subtle yet powerful alterations in the quotidian lives of musicians as political activists. The same scholars also acknowledge the counterculture movement's failed objective: to overthrow the capitalist system. This paper interrogates American performing arts establishments grounded in capitalism: how a new patronage structure originating in post-World War II United States triggered the growth and increasing numbers of nonprofit performing arts institutions; how an elite class of arts patrons managed the new patronage system; and how these organizations remained impervious to political dissent. The new patronage structure was the result of a collaborative effort among private philanthropic foundations, academic institutions, and nonprofit performing arts organizations; together, they provided a sustainable socio-economic network to advance the education and performances of Western classical music through a combination of tax policy incentives, novel endowment management, and professional training expansions. I reveal that the trio of institutions—academic, nonprofit, and philanthropic—discreetly curtailed non-Western music research and cross-cultural exchange, and insulated themselves from the mercurial changes of contemporary politics and marketplace economics. Drawing from archival documents of the two largest philanthropic foundations during the period—Ford and Rockefeller—and research reports of think tanks from the recent decades, I argue that the United States during the second half of the twentieth century witnessed an affluence of Western classical musicians and patrons.

Laura DOLP (Montclair State University)

New Cultures of Listening: Arvo Pärt and the “Experience” Economy

Since its inception in 2010, the White Light Festival in New York City has featured a quote about the role of listening from the Estonian composer Arvo Pärt as a centerpiece of their curatorial mandate. The Festival frequently performs Pärt's music and demonstrates enduring confidence in his ethos, which serves as a springboard for its programming. Described by Jane Moss, Lincoln Center's Artistic Director, as an “exploration of music and art's power to reveal the many dimensions of our interior lives,” the Festival has included a wide variety of performances, panel conversations, and film screenings.

This paper addresses Pärt's reception through an analysis of the composer's rhetoric and his institutional positioning. In Festival materials produced between 2010 and 2015, curators repeat early ideological stances and later extend these views to print material, websites, and season trailers. Evidence shows that the Festival capitalizes on the impact of technology on cultures of listening, Pärt's commercial agency, and the affective modeling that his music provides in the corporeal and visual experience of the concert hall. I suggest that given its fraught and embedded relationship to other civic institutions and elite financial interests, the critical freedom of the Festival is compromised. While it seems clear that the abstractions of Pärt's ethos can be shaped and marketed, claims that the transformative aspects of his music can be mediated are problematic. I conclude that this aesthetic and commercial discourse characterizes a new phase in Pärt's reception, one that is impacted by the

values of an “experience” economy in matters of cultural production. This new phase – in all its contradictions – is crucial to a contemporary understanding of Pärt’s music and his public ethos in the industry of culture.

FP-4A**Renaissance Masses**

Tuesday, March 21, 10:00-11:30, Room 5-109

Chair: Tsutomu SASAKI (Keio University)

Megumi NAGAOKA (Musashino Academia Musicae)

Giovanni Animuccia's "Reform" Masses

Despite his lengthy service as *magister cantorum* at the Cappella Giulia from 1555 until his death in 1571, Giovanni Animuccia's sacred music has never been thoroughly studied. He has been in the historical shadow of Giovanni Pierluigi da Palestrina, who was both his predecessor and his successor in the position. It was Animuccia, however, who was responsible for the music at St. Peter's during and after the Council of Trent. His *Missarum Liber Primus* of 1567 is an example of the music sung in the Vatican immediately after the Council ended in 1563.

Animuccia wrote in the dedication of this mass that he had tried to "disturb the perception of the words as little as possible, but not to be wholly devoid of artifice." Even though the only target of the Council's decree on church music was the use of secular music, the intelligibility of the text clearly remained an issue. Theoretically, chordal textures would be the most intelligible, but in practice they could risk being too simple and monotonous. As an experienced *lauda* composer, Animuccia had become extremely familiar with both the strong and the weak points of chordal writing.

In this paper I have set out to show how Animuccia achieved his contradictory double goal. He chose the already outmoded paraphrase technique, but used it in a quite flexible way. He employed both chordal and polyphonic textures but relied exclusively on neither. He even combined the two textures. Animuccia responded in his own individual style to what was expected of him during the very critical period immediately after the Council of Trent. In conclusion, the paper will include a discussion about why his "reform" masses, which played an essential role in the eventual achievement of reforms in church music, seem to have been forgotten.

Franziska HEINRICH (University of Music Franz Liszt Weimar)

Between Piety and Representation: The 16th Century Requiem and Its Function

The Requiem, also known as Mass for the dead or *Missa pro defunctis*, ranks among the oldest parts of the catholic liturgy. The idea of the *memoria*, the commemoration of the dead, was of extreme importance in medieval times. One of the great fears of early modern Catholics was to be caught unawares by death. Priests regularly reminded the faithful of the inherent sinfulness of humanity, its great need for redemption and the grave consequences the unprepared soul had to suffer in purgatory. It was usually practiced by the family members for the deceased, but was also used for the own salvation. Commemoration for the dead could be expressed in different ways: in private prayer, in church-mediation or in the mass. The latter will be discussed in this paper.

While the medieval Requiem is characterized by Gregorian melodies, the Requiem of the Re-

naissance is performed polyphonically and represents a solemn impression. It is clear, that the procedure of a requiem for a noble man differed from a requiem for a poor man. This can be seen not only on the economic aspects, but also in the musical style. The focus of this paper is to show differences and/ or similarities in the Requiem settings of different countries in terms of piety and representation. Amongst others we investigate the examples of Jean Richafort, whose six-voice Requiem was written for the death of Josquin Desprez, further the Requiem of Pierre de la Rue which he composed under the patronage of Margaret of Austria and the Requiem of Francisco Guerrero for his own burial service.

Timothy DALY (University of Melbourne)

Towards a Generative Theory of Surface Texture in the Early “L’Homme Armé” Polyphonic Mass

The texture of the *cantus firmus* mass in the 1460s and 1470s reflected a particular unique tension. On the one hand, standard musical training provided easy access to imitative and canonic construction. On the other was the rhetorical requirement of *varietas* championed by Tinctoris and recently examined by scholars such as Sean Gallagher and Alexis Luko. In general, non-imitative *cantus firmus* passages seem to alternate with imitative passages in reduced scoring. At the same time, melodic patterning of contrapuntal surface texture varied from outright imitation and motivic gesture to ornamental and cadential figures that might reflect performance practice as much as compositional intent.

Taking the canonically structured *Missa L’homme armé* of Guillaume Faugues as a point of departure, this paper examines how computer-assisted pattern recognition can shed light on the ways in which the early composers of the *L’homme armé* polyphonic masses used melodic repetition and variation. Digital analysis will be used to extract melodic and structural patterns across the body of repertoire, enabling a comparative examination of compositional method. This examination will provide insight both into the technical procedures that enabled repeated use of material and the rhetorical and musical effect it provides. The result will contextualize these procedures within the overall development of fifteenth-century contrapuntal technique and illustrate ways in which compositional artifice was itself part of the discourse between musicians of the period.

FP-4B**Robert Schumann and Clara's Schumann**

Tuesday, March 21, 9:30-11:30, Room 5-401

Chair: Meebae LEE (Chonbuk National University)

Julie Hedges BROWN (Northern Arizona University)

Clara Schumann and the British Reception of Robert Schumann's Music

As a widow Clara Schumann spent more time concertizing in London than in any other European capital, visiting nineteen times from 1856-88. Her efforts to promote Robert's music—a focus of her widowhood—met initial resistance, however, which in turn reflected wide differences between British and Continental aesthetics. In German-speaking lands, Robert—once a symbol for musical progressivism—had become redrawn by Wagner supporters as a conservative aligned with Felix Mendelssohn (who Wagner blamed as hindering the progress of modern music). In Britain, however, Schumann was cast as Mendelssohn's aesthetic opposite, the eccentric modern to Mendelssohn the classicist. As Clara noted in an 1856 diary entry, the English “are terribly backwards about the moderns, accepting no one except Mendelssohn, who is their God!”

This Mendelssohn-Schumann polarity arose especially through the writings of James W. Davison—the influential music critic for the *Times* and *Musical World*. Davison decried the “infelicitous disdain of form” and “affection of originality” in Robert's music, and lumped him with Wagner as representatives of the dubious new “aesthetic school” that threatened to “extinguish Mendelssohn” and undermine British taste. In her first British tours Clara moderated these perceptions through careful alignment of repertory and venue. Initial appearances with the conservative Philharmonic Society showcased only familiar works by Beethoven and Mendelssohn. Performances of Robert's music (his A-Minor Piano Concerto and certain solo and chamber works) occurred only in private settings and with organizations open to newer repertory, like the New Philharmonic Society and Musical Union. Beginning in the mid-1860s Clara cultivated relationships with other supporters of Robert's music and their affiliated institutions: George Grove and August Mann (Crystal Palace Concerts), and Arthur Chappell (Popular Music Concerts). With audiences numbering into the thousands, these venues especially secured Robert's public legacy and facilitated Clara's role in reshaping British musical culture.

Roe-Min KOK (McGill University)

From “Priestess” to “Man”: Clara Playing Robert

“As for Madame Schumann, I count her as a man.” So declared Joachim Raff, director of the Hoch Conservatory in Frankfurt, when approached by another woman seeking a teaching position in 1879, after Clara Schumann had been appointed to the faculty. Although Nancy Reich claims that, in this as in so many other instances in her life, Clara's “talents and reputation placed her above considerations of gender,” this paper argues that on the contrary, her artistry was understood as

masculine in character. Evidence for this contention comes from careful examination of performance reviews of *Kreisleriana* Op. 16. The work was not popular in the public sphere until after Robert's death in 1856, when—for the first time in her career—Clara began regularly programming his piano music, including Op. 16, in her recitals. Reviews between 1859 to 1867 (the first and last times she played the work in public) show that she was regarded as the work's most significant advocate and interpreter, commanding the “strength,” “technique,” “characteristic poetry,” “daring,” and “vitality” necessary for a commanding performance (cf. Ellis 1997). Other performers evoked a range of responses—but always depending on their gender. Music critics such as Eduard Hanslick and Friedrich Ulm, as well as several who signed only with pseudonyms, invariably harshly criticized other female pianists' performances of Op. 16, even if they were reputable artistes such as Henriette Fritz and Amalia Raveck-Mauthner. By the same token, male pianists' renditions from the same period were consistently praised. In this context, Clara was seen to belong with the latter rather than the former group; unlike other female pianists, her *Kreisleriana* fully satisfied critics as masculine. I hypothesize that one reason for such acceptance lay in listeners' beliefs that her performances of Robert's music were posthumously imbued with his spirit (cf. Ferris 2003).

Benedict TAYLOR (University of Edinburgh)

Hearing Oneself Singing: Coming to Lyricism and Musical Self-Consciousness in Schumann

A recurring feature in Schumann's *Lieder* (for instance 'Aus dem Hebraischen', Op. 25 No. 15, or 'Stille Liebe', Op. 35 No. 8) are songs where a text telling of lack or incapacity are set to music which itself flowers into lyricism and expressive plenitude *even while* the words express despondency and the apparent absence of voice. Schumann has often been considered one of the most 'subjective' of composers, not only in his apparent incorporation of his personal life into his art but more significantly in the very nature of his music, its playing with multiple personas that both evokes and problematises the contentious modern subject. Crucial in the wider philosophical idea of subjectivity is the idea of self-recognition – an idea that may be extended to the music in question. At what stage in these songs does the protagonist recognise his/her own voice? When does the self become self-conscious? What I am searching for, in short, is not when music appears to speak as an 'I', but when it might be said to know it is speaking as an 'I'.

Building on Julian Johnson's notion of 'calling forth a voice' I distinguish a category of 'coming to lyricism' as a fundamental expressive trope in Schumann's music. By articulating the appearance of a lyrical voice that marks the emergence of a musical subject which is aware of itself, I identify an expressive trajectory which extends to numerous instrumental works. As a final extension of this idea, I point to a number of works (many, though not all, chronologically 'late') in which this process breaks down: the subject cannot hear itself, or does not recognise its voice as its own – a process which ends in the 1854 *Geistervariationen* both musically and, tragically, biographically, in the loss of self.

Akio MAYEDA (Universität Wien)

Robert Schumann's G Minor Symphony Opus VII (1832/33): Text- and Style-Critics toward an Interpreting Performance-Practice (German)

The Disposition in English

(The Paper will be read in German, with inserted summaries in English)

- 1 Biographical background: 1832 – 1833 between Intermezzi, op.4 and Impromptus op.5.
- 2 From „Papillons“ to „Adler“: from Jean Paul to Beethoven.
- 3 On the symphonic Motto: “Beethoven!” and/or “Symphony!”
- 4 Three Versions (Zwickau Nov.1832, Schneeberg Feb.1833, Leipzig Apr.1833) of the First Movement ? Or three Phases of one Process of the Composition?
- 5 On the Problem of Source-Documentation and Practical Edition.
- 6 Stylistic Interpretation of important Text-Variants.
 - a) With or without Introduction.
 - b) Rhythmus of the thematic Scale-Motive: dotted with or without Syncopation.
- 7 Stylistic Parallels to the later Symphony I in B Major, op.38, 1841.
 - a) The Motto-Concept of the symphonic Sonata-Form.
 - b) The thematic Scale-Motive up- and downwards.
 - c) The formal Strategy in the Development-Section.
- 8 A Proposal for performing Praxis based on the stylistic Interpretation.

FP-4C

Fighter Planes and Bombs: Japan and WWII

Tuesday, March 21, 9:00-11:30, Room 5-408

Chair: Hermann GOTTSCHESKI (The University of Tokyo)

Jonathan SERVICE (University of Oxford)

Debating Music in Wartime Japan: Tanaka Shohei's Theory of Japanese Harmony

From 1936 to 1943, a Debate on Japanese Harmony (*Nihonteki wasei ronsô*) raged among composers, music theorists, and government bureaucrats in the pages of Japan's most *avant-garde* and influential music journals. Revealing the multiple ways in which the concept of “harmony” could be deployed in the Debate – not only as a system of vertical tonal organization but also as a metaphor for truth in philosophical inquiry and as a model for social wellbeing – these proposals, counter-proposals, and critiques lay bare the contradictions inherent in the identity politics of wartime Japan.

The Debate took place in the context of two opposing points of view. The position of Matsumoto Manabu, a bureaucrat in the Ministry of the Interior, involved acceptance of the basic structure of Western music in combination with certain artificial aspects of “Japaneseness.” This was anathema to the composer Moroi Saburô who argued that Japanese music ought to be formally and aurally indistinguishable from Western music. The participants in the Debate strove to imagine a way be-

yond these two positions: Japan could not reject Western music but had to “overcome” musical modernity by deconstructing its theoretical edifice and rebuilding it from the base up.

One of the most prominent interventions in the Debate was by Tanaka Shōhei. Famed for his studies under Helmholtz, Tanaka reconnected with the musical world during the Debate, proposing a native system of harmony built upon an earlier invention of his, a system of fifty-three tone “just intonation.” Through his distinctively Japanese harmonic system, Tanaka argued, the prelapsarian sensitivity of the Japanese ear could be meshed with the techno-scientific rigidities of modern harmony.

It is the ambiguous significance of this theory (complicated by its unsympathetic reception) that this paper will explore.

Yuji NUMANO (Toho Gakuen School of Music)

Listening to Fighter Planes?: Ear Training Method in Japan during WWII

Absolute pitch training from childhood is quite popular in Japan today. However, this is not a new phenomenon; during WWII, the Japanese Government mandated that the ear trainings be given to all children. “Auditory Practice Preparatory Committee” was established in 1941, four years after the full-scale invasion of China and just before the attack on Pearl Harbor. The Government was convinced that having “excellent hearing abilities” would be indispensable for using weapons, driving a submarine, and becoming aware of the enemy attacks. Interestingly enough, for the Government, the “abilities” were not only to hear small sounds and discern the sonic directionality, but also to grasp the pitch, timbre and harmony, as if the sound were music.

In 1944, for example, a curious experiment was done in Tokyo. Seven boys who had absolute pitch listened to the recorded sound of fighter planes such as Boeing, Lockheed and Curtis, and they were asked to dictate it on the staff paper. Although they recognized that the engine roar as a mixture of various portamentos, it is obvious that this practice is faulty. The pitch of a plane depends on its height and speed (i.e. Doppler effect). Moreover, for the speed of sound is only 340 m/s, even if they could distinguish the planes in a battle, enemies would have already come flying overhead. This experiment has been cited as an example of “mad acts” during wartime; nonetheless, music instructors of the days had to have noticed its uselessness.

In this paper, from various sources and interviews, I will give a detailed overview of the wartime ear training and show that it was held as a demonstration of how “music is also useful for our State.” The training was, in that sense, performed to help musicians while deceiving the Government.

Noriko MANABE (Temple University)

Musical Expressions of Atomic Holocaust in Hiroshima and Nagasaki

Survivors of the atomic bombings recall a shining B29, a blinding light, and when they came to, an eerie silence of a devastated landscape. They heard choruses of people begging for water, mothers calling for their children, people singing hymns and the national anthem until they expired, and the

gravely injured treading aimlessly, all of whom could more easily be seen than heard in the darkness and fire under the mushroom cloud. How are these soundscapes evoked in witness accounts, particularly in poetry? How are these sounds brought to life in compositions about the bombings?

Drawing from concepts in ecomusicology and trauma studies, this paper explores the post-apocalyptic soundscape and its interpretation in music by Japanese composers. I first recount witnesses' recollection of this soundscape in written and oral testimony, manga, and poetry and discuss the unadorned realist aesthetic of the poetry (Treat). I then analyze several of the 2,000 Japanese musical works on the event, highlighting vocal works by Ōki, Hayashi, and Hayakawa which set poetry by witnesses Tōge, Hara, and Yamada. With the horror, rage, and despair expressed by human voices, the music provides iconic sound images of falling bombs, raging fires, and the wails and last breaths of the dying, as well as the emotions of those witnessing the atomic catastrophe.

Eria KUBO (Independent)

Shedding New Light on the Suzuki Method: An Examination of the Early Writings of Shin'ichi Suzuki

1964 was probably a memorable year for all Japanese. The same is true for "the Suzuki Method". The year when the Olympic Games were held in Tokyo for the first time, ten selected students who were trained by Shin'ichi Suzuki (1898-1998), the founder of Talent Education Research Institution (TERI) "Suzuki Method", visited the United States and performed at the Music Educators National Conference. The performances by those children, called "The Ten-children" nowadays, brought great success to Suzuki's career as an educator and his teaching style became one of the most popular methods in the world.

A.Struth (1924-1987), a German scholar of music education, referred to Suzuki's education system in "Grundriß der Musikpädagogik" (1985): "Suzuki's thoughts and discourses tend to contain exaggerate and sentimental idealism." "He always emphasizes that his concept will be accomplished without any theory but only by practicing to realize it."

Most of the research on the Suzuki Method has almost only been studied through Suzuki's discourses from "Nurtured by Love" (1966/ 1969[eng.]). Even though Suzuki has written numerous articles for musical magazines prior to and during World War II, these notable articles have been ignored.

By examining these articles, this paper points out some interesting facts: There is a great difference between his pre-war and postwar writing style. Moreover, the tendency to explain his "idealistic" concept by using vague words appeared after he finished publishing the series "Suzuki Violin School" vol.1-10 (1949-1959) which contains his principle idea about teaching and playing violin.

Tracing this process of change will give us another perspective on the Suzuki Method and Shin'ichi Suzuki.

Sterling LAMBERT (St. Mary's College of Maryland)

Britten's Primal Scream

With a commission for the 2, 600th anniversary of the Japanese Empire (*Sinfonia da Requiem*) and the invention of a new genre profoundly influenced by Noh theatre (the church parable), few western composers have been so closely connected with Japan as Benjamin Britten. Moreover, few composers have straddled theory and practice as successfully as Britten, whose activities as a performer (both of his own music and of that of others) were every bit as important as his composition, and moreover intimately related to it.

The *Sinfonia da Requiem* could not have been a more inappropriate response to the celebratory spirit of its 1940 commission; indeed, Britten's stated attempt to make it as "anti-war as possible" seems particularly ironic in light of Japan's military ambitions at the time. It was this very element, however, that proved an important precursor to the later *War Requiem*, which culminates in what Paul Kildea describes as "one of the two great primal screams of his output." The other is perhaps the similar gesture at the climax of the *Sinfonia's* opening movement. However, this powerful outburst may also be understood to refer to a moment in the opening chorus of Bach's *St. John Passion*, which Britten had already performed extensively.

In its use of Wilfred Owen's World War I poetry, the *War Requiem* may seem less directly inspired by the Second World War in the Far East, yet his earlier plans for an oratorio about the bombing of Hiroshima suggest that it was nevertheless on his mind. Indeed, *War Requiem's* allusion to the *Sinfonia da Requiem* suggests that Britten was sensitive to the impact of the war on Japan, and its simultaneous reference to the *St. John Passion* interprets this impact as a terrible yet necessary sacrifice. Compositional 'theory' and performance 'practice' thus intersect powerfully and meaningfully.

FP-4D

Schoenberg: Soundings and Echoes

Tuesday, March 21, 9:00-11:30, Room 5-301

Chair: Christian UTZ (University of Music and Performing Arts Graz)

Áine HENEGHAN (University of Michigan)

Schoenberg's Sound

It seems obvious that Schoenberg, as composer and theorist, would reflect on the phenomenon of sound, and yet his conception thereof remains unexamined. Specifically, it remains unclear what role sound played in shaping his thinking on musical expression and organization. Selective reading and inconsistencies of translation have skewed the reception of his theoretical ideas, obscuring a preoccupation with *Klang* and its constituent tones, *Töne*. *Klang* (sound)—*Klänge*, *klanglich*, *Klangliches*, *Klangfarbe*, *Klanghöhe*, *Klangfarbenmelodie*, *Einklang*, *Dreiklang*, *Zusammenklang*, *Wohlklang*, *Gesamtklang*—resonates throughout his writings when read more attentively.

Attending to its inherent properties, he considers tone [*Tön*] the “material of music,” that which pertains to “nature” [*das Natürliche*]. Crucially, for Schoenberg, that “nature” interacts with another kind of “nature”—our own, specifically our way of thinking [*unsere Denkart*]. To be able to “grasp” [*fassen*] the sound, we must “use force on nature, on the material—sounds.” Again, “one has to force nature—the material—by means of nature—our way of thinking—to work naturally according to our nature.” In this argument, tonality is deemed neither eternal nor natural; rather it is determined by the “laws of sound” [*Gesetze des Töns*], “laws” which must cooperate with those governing “the working of our minds” [*Gesetze unseres Denkens*]. Probing such statements exposes the intriguing pairing of *gedanklich* and *klanglich* in his treatise on the musical idea [*Gedanke*] and, more broadly, offers insights into how he imagined sound and how it informed his analytical apparatus and compositional philosophy.

Paolo SOMIGLI (Free University of Bolzano-Bozen)

The “Italian” Schoenberg: The Partial Translations of Schoenberg’s Writings in Italy in the First Half of the 20th Century

The paper will present the main results of a research project carried out at the Faculty of Education of the Free University of Bozen, regarding the partial Italian translations of Schoenberg’s writings in the first half of the 20th Century.

Schoenberg’s writings appeared in Italy in “official” translations starting from the Fifties with the Italian version of *Models for beginners in composition* (Milan 1951) and L. Rognoni, *Espressionismo e dodecafonìa* (Turin 1954). However, some had previously circulated through summaries, fragments and quotations in different texts (essays, reviews, treatises, etc.). The Italian musical world had indeed paid attention to Schoenberg’s music, to his theoretical activity and to his new compositional technique since the second decade of the Century. Nevertheless, this “early” reception was affected by the ideological and philosophical context. In particular, tendencies more or less directly linked with Croce’s idealistic thought, which played a significant role in the entire cultural world, conditioned the reception of Schoenberg’s music and new compositional technique, as well as their evaluation. As a consequence, they also influenced the translations. Schoenberg’s own words and sentences, isolated and decontextualized, could be bent and used to the comprehension and promotion or, more often, to the detriment of their own author. In this way, they also concurred to disseminate a distorted idea of both the musician and his works. Today, one still perceives traces and effects of such a reception.

The research is the first dedicated to this matter. Moving from the analysis of the schoenbergian literature in the Italian press in the first half of the 20th Century, it has surveyed the quotations scattered in translations, checked their sources and relations to the original language (German or English) in order to grasp their implications and ideological functions, and to determine their lasting effects and impact in contemporary times.

Fuyuko FUKUNAKA (Tokyo University of the Arts)

“Music of the Left”?: Schoenberg, Leibowitz, and the “Artist’s Conscience”

That the hypothetical enemy of postwar “zero-hour” musical creation, total serialism in particular, was, primarily, the politically-flawed musical discourses in the immediate past and their 19th-century bourgeois lineage need not be repeated. Less obvious is the ideological dissonance among younger French composers that underlay discordant attitudes toward postwar serialism—dissonance that mirrored ongoing debate on what roles the artists should play in constructing social discourse for contemporary society. This paper re-situates the politics of “apolitical” postwar serial thought in the context of an increasingly polarized socio-political discourse on music in postwar France. In the center of the discourse one finds writings René Leibowitz produced, in part, as replies to Jean-Paul Sartre and to “leftist,” pro-Soviet musical activities in France.

The unfriendly relations between Boulez and Leibowitz have been well documented, and so has the fissure between the “old” (i.e. Dodecaphonist) and “new” serialism. On the other hand, the less-known fact that Leibowitz maintained close affinities with existentialism and Sartre’s *Les Temps*

Moderne, to which the former was a regular contributor in the early 50s, adds to Leibowitz's complex, sometimes ambivalent advocacy of serial music. Further complicating the picture is Leibowitz's frequent affiliations with composers like Charles Koechlin and Serge Nigg, who were outspoken about their sympathies toward communist cause.

By interpreting Leibowitz's rather confused adaptation of the Sartre-ian idea of "*l'engagement* (commitment)," not as a manifestation of his unsuccessful re-contextualization of Schoenberg, but as a symptom of a larger cultural question facing avant-garde composers—that is, a question as to how to defend the autonomy of art while maintaining social conscience. The ultimate goal of this paper is to reconstruct the paths made by modernist composers of the immediate postwar decades, not as united by progressist motives, but as replete with Attali-an noises.

Mikako AKUTSU (Meiji Gakuin University)

The Then Actuality to be Reflected in the Opera *Moses und Aron* by A. Schoenberg

Arnold Schoenberg (1874–1951) arrived at the idea of composing a work about the Old Testament prophet Moses around 1923. First planned as a cantata, named *Moses am brennenden Dornbusch*, he subsequently enlarged the work's scale to an oratorio which finally bore fruit to the opera *Moses und Aron*.

In the late 1920s Berlin, where Schoenberg started to elaborate the opera, phenomena like the "Zeitoper" and the prospering of movie theatres were occurring, indicating rapid change in the taste of the audience.

Parallel to such trends, Schoenberg continued working on the subject of "Moses" which, unlike the "Zeitoper", was unrelated to modern daily life. It might have been those particular circumstances that caused numerous revisions: As for the libretto, for instance, enormous handwritten drafts and typescript copies are left, documenting the lengthy process of reworking the oratorio into an opera.

In this paper, I will try to connect the revision process of Schoenberg's opera *Moses und Aron* with the above mentioned social changes, especially focusing on the then discussing theory of masses, and Austrian and German worker-chorus-movements from the late 19th to the early 20th century.

Therefore the following book will be consulted: *Psychologie der Massen* von G. von Le Bon. Schoenberg had the book in possession.

Firstly, the text changes of the opera *Moses und Aron* will be shown. Secondly, the common points between the texts of that book and the opera will be indicated. In addition, the common points of texts sung in the worker choruses from the late 19th to the early 20th century will be referred, too.

The above observations will then lead to the conclusion that the turba choruses of the opera, which, according to the biblical subject, would depict the people in the Old Testament, at the same time represent the common people of Schoenberg's time.

FP-4E**Africa**

Tuesday, March 21, 9:30-11:30, Room 5-409

Chair: Scott CURRIE (University of Minnesota)

Blessing LUBI (Nigerian Television Authority)

Identity Perpetuation through the Musical Practice of a Marginal Ijaw Community in Nigeria

The culture of any people is embodied in their musical practice where language becomes a vital element, which, in union with other sonic and visual elements, helps in the perpetuation of a people's way of life. The performance of the indigenous music of a people, therefore, is a vital tool through which the projection of their identity and culture can be enhanced. In this way, music acts as a unifying element amongst individuals who share similar ideals, beliefs, norms, and traditions that are demonstrable (in part) through songs, musical instruments, and dance. In the light of the foregoing, this paper examines the role of music in Arogbo, a marginal Ijaw community in Ondo State, Nigeria. The paper notes that the minority status of the Ijaw within a geographical space dominated by a major Yoruba ethnic nationality could produce conditions that could hamper the propagation of the culture of the former. Arogbo is the only Ijaw-speaking local government area out of a total of 18 local government areas in Ondo State that is often regarded as a "Yoruba-speaking State". The paper examines ways music has been employed overtime by the Ijaw as a means of sustaining and asserting their cultural heritage towards the projection of their unique identity, which is demonstrated in the use of their language, songs, dances, costumes and make-up in socio-cultural contexts. These contexts include marriage, naming, and funeral/burial ceremonies, festivals, and radio/television presentations, among others. Interviews, observations, and relevant literature constitute the sources of data for this paper. The paper submits that a sustained use of a people's music in multiple platforms is an effective means of sustaining their culture, and attracting the attention, respect and support of other peoples.

Dia BARGHOUTI (Goldsmiths, University of London)

Hadra and Dhikr Rituals in Tunisia: Transcendence as a Social Process

"Music awakens in the soul a memory of celestial harmonies heard in a state of pre-existence, before the soul was separated from God."¹

Tunisia is home to many Sufi *tariqas*, mystical communities that attain communion with the divine through the performance of the *hadra* and *dhikr* rituals. In 2014 I began research in Tunisia on how Sufi cosmology is embodied in the music performed by the local Sufi community.

Knowledge of the Sufi cosmological doctrine is essential if one is to understand the symbolic and spiritual meanings present in the songs, music, dance, and gestures performed in these two rituals. In this presentation I will explore how the Sufi notions of *fana'* (the loss of the self in God) and *baqa'* (the subsistence of divine attributes) have given rise to a particular aesthetic experience that inspires

a state of contemplation. *Fana'* and *baqa'* (the continuous rebirth of every moment) are embodied in the cyclical repetition of the music to allow the Sufi to realize the esoteric meanings of the symbols they encounter through gnosis. What are the socio-spiritual and philosophical principles that shape these musical/mystical experiences? How are they embodied in the sounds, gestures, and movements in a ritual? How does music help the devotees in their ascent towards the divine? How does the sacred music heal members of the community from their worldly and spiritual afflictions? How does music help the mystic acquire divine knowledge? These are all questions that will be addressed in my presentation.

¹ Nicholson, Reynold. *The Mystics of Islam*. London: Penguin, 1989 p.64

Salvatore MORRA (Royal Holloway, University of London)

Theory and Practice: Conceptualising a “Tunisian School” of ‘ūd Performance in the Twentieth Century

With the rise of commercial mass media in the twentieth century, mainstream Egyptian music came to be regarded as the dominant style of Arab music, informing musical innovations throughout the Arab world (Racy, 1977; Danielson, 1997; Castelo-Branco, 2002). In Tunisia, the absorption of foreign instruments such as the Egyptian ‘ūd *sharqī* “replacing” the Tunisian ‘ūd *‘arbī*, has affected the social importance of traditional instruments and created dualities within music forms (*istikhbār - taqsim*), music systems (*tubū’ - maqāmāt*), social positions of music and musicians. My research questions the widely-held view that there is a Tunisian school of ‘ūd performance pioneered by the legendary Shaykh Khmayyis Tarnān (1894-1964) and his successor Shaykh Ṭāhar Gharsa (1933-2003) for the ‘ūd *‘arbī*; and by ‘Alī Srīṭī (1919-2007) and Aḥmad al-Qalā’ī (1936-2008) for the ‘ūd *sharqī*; and it considers the extent to which these artists conceived their improvised performances as a self-conscious attempt to modernise a tradition in order to continue and preserve its theoretical basis.

This paper focuses on the traditional improvised instrumental forms *istikhbār/taqsim*, using as primary sources recordings of the above-mentioned artists held by the national sound archive of the Centre of Arab & Mediterranean Music in Sidi Bou Said. The recordings are transcribed and analysed with the view to establish the essential features of the alleged “school”. This analysis suggests that close analytical attentions to improvisation in Tunisian *tubū’* broaden our understanding of the Arab mode theoretical system (*maqām*). It generally supports the idea of a co-existence of practices orally transmitted and theoretical approaches within Tunisian ‘ūd style of performance, suggesting a ‘ūd soundscape composed of traditional eastern (‘ūd *‘arbī*) and modern western (‘ūd *sharqī*) courses.

Helena TYRVÄINEN (University of Helsinki)

A Musician from Elsewhere in Quest of Knowledge: Past and Present in Armas Launis' Ideas on the North-African Musical Traditions

In 1910, composer, musicologist and writer Armas Launis (Hämeenlinna, Finland 1884–Nice 1959) was the first Finn to have defended a doctoral dissertation within the discipline of Musicology. Together with his internationally renowned teacher Ilmari Krohn, the first Professor of Musicology appointed by the University of Helsinki, he collaborated with other international scholars within the discipline. This included contacts with representatives of comparative musicology in Berlin who developed an interest in Arab music.

Already quite experienced in field work among rural populations when he settled in Northern Africa in the 1920s, he enhanced his knowledge about local music traditions not only through personal observation and by interviewing local musicians and other residents, but also from scholarly writings and other literary sources. He also realised that gathering information there was far more difficult for him than it had been in Finland and its neighbouring regions.

In my paper I will investigate how impulses from earlier thought and Launis' practical experiences shaped his ideas on North-African music. As my source I use his travel book from 1927, *Murjaanien maassa* ('In the land of the Moors'), based on his experiences in Tunisia, Algeria and Morocco in 1924–1926. This was his first extensive interpretation of the cultures of the Maghreb.

The idea of the ongoing presence of ancientness in modern times holds a central place in Launis' thinking about North-African music. However, when claiming that the evolution of the North-African musical traditions had ended, he did not necessarily lean on western ideas. Launis never proposed a scientific interpretation of the rural music traditions of the Maghreb area. However, his position extends to his subsequent output as an opera composer.

FP-4F

Homeland (in)Securities: Re-Placing Music

Tuesday, March 21, 9:30–11:30, Room 1-3-8

Chair: Philip BOHLMAN (University of Chicago)

Yukirou MURAI (Graduate School of Human and Environmental Studies, Kyoto University)

Echoes from the Orient in the Works of Charles-Valentin Alkan: Tracing the *Ahavah Rabbah* Mode and the Sound of the Hebrew Language in His Musical Output

During his lifetime, Charles-Valentin Alkan (Paris, 1813–1888) was spoken of at least twice in relation to the "Orient": once by François-Joseph Fétis regarding a prelude written in the *Ahavah Rabbah* mode, and once again by Léon Kreutzer for inscribing a Hebrew verse from the Bible on his lost symphony. This paper aims to further explore how these "oriental" elements spurred, influenced, and formed some of Alkan's works, reflecting how inspirations from the East and his native Western music were sometimes seamlessly merged, sometimes starkly juxtaposed, at both theoretical and

practical levels.

The first part of this paper focuses on how Alkan used the *Ahava Rabbah* mode in his ensemble (-like) works, a genre where the problem of introducing a Jewish element into works to be played with his Christian fellow musicians could not have escaped Alkan's considerations. His incorporation of this mode closely resembles the sonorities of Jewish liturgy in some aspects, while utilizing harmonic devices to free the mode from the restrictions of the synagogal formalities and interweave it with the Western framework of composition.

The second part examines Alkan's own French translation of Psalm 137 from Hebrew and reveals constant occurrences of repeated words and rhymes, introduced in some cases through drastic diversions from the original text. This parallels the sound of the Hebrew language, where grammatical structure automatically creates frequent rhyming patterns. Alkan's piano paraphrase of the psalm centers around one recurrent motif and creates an acoustic pattern similar to his Hebrew-sounding translation, using what in fact is a deep rooted device in Western music traditions: motif-transfiguration.

These "echoes" from the Orient provide crucial clues into the enigmatic nature of Orientalism and thus Jewry in Alkan's works, with hopes to newly emphasize the significance of this topic based on his musical output.

Ruth HACHOEN (Hebrew University of Jerusalem)

Intercontextuality: German Musical Culture Immigrates to the Levant

For enlarging the theoretical scope of Theory and Practice, East and West, I propose to elaborate the concept of "Intercontextuality" as relating to the selective borrowing by one musical culture the thick institutional infrastructure, ideology, canons, and practices of another one. Based on the more familiar literary term of intertextuality, referring to the underlying presence of a text (e.g. King James' Bible), in another one (e.g. *Moby Dick*), intercontextuality points to a contextual origin, or frame of reference, in one artistic scene, with regard to another, with which it is affiliated. Sometimes, stricken by anxiety, the borrowing culture or its practitioners strive to shake off the influence of the revered paradigm and pursue different routes. At a certain moment they may disengage themselves and seek other alternatives, but even then, intercontextual relations might surface in both cultures unexpectedly. In all events, implanting one thick network of relations and practices in a very different one, must yield productive transformations, inevitable clashes, and illuminating misunderstandings. Observing close intercontextual relations between two cultures over a significant stretch of time, particularly in late modernity, would often reveal further reactive responses in relation to more global political and cultural shifts. The major scenes to look for such processes are musical diasporas, such as the German Jewry, which imported to mandatory Palestine in the 1930s a whole set of mid-European musical habituations, wishing, concomitantly, to re-"orient" itself in the new "Levantine" environment. In my talk, I will pinpoint a few moments within this history, showing the benefits of viewing differences and convergences between the related cultures against the background of the complex networks of each, along their individual twists and turns.

Nobuko NAKAMURA (Tokyo University of the Arts)

Erich Wolfgang Korngold and His Primary Sources at the Library of Congress

This paper aims to discuss problems and potential benefits of studies of primary sources pertaining to works of Erich Wolfgang Korngold (1897–1957), a Jewish-Austrian-American composer who worked in Vienna and Hollywood. During recent years, nearing his double anniversary since his birth and his death in 2017, we have experienced a greater interest in his compositions and a greater opportunity to discuss his life and works academically as well as to listen to his music worldwide. In Japan, for example, his opera *Die tote Stadt* was performed for the first time on the stage in 2014, nearly 100 years after its first performance in 1920. By considering the reason why his music is gaining popularity today beyond East and West, we would bring new perspective on general interaction between music and people.

However, there have been few studies which utilize primary sources of his works, and a source material database (“Quellenverzeichnis”) has not been edited yet either. Studying his primary sources would give scholars, performers, and the public the ability to more thoroughly research about his works. Actually, an international project which creates a database of his works will start soon.

Though Korngold’s works are scattered among various geographical locations, this paper concentrates on materials housed in the Library of Congress in Washington D.C. It has the largest collection of primary sources of his music scores and papers in the world (Korngold Collection), which was donated mostly by his descendants from the 1980s to the 90s, as well as new materials donated in 2013 (New Korngold). I will inform about the organization and documentation of those two collections, and discuss how they would shed lights on future studies on Korngold. I will also report my detailed investigation into Korngold’s compositional process of *Die tote Stadt*, as a case study.

Liran GURKIEWICZ (University Israel)

Paul Ben-Haim: Between East and West

By many, Ben-Haim is considered to be the father of Israeli music. Following the Nazi rise to power in 1933, the then 36 year old Composer/Conductor emigrated from Nazi Germany to Mandatory Palestine (Israel), where he championed the consolidation of the Idiosyncratic Mediterranean (Israeli) musical style. Ben-Haim’s work, much in accordance with the Mediterranean style as a whole, is a unique composite between the local Mediterranean topography which reflects his Jewish identity and between compositional techniques echoing and revealing his more formal German – Western heritage. As such, his work is constructed from the welding of Middle – Eastern elements alongside Western and German post – romantic techniques of writing.

My paper will take a linear approach and chronologically examine some of Ben-Haim’s major orchestral works. Accordingly, I will discuss Ben-Haim’s specific choice of motifs, orchestration, harmonic as well as rhythmic procedures as they come to the forefront on both limited and wider musical perspectives. I will describe how the later works show an ever growing level of sophistication in their imbedding of East and West.

This lecture will shed light on the unique melting pot of cultures that formed in Israel (Palestine)

during the 1930's. It will explain the way that both Middle Eastern and Western techniques of writing were coalesced and imbedded in Ben-Haim's work – a leading Israeli representative of Israeli art music.

FP-4H

Hardware, Software, Everywhere

Tuesday, March 21, 9:00-11:30, Room 5-407

Chair: Yo TOMITA (Queen's University Belfast)

Kevin PAGE (University of Oxford) and Carolin RINDFLEISCH (University of Oxford)

Linking Leitmotifs: A Digital Study of Leitmotif Interpretations through Ontologically Contextualised Notation

A variety of different interpretations of leitmotifs in Richard Wagner's compositions, specifically the *Ring des Nibelungen*, have been proposed in numerous historical introductions, opera guides, pamphlets, leitmotivic threads, and leitmotif lists included in libretto editions and piano scores.

As they enable us to chart how Wagner's music has been heard and 'understood' in different historical and cultural contexts, these documented interpretations present an intricate and multifaceted corpus for study. To include them in analytical narratives about Wagner reception, performance interpretation, and the evolution of the notion of the leitmotif, we have developed flexible methods to explore this dense network of information, and to describe our observations based upon it. In the research presented here, we have sought to gather and generate digital records of the identifications to enable the musicological study of the potential relationships, influence and evolution between leitmotif interpretations over time and across different media.

Digital techniques facilitate the swift reformulation and recontextualisation of the network of leitmotif writings in relation to each other: specifically, we have created an ontology using Semantic Web tools, through which we catalogue a structured description of leitmotif identifications and classifications as presented in the materials, and the relationships between these differing expressions.

In particular, we have developed software to present leitmotif material within the context of notation examples, which are crucial to the illustration of analytical observations and justification of hypotheses, arguments and conclusions. We have developed an approach that combines Linked Data annotation of the source materials, using our ontology, with MEI notation examples; and have extended the Verovio MEI renderer so that the relationships and scholarly analysis of the sources and notation can be viewed in concert.

While our leitmotif study demonstrates the flexibility of investigation, and insight to be gained, from a structured interpretation of these specific sources, we propose that the types of software and encodings applied within our work — which have traditionally been confined to the sciences — might be applied more widely within musicology, offering alternative but complementary methods for systematic cataloguing, interpretation and reflection of digital materials.

Ichiro FUJINAGA (McGill University)

Large-Corpus Music Research

The Single Interface for Music Score Searching and Analysis (SIMSSA) project is a \$2.5m, 7-year research program (2014–2021). It consists of two axes: Content and Analysis. Based on the ELVIS (Electronic Locator of Vertical Interval Succession) project funded by the Digging Into Data Challenge grant, the Analysis axis addresses the creation of tools and techniques for large-scale search and analysis of melody, harmony, counterpoint, and structure. In this paper, we will introduce two such tools, and a database of symbolic music for analysis.

Our open-source software VIS is a sophisticated web application for analyzing polyphonic music based on music21. It makes large-scale corpus studies accessible to music theorists and musicologists without programming backgrounds.

jSymbolic is a music researcher-friendly software tool for analyzing symbolic music files such as MIDI and MEI (Music Encoding Initiative: an open-source, computer-readable music encoding format), by extracting a range of characteristic statistical information (“features”) relating to musical elements such as pitch, rhythm, harmony, instrumentation, dynamics, and texture. jSymbolic can export features into a machine learning format, facilitating such tasks as composer, style, or genre recognition.

The ELVIS Database (elvisproject.ca) is an open, crowd-sourced database of Western European music. It is a continually growing database of symbolic music, containing over 6,000 movements and pieces, ranging from the Medieval period to the early twentieth century, making large-scale corpus studies possible.

Musicological scholarship typically involves an individual researcher’s study of a small corpus of works. Our tools for large-scale search and analysis enable musicologists to provide a more comprehensive account of changes to musical compositional practice and style, such as the development of the tonal system.

Frans WIERING (Utrecht University)

The Software of Your Dreams: Expectations and Realities in the Use of Technology in Music Research

Humans have been described as ‘informavores’ (Miller 1983). An important aspect of human culture is the ability to capture, process, preserve and disseminate information, and many technologies have been developed to support this ability. Music researchers of all periods have creatively adapted these technologies to their own ends. Today’s computer technology provides no exception. Musicologists habitually use internet search, word processing, music printing programs and social media in their daily work. This is not to say that they accept all technology without question. Doubts may emerge and core disciplinary values appear to be at stake, especially in relation to software and resources that might assume a central role in the research workflow.

We study such issues surrounding technology adoption in our project “What do musicologists do all day”. Our first study, based on a survey with 600+ respondents, showed that ‘access’ to online information is seen as the most important benefit of technology (Inskip and Wiering 2015). Yet even

this clear benefit is surrounded by an uncomfortable discourse about depth of analysis, selectivity and quality of resources, bias of algorithms and sustainability.

The next step in our research is to acquire in-depth understanding of how individual researchers deal with such unease in their own particular situation. For this we conducted a series of 14 interviews, each starting from the question: 'What would the software of your dreams do for you'. This question was selected in order not only to focus upon the practicalities of daily work, but also to imagine an ideal situation, possibly even how that ideal might come into being. We will present a discussion of the outcomes of the analysis of these interviews, and indicate how these may contribute to the design of new systems that minimally interfere with the disciplinary practices and values of music research.

Maria PANTELI (Queen Mary University of London)

A Review of Computational Approaches for the Analysis of World Music Recordings

With the increasing accessibility of large sound archives and advances in Music Information Retrieval (MIR) technologies it is possible to automatically analyse thousands of sound recordings. This has been the target of several MIR studies, usually with a two-fold scope: first, the development of technology for the analysis of music audio, and second, the application of technology to study music phenomena. While the development of MIR technologies has been growing, very few studies have attempted to apply it to large music corpora and especially to the analysis of folk and traditional music styles. With this study we provide a review of MIR approaches that focus on the analysis of, particularly, world music recordings. We are interested in the methods each study uses as well as the research question it aims to address. We draw attention to music aspects that can be well represented by current MIR algorithms as well as aspects that fail in automatic analysis. We make comparison with related research from the (ethno-)musicology domain, identifying tools and research questions in common with or different from the aforementioned MIR studies. We focus on musicology studies that provide a systematic way of (manually) annotating sound recordings, as this concept is the closest to the MIR research style. Lastly, we use a small set of sound recordings from around the world and compare findings from analysis based on manual annotations and automatic descriptions. This can reveal advantages and disadvantages of the two approaches as well as their level of agreement.

Alan MARSDEN (Lancaster University)

Music Theory as Scientific Theory

Among the many meanings of the word 'theory', one of the most important for scholars is the way it is used by scientists. For them, a theory describes how an aspect of the world actually *is*, and, often, how it *works*. Karl Popper's concept of 'falsification' as the essential process of science, though subject to sustained challenge, still largely governs scientific research: theory is developed by seeking evidence that its predictions are false.

This paper will examine specific music theories to consider

1. whether the theory is presented as quasi-scientific,
2. whether the theory meets Popperian criteria of falsifiability,
3. whether the theory has actually been tested and, if so, whether it is supported by the data,
4. whether any failure as a scientific theory invalidates the music theory, or whether it has a different kind of musicological value.

Computational methods make a novel impact in this area, allowing testing of music theory against empirical data in ways and to a degree hitherto impossible. Theories on tuning and voice-leading have been tested against actual performance and score data. In the case of some other theories, such as those concerning harmonic progressions, empirical testing is hampered by problems over precise definitions of the theoretical concepts and matching those concepts to raw data. These problems are compounded in the case of a complex theory such as Schenkerian theory, and with the application of computational methods the theory is refined and developed as much as it is tested empirically. It remains an open question whether or not the advances afforded by computational methods will enhance the traditional areas of application of music theory (principally education), but it is already evident that contributions to musicology can come through the building of software tools (e.g., Humdrum, Sonic Visualiser, and more recent tools such as IDyOM).

FP-4J

Theory at Work: Scales, Intervals, and Rhythmic Patterns

Tuesday, March 21, 9:30-11:30, Room 5-410

Chair: Cathy COX (Tamagawa University)

Toru MOMII (Columbia University)

Lost in Translation: Exoticism as Transculturation in Saint-Saëns's *Africa*

While studies in musical exoticism have become commonplace in musicology and cultural theory (Bartoli 2000; Bellman 1998; Born and Hesmondhalgh 2000; Head 2003; Locke 2009; Scott 1998), music theorists have remained distant from inquiries into Western art music with non-Western influences. To address this gap, Shay Loya (2011) has proposed a mode of analysis based on the concept of *transculturation*, a process of cultural interaction originating in Latin American postcolonial discourse (Ortiz [1940] 1995). A transcultural analysis accounts for not only the audible musical devices commonly associated with exoticism but also less salient forms of cultural influence that permeate the harmonic, modal and metrical parameters. Presenting Saint-Saëns's *Africa*, op. 89 (1891) as a case study, I suggest that a transcultural approach engages with exoticism outside the domain of representation, offering a framework for evaluating cultural transmission within a music-theoretical discourse.

My paper focuses primarily on modal practices that derive from a syncretism between Maghrebi melodic modes (*tubū*) and Western modality. I suggest that the “non-major-minor modes” (Loya 2011) in *Africa* are produced by Saint-Saëns's transcultural integration of *tubū* modes into a Western

musical language. Contextualizing these non-major-minor modes within broader developments in nineteenth-century tonality, I explore how modality works in tandem with chromaticism to create new tonal relationships that depart from the teleology of Classical diatonicism. Modality in *Africa*, I argue, produces an alternative tonal directionality much in the way that chromaticism has dissolved the tonal hierarchy of monotonicity. Synthesizing Dmitri Tymoczko's (2011) theory of scalar transposition and neo-Riemannian transformational theory, my analysis addresses the following points: 1) how non-major-minor modes allow for smooth modulations between tonal centers that would otherwise be distant in a major or minor context; and 2) how shifts between different modes are enacted through chromatic sequences and third relations rather than through diatonic modulations.

Seiji OOTAKA (Tohoku University)

Mathis Lussy's Model of Phrase Structure as a Complementary Unity of Phrase and Meter

In 1873, against the habit of musical performance whose expressions were based on the performer's caprice, Mathis Lussy, a teacher of piano in Paris, argued that the source of expression should be searched in musical phrases itself, and proposed a number of concrete rules of expression which were based on the structure of phrase-units (*rythmes*). Ten years later, he supplemented his theory by formulating the structural model of the phrase-unit in detail.

Under the strong influence of Lussy, Hugo Riemann started to propose his own phrasing-doctrine (*Phrasierungslehre*) early in the 1880s, and later in the same decade he came around to challenging Lussy very offensively. Their arguments contained many topics that would be discussed by Cooper and Meyer or Lerdahl and Jackendoff etc., in the latter half of the 20th Century.

Riemann deemed metrical and phrase structures as one and the same structure, and called the unit of the phrase '*Taktmotiv*' (meter-motive). But his radical and dogmatic reforms caused many conflicts and inconveniences.

On the other side, Lussy recognized them as two separate structures, and he argued even the structural relation between meter and phrase. Lussy's model of phrase structure has, as it were, a kind of architectural framework which is based on the metrical scaffoldings. Although, unlike in Riemann, Lussy considered the hierarchy of phrase structure insufficiently and he didn't deal with the 'form' of music, Lussy's theory of phrase structure can be expanded hierarchically, and that is why Lussy's theory merits reconsideration today. His idea has the potential to transform our understandings of musical phrase and metrical structure, independently the former has been habitually discussed from the point of view of its boundaries, and the latter has been usually argued in terms of metrical accents, into complementary unity.

Wai Ling CHEONG (The Chinese University of Hong Kong)

Toward a Theory of Rhythmic Revival: Ancient Greek Rhythm in *Tristan* and *Le Sacre*

It is little known that Wagner and Stravinsky used Greek rhythm anachronistically to create novel rhythmic effects. It was the philologist in Nietzsche who spotted Wagner's adaptive use of

ancient Greek rhythm in *Tristan*. Emmanuel's teaching of ancient Greek rhythm at Paris Conservatory was certainly catalytic in enabling Messiaen to arrive at his insightful reading of Greek metrical feet in Stravinsky's *Le sacre*. The primary sources are Nietzsche's analysis of *Tristan* in *Griechische Rhythmik* (1993) and Messiaen's analysis of *Le sacre* in volume II of *Traité de rythme, de couleur, et d'ornithologie* (1995). Despite their obvious importance, these sources have yet to be explored by music theorists specialized in rhythmic studies. While serving as professor of classical philology at Basel University in his twenties, Nietzsche discovered that his predecessors had erroneously fitted Greek metrical feet of unequal lengths into isochronous measures. Nietzsche's unique contribution to this paradigm shift is nonetheless slow in gaining recognition. The ways Wagner and Stravinsky used the non-metrical attributes of ancient Greek rhythm in unambiguously metrical contexts call for a critique of the existing epistemological distinction between the metrical and the non-metrical as the only two basic types, and the customary mapping of them to the divisive and the additive modes of rhythmic manipulation. Ancient Greek rhythm has always been a research area of classical philology and is investigated only peripherally in studies of musical rhythm. This paper aims to reconnect rhythmic theories to ancient Greek rhythm in order to contribute to scholarship on rhythmic innovations by Wagner and Stravinsky and, more broadly, to move toward the formulation of a theory of rhythmic revival.

Tatevik SHAKHKULYAN (Komitas Museum-Institute)

Armenian Epic Songs: Theory Conforming to Practice

Komitas, the Armenian composer and musicologist, suggested a theoretical system for the Armenian traditional music embracing both folk and church songs and melodies. According to his theory, chained tetrachords lay in the basis of the modes unlike the neighboring tetrachords of the Western music. In the result, a unique modal system of this Eastern culture differs from Western music. This paper explores credibility of Komitas' theory to practice based on exploration of the Armenian epic songs.

David of Sassoun is the Armenian epic, presenting the life of a nation in several generations, as well as its mythic heroic behavior and feats in national liberation struggle. The creation of this epic is in general attributed to the 10th century. The orally transmitted texts were first written down in the 19th century. The sung fragments of the epic were first transcribed by in late 19th century.

The epic songs are based on melodic formulae, conforming to a strict paradigm in a clearly recognizable style, and presumably reflecting an ancient oral tradition. One peculiarity is the elaboration of a melodic pattern at higher pitch, followed by a "melodic conclusion" at a lower pitch. 38 of the 40 extant melodies conform to this schema. The modal foundation of those songs is a stack of two perfect fourth intervals (i.e. D4-G4-C5) resulting in edging stable notes distanced by the interval of seventh, which is dissonant in Western tonal theory. The dissonance of this cognitive reference invites further analysis and culture-specific analysis as well as comparison with Western music that may enable interesting cross-cultural insights into tonality perception. We look for stylistic features in those songs. The analysis of the epic songs demonstrates the evident existence of Komitas' theoretic system in those songs.

FP-5A**Renaissance Music Theory in Counterpoint**

Tuesday, March 21, 14:00-15:30, Room 5-109

Chair: TSUGAMI Eske (Seijo University)

Denis COLLINS (The University of Queensland, Australia)

Moveable Counterpoint and the Composer's Workshop: New Approaches and Little-Known Techniques in Renaissance Music

Although increasing attention has been given in recent years to developing analytical methodologies for Renaissance counterpoint, surprisingly little is known about a wide array of compositional techniques that appear to have been commonly used by composers of the late fifteenth and sixteenth centuries. Drawing upon the term “moveable counterpoint”, coined by the late nineteenth-century Russian theorist Sergei Taneyev, this paper will identify ways in which Renaissance composers devised short two- or three-part combinations that could be repeated during the course of a multi-voice composition according to principles of invertible counterpoint that go far beyond what has hitherto been recognized in historical sources or in contemporary scholarship and pedagogical writings. Specifically, moveable counterpoint involves combinations that can be repeated with or without registral exchange of the voices at any interval of inversion from the second to triple octave. Further, composers often combined such vertical manipulations of basic material with alterations of the temporal distances between voice entries, sometimes leading to multiple derivative combinations of original material. The result is an approach to counterpoint in which individual voices may be shifted vertically as well as horizontally according to an overall strategy that views both procedures as parts of the same basic means of generating successive blocks of material according to a predetermined plan. This paper will assess this view against recent work on Renaissance counterpoint, in particular, ‘fuga’ techniques and modular counterpoint, and it will demonstrate principles of moveable counterpoint in examples drawn from Josquin to Palestrina.

Gustavo DIAS (Universidade Federal de Pelotas)

Zarlino's Counterpoint Theory and the Development of Early Italian Thorough Bass Principles

In this paper we propose a view of the influence that Gioseffo Zarlino's treatise *Le Istitutioni harmoniche* (1558), would have had on the principal sources written on the thorough-bass in the early seventeenth-century Italy: Jacopo Peri's preface to *Euridice* (1600), Giulio Caccini's preface to *Le Nuove Musiche* (1601), Lodovico da Viadana's preface to *Li Cento Concerto Ecclesiastici* (1602), Francesco Bianciardi's *Breve Regola per Imparar'a Sonare sopra il Basso* (1607) and Agostino Agazzari's *Del Suonare sopra' l Basso* (1607). Starting the observation that all the authors mentioned include knowledge of counterpoint rules as a prerequisite for learning the instrumental accompaniment, we argue from five themes that the inherited theory of Renaissance modal polyphony, especially according to their rules as consolidated by Zarlino, would have acted as a theoretical background upon

which the construction of the instrumental accompaniment principles set out. These issues are (1) the understanding of harmony as diversity of voices in simultaneous movement; (2) the perception of perfect and imperfect consonances as interchangeable in the context of harmonic movement; (3) the registration of figures as a warning for dissonances and unexpected consonances; (4) the methodology of deducting the intervals using the movements of the bass-line as a guide; and (5) dissonance treatment. This argument is a summary of some of the conclusions of my PhD thesis, approved in 2015 at UNICAMP, Brazil, in which are discussed the similarities between harmonic procedures recommended by seventeenth-century thorough-bass theorists and the principles of counterpoint according to Zarlino. Through a survey about what each one of these authors write or shows on these issues, we seek to contribute to the understanding of how the harmonic practice of thorough-bass used the principles of modal counterpoint as the basis for construction of the key-elements for the improvised accompaniment that marked the Baroque musical style definitely.

Sakurako MISHIRO (Showa University of Music)

Emulation and Imitation: Exploring the German Sources for English Music Theory Books of the Late Sixteenth and Early Seventeenth Centuries

This study explores what English music theory books from the late sixteenth and early seventeenth centuries can tell us about their sources. The existing consensus is that these English treatises are largely unconnected to continental writings, because they focus on rudimentary instruction, whereas continental treatises are typically more erudite. Comparative analysis of English and continental treatises has revealed much closer relationships than was previously assumed. In assessing how continental treatises were referred to in the English treatises of the period, it has uncovered a particular continuity with German sources, explaining for the first time how the first English printed theory books did not emerge from thin air. In some cases, much of the contents of the books derived from such pre-existing materials. For example, large portions of *The Pathway to Musicke* (1596) have been identified essentially as translations from the writings of the German theorist Lossius. The aim of this paper is to examine how the material in these German treatises is used in the English treatises, what functions it apparently served, why these particular German treatises may have been used, and why some are referred to by name as sources while others are not. The idea of compiling information from pre-existing sources and the principles of creation through the concepts of *imitatio* and *emulatio*, which were common during the period, provide a significant underlying perspective, illuminating the way English writers referred to continental sources, and also highlighting a few writers who, unusually for the time, made claims of originality.

FP-5B**No Place Like Home: Utopia and the Transcendence of East and West**

Tuesday, March 21, 14:00-15:30, Room 5-401

Chair: Frederick LAU (University of Hawaii at Manoa)

Vera WOLKOWICZ (University of Cambridge)

Neither East nor West: Defining Latin American Art Music

As an Argentine musicologist studying in the UK but working on the art music of Latin America, I am frequently assumed by both students and academics to be an ethnomusicologist. At the same time, while teaching British undergraduates for a Latin American music course, the term 'Western' music is used to distinguish art and popular music from the US, the UK and 'Western' Continental Europe (i.e. mainly Germany, France and Italy) from 'the rest of the world' (Latin America included). From a European perspective, then, Latin America's position therefore remains problematic as neither East nor West.

The aim of my paper is to explore the ramifications of this longstanding situation. Even though divisions between musicology and ethnomusicology and the concept of 'universality' have been much discussed (see, for example, Cook 2008, 48-70, and 2013, 75-100), the ethnocentric view of academic musicology nevertheless appears to sustain the canonic discourse that grants the 'work of art' with intrinsic value (Weber 1999, 336-355, and Everist 1999, 378-402), yet only allows composers of certain parts of the world to become part of it; or else, when coming 'from outside', being appropriated to fit this particular canon.

Latin American art music composers as a result still barely appear in compendiums of Western music, although their cultural and musical heritage is by any measure as 'Western' as that of composers from North America. In my paper, I will aim to rethink the possibilities of defining and re-configuring the identity of Latin American art music in a global musicological context.

David KJAR (Roosevelt University)

L'Arpeggiata and Barbara Furtuna's "Maria (Sopra la Carpinese)": East Meets West in Early Music's Third Space

In L'Arpeggiata and Barbara Furtuna's performance of "Maria (Sopra la Carpinese)" from their cross-genre recording of Medieval mystery plays, Maxime Merlandi's voice decorates a ground bass of theorbos and Baroque guitars with ornaments derived from Corsican folk music shaped by Corsica's contact with the East. The performance not only bridges the East with the West, but also the past and present. Early-music performers frequently cross these performative bridges searching for fresh interpretations. For instance, Thomas Binkley reconstructed in the 1960s long-lost medieval performance practices through investigations of living non-Western cultures, such as those of the Middle East, to engage with "the sound and practice of a present 'other' to inform a past 'other'" (Shull). Such exotic appropriations might sound problematic in Saidian terms, but overtime exoti-

cism has differentiated from the problematic hegemony of Orientalism. Seen more as a two-way or reciprocal relationship, it has reemerged as a viable critical framework for cultural study, “as a language of critique, that overcomes the given grounds of opposition and opens up a space of translation: a place of hybridity, figuratively speaking, where the construction of a political object that is new, neither the one nor the other, alienates our political expectations” (Bhabha). Homi Bhabha identifies this place of hybridity as the Third Space. Along musical lines, Thomas Kelly sees early music as world music that alienates political expectations, “providing listeners with something outside their culture, tradition, and experience.” By placing L’arpeggiata and Barbara Furtuna’s East-West performance in context of Binkley’s Eastern investigations and Bhabha’s reappraised exoticism, I nuance in this paper the ways early-music performers and listeners coalesce in a new hybrid space of translation: a Third Space where previously juxtaposed East-West meanings, symbols, and politics lose temporal-geographical fixity and ultimately reveal a sounding space that is neither the one nor the other.

Scott CURRIE (University of Minnesota)

East and West of Nowhere: Theorizing Utopian Practice in the Global Jazz Avant-Garde

Throughout the history of jazz discourse, a widely shared and deeply rooted understanding of freedom in jazz improvisation as a liberating utopian practice has consistently emerged as a compelling and arguably even definitive theme. From America to Europe and Asia, its shifting balance between ensemble cohesion and soloistic expression has typically carried strongly articulated, almost inevitably progressive, socio-political connotations for artists, advocates, and audiences alike. Among all the styles the tradition encompasses, this phenomenon has manifested itself most strikingly perhaps in the case of global free-jazz and free-music avant-gardes, whose very names foreground precisely these utopian ideals of achieving personal-as-political liberation through performative enactments of improvisatory freedom. Nonetheless, a critical assessment of utopian claims advanced by leading scholars in the emergent improvisation-studies movement raises questions of whether jazz performance can ever truly succeed in sounding a better world into being, and, if so, how and where.

Taking as its point of departure a conception of jazz identities as constructed interactively by artists on stage, presented allegorically by impresarios in the wings, and interpreted dramaturgically by listeners in the audience, this presentation engages the issue of cross-cultural difference as embodied and negotiated in improvisational performance. Drawing upon historical case studies and ethnographic participant-observation, my consideration of intercultural festival performances calls into question the Attalian notion that improvisationally based socio-aesthetic practices can somehow fundamentally restructure the international music industry’s existing relations of production, along with the commodity-mediated relations between artists and audiences. Rather, I argue, any perceived ability of jazz to provide a global forum for the performative transcendence, however partial or fleeting, of cultural divisions engendered by geo-political inequality depends crucially upon the contingent alignment of utopian aspirations among artists, impresarios, and audience members, and their consensus articulation into jointly conceived improvisational narratives, which structure musical experience around common commitments to agency and empowerment.

FP-5C**20th-Century Music: The Composer's Aesthetics and Craft**

Tuesday, March 21, 14:00-15:30, Room 5-408

Chair: Jürgen MAEHDER (Università della Svizzera italiana)

Chikako KITAGAWA (Keio University)

The Aesthetics of Waiting: Models of Time Held Still in Toshio Hosokawa's Music Theatre "Hanjo" (German)

Waiting – this expectantly stretched state that is geared towards fulfilment, shapes a universal theme that demands compositional design both in the Eastern and Western arts. Along with Platon, the experience of existential deficit as well as the longing for healing and union can as it were be understood as art's myth of origin.

Waiting – an often, since Penelope, femininely connoted topos – is an ambivalent, in fact even post-dramatic, phenomenon: the outer action appears static, as if frozen, and yet dynamics arise within the waiting subject. Sensation and reflexion densify up to that »stream of consciousness«, wherein a complex cross-blending of tenses becomes possible: as memory and expectation, which concurrently span back and towards the fore. This poses the question of how such inner states and movements in the media arts can be transformed to create access points to the inaccessible.

This issue currently substantialises itself in Toshio Hosokawa's music-theatrical works which are based on themes of the Nô-theatre. My paper focuses particularly on the transcultural potential of an aesthetic of waiting in Hosokawa's *Hanjo* (UA 2004). The waiting of the woman in this music-theatrical composition is translated to a sphere of abandonment, in stillness and falling silent. Modern European sound colouring and the traditional Japanese aesthetic – particularly the concept of the gap (»ma«) – become interlaced with each other in the musical presentation of silence. The imaginary static corresponds to a hovering or circularly appearing sound action that – inspired by Gagaku music – makes the waiting woman's inner condition of »circulating-within-onself« audible. Beyond the musical analysis the scenic realisation of the aesthetics of waiting is taken into account, by means of the staging at the Ruhrtriennale 2011 (director: Calixto Bieito), a production in which the notion of waiting is essentially visualised through the scenographic design.

Fiorella SASSANELLI (Conservatorio Nino Rota, Monopoli)

Music through Hidden Words: Nadia Boulanger's Secret Suitcase at the Bibliothèque Nationale in Paris

In December 2011, after 30 years of interdiction, a suitcase belonging to Nadia Boulanger (1887-1979) and her family was opened at the Music Department of the *Bibliothèque Nationale* in Paris ; there, a huge Boulanger Fund already existed. Thanks to a scholarship offered by the same Parisian institution in collaboration with the French Ministry of Culture, in 2013 I could spend three months in Paris to make a catalogue of it. Almost 70 diaries belonging to Nadia Boulanger and her younger

sister, the composer Prix de Rome Lili Boulanger (1893-1918), dating from 1905-1955, but also 750 letters concerning the two female musicians, her mother the Princess Raïssa Mychetsky (1858-1935) and her circle, had been kept aside : these documents were too personal and too private not hurt the noble dignity of Nadia Boulanger, the priestess of music who had always dictated – according to Paul Valéry – « enthusiasm and strictness » (*celle qui dicte l'enthousiasme et la rigueur*).

The reconstitution of this remarkable bulk of documents has been a work of technique and meditation, practise and thought at the same time. Not only because too many letters were not dated, but because this new documentary collection had to be integrated to the Boulanger Fund already existing. The suitcase contained no music, only « words », and nevertheless it tells the secret world of an exceptional biographical and musical adventure, relating almost a century of intellectual relationships between Europe and America. The advent of new medias makes this Fund still more precious. In the interpersonal exchanges the progressive disappearance of paper is a matter of fact, and this collection could be one of the last « written » testimonies of our most recent history.

Oksana NESTERENKO (Stony Brook University)

Theory and Practice of Vertical Time in Music

In his groundbreaking book *The Time of Music* (1988), Jonathan Kramer developed a theory of musical temporalities, and defined one of them, vertical time, as an experience of music that leads to a sense of timelessness when an “ordinary time has become frozen in an eternal now.” Drawing mostly upon his own listening practice, Kramer identified only two musical characteristics that lead to vertical time: repetitive patterns and information overload. There have been very few further attempts to theorize and analyze vertical time in music. Kramer’s theory, however, has limitations as it is based solely on his personal experience of listening to specific pieces.

In this presentation, I argue that a more universal approach is possible, and, most importantly, that it can enrich the practice of listening to a broad body of musical works. I approach vertical time theoretically by drawing upon western philosophical thought about this concept that is applicable to any human experience reaching beyond music, and only then practice listening to it.

First, I discuss phenomenological aspects of vertical time by referring to Henri Bergson’s *durée réelle* and the writings of Maurice Merleau-Ponty. Then, I examine *Hommage à T.S. Eliot* (1987) for soprano and octet by Sofia Gubaidulina. The piece is apt for my purpose because Eliot’s poem cycle *Four Quartets* (1944) that inspired it, triggered Gubaidulina’s conscious thinking about vertical time and helped her to project the intensity of the poet’s mystic experience into the music. Vertical time is described by Merleau-Ponty, Eliot and Gubaidulina in a strikingly similar way, even though their recognition of its origin is different. I conclude by analyzing the experience of a loss of temporal passage in *Hommage à T.S. Eliot* from a listener’s perspective. Notably, the term “vertical time” was used already in 13th century writings by Japanese Zen Buddhist teacher Dogen Zenji.

FP-5D**Editions, Collections, Catalogues**

Tuesday, March 21, 14:00-15:30, Room 5-301

Chair: Yo TOMITA (Queen's University Belfast)

Ada AYNBINDER (P. I. Tchaikovsky State Museum-Reserve)

P. I. Tchaikovsky's Operas: Textual-critical and Editorial Problems in the Context of the Project of Academic Edition of P. I. Tchaikovsky's Complete Works

Already in his lifetime, Tchaikovsky became the most frequently performed Russian composer in the world. Statistically, his works are still heard more often than the music of any other Russian composer; this is true also for his operas, though not for all of them. *Eugene Onegin*, *The Queen of Spades*, and *Iolanthe* remain the most popular, though the recent years saw a number of productions of such works as *Mazepa*, *The Oprichnik*, and *The Enchantress*, both in Russia and abroad.

Any work for music theatre, since the moment of its completion by the composer, lives a life of its own according to specific laws conditioned by different factors. The theatrical nature of the opera genre implies a certain degree of variability of the author's text; this creates some difficulties related to the identification of versions, differentiation of editions, etc. Tchaikovsky was busy composing operas during whole his creative life, and therefore for some of his works, because of various life circumstances, not all the text sources have been preserved – to say nothing about the two destroyed operas, *Voyevoda* and *Undine*.

In this paper we would like to discuss some general problems related to the preparation of the opera series of the Academic Edition of Tchaikovsky's Complete Works.

Luca Lévi SALA (New York University)

"After Tyson": Revision and Expansion of Muzio Clementi's Thematic Catalogue

After the preliminary and incomplete attempt of Riccardo Allorto during the 1950s Alan Tyson's Thematic Catalogue of the Works of Muzio Clementi, published in 1967, was a major step forward. Tyson's catalogue was invaluable, particularly for its clarification of the chronology and original opus numbers of the entirety of Muzio Clementi's output. However, it becomes increasingly clear that even this work is full of gaps and inaccuracies; now, nearly 50 years after its publication, the catalogue requires updating.

A good deal of new work on the music of Clementi has appeared during those intervening years, in particular, bibliographic and philological research using updated methodologies. Much of this new research has emerged during the last decade, in connection with the Italian National Edition of Muzio Clementi's Complete Works. Such an undertaking involves a complete reevaluation of the full range of the sources relating to Clementi, manuscripts and prints, contemporary verbal testimony, and the like, as the means for compiling a full and accurate thematic catalogue a possibility.

The present talk will include a brief explanation of this new project, together with a description

of some new significant discoveries since Tyson's work, up to the present. An up-to-date, accurate catalogue is essential for our understanding of any composer, but it seems particularly critical and fitting for Clementi. Intimately involved with the publication of his own and other composers' music during at least 30 years of his life, and the founder of five different publishing houses, Clementi was a central player in European music publishing, while remaining constantly engaged in revising and correcting reissues of his own work. Thus, a careful new analysis of the full range of sources is needed to clarify the complex genealogy of Muzio Clementi's work. This is important, both for the continued creation of new critical editions, and, more broadly, for gaining a better understanding of European music publishing and performance practice as it was unfolding at the turn of the nineteenth century.

Muneyoshi YAMAMOTO (Aichi University of the Arts)

A Preliminary Study of Nanki Library's Concerts

This study discusses the activities organized by the Nanki Library, focusing on the concerts held in the Nanki Auditorium. The Nanki Library (established 1902) is known as the first music library in Japan; it had a large and valuable collection of Western music curated by Marque Yorisada Tokugawa, the 16th master of the Kishu Tokugawa family. The Library had attached to the Nanki Auditorium (established 1918), which was one of the earliest Japanese concert halls to contain a pipe organ. In the early 20th century, there were no concert halls suitable for Western art music performances in Japan. Since Nanki Auditorium presented good acoustics, it held many Western art music performances by various prominent players. However, scant research has been conducted on the concerts held in Nanki Library because studies on the Library have been largely focused on the collections it holds.

This study surveys the concert programs, newspaper and journal articles about the concerts that he held in the Nanki Auditorium. These concerts were exclusively staged Western art music, which was considered high culture. Distinguished players and orchestras performed in the Auditorium, such as Tokyo Music School's players, the Japanese military band, Japanese court musicians, and prominent foreign players visiting Japan. The Auditorium not only provided a venue for the performances but also presented good acoustics for superior concerts.

The concerts held in the Nanki Auditorium by the Nanki Library have been almost neglected by studies on Japanese music history. However, given the importance of creating a conducive environment and platform for performances, the Nanki Library's activities deserve appreciation and documentation. Accordingly, this study presents the exploration of a new aspect of the Nanki Library.

FP-5F**The Ideology of Concerts**

Tuesday, March 21, 14:00-15:30, Room 1-3-8

Chair: Misako OHTA (Kobe University)

Eduardo SATO (University of São Paulo)

Opera Seasons in Brazil during World War I: An Interpretation of Its Impacts at the Idea of National Music

This paper aims to present the case of the opera seasons during the World War I in Brazil. As other studies demonstrated, during this period, South America is one of the central focus of European opera companies and entrepreneurs. The opera troupe tours on the continent had a critical impact in the arts there. As the Western music and its institution had ground to operate in South America they also faced an increasing distrust from some agents of the local 'art worlds' (as formulated by Howard Becker). The lack of incentive to the formation of musicians and the development of local music was their main concern. I argument that the centrality of European music in the musical life in Brazil was the trigger to the search of a national music. Especially for the Brazilian modernist movement of the 1920s, the national music would be find at popular manifestations and not anymore at elite preferences of European music. Similar to the social theories of the beginning of the 20th century, that argued that a mixture between European, African and Native South American population formed Brazilian society, the modernists defended that popular forms of Brazilian music could be recognized and legitimated as national music. Even though the practice of music was spread beyond the stage of the theaters, it was only with a theoretical elaboration of the importance of the popular music that idea of a Brazilian music raised. I conclude the importance to think the relation of theory and practice in music beyond its technical aspects, considering the importance of other related areas, as social theories and history.

Monica VERMES (Universidade Federal do Espírito Santo)

Music in the Theaters of Rio de Janeiro (1890-1905): Concert Series, Music Criticism, and Conflicting Cultural Projects in the Early Years of the Republic

Rio de Janeiro was a city of intense musical activity in late nineteenth century and early twentieth century. Several musical events enlivened the cultural life of the city and they were interconnected by the transit of both musicians and public, and by also shared venues. Among the privileged locations for musical performances were the approximately twenty theaters operating in Rio de Janeiro in the period under consideration here. The programming of such theaters was primarily composed by works of light musical theater, revues, féeries, operettas, vaudeville and zarzuelas. In the eyes of a significant part of the press and to theater and classical music professionals, these were minor genres and there was a need to promote reforms in order to develop a more serious theatrical-musical repertoire. This paper is the result of a research project that examined the daily Arts and

Theatre sections published in Rio de Janeiro newspapers. An overview of the theatrical activity of Rio de Janeiro between 1890 and 1905 will be presented, with emphasis on series of symphonic concerts and on the criticism published in the newspaper *O Paiz*. Parting from this overview, we will point out the three conflicting forces/projects that clashed at that time: the group of musicians occupying the center of concert music scene since the proclamation of the Republic (1889), responsible for organizing various concert series and the most important musical education institution in the country, the National Institute of Music; the group that was nostalgic of the imperial period, whose reference figure was composer Antonio Carlos Gomes (1836-1896), whose desires and anxieties were voiced by the critic Oscar Guanabara (1851-1937); and the process of constitution of an entertainment industry.

Sayuri HATANO (Berlin University of the Arts)

Hermann Wolff and Anton Rubinstein: A Collaboration towards Establishing a New Artistic Authority (German)

Anton Rubinstein's career reached its zenith through the popular series of historical concerts in the 1885-6 season, its success greatly owing to the vital support of Hermann Wolff, Europe's most powerful concert agent at the time. The unprecedented breadth of the program – from English virginalists to Russian contemporaries – and the difficulty of its execution contributed to the popular concert series as being considered the first significant historical survey of piano repertoire in public. This gigantic project totaled 107 recitals in an eight-month period in musically-prominent European cities including Berlin, Vienna, St. Petersburg, Paris, and London and electrified audiences in each.

In this paper, I examine this triumphant tour as an ambitious and successful project in which a famed artist and a rising concert agent worked together to introduce carefully selected works into the canons of music history and to establish their own authority by providing such works. First, Wolff's never-before uncovered letters from these years prompt a redefinition of a prosperous relationship between artist and manager in striving toward common artistic and commercial goals. Second, Wolff's ingenious strategies to control Rubinstein's public image are examined through the press releases and publications he distributed for these historical concerts. Lastly, the reviews that appeared in newspapers and music magazines in the above-mentioned cities show the characteristic correspondence between venue providers, the artists, and the audiences in each city. Altogether, they illuminate the social expectations and historical settings surrounding these concerts, and a comparison of these documents reveals how both Wolff and Rubinstein gained a new public image and renewed artistic authority. These documents furthermore inform on the manner and extent of influence that concert agents had on European musical culture at the end of the nineteenth century.

FP-5G**Performing in Paris: The Rise and Fall of Technique**

Tuesday, March 21, 14:00-15:30, Room 1-3-30

Chair: ~~Catherine MASSIP (institut de recherche en musicologie, Paris)~~

Florence GÉTREAU (Institut de recherche en musicologie, CNRS-Bibliothèque nationale de France)

Diane TISDALL (King's College London)

Blood, Sweat, and Scales: The Birth of Modern Bureaucracy at the Paris Conservatoire

Specialised education, via the Conservatoire and other *écoles centrales*, proved a key legacy of the government in post-Revolutionary Paris. Efficient pedagogical programmes, however, tend to require homogeneity and stability, neither of which was present in this period. In 1802, half of the teachers at the Paris Conservatoire lost their jobs. Some had worked for Louis XVI: most were over the age of fifty. The removal of Ancien Régime stalwarts from a state-funded institution – in the same year that Napoleon became First Consul – resonates with the trope of rupture present in many histories of the Revolution. In this context, how did the Conservatoire create a training programme that dominated European music education and, in the process, produce musicians capable of premiering Beethoven's early symphonies in Paris?

In order to address this question, I will position the Conservatoire within historian Jerrold Seigel's definition of a 'network of means' (2012): drawing together a group of disparate people to create a benchmark of technical competence; creating social power for the network itself and (some of) the people within it. An impediment to the institution forming such a network was a group of staff who believed that instrumental training was wrongly prioritised over that of the voice. Following the government's intervention in 1802 their public outbursts ceased.

I will thus examine the administrative decisions that defined this crucial episode, using hitherto unexplored documents from the Conservatoire archives. This new evidence questions the extent to which the teachers' performing abilities were valued over practicalities such as teaching success and aesthetic preferences. Indeed, it might lead us to view the Conservatoire as an advocate of pedagogical continuity rather than as a schismatic force. Ultimately, bureaucracy came to the fore: as a powerful support system for those who chose (or were selected) to work as an institutional employee.

Yasushi UEDA (Tokyo University of the Arts/Université Paris-Sorbonne)

“Jeu perlé” and the Spiritual Beauty of Music: Its Theoretical and Practical Aspects Considered in Relation with the Piano Education at the Conservatoire de Musique de Paris during the Tenure of Antoine-François Marmontel (1848-1887) (French)

This presentation aims to re-examine the French “traditional” piano playing style called *jeu perlé* in the context of piano education of the *Conservatoire de musique de Paris* from the 1850s to the 80s. *Jeu perlé* refers to the performing practice characterized by the notes detached like a string of pearls achieved by relying on the action of wrists and fingers and by keeping the body static. Recent re-

search notes that this posture derives from the aristocratic civility of the Ancien Régime; moreover, the *jeu perlé* doesn't consist of detaching notes constantly but rather of making a melodic line with the clarity of elocution, considered as an evidence of intelligence (Campos, 2013). But what was the theoretical context behind the Conservatoire's intention of cultivating intelligence through piano technique? In order to elucidate this unclear motive, I investigate the definition of the *jeu perlé* from both theoretical and practical perspectives.

Drawing on writings by Antoine-François Marmontel, an influential Conservatoire professor from this era, Section 1 demonstrates the influence of the spiritualistic aesthetic of Victor Cousin, a French philosopher, on Marmontel. Section 2 shows how Cousin's spiritualism inspired Marmontel to establish a theoretical principle adaptable to piano playing. I introduce here the notion of *style* defined as the beautiful appearance given to the abstract *idée*, and characterized in music by symmetry of phrases. Section 3 investigates the principle of *mécanisme*, the physical ability founded on the "independence of fingers", which allows pianists to translate written phrases into resonant ones and to perceive a composer's *idée*, which may represent his or her spiritual beauty.

In conclusion, I define the *jeu perlé* as a result of the *style-mécanisme* dualism developed in the academy tradition under the Second Empire, during which artistic intellectuals defended the spiritual purity of the arts against the developing industrialization.

Natsuko JIMBO (The University of Tokyo)

Performing (Inter-)nationality on the Piano: A Crisis of French Pianism in the Age of Competition

International music competitions of "Western" art music have been a special kind of battlefield, where young musicians from various countries, both "East" and "West," compete with each other to showcase their skills and artistry. This paper explores the impact of international competitions, which dramatically increased after the World War II, on the practice of the so-called "French piano school", one of the major "national" piano schools along with the German and Russian ones (Lourenço, 2010).

At least by 1939, "the piano was to France what the singing was to Italy" (Duchêne-Thégari, 2014). However, French pianists got gradually overwhelmed by musicians from the USSR with the strong backing of the government, who won international competitions everywhere including one in Paris, the *Concours Marguerite Long-Jacques Thibaud* (hereafter "*Concours*").

It was French pianist Marguerite Long (1874-1966), the co-founder and president of the *Concours*, who wished to invite Russians to her competition since 1953 despite many political difficulties. As an authoritative piano pedagogue herself, Long got fascinated by the "Russian school" of piano technique which was completely different from her "pearly playing (*jeu perlé*)," perfect for playing Mozart or Ravel but not so much suited for Romantic grand concertos (such as Tchaikovsky and Rachmaninov) often preferred at competitions. That was the beginning of the battle between "French" and "Russian" pianism in Parisian music world, as well as in many other competitions which Soviet participants dominated.

Through the examination of archival materials of the *Concours* as well as of arguments in newspapers, music magazines, and piano pedagogy literature in France, the study aims to clarify how the

pianism of the “old French school” in the prewar period (as typified by that of Marguerite Long herself) was gradually replaced by the “new,” Russian-influenced one, to survive the new order of the musical world in the age of internationalization.

FP-5H

Locating Sounds in Modern China

Tuesday, March 21, 14:00-15:30, Room 5-407

Chair: Lin-Yu LIOU (Nara University of Education)

Yvonne LIAO (King's College London)

From Raw Data to Archival Variance: Sounding Out Live Music in Shanghai, c. 1930-1950

‘[M]usicology is or could be, in many instances, a significantly “data richer” field than we generally give it credit for’, observe Clarke and Cook (2004). This paper takes a step further and ventures beyond ‘raw data’ in principle, exploring plural and oft-conflicting sets of archival material in practice. It does so with reference to western live music in a specific eastern setting: 1930s and 1940s Shanghai. Although there exist numerous related publications, particularly in East Asian Studies (Jones, 2001) and in Historical Studies in the People’s Republic of China (Ma, 2010), they do not sufficiently attend to nuances in and of surviving ‘information’.

The paper examines extant records in Chinese, English, French and German. Highlighting variance between these primary sources and between the local archives in which they are held, the paper contemplates the very act of interpreting—and of ‘sounding out’ live music in a city with a complex political geography. There follow three case studies. The first focuses on the soundscape of the French Concession, notably the curious contradiction between colonial control on the one hand and quasi-Parisian entertainment on the other. The second concerns the perplexing sound world of ‘Little Vienna’ in wartime Shanghai, namely how and why European Jewish refugees, despite confinement by the occupying Japanese Army, were able to open and operate their own musical cafés. The third teases out the jarring disconnect between eateries’ purported reduction of live music amid Nationalist taxation in the post-war years, and depictions of a contrary dynamic in literary magazines. Broadening out, the paper ponders some implications of archival documents in dis/agreement, notably for hearing musical culture in a seemingly singular and ‘global’ metropolis.

Cong JIANG (Capital Normal University)

Melodies’ and Lyrics’ Relationship in Beijing Folk Songs

Beijing folk songs are difficult defined, because some scholars think they are influenced by folk songs in Hebei province quite a lot, and do not have particular characters. While, other scholars considered that Beijing folk songs do have their own characters in lyrics which relate to dialects and slangs and melodies which relate to Beijing local folk arts.

Beijing folk songs are mainly collected in the book *Collection of Chinese Folk Songs: Volume of Beijing*. This book includes 516 transcribed folk songs in 18 districts and counties in Beijing, and they are categorized into different genres: labor chants, songs in festival activities, ditties, custom songs, callings for sale, and nursery rhymes.

This study focuses mainly on callings for sale, because they relate closely to everyday life, and could be heard in hutongs till 1990s, but now they are almost disappeared because of urbanization. Beijing callings cover many goods and services, from food to articles for daily use, from hair cutting to collecting scrap, etc. Beijing callings carry the memory of Beijing flavor and life. Beijing callings are selected as intangible cultural heritage of Chongwen District in 2007.

This study tries to explore the relationship between melodies and lyrics in Beijing calls. Beijing dialects have little difference from mandarin, however, there are some tiny difference among some regions. This study analyzed more than 30 Beijing callings to see how the four tones match with the melodies, and found the regularity in it. This regularity may be the unique “local” character of Beijing folk songs which is different from melody-lyric relationship of folk songs in other provinces. This should be further studied with other folk genres.

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David Francis URROWS (Hong Kong Baptist University)

The Pipe Organ in China and the “Cultural Great Leap Forward”

After a gap of fifty years since any previous installation in China, in 1989 a Czech pipe organ was delivered to the newly-built Beijing Concert Hall. Symbolic of an ambitious drive to modernize the Chinese music scene, placing an organ in China's first world-class music venue required considerable diplomatic finesse. For a decade it remained the only such instrument in China; and then, starting around 1998, an emulative ‘organ race’ began which has seen the installation of nearly 50 new instruments. These organs are found in concert halls and conservatories, but also increasingly in churches, and even residential settings.

However, given China's official policy of atheism, organ performance culture has not kept pace with this ‘race’; and the ‘race’ has been identified as part of a larger and much-criticized movement, a ‘Cultural Great Leap Forward.’ In this drive to (theoretically) emulate Western music settings and art culture, historical-narrative rewriting, herd-mentality competitiveness, and ‘hurry culture’ (components of the actual practice) have led to organs in unlikely places with neither context nor audience for them. Examples include Mudanjiang on the Siberian frontier, as well as the National Theater in the modern ‘ghost town’ of Ordos, Inner Mongolia. While competition among European and North American builders for contracts is intense, post-installation maintenance is spotty, with many instruments unplayable after a year or two. Only a few of the national conservatories have begun tentatively to establish programs for organ study. Some new church installations are even replicas of organs destroyed in the Cultural Revolution.

This paper discusses the actuality of organ culture in China today and its prospects for the future, bound to the problematic new ‘Leap Forward’, and stifled by state-controlled religious practice.

FP-5J**20th-Century Music in France**

Tuesday, March 21, 14:00-15:30, Room 5-410

Chair: Davinia CADDY (University of Auckland)

Miyuki JINNAI (Kunitachi College of Music)

“Mosaic Structure” as a Reflection of Multilayered Temporal Events in Olivier Messiaen’s *Saint François d’Assise* (French)

In the research on Olivier Messiaen’s music the question of form is the least investigated subject. Until recent years, his contribution to the 20th-century music in the field of the form has been considered to be minimal. In his early works the leading structuring principal is a piling-up of circular repetitions of different phrases with its own cycle. On the other hand, the works of the “bird” series have an essentially static structure. While these composition principles give a relatively easy listening access, one tends to fail to acknowledge any innovative character of his works.

Since around 2008, the centenary of the composer’s birth, a few studies have been coming to

shed new light on structuring principle of his works and its evolution with the notions such as “block” or “mosaic”. Fujita tries to elucidate the dynamic processes governing the disposition of the blocks. Keym traces the evolution of his mosaic principle culminating to the construction of a religious time in «Saint François d’Assise. » However, there is still much to be done for a fuller evolution of Messiaen’s achievement in the field of form.

This study tries to contribute to this re-evaluation by analyzing how the circular repetitions of several musical units build a static form structure in «Saint François d’Assise. » By examining the pitch structures of both the singing and the instrumental parts, the rhythm patterns, the instrumentation and other parameters, the multilayered temporal events constructing a work as a whole manifest themselves as a sort of mosaic and provide a new aesthetic experience in music.

Shigeru FUJITA (Tokyo College of Music)

Not a Serialist, but a Dodecaphonist: A Sketch Study of Henri Dutilleux’s Works of the 1960s and 1970s

Henri Dutilleux has been characterized as “independent” with the connotation of “anti-serialist” in the history of 20th-century music. Indeed, Dutilleux was not inclined to generalize serial thinking to all parameters of his work during the height of serialism. However, in the meantime, he made an intentional effort to draw on the legacy of the Second Viennese School in his works.

Antoine Goléa remarked first about Dutilleux in 1975: “Certainly, there are traces of serialism in the great works of his maturity, from the *Second symphony* to the *Tout un monde lointain*. But his serialism is essentially confined to the melodic use of the dodecaphonic tone row, modeled very flexibly on that of Schoenberg.” Despite Goléa’s far-sighted observation, the recent sketch studies suggest that Dutilleux’s dodecaphonism was much more significant than superficial.

Accordingly, my presentation examines the significance of dodecaphonism in Dutilleux, reporting the results of my own sketch study of Dutilleux’s works around the 1960s and 1970s.

The relevant sketch materials, now housed at the Paul Sacher Foundation, leave traces of the evolution of Dutilleux’s dodecaphonic thinking. Having started with the melodic use of the Schoenbergian dodecaphonic tone row in his *Second symphony* (1959), Dutilleux tried to reconcile it with the harmonic diatonism in *Métaboles* (1964), in the manner of Berg. Then, he embedded some transpositional symmetries inside the dodecaphonic tone row to drive the harmony in highly constructive ways in *Tout un monde lointain* (1969), in the same way as Webern. This process of experimentation eventually enabled him to incorporate dodecaphonism into his own style as a compositional device, as in *Timbres, espace, mouvement* (1977).

The study concludes that dodecaphonism functioned as a constraint on self-renovation in Dutilleux’s compositions around the 1960s and 1970s.

FP-6A**Medieval Music: Secular and Sacred**

Tuesday, March 21, 16:00-18:30, Room 5-109

Chair: Lap-Kwan KAM (National Chiao-Tung University, Hsinchu/Taiwan)

Jonas LOEFFLER (University of Cologne)

“Musica” and “Music” in Adam de la Bassée’s *Ludus super Anticlaudianum* (c. 1280)

The allegorical Latin poem *Ludus super Anticlaudianum* is a curious product. Written around 1280 by Adam de la Bassée, a canon from Lille, it combines late antique knowledge with thirteenth-century musical culture, sacred with secular, and Latin with vernacular realms. A musically interpolated reworking of Alan of Lille’s hugely popular twelfth-century work *Anticlaudianus*, it describes the formation of the perfect human by Nature, the Virtues, and the Liberal Arts. For its narrative, the text draws heavily on the learned tradition of antiquity, incorporating Boethius (*De consolazione Philosophiae*, *De institutione musica*), and Martianus Capella (*De nuptiis Philologiae et Mercurii*) next to a wide range of other ancient Latin texts. Adam’s *Ludus* adds a whole layer of meaning to its source text by interpolating the narrative with 38 generically varied musical insertions, ranging from trouvère chanson and plainsong contrafacta, to a two-voice clausula and a motet.

While the personified *Musica*, is largely modelled after late antique, theoretical notions of music, Adam’s insertions in the *Ludus* provide a concrete, performative context of music within the poem which firmly situates the *Ludus* in the musical culture of thirteenth-century Northern France, Lille and the Artois, the centre of the French trouvère culture. My presentation examines the subtle interplay of theoretical and practical notions of ‘music’ in Adam’s *Ludus*, situating the text in the wider cultural context of sacred and secular learning in thirteenth-century northern France. Questions of musical genre, meaning and of music’s cultural place at the intersection of secular and sacred realms stand next to issues of medieval education and literary production.

Michael Scott CUTHBERT (MIT)

Hidden in Our Publications: New Concordances, Quotations, and Citations in Fourteenth-Century Music

The overwhelming majority of known fourteenth- and early-fifteenth century music already appears in print. Over the past sixty years, using myriad manuscript and facsimile sources, the editors of series such as *Polyphonic Music of the Fourteenth Century* have identified many quotations and concordances among pieces. Since the completion of the major “M2” series, the vast majority of new concordances and new similarities have come from the discovery of new sources, primarily fragments. Yet with almost 2, 500 pieces from the period already discovered, giving over 3 million pairs of pieces which could have connections, is it not possible that many citations have been missed?

This paper says, “Yes.” By pairing a new database of transcriptions of over 80% of the known

repertory from 1300–1420 with the music21 software toolkit, I have been able to identify over thirty definitive cases of quotation, citation, or borrowing. The paper begins with a brief explanation of the methodology of identifying citations computationally, but focuses primarily on the implications for musicology of ten of these citations.

Among the most important discoveries are: the bawdy source for Machaut's last unidentified motet tenor (*Bone Pastor*), an unknown use of parody by Ciconia, new polyphony in the Tournai Mass manuscript, new concordances for Zachara da Teramo and Hubertus de Salinis, citations between Credos by Feragut and Tapissier, and five new identifications of earlier repertories on the back of initial letters of the manuscript Bologna Q15. Two new identifications of Italian composers for what were previously assumed to be French works give further evidence to recent theories that much of the anonymous French repertory of the post-Machaut period is of Italian origin.

Elina HAMILTON (The Boston Conservatory)

Philippe de Vitry in England: The Two French Motets in *Quatuor Principalia*

Compiled during the first half of the fourteenth-century, the music treatise *Quatuor principalia* is known to us through eight manuscripts, making it one of the most widely circulated treatises in England at the time. Unlike other English theorists who often relied on treatises by English authors, John of Tewkesbury's treatise incorporates a higher number of texts and ideas from the Continent. Perhaps of most interest to modern scholarship is the mention of Philippe de Vitry as composer of two motets, *Cum statua/Hugo* and *Vos quid admiramini/Gratissima*. The editor of the treatise, Luminita Aluas, concluded that the presence of Vitry's motets in this context reveals that Vitry's motets were well known in England since *Vos/Gratissima* is found in Durham, Cathedral Library, C.I.20. The music to *Cum statua/Hugo*, however, is not extant in any manuscript from England.

The mention of the motets by Philippe de Vitry in the *Quatuor principalia* offers a fresh opportunity to look at and better understand how, and through what means, Philippe de Vitry was known in England. The theorist's use of the motets, specifically here to explain the newly introduced use of the punctus, suggests an overly confident author who expected his readers to know this music. Once a comparison of motet sources is made, several new insights into a transmission and circulation history emerges, including the possibility that the tenor was known separately. This paper takes as a starting point the quotations from the treatise to provide a musical perspective that considers the readers of its text. The placement of specific French motets in the English treatise and manuscript sources, especially the motets contained in the Durham manuscript, shed new light to the circulation and likely popularity of Vitry's motets outside of a Continental context.

Catherine JEFFREYS (Monash University)

Secular Composers and Monastic Liturgical Offices: Philip IV's Commission for the First Feast of Saint Louis

On 25 August 1298, the first feast of Saint Louis IX of France was celebrated at the Abbey Church of Saint-Denis, north of Paris. In preparation for this feast, Louis IX's grandson, King Philip IV ('the

Fair') of France, commissioned 'certain people skilled in music' to compose a *historia*, or a liturgical office, for the new saint. Among these were composers with powerful patrons directly connected to the French Crown: Dominus Gaufridus, who was chaplain to Jacques de Châtillon, Philip IV's guardian of Flanders from 1300 to 1302, and Petrus de Cruce, who was a composer of motets and a cleric to Guillaume de Mâcon, Bishop of Amiens and once cleric to Louis IX. Philip IV also commissioned Gaufridus de Plessey, a papal notary and secretary to the French king, to prepare 'certain writings' for the liturgical office. Despite Philip's secular appointments, it has been difficult to definitively connect his commission with any of the four surviving liturgical offices for Saint Louis: *Nunc laudare*, *Ludovicus decus*, *Lauda celestics*, and *Francorum rex*. A leading source of confusion has been the close association between specific religious orders and the liturgical offices, and ensuing assumptions around the liturgical offices' monastic origins: Dominican (*Nunc laudare*, *Ludovicus decus*), Cistercian/Benedictine (*Lauda celestics*), and Franciscan (*Francorum rex*). This paper considers *Nunc laudare* and *Ludovicus decus*, the two earliest liturgical offices for Saint Louis. The musical evidence clearly demonstrates that the Dominican *Nunc laudare* served as the basis for *Ludovicus decus*. The musical evidence also indicates that *Ludovicus decus* was not always an exclusively Dominican liturgical office. In light of this, we can begin to piece together the musical contributions to the liturgical office for Saint Louis commissioned by Philip IV.

Claire FONTIJN (Wellesley College)

Excess and Frame in Hildegard of Bingen's Compositions and Illuminations

In their *vita* of Saint Hildegard, monks Gottfried and Theodoric wrote, "in addition to instructing her in the songs of David, [Jutta] showed [Hildegard] how to sound the ten-stringed psaltery." Some are skeptical that Hildegard played a psaltery, and suggest that the monks intended to symbolize the Ten Commandments. I make a case for the psaltery serving as an aid for psalmody in the Divine Office, an accompaniment to Hildegard's compositions, and a fixed set of pitches to keep the singers in tune with a given mode. Given that no psalteries from the 12th century survive, the manuscript illuminations of Hildegard's younger contemporary Joachim of Fiore provide prototypes for the kind of instrument that she might have played. According to Joachim, the psaltery's three nearly equal long sides represent the Father, Son, and Holy Spirit, with the short fourth side at the top of the triangle. The ten strings are stretched horizontally across the soundboard with a rosette for resonance.

A treatise on chant reform ascribed to the Cistercian monk Saint Bernard of Clairvaux assigns ten consecutive pitches to the psaltery. An analysis of Hildegard's *Symphonia* and the *Ordo Virtutum* suggests that *c-e'* is the optimal tuning. This range gives a locus for the musical compositions that is analogous to the frames for the illuminations of *Scivias*. This paper examines how Hildegard confined some aural and visual images to the psaltery's range and the illumination's frame, whereas in others, she exceeded the circumscribed limits. Hildegard's art and music reveal similar techniques in both media, where contained work contrasts with wider ranges and exceeded frames. As the porous borders of the frame stretch into infinity—such as God's wisdom pouring into Hildegard's head—terrestrial boundaries reflect the music of the spheres.

FP-6B**Baroque Passions: The Cantata and Oratorio**

Tuesday, March 21, 16:00-18:30, Room 5-401

Chair: Alvaro TORRENTE (Universidad Complutense de Madrid)

Alan MADDUX (University of Sydney)

“Affettuoso Ancora”: Music and Emotion in Francesco Antonio Calegari’s Passion Recitatives of 1718

In Western cultures, music has almost universally been understood to convey emotions, and this is certainly true for the Baroque period. But meaning—including emotional meaning—is not intrinsic to the sound of music, much less to its written notation; instead, meaning emerges in the interactions between musickers in the acts of musical creation, performance and listening. How, then, are we to interrogate the ways in which emotions were experienced by past musickers whose social and aural contexts are long gone? One way of addressing this problem in recent years has been through theories of musical rhetoric, both compositional and performative. Another approach is to consider it through the theoretical lens of the history of emotions. Following historical and cultural anthropologist Monique Scheer, we might consider not just music, but emotions themselves as a kind of practice, and examine how people in specific historical contexts used music in the habits and rituals that helped them to achieve particular emotional states. Accordingly, this paper focuses on the role of a particular set of materials—an apparently unique set of manuscript recitatives by Fr. Francesco Antonio Calegari (1656-1742)—in the emotional practice of the recitation of the Passion, as it was performed by a very particular kind of body—that of a castrato singer—in a very particular place and time: the Basilica of St Anthony of Padua, on Palm Sunday, 1718. The Basilica was an important centre of music theory and practice in this period, and I argue that Calegari’s break with long-standing Catholic tradition by setting Christ’s words in recitative, rather than in chant or polyphony, exemplifies what Scheer calls a ‘change in ritual formula’ (2012: 2) intended to purposefully disrupt expectations about how emotion could be embodied in, and practiced through liturgical music.

Kurt MARKSTROM (University of Manitoba)

Easter 1724 and Bach’s Chorale Cantata Cycle

The creation of J.S. Bach’s chorale cantata cycle of 1724/25 was bookended by performances of *Christ lag in Todes Banden* BWV 4. While the performance at Easter 1725 closes off the chorale cantata series, presumably after the death of Bach’s librettist earlier that year, the performance at Easter 1724 may have been the inspiration for the cycle as a whole. The performance of this austere chorale partita may have inspired Bach’s collaborator to suggest a complete cantata cycle based on the hymns of the year in honor of the 200th anniversary of the publication of the first Lutheran hymnals. Although *Christ lag* may have been the inspiration for the choral cantata cycle, its simple partita-like

structure could not be replicated in a modern cantata cycle based on contemporary Italian numbers structure. The idea of how to carve out recitative and arias from the chorale texts, which is the singular aspect that sets apart the chorale cantata from the old chorale partita, may have come from the *Brockes Passion* (1712) which Bach and his collaborator had just harrowed for aria-text ideas for their *St. John Passion* that had received its première the previous Good Friday. In contrast to the text of Bach's *St. John Passion* based directly on the gospel text, the *Brockes Passion* is a poetic paraphrase of the Passion story in St. John. It was this paraphrase of liturgical text into recitative and aria that was principle upon which the chorale cantata would develop. Instead of paraphrasing biblical prose texts into poetry for recitative and arias, the poet paraphrased the inner strophes of the chorale. The other essential element was the development of a new type of opening chorus that fuses together the old chorale fantasia with contemporary ritornello form. From these two innovations would spring the series of masterpieces composed between Trinity 1724 and Annunciation 1725.

Giuseppina CRESCENZO (Hochschule für Musik Franz Liszt Weimar)

**Interrelations between the Subjects of the Sacred Cantata and the Catholic Culture in Italy by
Francesco Durante, Francesco Feo, Leonardo Leo, and Padre Giovanni Battista Martini**

In the 17th century – in a glowing climate of the Counter-Reformation – the Catholic church cantata (often also called “Cantata sacra”, “Cantata morale”, “Cantata spirituale”) was born in Italy. Initial inquiries have unearthed the phenomenon, that some subjects in the cantata oeuvre have been created by several composers working together.

My presented outlined systematic approach aims to make a contribution to this by taking a selection of outstanding content contexts, which on one hand make a central theme of the passion of Christ, and on the other hand illustrate biblical apocalyptic events, but also present central contents like unconditional forgiveness after boundless remorse or similar themes, which obviously enjoyed increasing popularity in the course of the 18th century, with different kinds of emphasis.

The lecture deals with the question of how the content of these cantata subjects was conveyed, how they became metaphoric and argumentative, and how this was illuminated through the musical implementation.

Are certain theological directions of a then very contradictory ecclesiastical reform movement recognizable, which simultaneously was directed against the attraction, for example, of the Protestant Reformation, but also against a growing secularism, especially in the early decades of the Enlightenment - and in a sense was pursuing a seemingly restrictive policy? Which techniques were developed and preferred, and what goals were pursued for the believers? Is the spiritual cantata a mirror of certain catholic convictions in Italy?

Apart from examples of Neapolitan sacred cantatas, I will also present views of compositions from the music chapel in the Basilica of San Francesco in Assisi and Bologna.

Elena ABBADO (Università degli Studi di Firenze)

Reconstructing Intangible Heritage: The Lost Oratorio Repertoire in Baroque Florence and Its Original Environment

Can a musical repertoire be historically and culturally determinant in a specific society and time and than almost completely leave no traces nowadays? This is what happened to the musical oratorio production in Baroque and late XVIII century Florence. The Roman genre of the oratorio gained attention in all principal Italian centers during the XVII century, flourishing in Florence, both for musical and cultural affinity. In the Tuscan capital, where the Catholic Church had created a para-state inside the Medici Gran-Duchy (and later the Lorena dominion), every Florentine man was affiliated to a lay company or close to a confraternity where the musical production had a prominent role in the community life.

In the case of the oratorio, a real competition was engaged between institutions based on the quality of music and the execution and magnificence of the apparatus of the sacred dramatic production, in particular by the Congregation of the Oratory of San Filippo Neri. This widespread success, later in the XVIII century, entered also the word of the academies and theatres, transforming the oratorio production from a popular and free public entrance to a bourgeois and paying audience, allowing Florence to become one of the first Italian cities hosting the oratorio production in theatres.

Starting from the “case studies” dedicated to the Florentine oratorio by Italian Musicologists Domenico Alaleona and Guido Pasquetti at the beginning of the XX century, and later developed by John Walter Hill, the present paper aims at giving new light to this phenomena in its entirety.

Thanks to a doctoral research carried out in the Florentine archives, many new documents were brought to light, bringing attention to the musical production of unknown religious confraternities and religious orders, such as the *Confraternity of Gesù Salvatore* and the *Servi di Maria* (Servants of Mary).

Takumi KATO (Archives of History of the Meiji Gakuin)

Reinhard Keiser's Passion Oratorios: Examining the Originality and Ingenuity of the Vanguard in German Sacred Oratorio

In the 1700s, after he gained his reputation as an eminent opera composer in Hamburg Gaensemarkt in the 1690s, Reinhard Keiser (1674-1739) began to compose operatic Passions enterprisingly, such as his “Der blutige und sterbende Jesu” (1704) and “Brockespassion” (1712), by applying his composition technique cultivated in his opera works.

Keiser's operatic Passions encouraged other composer's composition like Johann Mattheson (1681-1764) and Georg Philipp Telemann (1681-1767), and established a new genre of “sacred oratorio” in the Lutheran area of Germany. Johann Sebastian Bach and his Passions were also directly under this influence.

When one observes carefully his sacred oratorios individually, however, the processes of trial and error and the composer's issues which needed to be solved can be found. In this paper the presenter would like to examine those processes and issues specifically by focusing on his passion oratorios which represent the majority of his sacred oratorios through comparative study of one another vis-

a-vis such things as the necessity of the roll of Evangelist, the meaning of the interpolated chorale pieces, the proper choice of the hall for the performance, and the composer's bargain with the poets.

To discuss the issues which Keiser faced as the vanguard in German sacred oratorio also provides us with certain effective perspectives to examine the similar cases in the music history. For example, the case which George Fredric Handel (1685-1759) struggled with his oratorio performances in London in 1740-1750s and what was discussed about oratorio among the artists and the critics in the first half of the 19th century in Germany involving Louis Spohr (1784-1859), Felix Mendelssohn Bartholdy (1809-1847), and others.

FP-6C

Border Crossings in Opera

Tuesday, March 21, 16:00-18:30, Room 5-408

Chair: Kii-Ming LO (National Taiwan Normal University)

Yoriko MORIMOTO (Aichi University of the Arts)

Reception of *Tragédie Lyrique* at the Sheremetev Serf Theater (1775-97): The Genre's Influence on the Creation of the Russian Opera *Zelmira and Smelon*

The Sheremetev Serf Theater, managed mainly by Count Nikolai Petrovich Sheremetev (1751-1809), was one of the few theaters that imported and performed operas of the French genre *tragédie lyrique*; this genre of theater was never staged in any other Russian theater (not even the court theater). This presentation aims to describe how *tragédie lyriques* were performed by this theater and how the Russian opera *Zelmira and Smelon* was created by the Sheremetev Serf Theater based on *tragédie lyriques* performances. This will be discussed by examining both Russian and French materials, including handwritten correspondence, scores, and librettos, that were used in performances at this theater.

According to correspondence between Sheremetev and Monsieur Hivart, a musician with the Paris Opera and an assistant to opera performances at the Sheremetev Theater, Sheremetev became increasingly interested in *tragédie lyrique*, including the fashionable operas by C. W. Gluck and his followers, which were imported into the Sheremetev Theater every year. Between 1788 and 1792, he performed *Renaud* by A. Sacchini in Russian translation, albeit with significant difficulties. It was inferred that, by staging *Renaud*, he aimed to introduce the performance of serious opera in Russian. Finally, in 1795 a Russian opera, *Zelmira and Smelon, or the Capture of Izmail*, was produced by O. A. Kozlovsky and performed at this theater. As this opera has many similarities with *tragédie lyriques* and *opéra-comiques*, this means that this opera was created under the influence of the wide reception of French operas at this theater.

The *tragédie lyrique* performances at the Sheremetev Theater suggest that serf theaters, which are almost neglected in studies of the history of Russian opera, actually played a major role in the development of operatic culture in late eighteenth-century Russia, and that Russian opera was significantly influenced by French opera.

Lufan XU (Chinese University of Hong Kong)

Through Faust's Last Magic: Ferruccio Busoni's Self-Portrait as a Cosmopolitan Artist in *Doktor Faust*

In his memoir *The World of Yesterday*, Stefan Zweig lamented about the lost of European cultural value when the “barbarian” WWI torn Europe into opponent camps. Among those anti-war artists depicted by him, no one had experienced more anxiety than the Italian-born and German-nurtured composer Ferruccio Busoni. Due to the mixed cultural heritage he had received, and the cosmopolitan career he had established, Busoni was particularly vulnerable among the nationalistic discourses when his natural homeland Italy and adopted homeland Germany declared the war in 1915. This paper examines the tension between nationalism and cosmopolitanism in the compositional genesis as well as the text of Busoni's opera *Doktor Faust*, mainly composed during and after the war.

To many of his acquaintances, Busoni's posthumous opera *Doktor Faust*, premiered in 1925, spoke unequivocally with his own voice. Against the popular Faustian discourses in late Wilhelmine Germany which depicted Faust as a German national hero, Busoni's Faust was a self-portrait beyond the national identity as a cosmopolitan artist voicing many of Busoni's philosophy. Echoing contemporary philosophical ruminations on polyphony, Faust's “an eternal will” was musically realized by many superimposed polyphonic lines. The opera ends with Faust's last magic, a transformation of the old spirit into an infant, resembling a Nietzschean idea of “eternal recurrence”. Busoni here imaged a rebirth of European culture against the postwar pessimism espoused by Oswald Spengler in his influential *The Decline of the West* (1918). Furthermore, Faust's last magic indicates Busoni's belief that artist should serve as a spiritual leader, reinitializing the culture after the catastrophe through transforming the European classic heritage into beautiful new forms. The idea of curing through transformation also centers in Busoni's famous notion “Junge Klassizität” [Young Classicality], often identified as the key origin of his postwar “neoclassicism”.

Francesco DEL BRAVO (Free University Berlin)

Rigoletto's Dances, Eisenstein and the Kabuki Montage, ossia the Operatic Stage in the Analytical Practice

One of the achievements of the last decades in musicological studies is the analysis of operas, a practice that has contributed to expand the set of analytical tools in musicology and to develop a theoretical field that has found in the umbrella term ‘musical dramaturgy’ a conceptual frame embracing a plenty of different approaches. A recurring trend in opera studies is the use of concepts, ideas, and terms generated not only in theatre studies but also in film studies (diegetic/extradiegetic, foreground/background, zooming etc.), being both opera and film multi- and transmedia form of arts centered on representation of actions.

An interesting fall study for detecting how a technique conceptualized as artistic practice and aesthetic category in film theory – the montage – can intertwine the dramaturgical substance of an operatic scene if included in its analysis is the opening scene of Giuseppe Verdi's *Rigoletto*. This scene has already attracted the attention of many scholars due to its effectiveness in representing a feast becoming more and more lively and degenerating in anxiety, insults and projects of revenge. The

different analysis have focused mostly on the use Verdi makes of the different sound sources (a rear stage band, a stage band, and pit orchestra) producing the dances accompanying the feast and creating the soundscape in which the action takes form. The sequence of these dances has been described as incessant and monotonous, but no attention has been paid to the order and the way in which the dances are mixed during the feast, a different approach that can find in the idea of film montage a starting point for the analysis.

Considering here the dances as structuring elements both of a form and of a process will allow to explore not only Verdi's operatic scene, but also the notion of montage itself, finding in its first theorization the ideal referent, since the film director and film theorist Sergei Eisenstein – the founder of the theory of montage – in his early studies put at the centre of the concept of montage not film but Kabuki theatre.

Brooke MCCORKLE (SUNY Geneseo)

Love, Sex, and *Tannhäuser* in Occupied Japan

Wagner's influence on cultural and social activity has been documented in countries ranging from Russia to Brazil. Likewise, since the composer's own lifetime, Wagner's music has been associated with the erotic. But there is a case outside Western culture that is particularly rich: the 1947 premiere of *Tannhäuser* in Tokyo. In this paper, I reconstruct the production from archival documents, arguing that its popularity lay not in its execution but rather in its symbolic function as an artwork in which female sexuality could be observed and contained.

The American Occupation brought radically new notions of male-female relations in Japan and, for the first time, female sexuality was a topic deemed worthy of public attention. It was in this atmosphere that a pair of goddesses appeared on the Tokyo stage. These Venusian twins, though seemingly unrelated, reveal the change in Japanese society in regards to female sexual liberation. In the winter, a young woman performed a striptease as a Botticellian *tableaux vivant* in a show called "The Birth of Venus," and this drew immense crowds throughout the year. In the summer, Wagner's *Tannhäuser* received its Japanese premiere at the Imperial Theater, performed in Japanese, with an all-Japanese cast and crew save German orchestra conductor Manfred Gurlitt. Its Venus competed for the attention of the Tokyo audience, and though this doppelgänger was fully clothed, she was no less popular than her lascivious counterpart. All twenty-five performances were sold out, a first in Japanese opera history.

The two depictions of Venus, though catering to different audiences, both showed how Western artistic culture impacted notions of female sexuality in postwar Japan. Through the embodiments of Venus and Elisabeth on Tokyo stages, Japanese women were able to vicariously play out different versions of womanhood.

Giuseppe MONTEMAGNO (Fine Arts Academy, Catania)

“Une reine de paravent”: Camille Saint-Saëns’ *La Princesse Jaune* and the Birth of Japonism in French Opéra-Comique (French)

After the Franco-Prussian War and the Paris Commune, the Opéra-Comique theatre was ruled by the old librettist Leuven (pen name of the count Adolphe de Ribbing) and by the young impresario Camille Du Locle, well-known for his collaboration with Verdi. The last one, according to his biographer Charles Pigot, wanted to “find a new way, redirecting the old genre towards an ideal in which reverie, ecstatic poetry and symphonic elements could have a large part.” Thanks to him, composers as Bizet, Paladilhe, Saint-Saëns and Massenet were engaged at the Opéra-Comique. A first attempt in this direction was made in 1872, for the official reopening of the theatre, when four new operas were created, *Fantasio* by Offenbach, *Le Passant* by Paladilhe, *Djamileh* by Bizet and *La Princesse jaune* by Camille Saint-Saëns, all – except the first – in the short form of a one-act opera.

First performed on June 12, 1872, *La Princesse jaune*, op. 30, marks Saint-Saëns’ debut as an opera composer. The libretto was written by Louis Gallet, bursar at the Beaujon hospital, “incomparable friend” and “perfect man”, in the composer’s words. The subject for the new opera was carefully selected and attests the birth of the Japonism movement in French opera. The action takes place in the Netherlands and follows Kornélis’ passion for Japan and its culture. In particular, he is obsessed by the portrait of Ming, a Japanese girl that he dreams under the effect of opium. A long time before the publication of “Le Japon Artistique” and the opening of the “Art Nouveau” art gallery, Japonism influences Saint-Saëns’ music, that – since the first *ariette*, “Ousou Semi si Kamini” – uses pentatonic harmony to evoke an oriental sound. Kornélis’ fantasy will be at the origin of Solor’s euphoria, at the end of *La Bayadère* by Petipa and Minkus.

FP-6D

Analyzing Music: Haydn, Mozart, Beethoven, and Schubert

Tuesday, March 21, 16:00-18:30, Room 5-301

Chair: Aya ITO (International University of Kagoshima)

Morton WAN (Cornell University)

Imparting Freedom: A Tale of Three Fantasies (Mozart K 475, Beethoven Opp. 77 & 80)

The rapidly shifting musical culture in the decades between 1750 and 1830 saw both the heyday of keyboard improvisation and its decline. Accompanying the shifting aesthetic order, the word “fantasy” also went through a complex semantic shift over the period. This shift enabled the once-valORIZED creative freedom that improvisatory praxis embodies to be captured in a progressively re-codified genre “fantasy,” which appeared in notated compositions in the burgeoning marketplace of print. Between the *act* and the *text* of the fantasy, musical notation serves as a medium of aesthetic transaction, disseminating the ideality of creative freedom from composers-improvisers to their contemporary *kenner* and *liebhaber* by on the one hand documenting the former’s own improvisation

and on the other inviting the latter to experience that act personally through playing. The notated fantasies therefore are both transcriptive and didactical. By comparing three fantasies by Mozart and Beethoven, this paper scrutinizes how these two contrasting musical personalities undertook different approaches to keyboard improvisation—a practice in which both expertly engaged—through the written fantasies, which purport to capture the respective spirit of their own improvisation. To reflect on the differing creative strategies Mozart and Beethoven fashioned in imparting the “flight of fancy” embodied in the act of improvisation, the paper also attempts to tease out the ontological peculiarity of these written fantasies relative the technology of music notation and the economy of music publishing and examine how the two composers configured their identities under the rubrics of fantasy and improvisation and negotiated them with their listening communities. Ultimately, the paper calls into question the ethical implications of Mozart and Beethoven’s dissimilar attitudes toward improvisation and suggests that while the former negotiates a bilateral space in which creative freedom materializes in social plurality, the latter sees improvisatory freedom as a privilege in the aesthetic of singularity.

Lauri SUURPÄÄ (Sibelius Academy, University of the Arts Helsinki)

Public and Private Levels of Discourse in the Slow Movement of Haydn’s Symphony No. 93

In eighteenth-century aesthetics generally, as well as in writings on music in particular, one can make a distinction between public and private levels of discourse. Enlightenment aesthetics addressed this distinction when examining, for example, oppositions “imitation vs. expression” or “adherence to conventions vs. departure from conventions.” With specifically musical issues, the distinction occurs, for example, in discussions of opposition “symphony vs. sonata.” To oversimplify, in each of these pairs the former pole can be associated with the public level of discourse, the latter with private.

Music analysis can elucidate interactions between public and private modes of discourse, as well as illustrate their various roles in individual pieces. Each of the oppositions mentioned above can occur in several musical parameters. To take some common but by no means exhaustive examples, the opposition “imitation vs. expression” can be reflected in the use of musical topics, “adherence to conventions vs. departure from conventions” in the organization of form and tonal structure, and “symphony vs. sonata” in texture.

This presentation analyzes the slow movement of Haydn’s Symphony No. 93, examining the juxtaposition of public and private levels of discourse. The analysis concentrates on the parameters mentioned above: topics (juxtaposition of public topics like “tempesta” and private topics like “declamation”), form (an idiosyncratic rondo form, which merges formal units), tonal structure (e.g., modal mixture and postponement of the background closure), and texture (extremes ranging from fortissimo tutti to four solo strings). The paper argues that public and private spheres first occur independently, but towards the movement’s end they start to fuse with each other. In all, the dialogue between public and private levels of discourse creates a narrative trajectory growing out of the interaction among various musical parameters.

Yusuke TAKAMATSU (University of Zurich / Keio University)

The Novel Dramatic Patterns of Franz Schubert's Slow Movements: A Study of Symphony No. 8 (D 944) (German)

Research on Franz Schubert's instrumental works has long focused on the outer movements of his compositions. Yet the considerable expansion and innovation of the middle movements of his pieces likewise constitute salient, but under-examined, points for research. This presentation addresses this gap in existing scholarship through a study of his slow movements, particularly that of symphony No. 8 in C major (D 944).

Generally speaking, Schubert's slow movements present no particularly unprecedented formal features. Excepting a few outliers, they normally appear in ternary form (ABA or elaborated variants) or in theme with variations. But while the formal features of his slow movements progressed little throughout his life, novel dramatic climaxes within slow movements began to emerge in his work during the final stages of his career. This development may be best approached through the example of his "Great" symphony.

The second movement of this symphony appears in a type of extended ternary form (ABABA), but each part differs in detail. While the varying tonalities of the B-sections (F major in the first, A major in the second) are striking, more remarkable is the alteration of the A-sections. The final portion of the second A-section deviates by featuring a fortississimo-climax with an extended crescendo and the driving motive of horns and trumpets. Moreover it climaxes in an unsolved diminished seventh chord, followed by a suspenseful general pause.

Similar breaking off follows the dramatic climaxes of other slow movements in his late works (Piano Trio D 929, String Quintet D 956, and Piano Sonata D 959), indicating a trend in his late works. The broader consequences of this pattern are significant, for dissonant climaxes with breaking off likewise characterize the third movement of Anton Bruckner's ninth symphony and the first movement of Gustav Mahler's tenth symphony.

W. Dean SUTCLIFFE (University of Auckland)

Labouring a Point: What Are Eighteenth-Century Developments Doing?

The loose-knit nature of eighteenth-century development sections, and more broadly of structural middles, compared with opening and closing sections has long been acknowledged (Rosen 1971, Caplin 1998). This is often understood as arising from a sort of teleological necessity: the need to work out the implications of the given material, to "take it further". But if we consider such sections less from the point of view of "formal logic" and focus instead on the sort of social behaviour they suggest, the role that they play seems less obvious. Why should such relatively freely organized material be required within a late eighteenth-century musical idiom that places such an unprecedented emphasis on periodic organization – on an arrangement of material that seems to go out of its way to ensure intelligibility for the listener? Often enough these middle sections seem to shed the "discipline" of periodic construction, to lack the sort of reciprocal, varied presentation of material we expect to hear. They may be unpredictable, for example in emphasizing ideas that had previously seemed incidental, but on the other hand they may feature "systematic" techniques such as (lengthy)

sequence and strict counterpoint. Rather than pleasing through variety, they may suggest mechanical or obsessive behaviour, “labouring” a particular musical point. These are not attributes that fit readily with a predominantly “polite”, sociable style. However, the development section – which came into being as such precisely in this era – has become such a familiar part of our musical knowledge that we rarely pause to think about this. What purposes could such an abdication of normal musical syntax serve? How might listeners have been expected to react? I consider this problem with reference to works by Brunetti, Mozart, Kraus and Haydn.

Wolfgang FUHRMANN (University of Vienna)

The Rest is (not just) Silence: Aesthetics of the Musical Rest, with Special Reference to Haydn

Much has been said about the meaning of silence in Western post-war avantgarde music. Much less has been said on the meaning of measured silence—i. e., the notated rest and its “performance”—in Western music from the Middle Ages to *c.* 1945. With few exceptions, scholarship has been silent on the function of intentional silence in music.

Musical rests can have a purely formal, a rhetorical, a symbolic, a semantic or a syntactic function, or any combination of these. Semantically, a general pause can suggest the musical equivalent of a hush, a frightful falling-silent, a pondered, solemn or mysterious silence. As yet, there has been no attempt to discuss these and probably many other functions of the rest in a systematic fashion.

Arguably, no other composer has made such a varied use of what John Potter has called aptly “the communicative rest” than Joseph Haydn. For Haydn, the placing of a rest was a matter of art. According to a report by Silverstolpe, Haydn is supposed to have told a composition pupil of his: “Rests are the most difficult thing to write”. Even if this seems to have been uttered half jokingly, Haydn’s rests can have dramatic, even disconcerting effects, but can also be witty, good-humoured or even lyrical. This is most obvious in his general pauses, but not only there: on close reading (and listening), Haydn’s music reveals itself to be extremely economical in the use of sounds and rests. Even a brief pause in the accompaniment can make a subtle difference in a texture, enhancing (or weakening) a metrical accent, for instance. Haydn’s instrumental music seems, then, a good place to start considering the multifarious aspects of the meaningful silence that is an integral part of music.

FP-6F**20th-Century Music in France**

Tuesday, March 21, 16:00-18:30, Room 1-3-8

Chair: Marc BATTIER (University Paris-Sorbonne, IREMUS)

Jacob DERKERT-ROSENBERG (Stockholm University)

Debussy and the Shift in Manner Around 1905: From Transcendental Individualism to Individualist Distanciation

In this paper I will argue for an interpretation of a shift in Debussy's œuvre, from transcendental individualism to individualistic distanciation. The notion of a shift in style or manner, either manifested in *La Mer* 1905 or afterwards, was common in the contemporary reception. In one version, it is about the substitution of a classical manner for an impressionist one, though perhaps unified by a symbolist attitude common to both. In another version it is about a shift from profundity of a sort to superficiality. There are other interpretations as well.

Subscribing to the thesis of a shift in attitude in Debussy's œuvre, this paper questions the ways in which this shift has been understood. On the basis of analytical study of main works like *Nocturnes*, *La Mer*, *Images* for Orchestra and *Préludes* for piano book I, put in context and comparison with their critical reception as well as the broader musical landscape of France, this paper identifies two dominant strategies of Debussy. Before *La Mer* it is a question of transcendental individualism, i.e. a highly individualistic use of given genres for serious expression. After *La Mer*, it is a question of a more distanciated use of genre conventions and style markers. On the basis of "hidden programme"-interpretations of these in the cases of *Images* and *Préludes*, it is suggested that Debussy's reaction to the politicized and polemical musical life of France evoked by historians like Fulcher is not so much one of taking actual stand as one of irony and distance, perhaps even alienation. In that he is true to the feature of individualism normally imputed to his works, but sometimes with a qualification for a lack of inspiration in the later work (e.g. *Images*), a thesis in different ways exposed by biographers like Dietschy and Lesure.

Marie-Pier LEDUC (Université de Montréal-OICRM/Université libre de Bruxelles)

Revealing Oneself by Writing about Others: An Historiographical Case-Study on Émile Vuillermoz's Promotion of Fauré, Debussy, and Ravel

The figure of the prolific music critic Émile Vuillermoz (1878-1960) is particularly relevant for the historiography of French modern music given the decisive role he played in the promotion of Gabriel Fauré, Claude Debussy, and Maurice Ravel within avant-garde circles. His militancy, which took the form of a *discourse on others*—by his stands in favour of certain composers and by his attacks on those who didn't share his vision—also came out as a *discourse on himself*. Indeed, Vuillermoz sought to position himself as the one having recognized before others the genius of certain composers.

In this paper, I first propose a look at the strategies used by Vuillermoz to talk about himself as an infallible judge in his discourse about others. My corpus is constituted of texts published between 1899 and 1914, mainly in “*petites revues*”. As a second step, I will retrace how music history has effectively based itself on the version of the facts which Vuillermoz had initiated to promote as soon as the first years of the 20th century, that is a version of history in which he stands alongside the greatest composers of the period.

This case-study allows us to explore both a recurrent phenomenon and one that is singular: on the one hand, music history has frequently based its narrative on a version of the facts that has had first been forged by music criticism of an epoch. But, on the other hand, the example of Vuillermoz is somewhat unique in that he acted both as a music critic and as historian/musicographer. What happens when one person acts at the same time as a major player and narrator? Other historians/musicographers chose to include Vuillermoz in their narrative and, in doing so, established his mostly self-attributed authority.

Steven HUEBNER (Schulich School of Music, McGill University)

Ravel's *Tzigane*: Artful Mask or Kitsch?

Critics have often characterized Ravel as a wearer of masks (Jankélévitch 1939, Mawer 2000, Kaminsky 2011), an image triggered by his appropriation of different stylistic ambiances—jazz, Viennese waltz, Spanish elements, eighteenth-century genres. Ravel's music has largely avoided the charge of mere pastiche because his exegetes have assimilated the trope of the impersonator with serious, Symbolist-derived aesthetic values that privilege objectivity and calculation. Sheer compositional ingenuity also forestalls the critique of pastiche. Nevertheless, this paper argues that there is one work that does not sit well against this critical background: *Tzigane*, the [gypsy] *rhapsodie de concert* for violin and piano (1924) written for the Hungarian virtuoso Jelly d'Aranyi.

Perhaps unsurprisingly, *Tzigane* is little discussed and little celebrated in the Ravel literature. The composer Henri Sauguet once called it “the most artificial thing that Ravel has ever written,” and one might argue that Ravel pandered to a conservative public with gypsy clichés already exploited (in Said's orientalisising sense) by Liszt. Bridging practice with theory, my paper begins by showing how *Tzigane* reflects Ravel's fascination with d'Aranyi's performing style and self-promotion. My presentation continues by making a positive case for the composition: it's deft manipulation of various “gypsy scale” pitch collections, its clever harmonic plan and form, its brilliant writing for the violin. Finally, I argue that such compositional skill may not redeem the work. I go beyond orientalist critique to ask about the extent to which the aesthetic category of kitsch is appropriate to *Tzigane*. Here Clement Greenberg, Andreas Baumgartner, Carl Dahlhaus, Theodor Adorno, and Umberto Eco will provide theoretical underpinning for my approach. Kitsch remains under-developed as style-critical category in musicology: my paper provides a new case study in the aesthetic issues involved in its application to a work by a major composer.

Michal GROVER FRIEDLANDER (Tel Aviv University)

Satie's *Socrate* and the Staging of Thought

My paper is a reevaluation of Satie's *Socrate* (1919), a composition that has remained enigmatic until our very day. *Socrate* is unique among the composer's output and has remained a puzzle since its initial ambivalent and stormy reception.

My aim is to show how the portrait of Socrate emerges in the crossroads between that which is thought speculatively, in theory and that which is embodied in a staged performance. To this end I will discuss my own staging of Satie's *Socrate* which will be performed in Tel Aviv and Tokyo in 2016.

In Plato's *Phaedo* Socrates on the eve of his death tells of a recurring dream he has had in prison: "often one and the same dream apparition came to him, always with the words, 'Socrates, practice music!'" Satie, just like others before him, particularly Nietzsche, was impressed by the significant of this moment, for an otherwise inartistic figure such as Socrates. Indeed Satie chooses passages from Plato's dialogues that pertain to musical myths. Each section in Satie's composition centers around a myth: the musical contest between Marsias and Apollo ending in the former's defeat and flaying alive; men who as the result of excessive pleasure in singing forget to do anything but sing and are transformed by the Muses into cicadas; swans who when sensing the approach of death sing most beautifully.

Satie sets the myths to almost uniform music. The composition is set in quasi recitative with an independent piano part. Music is estranged from text as voice is from accompaniment. Satie's style in *Socrate* is one of brief units slightly varied, confined within a restrained music vocabulary. The outcome is a work in which the serene musical portrayal of the philosopher voluntarily going to his death, coexist tensely with the presence of the myths of the power of music that are hinted at in each of the dialogue excerpts. It is this tense encounter of the sober, Satie calls it white, musical tonality, and the mythical charged as it is with death and sacrifice, that I envision and present in the staging and performance of Satie's *Socrate*.

Federico LAZZARO (McGill University/OICRM)

Foreign Musical Critics and Composers in Paris, 1920-1940: Theories and Practices of a Cosmopolitan Modernity

During the 1937 Paris International Exhibition two piano collections inspired by the exhibition were dedicated to the celebrated pianist Marguerite Long by two groups of composers: *À l'Exposition*, eight pieces by French born composers, and *Parc d'attractions Expo 1937*, nine pieces by foreign composers living in Paris. Many of the latter (i.e. T. Harsányi, B. Martinů, M. Mihalovici, A. Tansman, A. Tcherepnin) have often been called the *École de Paris*. Identity (that of a migrant composer in Paris) and style are linked in this group: an "*École de Paris* style" has been described by critics and historians as a compelling bend of stereotypical French qualities (such as clarity and finesse) with East-European folklore and rhythm. If this were really the case, the twin Expo-inspired collective works would provide an ideal sample of French *vs* "Franchified" music.

Yet comparison of the musical features of the pieces included in the two collections shows that the pieces in the non-French composers' album are much more concerned with exploring modern

idioms and extra-musical references than with indigenous folklore mixed with Gallic elements. This paper will show how this compositional approach is connected to the theoretical contribution of non-French (especially East-European) music critics to the shaping of the Parisian aesthetics of modernity, a contribution that played a significant role in shaping new and cutting-edge music of the period. The study of the musical press reveals that “modernity” was an all-embracing category in which the transformations of the compositional technique coexisted with a broader reshaping of everyday life (such as machines, technology and sport-life) directly linked to international exchanges. Analysis shows how the cosmopolitan experience of living in Paris (which I have called the “*École de Paris* opportunity”) pushed non-French more than French-born composers to integrate these modern musical features and themes into their music.

FP-6G

Bartók: In Theory and Practice, East and West

Tuesday, March 21, 16:00-18:30, Room 1-3-30

Chair: Mirjana VESELINOVIC-HOFMAN (Belgrade University of Arts)

Mineo OTA (Miyagigakuin Women's University)

Notation versus Sound Recording: On the Role of the Phonograph in Bartók's Modernist Strategy

In 1896 Béla Vikár introduced the phonograph into the research of folklore for the first time in Hungary. Because of its portability and “scientific” reliability, some of the contemporary folklorists welcomed the new medium, while the others argued that the recorded materials only represent “false images” of the folk songs, because the informants often erroneously sang their repertoire before the phonograph. Although Zoltán Kodály extensively used the phonograph in his research, he was keenly aware of the limitations of the medium: he frequently argued the importance of listening to the same repertoire as many times as possible on the spot.

Béla Bartók faithfully followed Kodály's advice: he not only recorded a vast amount of folk songs on the phonograph, but also jotted down most of the same tunes on his collecting trip. However, he seems to have been more optimistic about the possibility of the new medium than his colleague: Based on the recorded materials, he usually revised the first version of notation, sometimes so heavily that he had to make a totally new version of the same repertoire. Moreover, it seems that he “discovered” some of the important stylistic features that he later incorporated into his own music, not in the course of the fieldwork but later, with the help of the phonograph. In this paper I will examine the revising process of notation in two cases (namely: the case of “neutral third” in Transdanubian region; and the case of quintuplet rhythm in Transylvanian region), and show how crucial was the role of the technology of sound recording in the composer's modernist strategy in the 1910s.

Nobuhiro ITO (Osaka University)

Croatian “Sopela” Music and Bartók’s Composition

The second movement of *Concerto for Orchestra* by Béla Bartók begins quasi-contrapuntally, with the presentation of a melody by two bassoons in parallel which is followed by two oboes, two clarinets, two flutes, and other instruments in pairs. Recent scholarship prefers to call this movement “presentando le coppie” (Presenting the couples) in contradistinction to the previously used title, “Giuoco delle coppie” (Game of the couples).

In the composition of this music, many elements from folk music in East European countries seem to have played an important role. Especially noticeable, as David Cooper has pointed out in his *Bartók: Concerto for Orchestra*, Cambridge Music Handbooks Series (Cambridge University Press, 1996), is the influence of “Sopela” tunes from Croatia which, as in Bartók’s music, are normally played by pairs of double-reed instruments. Clearly, Bartók knew the Croatian instruments as well as the performing practice – the composer recorded his observations on this instrumental practice in his book *Yugoslav Folk Music* (edited by B. Suchoff, 1978).

This connection merits further scholarly attention and this is what my presentation will attempt to fulfill. First, I will summarise my research on reed instruments on the Pag Island in Croatia in 2015. I will also demonstrate hitherto unsuspected connections between Sopela tunes and the composition by Bartók, including attributes beyond the simple pairing of reed instruments: these include a phrase-ending idiom called “repič” (small tail) and a tone-system similar to the octatonic scale.

My study will not only establish this new connection in Bartók studies but will also indicate an important new understanding of how a folklore music practice inspired a new composition in the mid 20th century.

László STACHÓ (Liszt Academy of Music, Budapest)

Predictability, Force, and Individuality: The Performing Style of Bartók

In my paper, I attempt to define several key features of the performing style of the composer–pianist Béla Bartók – one of the most important pianists of the Hungarian Liszt school –, proceeding from more general features, common with most performers of the era, to more personal and contrasting ones. A salient feature of Bartók’s performing style, shared with other performers of the era to a certain extent, is the mainly unintentional slowing down at structurally relatively important or surprising moments and, respectively, the speeding up of relatively unimportant or highly predictable moments. Computer-assisted analysis of microtiming patterns of representative recording samples as well as their comparison with preliminary results of listening experiments suggests a tight connection of Bartók’s rubato patterns with structural importance and predictability. Noteworthy contrastive features include the focus and the continuity of the musical attention. For example, an emblematic aspect of Bartók’s habit as a performer, is the capability of directing the attention simultaneously to the superordinated levels of the musical structure and to the most embedded ones, in contrast to overall and ordinary expressive solutions that are usually applied to the musical flow by many other performers of the era. Moreover, one of the most important sources of the “force” and

the “magnetism” of his performances (features that were most frequently remarked in the reviews and recollections on Bartók’s playing) is the continuity of attention. Finally, in search of an explanation of the individuality and spontaneity in recorded performances of the piano solos in Beethoven’s ‘Kreutzer’ sonata, I compare Bartók’s recording (with Joseph Szigeti) with other famous contemporary recordings of the piece: computer-assisted analyses of microtiming data carried out with linear mathematical methods yielded intriguing results regarding variability, predictability, and architectural thinking in Bartók’s playing, in contrast to his fellow musicians.

Judit FRIGYESI (Bar Ilan University)

Béla Bartók’s Art as the Creation of Mythology and Ritual: *The Miraculous Mandarin* (“Chinese as Hungarian Hero?”)

Béla Bartók’s *The Miraculous Mandarin* was conceived in a highly politicized atmosphere, during and immediately after WWI. Its hero is an imaginary Chinese mandarin, who is depicted as frightening and even absurd and yet a personage that possesses supernatural power that the “West” cannot subdue. What is the meaning of such a characterization of the “Chinese”? What is the reason for the choice of a Chinese for the hero of a “Hungarian national” work?

Although the above questions are my starting point, I will argue that, even though at first sight, they seem logical, they are the wrong questions. The three characterisations traditionally suggested for this piece (orientalist, nationalist, social/moral drama) are all misleading. This work is none of these.

I propose that *The Miraculous Mandarin* is the capturing, in music, of a primeval human psychological process, and in relation with this, the creation of a mythology. It is not “theatre” per se, but a *transformation ritual*. This is true also for Bartók’s other stage and instrumental works. Traditional dramaturgy and abstract musical-structural processes (with their political, social and cultural meanings) characterize the surface level of Bartók’s works, but there is also a deeper emotional narrative: the unfolding of a myth and ritual.

Hei Yeung LAI (The Chinese University of Hong Kong)

Performing Bartók’s *Contrasts* with Orthographic Insights

According to Janet Schmalfeldt, “the analyst’s interpretation of formal structure in terms of dramatic action ... speaks directly to the performer’s need to find the character of the work within its structure” (Schmalfeldt, 1985). This resonates with Malcolm Gilles’s claim that Bartók’s orthography maximizes the capacity of staff notation to convey the teleological and dramatic process of the tonal trajectory. I argue further that a study of tonal structure and hierarchy that takes into consideration factors of orthography benefits the music performance concerned. Orthographic analyses decode the inherent dramatics of staff notation and may provide performers with invaluable information. This paper takes “Verbunkos”, the first movement of Bartók’s *Contrasts* as a case study to investigate his specialized orthography and its possible impact on performing interpretation. Bartók’s specific approach to the issue of octatonic orthography singles out one of the four ic3-related pitch

classes upon which conventional triadic structures are retrievable (Cheong, 1993). I venture beyond this to examine the orthographic implications of the hexatonic collection, the 9-12 collection, and the aggregate in Bartók's "Verbunkos" and argue how they may help decode the referential tones in it. The dramatic change of the A-D# tritone is captured at different structural levels. All these add to shed light on Bartók's tonal thinking as conveyed through his orthography, and lead to an evaluation of the much ignored impact of musical notation on performance.

FP-6H

Music Psychology.Music Perception

Tuesday, March 21, 16:00-18:00, Room 5-407

Chair: Suk Won YI (Seoul National University)

Yohei YAMAKAMI (Tokyo University of the Arts)

Musical Language Theory in 19th Century "Pathologic Psychology" in France: The Influence of Early Aphasia Research on the History of French Musical Ideas (French)

In France at the end of the 19th Century, a wide range of new musical research was emerging under the influence of empirical science. Among this trend, the "new psychology" put forward by Th.Ribot, A.Binet and others played a role of particular importance.

This discipline straddled the two fields of classification established by Binet— experimental psychology (physiological psychology) and pathologic psychology. In the former field, scientists conducted joint experiments with musicians to obtain new knowledge on the traditional problems of the "effects" of music. The outlook on music presented in the latter differed from that of musicians, being that of doctors whose work was based on clinical data at mental hospitals. This paper will focus primarily on trends in the latter field.

The event of greatest interest in pathologic psychology was the emergence of discussion of "musical language" in a new form made possible by an aphasiology framework that conceived of it as one type of asymbolia, as in the approach by J-M.Charcot of the Pitié-Salpêtrière in cases of "Amusie" (musical aphasia). Knowledge of brain functions related to speaking, writing and thinking, the components of linguistic performance, was applied directly to music. A concept then emerged in which behaviors of musical creation (performance and composition), as well as behaviors representing music within the mind were understood as musical thought behaviors utilizing musical language. From this perspective, the musicology of psychiatrists such as J. Ingenieros, and Dupré&Nathan is very interesting work.

This paper also introduces the work of music historian J.Combarieu and pianist-composer M. Jaëll as examples in which we can detect these influences on the thought of contemporary other than doctors. These two well versed in empirical psychological research both happened upon a conception of music as a manifestation of musical thought behavior, and thereby present a unique view of music.

Vladimir ORLOV (Saint-Petersburg State University)

Music and Emotions: The Brain Study versus Historic Musicology

Emotional response to listening to the music has been the subject of particular interest by the scholars worldwide (John Sloboda, Kim Torres-Eliard, Patrik Juslin, and many others). In the scopes of our project (the head of the entire project is Alexei Mekler, PhD in Mathematic modeling), the test subjects (around 60) initially identified the emotions they experience in time to listening to selected music examples.

The paper discusses the first part of this project — the process of aligning music examples, discovered in accordance with the informed opinion of the author, with the views on these by the test subjects, who were musically untrained. This work — fully conducted by the author of this paper — was to select over several hundred music examples conforming to a number of rigorous requirements such as the length of the selected fragment, clarity of expressed emotion (by the author's preliminary opinion), quality of sound and of recording, etc. The results of this experiment — one of the rare attempt to explore what emotions humans *actually* experience in time to listening to music — were all but surprising: the vast majority of the test subjects indicated their emotions as very different to established opinions in musicology, repudiating many conventional concepts.

This paper will discuss the problem of correspondence between the views of professional musicologists on music emotions and the well-known concepts and classifications of emotions provided by the scholars from other disciplines (namely by Carroll Izard and Barbara Fredrickson). Particular emphasis will be given on the disconnect between professional knowledge and real emotional response to the music. Thus, the paper will show the panorama of the examples which were offered initially, the process of changing these during the tests, until the most unpredictable correspondences of music examples appeared crucial for certain emotions.

Marina KARASEVA (The Moscow Thaikovsky Conservatory)

Perceiving Language Melodic Musically: New Interdisciplinary Possibilities for Ear Training Course

One of the main features for ear training traditionally was sight singing. Some ear training schools (especially Russian one) have also such targets as memory training and music dictation in their complicated forms. However, all these type of ear training are aimed mainly at professional musician's needs. In my presentation I will show how good ear for music can be used for linguistic needs too. My paper is based on my own methodology for notation of Japanese language intonation. It has been published as my training guide "Japanese solfeggio" (2008) and approved in my ear training classes and presentations at the Moscow Conservatory, the Institute of Asian and African Countries of the Moscow State University, and the Higher School of Economics.

Among the key ideas of my paper are the following:

It is easier to catch intonation from native speakers by means of melody imitation than through graphic lines "above-below" in the dictionaries;

Computer programs can just register the pitch and rhythmic patterns of human speech: their oscilloscopic results are not suitable for music education, since they are written too difficult for mu-

sic reading;

My research has been based on a two-track parallel approach: first, to train musician's ear (for singing, memorizing and fixing the authentic speech as a music dictation), second, to help non-musicians to copy specially adapted intonation while studying foreign language by singing. The most effective methods of music notating of human speech as music dictation will be shown as audio-vidéo examples.

The significant interdisciplinary outcomes of the proposed approach could contribute not only to language learning and ear training progress. They also may serve as a bridge to easier psychologic skill formation by means of getting familiar with culturally different intonation environments.

Michaela KAUFMANN (Max Planck Institute for Empirical Aesthetics)

Knowledge Matters: How Different Modes of Writing about Music Shape Music Appreciation Processes

In every concert or while listening to a CD we are familiarized to the music heard by informative texts, such as program notes and CD booklets. Already with its integration into nineteenth century concert life, the informative text had three central components (Thorau 2013): 1) knowledge of the work in the more narrow sense, e.g. example information on the history of a work's creation or a composer's biography; 2) knowledge regarding classification and valuation, e.g. the significance of a work's compositional and cultural history; 3) knowledge of interpretation and reception.

Assuming that these types of knowledge provided by texts about music may have effects on both, the listeners' aesthetic judgments, and the listeners' perception of the music, two listening experiments were designed adapting the framing paradigm in order to test these assumptions.

For both experiments participants interested in classical music were recruited (same group of participants for both experiments): N = 170; 56% female; mean age: 45.84 years (min = 19, max = 80); all from the greater area of Frankfurt. In the first experiment, participants were asked to listen three times to identical excerpts of the third movement of the 1st symphony in C minor op. 68 by Brahms. Prior to listening, diverging descriptions of existing recordings either referring to the conductors 1) Mariss Jansons, 2) Christian Thielemann, or 3) Daniel Barenboim were presented for each excerpt. In the second experiment participants were asked to listen to the first movement of the symphony in E flat major for 2 horns, 2 oboes and strings by J. Mysliveček (1737–1781) played by Concerto Köln with Werner Ehrhardt. Half of the group was told that they would be listening to W. A. Mozart, whereas the other half was told they would be listening to Mysliveček. Apart from that, the composer's names were combined with texts containing either an emotional-expressive or structural description of the music. In both experiments, participants were requested to rate the music presented with regard to its musical structure, sound qualities, musical and emotional expressiveness, as well as liking.

Findings showed that contextualized listening not only influenced the listener's subjective attitude, as studies on the prestige effect have shown extensively, but in addition, different modes of writing about music affected liking of the music heard. In addition, the perception of aspects pointing at the music's meaning, such as emotional expressiveness, were more likely to be influenced by different modes of writing about music than the perception of aspects on a more technical level, such as musical structure.

FP-6J**Living on Air: Radio and Society**

Tuesday, March 21, 16:00-18:30, Room 5-410

Chair: Yūji NUMANO (Toho Gakuen College)

Chui Wa HO (New York University)

Media Didactic: Listening to Democracy in Occupied Japan, 1945-1952

“The most symbolic thing about this broadcast is that it represents the freedom of religion really well....[R]eligious services of different denominations are alternately broadcasted. This exactly illustrates that true freedom of belief is not interfered by race nor denominations.” (Hosogai, 1946). How did freedom or democracy sound like in Japan under U.S. occupation? How did Japanese people hear democracy on the radio airwaves? Radio, as a readily deployable mass medium in Japan after World War II, was regarded by the U.S. occupation forces as the ideal tool to disseminate American ideals and principles. Radio facilities were immediately restored across Japan to ensure that information regarding occupation reforms would reach the majority of the Japanese population. New radio programs that encouraged audience participation, such as phone-in singing contest, were developed and broadcasted. Reforms were made in the program advising board to include fractions of previously under-represented population, such as women, to participate in decision-making process. The occupation authority not only considered these measures as being able to teach Japanese about democracy but, more importantly, they demonstrated how democracy were carried out in real life. On the other hand, Japanese writers also taught fellow Japanese how to listen to the occupation airwaves by writing listening guidelines and reviews of radio programs in newspaper and magazines. As in the opening quotation, the diversity of content in a radio show was often interpreted as representing the essence of a democratic society. Using archival research, this paper examines how radio became the primary tool of disseminating ideals of democracy and eventually became a symbol for democracy itself in postwar Japan. Apart from providing a complex picture of the dynamics between cultural policy makers and the lived experiences of individuals, this paper also contributes to the ongoing dialogues on U.S. cultural hegemony in postwar Japan.

Naomi TAZAKI (Ochanomizu University)

Cultural Strategies for Music by the Inspection Générale des Beaux-Arts de la Ville de Paris during the German Occupation: Exploiting the Radiodiffusion Nationale

Musical activities in Paris during the German occupation (1940–44) have been receiving increased attention. The Vichy regime expressed that the French nation had a responsibility to protect the arts, and that music would symbolize the national identity. Thus it offered subsidies for protecting French musicians to institutions presenting a minimalistic guideline, which helped such institutions to develop their original musical activities.

My research has revealed that the *Inspection Générale des Beaux-Arts* (IGBA) of the city of Paris

was one such institution. Very few studies have referred to the music policy of the city of Paris of that time, but we can point out that it played a significant role in encouraging living French music and musicians. Among many projects, the central concern of the IGBA was to hold their original concerts by the special orchestra consisted in unemployed musicians many of who used to belong to radio stations. The purposes of these activities included two aspects: the welfare policy addressing unemployment, prisoners of war, and civil education, proposed by the commissions of Vichy regime, and the promotion of French music and musicians as the IGBA's own idea.

This study firstly identifies the features, achievements, and impacts of the IGBA's music policy, and then focuses on the two special efforts reflected in the IGBA's concerts. One pushed forward the promotion of French contemporary composers through collaboration with the *Radiodiffusion nationale* (RN), the radio station of the Vichy regime. The other encouraged young French players of the *Conservatoire de Paris*. These projects finally collapsed in the aftermath of the invasion of French free zone in November 1942, the problem of concurrence of concert organizations returned to Paris, and the budget cuts. Archives from the *Archives de Paris* as well as radio magazines, and journals of that time are investigated.

Kate GUTHRIE (University of Southampton)

“Intimate Listening”: Music Education on Radio in Interwar Britain

This paper explores how the expansion of gramophone and radio ownership in interwar Britain transformed music education. With the advent of these technologies, genres that had previously been restricted to an elite public domain, such as the symphony concert, could now be heard from the comfort of the home. However, the possibility of disseminating art music to a larger, more diverse audience quickly became contentious. The negative connotations of both mass media and the domestic context drew attention to seemingly problematic aspects of musical culture – not least, music's visceral appeal. So while radio and gramophone promised to be useful vehicles through which to realize a democratic culture, music educators remained concerned that these technologies would invite the wrong sort of engagement: “inattentive”, “passive” listening.

My paper unpacks this tension, focusing on how music educators, working under the banner of the music appreciation movement, sought to appropriate radio for their own elitist agendas. The long-running series of educational broadcasts *Music and the Ordinary Listener*, delivered by composer Walford Davies on the BBC, serves as a case study. Drawing on a range of sources, from broadcast scripts to press reviews and personal memoirs, I explore how Davies's broadcasts responded to the timely preoccupation with policing the boundaries between elite and popular culture – more specifically, how he promoted the practice of ‘intimate’ listening as an antidote to audiences' supposedly passive consumption. I argue that, by excerpting and repeating examples from important sections of music, Davies sought to foster what might be called a middlebrow mode of listening: one that negotiated a balance between emotional and intellectual forms of musical engagement. His radio broadcasts thus reveal a paradox at the heart of the music appreciation movement, namely the desire to make art music accessible to the general public, even while reinforcing its elite status.

Cécile AUZOLLE (Université de Poitiers)

Music Commissions by the Overseas French Ministry in 1946: The *Chansons Cambodgiennes* by Daniel-Lesur (1947) (French)

At the end of the Second World War, when the Fourth Republic was established in 1946, the Overseas Ministry was newly created, as an epiphenomenon of 1931 Colonial Exhibition, prepared in order to celebrate the French Empire and the Colonial Ministry, with the foundation of the Colonial Radio, directed by the composer and conductor Henri Tomasi. After the departmentalization of the Réunion island, Guadeloupe, Martinique and Guyane in 1946, originally under the Home Office, the new Overseas Ministry tries to make more attractive links between France and those territories, sixteen years before their effective decolonization, which will involve the new name of the Ministry, thus devoted to the Cooperation.

Moreover, thanks to the French Radio, a new public broadcast directed by the composer Henry Barraud, in 1946 the Overseas Ministry decides to commission several composers to create works intending to celebrate all the Empire Countries. In this context, the paper aims to retrace the history of this commission, with a special attention on the case of the *Chansons Cambodgiennes* by Daniel-Lesur, achieved in 1947.

Fumi UEHATA (Osaka University)

Idealizing National Identity through Pop-folk Music in Post-Socialist Serbia: Codes of Music Programs in Major Broadcast Stations

This research portrays the dynamics of concordance and conflict between music and politics in Serbian pop-folk music in the context of political transformation and the reconstruction of national identity after the breakup of Socialist Federal Republic of Yugoslavia in 1991. This paper focuses on Serbian official policies for culture and media, and specifically on broadcasting guidelines for the pop-folk genre among major television channels: public Radio Television of Serbia (RTS 1958-) and two private broadcasters TV Pink (1994-) and Grand TV (2014-), which have played important roles in the development of this music.

Pop-folk in Serbia, also known as Turbo-folk, contains elements of folk music not only from Serbia, but also from all over the Balkans, and combines these elements with contemporary Western popular music. Pop-folk has been criticized because of its “Orientalness” in sounds and visual representations that evoke memories of the past Ottoman rule and cultural Others such as Muslims and Gypsies, although the music has gained significant popularity.

Until the early 1990s, state-run RTS had willingly introduced this kind of music. However, pop-folk had repeatedly been labeled as controversial. In 1994, the Ministry of Culture made active commitments to restore “Serbian tradition” in music broadcasting. Today, RTS carefully selects singers, and actively introduces “authentic” folk music. In place of RTS, TV Pink has promoted new-fashioned pop-folk and has grown into a powerful pan-Balkan company. Due to a disagreement with TV Pink, Grand TV has recently launched independent broadcasting also specialized in pop-folk. Consequently, certain singers who are unsuitable for internal guidelines disappeared from RTS or TV Pink. This paper strives to explain how “appropriate” cultural images for official policies

are made through the interplay of music, media, and politics in Serbia, which could serve as a possible explanatory model for similar musical phenomena in the post-socialist Balkans.

FP-7A**Voicing the Voice**

Wednesday, March 22, 9:00-11:30, Room 5-109

Chair: Wendy HELLER (Princeton University)

Wan HUANG (Shanghai Conservatory of Music)

Embodying Masculinity in Sheng Singing: Integrating Perspective of ‘Music, Gender and place’ in analyzing Chinese Local Operas

Kunju and *Peking opera* are two Chinese operas experiencing from local to global after been listed as Intangible Cultural Heritages by UNESCO (2001; 2010). There are actually more than 360 styles of local operas throughout China. Existing musicological studies show more interest in textual analysis of *qupai* (melody), while recent decade witnessed academic shift to ‘gendered performance’ aiming to explore a new musicological ‘truth’ in conceptualizing local operas through ethnographical informed analysis, for example the study of Female *Sheng* (*Nü xiaosheng*) music and its social-cultural value in *Yueju* (Zenrong 2008; Sunyan 2015).

Sheng (*Xiaosheng*, *Qianjue*), literally is ‘male *Sheng*’ (*Nan xiaosheng*), and performed mostly by man. There is also a cross-gender performance of *Sheng* by women (*Nü xiaosheng*) popular for decades across Jiangnan region. So far, no comparative study throw light on *Sheng* music’s regional and cultural difference from the framework of “music, gender and place”. This paper takes eight genres from five areas of China as example, including *Yuju* in central Henan, *Yueju* in southern Canton, *Huangmeixi*, *Yueju*, and *Kunju* in eastern Jiangnan, *Qinqiang* in western Shaanxi/Gansu, and *Peking opera* and *Pingju* in northern Beijing.

Base on archival materials, computational analysis and field interviews, I try to answer how gender and place is constructed musically. I argue that *Sheng* in different local opera has its unique embodiment of masculinity. Genres from Jiangnan convey the poetic romance in its feminist ‘*shuimodiao* (sticky voicing)’, which features by female *Sheng*; genres from northern China are showing lucid and lively masculinity in its real and falsetto singing (*Gadiao*); while genres from western China features heroic masculinity in its powerful real voice (*Caiqiang*). The truth lies somewhere in-between a masculinity continuum of *Sheng* music that subject not only to geographical difference but also to specific socio-cultural values.

Youn KIM (The University of Hong Kong)

Tracing Voice: The Human Voice and Its Signification in Early Music Psychology

Music psychologists in the late 19th and early 20th centuries often resorted to the idea of “nature.” Carl Stumpf, for instance, evoked the notion in his *Die anfänge der music* (1911) and brought up the human voice as the sound of nature. Voice, that of the “primitive peoples” in particular, was characterized by “dragging movement.” Taking a cognitive approach to the evolution of music, Stumpf argued that the specificity of music only begins when the mankind came to structure the continuous line of pitches into definite intervals. He thus found this continual motion “strangely

threatening to our conception” because it blurred the boundary between music and speech.

The continuity of speaking voice was also accentuated in the contemporaneous acoustics, particularly in Rudolph Koenig’s “acoustics for eyes” and the consequent development of melographs. Koenig’s manometric flame apparatus transcribed the pressure fluctuations almost instantly into flickering flame across the surface of a mirror. The resulting images visualized the sound in its true nature of motion as continuous and gradual.

The present paper investigates these discourses on voice in early music psychology and argues that the significance of these discussions extends much beyond the ethnomusicological findings of other musical cultures or the fascinating development of the cutting-edge technology. Many 19th-century scholars regarded the human voice as representing the “soul” and this connection had been continued well into the early 20th century through its association with nature. Voice is not completely reduced to the mere laboratory object. By considering the human voice, not any other sounds of nature, as the source of continuity, the early music psychologists contribute to highlighting the subjective, dynamic aspect of musical experience. The issues of willpower, empathy, and agency feature in early music psychology much more significantly than what the previous history of the field described.

Philip BULLOCK (University of Oxford)

Russian Song as a Site of Performance

The history of Russian song has been written primarily through the textual prisms of literary and music history; what has been understudied, by contrast, is its performance history. My paper seeks to establish how we might incorporate performance as a constitutive factor of Russian song, both as a social phenomenon and, indeed, as a formal category of the genre, whether in the salon or the concert hall. Focusing primarily on the nineteenth century (a period predating the advent of recording technology), I will chart the representation of song performance in memoirs and literary works by Pushkin, Tolstoy and Kuprin, suggesting that such references are significant not so much on account of their intertextual significance (although that is certainly partially the case), but rather because they conceive of song as an embodied site of emotional experience that frequently transcends the immediate literal meaning of either the lyric itself, or the context in which it appears. I will then offer a close reading of part of Alexander Serov’s memoir of the composer, Mikhail Glinka. Here, Glinka is represented not as the originatory genius of Russian national music, but as a particularly gifted performer of his own works. Lamenting that there was, as yet, no means for ‘fixing’ the impression of Glinka’s voice for subsequent generations, Serov engages in a remarkable attempt to use words to record the experience of hearing Glinka singing his own songs in the context of Russia’s aristocratic salons. Serov devotes an extraordinary amount of detail to this task, paying attention to questions of Glinka’s vocal timbre, declamatory style and handling of words. In conclusion, a study of the performance history of Russian song moves the debate away from the theoretical relationship between words and music, towards a more socially nuanced account of song as practiced in nineteenth-century Russia.

Mary Ann SMART (University of California, Berkeley)

Radical Staging and the Habitus of the Singer

The story usually told about the recent history of opera staging is one of radical updating and strong directorial concepts. The existing literature tends to lionize the stage directors who dream up new visions for canonical operas by Handel or Verdi or Wagner, and who lend these familiar works a new immediacy and topical relevance. Singers enter into this story only when some celebrity figure objects to something s/he has been asked to do on stage, or otherwise clashes with a director.

Despite this focus on revision and transgression, most of what we actually experience in any opera production originates with the singer: the mechanics of bringing any director's vision to the stage depends crucially on the physical labor, artisanal training, and educational background of the singers involved. In opera workshops and in the numerous training manuals marketed to aspiring performers, singers are instructed to practice standard dramatic exercises such as imagining what is in their character's purse or pockets as a way of delving into a character's subconscious, or to adopt a repetitive "characteristic" pose for the character that will recur throughout the opera. These acting techniques are rooted in a Stanislavskian approach that privileges emotional authenticity and psychological realism, and their underlying assumptions about characterization clash sharply with the Brechtian detachment and stylization preferred by many opera directors. This paper will examine the unspoken tension between these two approaches to operatic drama, drawing on material from published pedagogical material and on ethnographic observation of rehearsals of the San Francisco revival of Emilio Sagi's *Don Carlo*.

Elisabeth BELGRANO (Independent)

Ornamenting Words - Vocalising Meaning: Artistic Vocal Performance Research as a Field "in between"

This free paper proposes the 17th century ornament *animer* as an agent in an entangled process of building new knowledge through artistic vocal research and a close reading of Benigne de Bacilly's 'A commentary upon the Arts of Proper Singing' (1968). A relationship between 17th century vocal ornamentation, the concepts of *Nothingness* and *Je-ne-sais-quoi*, and a distrust of the meaning of language has been pointed out in previous research (Calcagno 2003, Belgrano 2011). In this current investigation I search to understand how a specific vocal ornament can contribute intra-actively as part of an artistic research process. The study departs from a collection of *Leçons de Ténèbres* set to music by 17th century composer Michel Lambert. A selected fragment from these lessons is methodologically diffracted (Barad 2010) through vocal experimentation with the ornament *animer*. An ornament described as "certain almost imperceptible repetitions of notes done with the throat" (Bacilly 1968). The diffractive analysis includes other agents such as the city of Jerusalem, where vocal experiments were carried out in Aug 2014 (coloured by increased tension in the Middle East); words referring to the 'fold' (Deleuze 2006); the subtle listening into sensuous awareness of dwelling with/in the world (Yangisawa 2015); the relationship between music's ineffability and various academic traditions and cultures of meaning-making and mattering (Abbate 2004). The result of this intra-active encounter captures a different sense of vocality materialised as poetic knowledge in

sound and words. My hope is that this study can contribute to a debate on how artistic research as a field ‘in-between’ practice and theory, reason and imagination, cultures from East and West, can inspire to a sense of trust for the sake of relationality and possibly even for a better world.

FP-7C

Opera: The Japanese Connection

Wednesday, March 22, 10:00-11:30, Room 5-408

Chair: Helen GREENWALD (New England Conservatory)

Valeria DE LUCCA (University of Southampton)

A Japanese Emperor Goes to Italy: Gilbert and Sullivan's *The Mikado* and Its Italian reception

On 5 December 1898 Gilbert and Sullivan's *The Mikado* (1885) received its Italian premiere in Florence at the Teatro della Pergola, marking the beginning of a tour that in a few years would take this comic opera set in Japan around the Italian peninsula: not only did it reach theatres in Rome, Palermo, Naples, Milan and Cremona, but also a few private venues, such as the Palace of the Albrizzi family in Venice, where it was performed by a group of sophisticated amateur performers. The work, given in Italian translation as *Il Mikado*, gained immediate resonance in Italy and was soon consecrated as Gilbert and Sullivan's most successful work; in the words of an Italian critic writing on the *Gazzetta musicale di Milano*, *Il Mikado* stood head and shoulders above French and Viennese operetta because of both Sullivan's music, "most elegant and in the uttermost taste," and the elegant adaptation of the libretto, which "lacked the scurrilities and pornographic double-entendres" of other foreign works Italian audiences were used to. Drawing on an array of hitherto neglected sources, including critics' response to the Italian performances, the adaptation of the libretto by Gustavo Macchi and the music published by Ricordi, this paper is the first study to consider the reception of Gilbert and Sullivan's *Il Mikado* in Italy. Seen in the context of the European wide-spread fascination with an imaginary Japan, a study of the Italian adaptation and reception of *The Mikado* illustrates the way in which the exoticism, humour and witty criticism of Victorian society of the original English version were deftly transformed to suit the tastes of late nineteenth-century Italian audiences, offering an original exploration of a complex case of cultural transfer.

Misako OHTA (Kobe University)

***Die Dreigroschenoper (The Threepenny Opera)* as a Device of Cultural Memory in Japan: The Case of Takarazuka Revue Version**

This presentation describes characteristics in the history of Japanese acceptance of "Die Dreigroschenoper" written by Bertolt Brecht and Kurt Weill since its first performance in 1928 in Berlin. In Japan the music had already been recorded by a jazz musician in Nagoya before the first Japanese stage performance by Tokyo Engeki Shudan (Tokyo theatrical group) in Tokyo. After the release and

success of the film by G.W. Papst in 1931 the piece was often mentioned passionately in several newspapers and also professional music journals, like “Ongaku-Sekai (Musical World)”. After World War II, the piece and especially music itself became a real favorite in Japan and was played by numerous groups with widely varying styles, from underground theatrical movements to western operatic interpretation. It can be argued that the influential existence of the piece reveals its impact for the cultural modernization in Japan and reflects its meaning for Japanese society as the concept of “cultural memory” by Aleida Assman.

My presentation consists of three parts. In the first part the impact of the encounter will be described by concrete examples and the discourse of the time before the War. It mirrors the social and cultural situation at that time in Japan. Secondly the numerous styles of the interpretations are to be grouped under several types depending on their selected themes and (musical) styles; it also clarifies the “marginal” sense of the piece itself. In the third part the interesting and discriminative version in 1990 by Takarazuka Revue Company, the traditional women musical theatre, will be examined as the concrete example. The intention of the interpretation, and its artistic and social effect, are to be considered in the context of its background of the stage and structure.

Harue TSUTSUMI (Independent)

Howard Vernon's Encounters with Japan in 1879 and 1885: *Wanderers' Strange Story: Western Kabuki (Hyōryū Kitan Seiyō Kabuki)* and *The Mikado*

Howard Vernon was born on 1848 in Australia. Under the management of J.C. Williamson, he appeared in many productions of Gilbert & Sullivan operettas. On 1885, he gave the first Australian performance of Ko-Ko, in *The Mikado*, in Theatre Royal, Sydney.

Five years before his encounter with imaginary Japan, Vernon actually visited Japan with the members of The Royal English Opera Company which he had organized in Melbourne. The group toured around Australia, New Zealand, India, China and from Shanghai, sailed to Japan. In Japan, the company not only performed in a foreign settlement in Yokohama for local western community, but also in Tokyo at Shintomi-za, the best Kabuki theatre at the time, for a Japanese audience. Shintomi-za staged newly written Kabuki play, *Wanderers' Strange Story: Western Kabuki* which dramatizes the progress of a group of Japanese travelling around the United States and Europe. In the last act, the characters visit the Opéra in Paris and as plays-within the play, Vernon's company performed *La Grande Duchesse de Gerolstein* and *The Daughter of the Regiment*.

Unfortunately, this production was a commercial failure. The audience, who had never witnessed any theater other than traditional Kabuki, could not appreciate operatic singing. When a soprano trilled in high notes, they burst into laughter.

In Australian sources, Vernon's adventure in Japan is briefly cited, but the disaster in Shintomi-za is not mentioned. Japanese scholars looked into the criticisms on Japanese newspapers and magazines, but they did not try to trace Vernon's company's progress from their native Australia to Japan.

Using both Australian and Japanese sources, I will try to clarify how these operetta and opera were actually performed in Shintomi-za. Then, I would like to look into the relationship between Vernon's encounters with real Japan and imaginary Japan.

FP-7D**For the Record**

Wednesday, March 22, 9:30-11:30, Room 5-301

Chair: Emile WENNEKES (Utrecht University)

Laura TUNBRIDGE (University of Oxford)

The Commodification of Hugo Wolf

The reputation of the Austrian composer Hugo Wolf (1860-1903) gained a great boost through the foundation in London of the Hugo Wolf Society in 1931. The young producer Walter Legge had persuaded HMV to produce six volumes of Wolf's songs, performed by respected artists and packaged with extensive liner notes by the composer's first English-language biographer, Ernest Newman. The six volumes of recordings were to be sold by subscription; editor of *The Gramophone* magazine, Compton Mackenzie, urged readers to give up a cigarette each day to save money towards purchasing the next release. There was some concern about whether sufficient funds would be raised, however, and, in the end, it was a last-minute flurry of interest from Japan that secured the series.

Selling a series of records internationally, and by composer rather than by performer, was a relatively new phenomenon. Until 1927 and 1928, when the Beethoven and Schubert centenaries were taken as an excuse to release new electrical recordings, Lieder discs had been advertised primarily by singer not by song. That was partly because the singers were not always well-known to the public (there were exceptions, such as John McCormack and Elena Gerhardt). Wolf was also an intriguing choice for a 'collected works' approach as he did not write overt song cycles. Yet the Hugo Wolf Society recordings were not intended primarily as commercial bestsellers. Instead, they promoted an appreciation of music that, reviewers admitted, because it set German-language poetry and adopted a sometimes radical musical style, required a 'special taste'. This paper explores the ramifications of the Hugo Wolf Society for the reception of the composer outside of central Europe, arguing that the interwar recording industry did not necessarily encourage a broader audience for Western classical music but sometimes attempted to cultivate a specialised, even elitist, attitude.

Giorgio BIANCOROSSO (The University of Hong Kong)

Callas "Unplugged": The Juilliard Master Classes (1971-2)

Much has been written on recordings as trace, index, and representation; their role in fostering new forms of reception; and their inability to capture all the facets of a musical performance. The recent and much touted release of Warner's *Maria Callas: The Studio Recordings, 1949-1969* (2015) provides a unique opportunity to revisit another important question that impinges on the role of recordings in musical culture, namely the oft-cited cliché that live performances have at times become indistinguishable from their recorded counterparts: liveness without performativity. At stake in this process of convergence is the very nature of performance as an event. For the studio recording of an opera is not simply an ideal performance from which the visual and scenic components have

been subtracted. It is an object of a different order altogether. Comparisons with live recordings indicate that even when onstage, Callas sought to achieve a level of proficiency such that the performance was no longer the virtuosic realisation of a work but the striving toward an ideal associated with the practice of studio recording. This is evidenced not only by the enormous breadth of her repertory but also the almost exaggerated, and broadly admired, projection of textual and dramatic values. Hence the significance of Callas's idiosyncratic tone color or breathing, and even her mistakes—inevitable when pursuing a theoretical ideal dictated by the aesthetics of recording. It is by listening to her extemporaneous vocalizations in her famous Juilliard School master classes that one regains, albeit momentarily, a sense of Callas's performances as situated events. In the absence of tapes of her recording sessions, they are the counterpart, in classical music terms, of the Beatles' celebrated *White Unplugged Album*.

Benedetta ZUCCONI (Universität Bern)

Intellectual History of Recorded Music in Italy: The Emergence of a Debate on Phonography during the Interwar Period

At the onset of 20th Century no debate had emerged concerning recorded music in Italy, and no institution connected to it had been established, though gramophone records were indeed widely used among Italian population. The gap between the practice of recorded music consumption on one side, and a theoretical and critical discourse attached to it on the other side, emerges even more dramatically if compared with the contemporary situation in other European countries, where a debate about recorded music accompanied the very beginning of the era of record industry. This paper focuses on the historical and cultural process which transformed recorded music in Italy from a trivial consumption good into a cultural and even scientific and educational object. It considers the reasons of the absence of a phonographic debate in Italy, and it also explores which actors finally promoted a general discussion between the 1920s and 1930s, shedding new light on the Italian cultural context of the first half of the century. It considers three element above all: first, Italian ethnomusicology, which encouraged an academic use of the phonograph for field research, underlying its role as time-keeper. Second, a law from 1923, which brought the gramophone in Italian primary schools. From it stemmed an idea of recorded music as a teaching tool, able to bring music to rural and isolated contexts, and it suggested recorded music potential in terms of spatial diffusion. Third, the emergence of the radio brought a definition of medial spaces between the two tools, as well as a juridical debate to preserve the rights of record industry, which inevitably defined the ontological substance of recorded music.

Gretchen JUDE (University of California, Davis)

Relistening to Women's Voices: Japanese Singing, Recording Technology, and the Challenge of Vocal Timbre

This paper addresses the relative paucity of musicological studies of female vocality outside the Western classical tradition. More pointedly: why do women's voices fall silent as we move East to

Japan? Furthermore, the challenge of analyzing vocal timbre is compounded by musicology's historical rooting in the West, with its focus on operatic technique. Finally, there remains the problem of gender, given sexism as a global phenomenon with manifestations that are locally diverse and culturally inflected. Facing this set of challenges, the author engages the theory-practice divide by temporarily reversing its order. In this paper, music practice is juxtaposed with performance theory so as to understand variations in vocal timbre in a song from the female-dominated *edo hauta* tradition.

Analysis of vocal timbre without reference to *bel canto* is difficult using Eurocentric descriptive language, even if augmented by scientific methods such as spectrograms. This paper utilizes performance theory and practice-as-research, in tandem with sound and media studies; the first-hand musical practice of vocalization within the genres of *jiuta* as well as *edō hauta* and *edō kouta* accompanies aural analysis of several recordings of 「梅は咲いたか」 (*Ume ha saita ka*, “Has the plum blossomed?”). In addition, the author attends to salient changes in sociohistorical contexts of studio recordings made between 1931 and 2009. Analysis of the differences between several women's voices also traces the rise and fall of *edo hauta/kouta* as popular/mass genres within the historical context of the turbulent period (1868–1964) of Japan's modernization and its rise to global status. How did this (specifically Japanese) aural femininity come to be replaced by more transculturally fluid/hybrid voices? Study of the performativity of vocal timbre can broaden musicological analyses of the voice, while increasing the discipline's gender inclusivity and cultural frames of reference—beyond ‘the diva’.

FP-7E

Schubert: Wandering Fantasies

Wednesday, March 22, 9:00–11:30, Room 5-409

Chair: Su Yin MAK (The Chinese University of Hong Kong)

Seow-Chin ONG (University of Louisville)

Schubert and the Resolution of Pain

In an article published in three different versions over the course of thirty years, during which the original title of “Schubert’s Volcanic Temper” (1978) was changed to “Schubert’s Pendulum” (1998 and 2008), Hugh Macdonald draws attention to a particular phenomenon in Schubert’s instrumental music where sudden violent outbursts would come to disrupt the normative flow of the musical narrative in a seemingly uncontrollable way. Although these outbursts characterize the composer’s instrumental music from 1812 to 1828 (his final year), Macdonald makes little critical distinction between them in terms of their narrative and hermeneutical contexts, taking them instead (in “Schubert’s Pendulum”) as collective examples of one of Schubert’s “obsessive features” that are best understood in terms of his manipulation of rhythm.

To be sure, these violent episodes happen with greater regularity and force following Schubert’s contraction of syphilis, possibly in late 1822 and effectively a death sentence at the time. For a composer who would confess, in a diary entry of 27 March 1824, that “All that I have created is born of my understanding of music and my own sorrow,” the notion of his musical violence being born of the anger and depression that stemmed from his compelling need to grieve as he attempted to come to terms with his plight in his last years resonates well with thanatologist Elisabeth Kübler-Ross’s well-known theory of how the dying grieve. But the grieving process involves more than anger and depression. In my paper, I argue that aspects of Schubert’s late instrumental music—not just the violent passages—may be understood as reflective of the multiple facets of the composer’s grieving: of his working strenuously through the process until he was able to intimate seemingly, in his music, his acceptance of his fate as being necessary for the resolution of pain.

Frederick REECE (Harvard University)

Schubert's Unechte Sinfonie: Fragments, Forensics, Forgery

For well over a century, Schubert's "Gastein" symphony was the great white whale of nineteenth-century music. The mystique surrounding this missing composition began when Joseph von Spaun asserted in the Viennese press that his late friend had written a grand symphony at Gastein in 1825 "for which he [Schubert] had a very special predilection." In the decades that followed, the lost "Gastein" symphony became a cultural obsession. Sir George Grove and Otto Erich Deutsch published newspaper articles urging the public to search for the work, Joseph Joachim attempted to "reconstruct" it, and a \$1,500 reward for its recovery was offered during the centennial of Schubert's death. Yet it was not until 1971 that a set of antique orchestral parts matching every specification for Schubert's "Gastein" emerged from an attic in East Germany. Or so it seemed.

This paper tells the story of how the "rediscovered" symphony rang false. Now considered a compositional forgery, in the 1970s and '80s the work was vehemently upheld as authentic by scholars including Harry Goldschmidt, a leading East-German musicologist who believed it to be a nineteenth-century completion of what was originally a fragmentary Schubert sketch. West-German institutions including the *Neue Schubert Ausgabe* and *Bundesanstalt für Materialprüfung* responded by using style criticism and forensic analysis in an attempt to repudiate not only the composition, but also the authority of those who claimed that the work was legitimate. Drawing on my own stylistic analysis of the symphony alongside original archival sources, I situate this cold-war forgery and the scandal that it provoked as a key point of conflict in the struggle to reassemble and thus control the authentic musical past of a fractured Austro-German culture.

Wakako TSUCHIDA (Universität Tübingen)

When, by Whom, and to What Purpose is This Correction Entered...?: Compositional Processes in Schubert's Singspiel *Die Zwillingsbrüder*: Dating and Reconstruction of the Final Version for the Premiere in 1820 (German)

The final version for the premiere of Schubert's Singspiel *Die Zwillingsbrüder* (1820) has to be reconstructed. The basis for the *Old Complete Edition* was Schubert's autograph, which differs from the version of the premiere in many aspects. The difficulty of this reconstruction is that the performance materials for the premiere were revised several times by various hands.

In the conducting score, for example, the corrections of Schubert himself can be seen in two phases. During the production of the Singspiel the "Inspector", at the same time the main copyist, carried out some corrections probably after suggestions by Schubert and added more dynamic signs e. g.

The Viennese revivals of 1882 and 1928, and also the Strasbourg performance of 1897 left traces on these performance materials. So, the same manuscript at every new occasion appears as a different "version", because many corrections have been added, some pages cut and sealed up.

These corrections shall be analyzed according to their content and the writers in order to distinguish the different versions in the same manuscript and to reconstruct the version of the premiere. One clearly realizes Schubert's musical intention during the first phase of his corrections - 1819 - while the corrections in the second phase - 1820 - are rather the result of practical reasons for the theatre.

Moreover, the compositional process of this Singspiel *Die Zwillingsbrüder* has a certain importance in the philological field of music. The exact dating of this compositional process causes a revision of the philological methods adopted by the previous Schubert research.

This paper discusses philological phenomena of special interest, such as the development of Schubert's handwriting or the changing processes of the motifs of the watermarks and the rastrals. These philological problems that are typical for the period 1819-1820.

FP-7F

Détente: Musical Negotiations

Wednesday, March 22, 10:00-11:30, Room 1-3-8

Chair: Wai-Ling CHEONG (Chinese University of Hong Kong)

Amrei FLECHSIG (Independent)

Unmasking the Falsity: Musical Laughter in Three Soviet Operas

"Kha kha kha, khi khi khi, kho kho kho": Sounding laughter, written out in detail, appears apparently often in Russian satirical opera. Outstanding examples like Dmitry Shostakovich's *Nose* (1930), Alexander Kholminov's *The Carriage* (1971), or Gennady Bانشchikov's *Opera of How Ivan Ivanovich Quarrelled with Ivan Nikiforovich* (1971) are mainly linked by their literary source: motifs

by Nikolay Gogol. Gogol's unique and influential kind of laughter, incorporated in his innovative phantastic prose, is a sort of „laughing through tears“, evoked by the grotesque ambivalence between tragic and comic. In his theories on the culture of popular laughter Mikhail Bakhtin relates the Gogolian laughter with popular culture and emphasizes its universal character as well as its cathartic and purifying effect.

Gogol's uncovering satirical diction gets recreated in its musical transformation by manners of tonal alienation, exaggeration and contrasting confrontations: Focusing on the laughing itself, it is evident that the natural, uncontrolled outburst is moulded into an artificial form, schematized in regularity. It loses its natural character and seems to be mechanical, like a sounding automat or mechanical doll. While the laughing in Shostakovich's and Kholminov's music appears to be a satirical caricature of social dishonesty and opportunism, Banchchikov's laughter seems even more to be the stylization of absurd and meaningless courteous formulations. Musical laughter as a mask, unmasking the falsity of communication in society, especially under the historical Soviet conditions, is the object of the short analytical approach. Main interest concentrates on the question if there might be stated a sort of „reflective laughter“¹ in music.

¹ Lesley Milne (ed.), *Reflective Laughter: Aspects of Humour in Russian Culture*, London: Anthem Press, 2004

Rūta STANEVIČIŪTĖ-KELMICKIENE (Lithuanian Academy of Music and Theatre)

“Our Africa” in Soviet Music: Cultural Interaction, Politics, and the Postcolonial Theory

Recent scholarly discussion on global music histories leads to the rethinking of national and regional music cultures in the intercontinental contexts. In the current global world, the interaction between cultures penetrates into musical practices and discourses, radically affecting the socio-cultural imagination and altering the established borders of cultural territories. Yet the history of music demonstrates that the dynamics of cultural encounters has always been a key factor in the formation of individual and collective identities and in the understanding of other cultures. Within this interpretative context, the paper will focus on the cultural imagination and representation of Africa in Soviet music since late 1950s. With the onset of the cold war, African countries and their cultural traditions occupied a special place in the official ideology of Soviet internationalism. In Soviet music, the interest in African culture coincided with certain political processes linked to liberation movements on the continent and aimed at spreading socialism to former European colonies. However, the cultural imagination of the distant continent and the appropriation of African traditional music in Soviet musical compositions represent a complex issue to be easily identified with official propaganda. The African themes and the borrowings from traditional African music spread over the USSR regions and musical genres – from the symphonic poems *Africa Amidst Struggles* (1961) by Vasif Adigezalov (Azerbaijan) and *African Sketches* (1961) by Julius Juzeliūnas (Lithuania), the oratorio *Mahagoni* (1965) by Mārgeris Zariņš (Latvia) and the ballet *The Path of Thunder* (1958) by Kara Karayev (Azerbaijan) to Sofia Gubaidulina's soundtrack to the animated picture *Adventures of Mowgli* (1967–71) or the album *Radio Africa* (1983) by the Russian rock band *Aquarium*. By examining the relationship between musical and political processes, the author will discuss the application of the postcolonial theory to the understanding of cross-cultural fusion in Soviet music and beyond.

Kieko KAMITAKE (Slavic-Eurasian Research Center, Hokkaido University)

Grigory Frid's *The Diary of Anne Frank* between Germany and Russia

Many of the mono operas composed during the period between 1860-1870s in the Soviet Union mainly depict outsiders, children and victims, in contrast to those mono operas created before then which were traditional and magnificent operas. In particular, Grigory Frid's (1915-2012) "The Diary of Anne Frank" (Op. 60, 1969) can be regarded as the start of a new movement in Soviet music history among various landmark mono operas. Furthermore, this mono opera has been performed and actively researched in Germany. What is of particular interest is how Germans have accepted and interpreted music with such sensitive theme of "The Diary of Anne Frank" composed by a Jewish Russian composer. However, whereas the majority of the research on Frid's "The Diary of Anne Frank" has been published in German and Russian literature, however, it has not been explored by musicologists at least in Japan.

Taking into account the above background, this presentation begins with a review of the compositional process of Frid's "The Diary of Anne Frank" by looking at Frid's autobiography and the relationship with Dmitri Shostakovich's "Symphony No. 13" (Op. 113, subtitled Babi Yar) as well. Moreover, this presentation examines how the performance of "The Diary of Anne Frank" has been conducted in the Soviet Union and in modern Russia. In the second part of the presentation, the history of performances and acceptance of "The Diary of Anne Frank" in Germany will be shown in order to give a comparison with that of the case in Russia. To conclude, this presentation will consider the differences in terms of the interpretation of "The Diary of Anne Frank", which draws on the life of a Jewish girl in the period of WW2, between Russia and Germany.

FP-7G

The Music Seen: Intermedial Visions and Iconography

Wednesday, March 22, 9:30-11:30, Room 1-3-30

Chair: Florence GÉTREAU (Institut de recherche en musicologie,
CNRS-Bibliothèque nationale de France)

Miguel ÁLVAREZ-FERNÁNDEZ (Universidad Europea de Madrid (UEM))

Fluxus Music in Spain: The Anti-Theories and Counter-Practices of the ZAJ Group since 1964

The ZAJ group was formed in Madrid in 1964 by the Spanish composers Juan Hidalgo and Ramón Barce, along with the Italian composer Walter Marchetti. Other artists, not necessarily musicians (poets, visual artists, etc.), such as José Luis Castillejo, Esther Ferrer or Tomás Marco, would join the collective in the following years.

Even though information about the Fluxus movement (or even the work of John Cage) was not easy to reach in the culturally secluded Spain under Franco's regime, these authors started a whole artistic movement which departed both from traditional concepts of music and from the aesthetics

of the Middle-European post-war avant-garde.

Deeply influenced by Zen Buddhism and the Spanish tradition of absurdist humor, the ZAJ group proposed actions which blurred the opposition between (artistic) theory and (artistic) practice (as well as the differentiation between art and life). As a result, they created music treatises that resembled art books or works of visual poetry, presented lectures that reminded of poetry recitals or artistic performances, scores that looked like paintings or poems, etc.

The analysis of these activities challenges any musicological approach based on traditional conventions, and the ZAJ movement has received, until now, much more attention by scholars related to visual and conceptual art, performance studies, etc. But it is possible—and relevant—to propose a musicological perspective on these works, not only because of the musical origin of the ZAJ group founders, but also in order to question and expand the limits and possibilities of our discipline.

This paper will present and discuss a selection of different works related to the ZAJ group (presented under such varied formats as scores, actions, books, recordings...) and then propose diverse methodological strategies for a musicological analysis of these compositions (strategies that eventually could also apply to other art forms, such as conceptual art, visual poetry, performance, etc.).

Orit HILEWICZ (Columbia University)

Reciprocal Interpretations of Music and Painting: Representation Types in Schuller, Tan, and Davies After Paul Klee

Diverse analytical strategies have been used to explicate musical works based on intertextual expressions of music and painting—for example, the form of Messiaen's compositions as synaesthetic responses to color (Bernard 1986), and Nono's canons as analogous to spatial constructions in Tintoretto (Guerrero, 2010)—limiting their music-theoretical discussions to composers' responses to specific paintings. My interest lies in explaining ways in which Gunther Schuller's *Seven Studies on Themes of Paul Klee*, Peter Maxwell Davies's *Five Klee Pictures*, and Tan Dun's *Death and Fire*, lead a listener-observer to understand Paul Klee's *Die Zwitschermachine* [The Twittering Machine] not only as influencing music composition but as one whose reception is influenced *by* composition.

I rely on literary theories that I term *descriptive* or *contextual representation* to provide concepts and vocabulary for such reciprocal relations between music and painting. *Descriptive representation* involves the author's creation of a metaphorical space between visual objects and sounds. Musically expressing the birds in Klee's *Die Zwitschermaschine* as birdcalls could create such space linking the painting's characters to sounds. Contrastingly, *contextual representation* deals with interpretation of artworks through contexts added by listener-observers. The vacillating tetrachord preceding the birdcalls in Schuller shows the machine's mode of operation, left undetermined in the painting.

Viewing the painting after listening to each composition poses questions about the birds' nature: are they living or mechanical components? Schuller's gentle figure at first suggests living birdsong, but later becomes a repeating pattern of a set and its transformations, revealing the birds as mechanical. Tan expresses tweets as ghastly shrieks, juxtaposing innocence and violence. Finally, Davies presents the birds as improvisatory parts over fixed ostinato in an allegory for the creative problems of composition—innovative activity caught up in mechanical frameworks. Observers of Klee's canvas, empowered with the musical thought of the composers, will apperceive it anew.

Shin-Hyang YUN (Humboldt University)

Composing between Body and Machine: Aspects of the Cultural Technology of Nam June Paik (German)

In an interview, the in Korea-born video artist Nam June Paik said he would compose in images instead of tones. His approach to the images differed naturally from the composers who also worked with images without changing their identity as composer. This difference was not alone in his transformation to the video artist whose main instrument was the television itself, but also in its unique handling with the European-classical instrumental body and also with Asian motifs. The relationship of Paik to the latter remained in the research largely irrespective compared to the former.

The aim of this paper is to work out the significance of the Paik's video art for the genealogy of the music of Asian modernity after 1960. Starting from the composition *Poly-Heterophony* (1958) for soprano, chamber instruments and audio tape on the basis of old traditional Korean song *Sir-la-Hyangga*, my paper will examine the video art of Paik under the aspect of the cultural technology. I address this aspect as 'composing between body and machine'. The study comes to the following questions: what aesthetic premises for the video art of Paik are present in his audio tape composition? To what extent can his musical experience in Korea be understood as preliminary elements of his video art with Asian motifs? What role does the Korean voice play for him?

Michelle ZIEGLER (Hochschule der Künste Bern, Universität Bern)

With Scissors and Glue: Montage as a Compositional Practice in the Works of the Swiss Composer Hermann Meier

When long-standing conventions of musical forms, genres and styles were abolished in the early twentieth century, sketching became more relevant in the compositional process. As a widespread notion of innovation required new conceptual bases for each work, many composers turned to procedures of visualisation in order to conceive form. In the process, the Swiss composer Hermann Meier (1906–2002) resorted to scissors and glue to create a formal order of a piece on paper diagrams. Montage on paper played a fundamental role in practices, which – according to Sybille Krämer's theoretical framework for diagrams – mediate between the sense and the sensual. In the compositional process, montage serves to experience the outcome of reflection and imagination and thereby vacillates between conception and aesthetic validation.

This paper focuses on the works of Hermann Meier, which were conceived and organised with large-scale structural diagrams. Meier used these diagrams as a compositional tool in order to create a music consisting of soundscapes and abrupt cuts. The investigation of different aspects of montage in Meier's works serves as a basis to explore the wider contemporary context of these techniques in the mid-twentieth century.

FP-7H**Philosophy on Edge**

Wednesday, March 22, 9:00-11:30, Room 5-407

Chair: Per DAHL (University of Stavanger)

Olga PANTELEEVA (Utrecht University)

Russian Reception of Hanslick's On the Musically Beautiful and the Shift to Positivism

Tracing Russian reception of Eduard Hanslick's influential aesthetic treatise "On the Musically Beautiful" over the course of five decades (1880s-1920s), I identify two pre-revolutionary ideological shifts. The mid-1880s witnessed the advent of a new generation of writers who were well-versed in European positivist literature and advocated applying the methods of natural sciences to the study of music in order to discover music's immutable laws. These writers' formative years coincided with the two decades in which science and civil liberties triumphed in Russia (1860s-1870s). This "golden age" fostered the belief that scientific progress spurred progress in politics. Nihilist and Populist philosophers thus went to great lengths to promote appreciation of science among the general public. The generational identification with positivist philosophy brought about the positivist turn in the study of music. However, the unqualified belief in the power and morality of science faltered in the 1890s, and the surge of mystique-oriented artistic movements precipitated an idealist shift in music criticism. Relishing the evergreen Romantic notion of music as the only art capable of expressing the ineffable, an approximation of the Kantian noumenal world, many critics revolted against the idea that music could be comprehended rationally. In this longitudinally organized paper I analyze the oscillations of aesthetic, scholarly, and political opinions in the decades, preceding the institutionalization of Soviet musicology as a humanistic discipline, and identify their implications for the ideologies of music in the early Soviet period.

Ralf Alexander KOHLER (Stellenbosch University)

In the Search of Square Circles: Theodor W. Adorno's Concept of Aesthetic Rationality Revisited

The connection between globalization and art has been in the focus of public attention for more than a decade. If those of us engaged with music, that "most intangible of all arts" now ask the question about its role in a transformed world, then it should be done with a specific perspective in order to avoid any vapid imitation of by now well-known clichés. In my talk I will reflect on *Avenir, Avenir*, an experimental Music Theatre project directed by the Iranian artist Hamed Taheri. Premiered at the ISCM festival 2006, Taheri worked for 18 months with a group of immigrants who had no previous theatre experience. During the extremely demanding rehearsals process he developed a technique of "Historical Montage" which allowed him to explore artistically the memories of the participants in order to create short theatre fragments, which served as a starting point for the improvisation of the Brazilian composer Arthur Kampela. In the times of globalization it is generally believed, that our categories of musical thinking are not universally fixed, but rather conditioned by

their respective culture. Such words as ‘beautiful’, ‘melodious’, etc. thus only apply within a particular cultural context, and cannot make any claims to transcultural validity. Rather, the ‘cultural space’ to which a person belongs influences their modes of perception and subsequent reflection. This, however, means that different aesthetic positions are viewed as being of equal worth, which has grave consequences: an aesthetic relativism that denies the existence of absolute, culturally-independent values, which is what an universal aesthetics seems to imply, ultimately leads to aesthetic arbitrariness. However, in my talk I will argue, that Taheri’s “Historical Montage” is an artistic illustration of Adorno’s idea of aesthetic rationality, which contradicts the idea of post modern randomness. In my outlook I will posit that this could have an impact on the discourse of comparative aesthetics and ethics.

Chiharu WADA (Meiji Gakuin University)

Struggle Against “Stupidity in Music” in Hanns Eisler’s *Ernste Gesaenge* (German)

The term “stupidity in music,” which refers to the crude, dangerous character of music, was coined by Hanns Eisler. It shows his sense of responsibility as a composer who sought to make music for a decent future. However, the concept is difficult to define in only a few words, because stupidity in music “arises from general social stupidity” (*Eisler-Gesamtausgabe* III/7: 229). Eisler’s own experiences also constitute its foundation. Eisler considered the topic of stupidity in music carefully, and since the mid-1950s, he tried to discuss it publicly. In this paper, we will trace his struggle against

stupidity in music as shown in his posthumous work *Ernste Gesänge* (1962) and thereby clarify the concept.

Different from Bertolt Brecht, with whom Eisler worked for a long time and shared his aesthetics for the most part, as well as from Theodor W. Adorno, whose music-sociological analysis had a certain point of contact with this concept, Eisler strove to mediate between simplicity and modern art music. Using music for a general “better future” and, at the same time, restraining its dangerous crude potency, which is very useful for authoritarian politics as has been proven, especially in times of war, seemed effective to him.

Eisler's *Ernste Gesänge* is dialectical in every sense. In it, the past is discussed in terms of the future and despair in terms of hope. Musically, several different styles are joined together, and the song-text consists of the words of poets from different times. Despite explanations by the composer himself, the real meaning of this work remains open, and it allows various interpretations. By itself, such room for consideration could be a valid countermeasure against stupidity in music.

Walter KREYSZIG (University of Saskatchewan, University of Vienna)

Towards the Formulation of a National Musical Style: The Soundscape of R. Murray Schafer: Capturing the Music of the North in Outdoor Settings

Notwithstanding the exploration of the soundscape by a number of composers, among them John Cage and Hildegard Westerkamp, with the seminal writings on the soundscape collected in a recent anthology entitled *The Book of Music and Nature*, edited by David Rothenberg and Marta Ulvaeus (Middleton, Connecticut: Wesleyan University Press, 2001), the topic of the soundscape occupies a place of special importance in Canada, as carried out in the art of composing for outdoor settings and engagement in performing music. In a country where the individual provinces share geographically in the Northern regions and in the Northern beauties of Mother Nature, the preoccupation with the concept of the soundscape plays an important role in the compositional process, carried out with regard to both indoor and outdoor venues. In the present paper, we will focus on the principal exponent of the soundscape on Canadian soil, R. Murray Schafer, who in his monograph *The Tuning of the World* (New York and Toronto: Alfred Knopf, 1970; revised Philadelphia: University of Pennsylvania Press, 1980), his main literary contribution to the *World Soundscape Project*, examines the relationship between mankind and his acoustic environment, thereby developing a new musical language which fully embraces the many sounds of Mother Nature, captured in a number of his own compositions, such as *Music for a Wilderness Lake* (1981).

FP-7J**The Pedagogy of Performance**

Wednesday, March 22, 9:30-11:30, Room 5-410

Chair: Frederick LAU (University of Hawaii at Manoa)

Damjana BRATUZ (Western University)

Cortoshima, the Island of a French Pianist/Scholar

Alfred Cortot's *Cours d'interprétation* (1934) came into my hands during the early years of WWII; the *lessons* it contained, revealed to a young conservatory student a world of music-making in which scholarship joined imagination to explain both the formation of a composition and its faithful realization in performance. At the conference, I will be sharing my notes with observations and citations of the master's words taken at the course given by Cortot at the *École Normale de Musique* in 1955.

The most remarkable feature of the Course was the request for three essays to be sent ahead by the candidates: one in which the composer of the piece to be performed had to be discussed within the historical period to which he belonged; another in which the significance of the piece itself was placed within the composer's entire oeuvre; and finally a personal analysis of the composition, *bar by bar*. This way, the master had already assessed the level of the candidate's musical and intellectual preparation before they met on stage.

Cortot's interdisciplinary mode of teaching can be examined today from several points of view: Performance Practices, Phenomenology, Semiotics, Semantics, as well as Musicology.

In 1952, Cortot was given an island in Japan and the event has been romanticized in Europe where it is always reported that in Japanese symbols *Cortoshima* carries the meaning of "a hermit [*le solitaire*] on the island of dreams." My colleague Natsuko Murase Wilson has clarified that Japanese sounds close to those of "*Cortot*" were selected and written as 弧留島. The first character 弧 (ko) represents "solitary", the second 留 (ru), "stay" or "remain", the third 島 (tou), "island". The word *dream* was added for poetic effect.

Nobuhiko CHIBA (Tokyo University of the Arts)

A Method of Singing to Support the Ainu Tradition in Modern Times: The Conversion of Oral Learning System into Logical Learning System

My study deals with the oral tradition of music of the indigenous people of northern Japan, the Ainu. The music culture of the Ainu has gone through various stages during the past century. Today, it is in a diminished state due significantly to the pressure and changes brought about by political and historical circumstances.

The music of the Ainu is mainly singing handed down through the generations orally, but this tradition has not gone smoothly. In the last 50 years, the style of singing has gone through changes and the repertoire has diminished. Despite the fact that their music culture has been in decline, they still consider their singing with high regard. Presently, though many Ainu people are highly moti-

vated to learn their traditional songs, they cannot find appropriate ways to learn them, including not being able to find teachers. I examined about the reasons behind the decline of the oral tradition of the Ainu songs. Consequently, in order for the traditional teaching method to be effective today, the oral tradition needs to be restructured more systematically.

In this paper, I would like to discuss a new methodology so that we could help support the Ainu musical tradition. I have put together what I call a more systematic method of teaching singing based on my fieldwork (1990-1995) and the reference materials recorded in 1950s -1960s. The new method mainly consists of the following three elements: 1. Learning the basic features of the traditional Ainu music, 2. Vocal exercises, and 3. Listening to the actual examples of traditional Ainu songs, and practice singing. The future papers (in 2017) will include the data from these experiments.

Many minority groups around the world have been facing the similar problems. I will discuss if my proposal is applicable in other cases.

Hiroko SEKIGUCHI (Kyoto Women's University)

J. R. Weber's Theory of Reform in Singing Education and His Methodology: From a View in Relation to Pestalozzianism (German)

In 1830s Switzerland, Hans Georg Nägeli (1773-1836) accomplished reforms in school music education based on Pestalozzianism. Music education by Pestalozzianism was in effect perfected in 1810, when "Gesangbildungslehre nach Pestalozzischen Grundsätzen" was published, written by Nägeli and co-authored with Michael Traugott Pfeiffer (1771-1849). Its influence extended not only across Switzerland but also over Germany, America, and even Japan. The teaching materials and methodology of Nägeli were used in Swiss schools until other reforms were made by Johann Rudolf Weber (1819-1875) in 1866.

In spite of Weber, who led the reforms, being regarded as "a personal pupil and true successor" of Nägeli, little is known of him. Nevertheless, Weber was a key figure in school music education in Switzerland after Nägeli. Weber accomplished his reforms in 1866, but a draft of the reforms had been already presented in the book "Theoretisch- praktische Gesanglehre" (1849-1855) which consists of four volumes, the first having been published in 1849.

The aim of this presentation is to examine Weber's theory of reform in singing education, especially in relation to Nägeli, chiefly through an analysis of "Theoretisch- praktische Gesanglehre." The characteristics of Weber's methodology are also identified by making specific comparisons with "Gesangbildungslehre nach Pestalozzischen Grundsätzen," by Nägeli/Pfeiffer.

Bernhard BLEIBINGER (University of Fort Hare)

Theory and Practice: Songs of African Women in Practical Theory Modules at a South African Music Department

🔗 see Addenda

FP-8C**Traveler's Tales: The Global Circulation of Music**

Wednesday, March 22, 13:00-15:30, Room 5-408

Chair: Wolfgang FUHRMANN (University of Mainz)

Noel O'REGAN (The University of Edinburgh)

Travellers' Tales: Between Theory and Practice

Accounts of musical experiences written by travellers do not fall strictly into the category of music theory, though they can contribute to it; neither do they describe performance practice in a rigorous manner, though again they can provide useful information. Despite their limitations such accounts can be crucial to our understanding of how music was perceived, their outsider's viewpoint particularly valuable. From the earliest such account, the *Itinerarium Egeriae* which details liturgical practice in late fourth-century Jerusalem, music historians have made use of such travellers' tales and analogous descriptions in their attempts to understand both the context and the practice of musical performances. Focussing on early modern Italy, and on Rome in particular, this paper will assess the usefulness of visitors' accounts, reading them in the context of the motivations of those who wrote them. Some, such as the French viol player André Maugars, left us detailed descriptions of musical practice in Rome during the 1630s; the diary of his aristocratic fellow countryman Michel de Montaigne is, on the other hand, more useful for its often sardonic view of the ceremonial context in which such music was practiced during the 1580s. Maugars crossed the boundary from observer to participant when he was invited to play his viol during a festal Mass at the church of San Luigi dei Francesi in Rome. Self fashioning was high on both mens' agenda. Others, such as the Irish exile Tadhg Ó Cíanáin had a political agenda, while the English Jesuit Gregory Martin sought to play up the special religious qualities of the Holy City. These and other accounts will be interpreted in the context of their motivations, assessing how these might have mediated their descriptions.

Jutta TOELLE (Max Planck Institute for Empirical Aesthetics)

Music in Early Modern Jesuit Letters and Travel Reports

The acoustic turn in historical science is still having an enormous impact on modern views of social, religious, political and everyday aspects of early modern history: only recently have travel reports and letters by missionaries begun to be considered as a source for early modern ideas about and experiences of music. Musicological discourses profit from these newly considered historical sources as they challenge established narratives of early modern music history.

My presentation focuses on travel reports by German Jesuits and those published in the German language, specifically the famous travel accounts by Anton Sepp (1698/1710) and the five-volume compilation by Joseph Stöcklein from the second quarter of the 18th century. These carefully copy-edited sources comprise references to the Jesuit mission areas in Latin America, but also to Ethiopia, India, Canada, Japan, China and the Philippines – and music takes its natural place amongst

the other arts, descriptions of crafts, historical notices and political comments. Naturally, owing to the European addressees of the Jesuit reports and letters, most references describe European music employed in missionization processes. Several mentionings refer to indigenous musics, a few indulge in ethnographic detail. Generally speaking, the approach of Jesuit missionaries to indigenous musics and sounds was more often one of neglect or contempt than one of description and ethnographic reverence.

Ultimately, a postcolonially informed look at the music in these missionary sources reveals how their authors formed narratives of the encounter. My presentation will show how especially the well-known narrative of „mission through music“ was developped, which continues to exercise its influence universally, in East and West.

Jeanice BROOKS (University of Southampton)

The World in My Parlour: Imperial Encounters in Sentimental Song

British trading and colonial activity in the eighteenth century contributed to key changes in the domestic interior and social life of British houses, which began regularly to invoke global themes through decoration (*chinoiserie*, Japanware, Indian fabrics) and consumption (most notably, through tea and visiting rituals).

The changes coincided with the explosion of British prints of music aimed for domestic performance and in particular vast numbers of sentimental songs and ballads produced for this market c.1800. These pieces regularly evoke distant lands, from the Americas to the middle East to India, and they often deploy the strategies of musical exoticism that have drawn the attention of musicologists.

Some pieces were drawn from theatrical works then playing on the London and provincial stages, but others connect to travel literature that was also designed to be consumed in the home. These books frequently offered emotional vignettes for the armchair traveller, dramatizing encounters with inhabitants of foreign countries and relating tales from their literature and folklore. Stacey Sloboda has argued that the *chinoiserie* interior provided “a stage for occupants and visitors to perform various sociable identities.” In this paper I ask how the performance of exoticising sentimental songs provided British amateurs with opportunities for fantasy and role-playing within genteel social frameworks, showing how songs overlapped with topics and places evoked in other aspects of British domestic life. I discuss how sentimental songs offered displacement strategies for themes of emotional ultimacy, and ask how their performance was read when there was a mismatch between the primary social and gender identities of amateur singers and the projections of the masquerade.

Bertil VAN BOER (Western Washington University)

Abbé Vogler’s “Global” Musical Works: Charlatanism, Bringing the 18th Century a Global Perspective, or Extenuating Exoticism

Of all the characters during the 18th century, one of the most colorful and controversial figures was Abbé Georg Joseph Vogler (1749-1814). A man with a dominant personality and insatiable thirst

for invention, he began his career as an almoner in Mannheim, but by 1779 had begun a series of travels as a virtuoso that took him not only to the major capitals of Europe, but also further abroad. He was employed in Sweden, Russia, and Germany, but concertized throughout the continent. His personality was difficult, and often he had a reputation for intrigue, but his invention of an analytical theoretical system forms the basis for modern analysis, and he further expanded the limits of performance practice through a sort of *son et lumière* extravaganza that often included his own invention called an orchestrion. Though his contributions to theory and his conventional music have been studied, little attention has been paid to a major focus of his compositions, the attempts to bring non-European music to his audiences. These include a “Chinese” rondo, a “North African” sonata, a “Greenlandic” song, among others. More than just pandering to the taste for the exotic, he claimed to have studied the actual music of these lands during his travels. This paper explores this claim, examining the foundations of Vogler’s global musical perspective, and draws conclusions on his real goals in presenting a merger of east and west in his often flamboyant musical extravaganzas.

Midori TAKEISHI (Tokyo College of Music)

Yogaku (Western Music) in Taisho Period (1912-1925) in Japan: The Role of Ship Musicians of the North Pacific Ocean Route

This study aims to clarify the activities of ship musicians of the North Pacific Ocean route during Taisho-period (1912-1925) and their effects on domestic music in Japan, using the existing materials like the U.S. immigration records, photos, musical scores, programs owned by the ship musicians and their memoirs.

Most of them were the graduates of Toyo School of Music in Tokyo. After they studied there basics of Western classical music for three years, they played music on board in a group of five (clarinet, cornet, violin, cello, piano), basically twice a day, five or six pieces each time. In San Francisco they used to buy some music scores for salon orchestras. Then they arranged some pieces for their instrumentation and played them on board: In this way they extended constantly their repertoires. The records of music pieces they actually played show that they introduced even Jazz that just rose in the U.S..

Next workplaces for the retired ship musicians were music halls, moving picture theaters or small opera theaters which had small orchestras of 5-15 musicians. The performance records suggest that their favorite “standard” pieces were chosen and fixed gradually, which were printed or recorded in SP records. It is interesting to see that these pieces are not identical with standard classical pieces of today: What Japanese people accepted as Yogaku (Western music) at that time was different from our common repertory today.

After 1925, the foundation year of the first professional symphony orchestra in Japan, musicians tended to work in more specialized genres: classic, jazz, and popular. It is noteworthy that the retired ship musicians became the leaders in each genre: From which we may conclude that they played an important and unique role in the reception of Yogaku in Japan.

FP-8D**Soundscapes**

Wednesday, March 22, 13:00-15:30, Room 5-301

Chair: John GRIFFITHS (Monash University, The University of Melbourne)

Alexander FISHER (University of British Columbia)

Sounds and Silences: Reflections on Music, Sound, and the Phenomenology of Space in the Confessional Borderlands of the Holy Roman Empire

The present paper offers some observations on the study of urban soundscapes in post-Reformation Germany (ca. 1520–1650), where confessional divisions created competing notions of sacral space. To some degree the study of historical soundscapes is a phenomenological exercise, as we try to reconstruct sensory worlds and “hear” long-vanished sound. In doing so we begin to understand the ways in which the perception of sensory media, including music and sound, actively shaped notions of space, which could be defined as sacred, confessional (Catholic, Lutheran, Calvinist), or secular, and in turn shaped identities and behaviors, religious and otherwise. Beginning with some methodological reflections on the study of sound, space, and sensory histories, this paper will briefly touch on three specific research areas of great relevance to post-Reformation urban soundscapes along the Empire’s confessional boundaries, drawing on recent researches in the confessional borderlands of central and southern Germany: spaces of worship; processional culture; and the sounds of the “public” sphere including bells, vernacular song, and the popular “noise” that officials increasingly targeted for regulation. Sound and music were often deployed—with great effect—to enforce notions of confessional space, but the mobile, complex, and ephemeral nature of the resulting space highlights sound’s ambivalence as a medium. More broadly, this research provides an interface between cross-disciplinary theories of musical perception and sound studies on the one hand, and the study of concrete practices of sound- and music-making in a specific historical frame.

Maria Rosa DE LUCA (University of Catania)

A New Trend in Western Historical-Musicological Research: The Urban Musicology and the Case-Study of Catania’s Soundscape

This paper focuses on the analysis of Urban Musicology, a methodological approach that aims at the interpretation of music within the physical, symbolic, social and cultural space of the urban context. This perspective has recently undergone fascinating progress, thus representing a challenging frontier in the historical-musicological research in European and North-American studies. Originated from the example of Urban History, it develops the framework of relationships underlying various musical urban practices, according to a model of interpretation which embraces concepts such as image, space, theatre, setting and representation. As a result, the focus shifts from the individual to the communities which occupy physically and acoustically the urban area, analyzing civil customs that identify the peculiar features of cities, where the link between rituality and music ap-

pears very close, according to Strohm's pioneering work on the city of Bruges, and the most recent ones on Jaca by Marin, on Milan by Kendrick and on Cuzco by Baker. Thanks to this point of view, music - seen both as knowledge or custom - helps to define the 'urban scene' as a complex network of relationships and meanings.

The paper examines in depth a paradigmatic case-study: Catania's soundscape between XVIIIth and XIXth centuries. From the exemplary reconstruction following the devastating earthquake of 1693, until the beginning of Vincenzo Bellini's works, music and urban culture interact in this town - located on the east coast of Sicily, in the centre of the Mediterranean Sea - in a dense network of connections, thus reconstructed for the first time. This approach allows to define the role and function of music in public and private contexts: theatres, religious celebrations and spectacular sets, music and musicians contribute to clarify the urban frameworks of an important town, that on the decline of the XVIIIth century received the title of 'great Catania'.

Joel HUNT (Pennsylvania State University)

Spatial Panoramas: Henry Brant's 1980s Compositions on Environmental Themes

Henry Brant (1913-2008) was an internationally acclaimed composer, Pulitzer Prize winner, two-time Guggenheim Fellow, and the first American to receive the *Prix Italia*. He spent much of his career exploring the possibilities of spatial composition, in which multiple instrumental and/or vocal groups perform from various locations throughout a concert space. With relatively nondescript titles such as *Antiphony I* (1953), *December* (1954), *Labyrinth* (1955), and *Hieroglyphics* (1956), the vast majority of his early spatial compositions are devoid of programmatic references or topical associations. In the 1980s, however, Brant began to focus his attention on environmental issues ranging from western springs and northern lights to strip mining and deforestation. Brant found these topics to be eloquent subjects for musical contemplation, and predicted that the urgency of these themes would define a generation of composers. In this paper, I will reference Brant's sketch materials, program notes, and writings on music and metaphor to examine the ways in which he represents and comments on the environmental-themes referenced in *Desert Forest* (1983), *Western Springs* (1984), *Northern Lights* (1985), *Dormant Creators* (1986), *Invisible Rivers* (1987), *Ghost Nets* (1988), and *Rosewood* (1989).

Sabine FEISST and Garth PAINE (Arizona State University)

Sonic Placemaking in the American Southwest: Theory and Practice of the Listen (n) Project

Sound gives life to our environment. Sound heightens our experience of place. Initiated in 2013 by composer Garth Paine in collaboration with composer Leah Barclay, musicologist Sabine Feisst and literature and media arts scholar Daniel Gilfillan, the Listen (n) project capitalizes on the power and appeal of environmental sound in the American Southwest. As indicated by its title and superscript n, the project explores multiple (including new) ways of listening. It promotes listening in a multiplicity of physical and virtual locations. It is collaborative and interdisciplinary, combining research, technological innovation, the creation of new music and - through the engagement of

communities – community art and citizen science. It also involves the contextualization and conceptualization of the project's activities.

This paper will illuminate how theory and practice are intertwined in the Listen (n) Project. It provides insight into Listen (n)'s fieldwork undertaken in 2014 and 2015 in Joshua Tree, Sequoia & Kings Canyon and Organ Pipe Cactus National Parks and the Mojave Desert Preserve to create, with ambisonic audio recording technology, the largest online database of geo-located and geo-tagged field recordings of Southwestern landscapes in the US. Light is shed on the compositions crafted from these environmental recordings, including *Becoming Desert* by Paine, *Ground Interference* by Barclay, and *Contested Landscapes* by Douglas Quin (all 2014). Attention is also drawn to workshops for communities in the parks and to the pairing of desert sounds with 360-degree panoramas of the sounds' place for display as Virtual Reality experiences on Oculus Rift headsets (EcoRift) to offer distant communities the opportunity of being remotely present in these protected landscapes.

Listen (n) builds on acoustic ecology-based music, research and sound mapping projects (*Biosphere Soundscapes*, *Nature Sound Map*, *Living Symphonies*), but it is unique in its scope, extended time span, multi-platform design and engagement of local and global communities.

Susanne HEITER (Berlin University of the Arts)

Do Birds Sing?: Reflections on Zoömusicology

The question whether animal sounds are music – or whether they are certainly not – requires a reflection about both the applied concept of music and the required capacities of animals to produce this music. Since the 1950s, this question has not only been addressed theoretically, but also in various artworks.

However, a characteristic shift can be observed. Works of the 1960s are especially concerned with the first aspect, the concept of music: Pauline Oliveros' notated *Duo for Accordion and Bandoneon* has been turned into an improvised trio by the participation of her mynah bird Ahmed. La Monte Young's *Composition 1960 #5* demonstrated that even sounds inaudible to the human ear can be regarded as music, like those produced by a butterfly's wings. On the other hand, a piece proposed by Nam June Paik could not be performed at the respected Darmstadt Summer Courses due to provoking extra-musical elements like a living hen.

In recent years the focus has turned to the animal's capacities: David Rothenberg improvises with birds, whales or bugs in their natural habitats and watches their reactions. Hollis Taylor's painstaking transcriptions of the songs of the Australian Pied Butcherbird are analyzed in musicological terms, her compositions highlight the artistic contents of the birdsongs. Wolfgang Müller placed a CD with recorded starling songs in an exhibition context claiming that the starlings are singing parts of Kurt Schwitters' *Ursonata*. While more and more former exclusively human capacities are assigned to animals through scientific research, musicians examine the musical capacities of animals in artistic settings thus challenging current limits of scientific knowledge.

I will present parts of my PhD project situated at the Berlin University of the Arts which investigates the issues and the mechanisms that are prominent when contemporary avant-garde musicians work with animals or animal sounds.

FP-8E**Foreign Affairs in 18th-Century Criticism and Theory**

Wednesday, March 22, 13:00-15:30, Room 5-409

Chair: Jen-yen CHEN (National Taiwan University)

Chun Fai John LAM (The Chinese University of Hong Kong)

Rossini, Lavignac and Gamme Chinoise: Lu as Yinyang?

Experiencing a creative resurgence in his late life in Paris, Rossini dropped at the end of a letter a playful signature, part of which read ‘inventor of a new Chinese scale’. As the French ethnomusicologist Julien Tiersot pointed out, the Chinese scale featured in Rossini’s work, ‘L’amour à Pékin: Petite mélodie sur la gamme chinoise’ (1868), was an erroneous one with whole-tones exclusively (C-D-E-F#-Ab-Bb-C). Scholars have illuminated the cause of this apparent mistake (Slonimsky 1971; Day O’Connell 2007) by relating the whole-tone scale in point to the two collections of *lu* in the music theory of China, which represent an important musical manifestation of the yinyang duality. Drawing on an array of French studies on the pair of *yang-lu* and *yin-lu* published since the age of enlightenment, this paper suggests that Rossini’s compositional use of a whole-tone scale was foreshadowed by Rameau’s documentation of Chinese *lu* in his last treatise, *Nouvelles réflexions sur le principe sonore* (1760), and inspired Lavignac’s whole-tone solfège exercise, ‘Gamme chinoise’ (1878). Indeed, from Rameau’s theory to the compositional practice of Rossini and Lavignac, the intervallic content of the *lu* pair remained intact, but the conceptual interdependence of the pair was regrettably lost in the transmission process. Inattention to the yin-yang philosophical basis importantly characterises Rossini’s reinvention of Chinese *lu* as one of the two whole-tone scales, which Rameau deemed ‘the most vicious order imaginable’ and which Lavignac on the contrary cherished as Rossini’s legacy for generations of French composers to come. In this light, the Chinese *lu*, defamiliarised as it was modernised, endured in French music history in a way that neither the Chinese nor the French would have ever anticipated.

Sarah WALTZ (University of the Pacific)

North/South, East/West, and the German Racial Imagination

East/West dichotomies have received much attention in European art; however, in the nineteenth century, the North/South divide was perhaps more central to European identity. German interest in the North, particularly in Scotland, is often treated as exoticism; in music, comparisons of Celtic/Scottish music to works of Arabic, Native American, Far Eastern, Hebrew, and other cultures thought to be ancient were frequent. But Scotland is a nationalist interest, too: during a formative period of German nation-building and efflorescence of music and culture between 1750-1850, Germans used Scotland to gain perspective on their own past. Using the evidence of Tacitus, new ideas about Celtic migrations, and arguments relating climate to artistic temperament, Germans claimed Ossian and other northern accomplishments as a proxy for Germany’s lost preliterate cul-

ture. Indeed, the general exoticism is trumped by a growing narrative of a shared Germanic-Celtic history dominated by northern genius that could rival the southern Greco-Roman tradition.

Comparisons with the East were co-opted to strengthen the North against a European cultural history dominated by the South. In music, for example, critic and folksong investigator G. W. Fink postulated a common pentatonic language as the world's original music, which had been held among the cultures of China and India but best preserved by Scotland. Although often dismissed as merely equating exotic cultures, Fink's reasoning has a complicated nationalist motive: because Germans identified themselves with the Celtic north, ancient and universal origins for Scottish music translated to a "purer" pedigree for Germanic musical culture than the Greco-Roman tradition from which European music hailed.

This paper will examine German romantic interest in Scottish music as both nation-building and exotic interest. Special attention will be paid to climatological and racial theories of the period as well as to recent reinterpretations of musical exoticism (Ralph Locke) and orientalism (Suzanne Marchand).

Maria SEMI (University of Turin)

Writing a History of Music in the Eighteenth Century: Between Theory and Practice, East and West

Writing a history of music always involves difficult theoretical and practical choices. It might have been even more so in the Eighteenth century, when the first histories were being written and no extant model was available. Among the music-history writers of the century, the case of Charles Burney is atypical, with his choice of trying to gather first-hand information, travelling around Europe. In his case, what had been until then the result of pure theoretical study (as in the case of the histories of Bontempi, Martini, Hawkins), becomes the result of the combination of theory and practice, where 'practice' becomes a real bodily involvement in the task of experiencing many kinds of music in their own environment. One of the questions to be addressed in this paper is to what extent Burney's 'travel practice' influenced his history writing.

The general music histories of that time did not rule out completely the East from their narratives, but in most of the cases the East existed only as 'past', as in the case of Egyptian music (often the study of the music of eastern populations was instead the object of specific works written by missionaries). However, in a century that experienced a massive effort in the exploration of both earth and sea and which saw the discovery of the islands of the Pacific Ocean, it was becoming increasingly difficult to ignore completely non-western music. The second question to be addressed in the paper will, thus, be to what extent non-western contemporary music made its way into the general histories of music of the Eighteenth century, and which were the aspects that mostly drew the attention of the European observer.

Estelle JOUBERT (Dalhousie University)

Aboriginal Ritual Practice and Western Imagination: The Eighteenth-Century European Reception of Three Iroquois Songs

In May 1754 the Parisian *Journal Étranger* published three Iroquois songs; unusually, the periodical included the text and music for two of the three rituals. Victoria Lindsay Levine has traced this rare ethnographic transcription to François Picquet (1708-1781), a French Sulpitian monk who lived among the Iroquois from 1749 until 1760. The entry was subsequently translated and reset by Marpurg, appearing in the 1762 issue of *Historisch-Kritische Beyträge zur Aufnahme der Musik*. Summaries of the German review followed in *Chronologen* (1780) and *Der Theetisch* (1789), attesting to the widespread dissemination of and keen interest in these unusual transcriptions of aboriginal music.

My paper investigates the symbiotic relationship between the practicalities of ritual, and theories of transcription and interpretation, in order to gauge how Europeans may have made sense of this cross-cultural encounter. In particular, I am interested in the potential impact of circulating these songs, with instructions on pronunciation and description of the dances and costumes. Might European readers have tried to sing the songs, potentially placing themselves in an imaginary ritual performance, even identifying with some of the participants? Drawing on eighteenth-century writings on sensation and feeling, especially Herder's sensory epistemologies, that according to Michael L. Frazer 'employs sentiment and feeling to garner an understanding of other cultures', I scrutinize the role of these reception documents in forging Enlightenment European ideals of the common threads of humanity. I argue that Herder's writings on music, sensation and anthropology can be productively employed to contextualize how European readers/performers might have used these songs as a means of identifying with a distant culture; this, however, requires expansions of both 'theory' and 'practice'. Ultimately, these songs showcase affective theoretical approaches and imaginative practical identification in forging European musical understanding.

Nathan MARTIN (University of Michigan)

La Découverte de la Basse Fondamentale

Charles-Germain de Saint-Aubin's eighteenth-century *Livres de caricatures tant bonnes que mauvaises* (the so-called "Livre des culs") contains at least two caricatures pertaining to Jean-Philippe Rameau. The first, "Avez-vous jamais vü le célèbre Rameau" requires little exegesis: it presents a spectrally gaunt silhouette of the composer standing atop a pile of books, radiantly confident in the maxim that "le difficile est le beau." By contrast, the second—titled "Découverte de la basse fondamentale par Ramikisof, japonais, en l'an 997784396"—poses no end of riddles. It depicts a grotesque figure crouching atop a fantastical bird with buttocks bared who faces a gowned figure holding a conducting scroll and whose nose bears a striking resemblance to that of the *célèbre Rameau* in the other caricature. Its precise mixture of *chinoiserie*, scatology, and music theory is, to my knowledge, unprecedented.

The clue to some of its imagery lies in the epilogue to Rameau's *Code de musique pratique* (1760). There, the great composer turns his attention to Chinese scale systems, which he claims to derive from his theory of the *basse fondamentale*. The proceedings implicate Rameau in a range of esoteric

and theosophic convictions that present, among other things, the Chinese as a lost Egyptian tribe having privileged access to the origins of music. These convictions, to which Saint-Aubin's caricature alludes, place Rameau's ideas in that strange interstice between fact and fantasy that typifies Enlightenment attitudes towards the East, where it finds its place alongside such other works as Jean Joseph Marie Amiot's *Mémoire sur la musique des Chinois* (published posthumously by Pierre-Joseph Rousier in 1779) and Jean-Benjamin de la Borde's *Essai sur la musique ancienne et moderne* (1780).

FP-8H

Political Resonances: 20th-Century Music in Latin America

Wednesday, March 22, 13:00-15:30, Room 5-407

Chair: Melanie PLESCH (The University of Melbourne)

Bernardo ILLARI (University of North Texas, Denton)

A National Symphony—with Some Contradictions: Argentine Alberto Williams' *Witch of the Mountains* (1910)

Leading Argentine composer Alberto Williams wrote his Second (program) Symphony, *The Witch of the Mountains* (1910) for the Argentine centennial celebrations. The piece's 45-minute length and the combination of a popular literary subject with the use of folk materials single it out as a musical monument of the nation.

Still, the composition conveys a complicated national image. The tension between folk naiveté and symphonic complexity remains unsolved. It is further exacerbated by the coexistence of Western topics (present in all primary spaces and developments) with Argentine ones (confined to secondary spaces in outer movements). While recurrent motivic cells effectively foster unity, the symbolic strain of the materials remains unhindered; Western procedures predominate throughout, while musical emblems of Argentina act in passive, reflective, and subaltern ways.

Furthermore, the literary program turns around the universal confrontation between Good (symbolized by Capuchin friars) and Evil (incarnated in a generic Witch), again assigning subaltern roles to the nation, as a non-distinct deserted scenario and a target of the Witch's disruptive action. No Argentine individual performs any action in the plot.

The Symphony blatantly disagrees with the patriarchal self-image of Williams as the "father of Argentine nationalist music." The piece's nationalism resulted not from Williams' action but from his reaction to novelties perhaps meant for him to keep his preeminent position. A Liberal-conservative image of the country that erased ethnic difference and emphasized Western traits predominated in the nineteenth century. Rural-based nationalism emerged as the piece was created, cultivated by several prominent intellectuals and composers. It soon became hegemonic in both official discourses and collective imagination, responding to a need for a stronger sense of "Argentine-ness" that counteracted the disruptive effects of mass immigration. With this Symphony, Williams modernized his aesthetics, appropriated others' nationalist approach, and preserved musico-political hegemony.

Sebastian ZUBIETA (Americas Society)

Resonances in the Music of Alberto Ginastera

Alberto Ginastera (1916-1984) was Argentina's most successful composer of literate music, and one of the few from Latin America to approach inclusion in the international canon of concert music. The analytical interpretation of the composer's oeuvre has been strongly influenced by Ginastera's own famous division of his works into three clearly-defined stylistic periods, reported by Pola Suárez Urtubey in 1967, which he further modified near his death (Tan, 1984). Following this periodization, which emphasized the changing treatment of "national" materials, a Local/International dichotomy has often obscured interpretation of a dialogical musical process that traverses Ginastera's works throughout the decades.

Rather than engaging in the ultimately irrelevant exercise of refining or refuting the various periodizations created by the composer, or, subsequently, by a number of musicologists (Tabor, Scarabino, Schwartz-Kates, Sottile), this essay aims at highlighting continuities and paradoxes that traverse Ginastera's music, building on the analytical insights of scholars such as Kuss. The study starts with a reflection on Ginastera's creation of his "Argentinean" musical elements within the artistic context of the Buenos Aires of his youth, and proposes an exploration of the many common threads that

reappear in his compositions, forming “families” of variously related works that span the composer’s career. In offering a perspective unimpeded by the necessity of applying the Local/International dichotomy or a strict periodization, I intend to give account of the subtle interplay of various aesthetic elements present in his music.

Friederike JURTH (Hochschule für Musik Franz Liszt Weimar/Universidade Federal do Rio de J.)
From the Idea to Samba: Theory and Practice of Composition in Composer’s Collectives from the Samba-Schools from Rio de Janeiro

My proposal for a free paper focuses on the concept of composing samba in a composer’s collective, as it’s the case in the field of samba-enredo from Rio’s Samba-Schools.

Based on my latest ethnomusicological fieldwork between different composer’s collectives from a number of Samba-Schools from Rio de Janeiro (from 2012-2015), I aim to explore the connection between theory, aesthetics and practice of composing samba-enredo. Therefore, theoretical principles of samba-composition will be lighted up. They are existent, even if the tradition and transmission of “how to make a samba” is mostly oral and without written guidelines or theoretical literature to orientate young composers.

Despite of the exclusive oral tradition in transmitting samba- composition, there are at least various similarities to composition in other cultural contexts and other concepts of composing, and also some theoretical guidelines, given by “external” institutions: As the sambas are written to participate in “composer’s competitions”, which take place every year’s fall in the Samba-Schools to select the new “hymn of the year”, the compositions are all prepared, created and performed under the same conditions and within the same framework. What are the common aesthetics for the composers, what do they consider as their “theoretical basics” and where “do these principles come from”? Are they visibly influenced or connected to special guidelines from external institutions?

These are the central questions and main aspects that will be focused and discussed on the examples of several case-studies from my fieldwork.

Omar CORRADO (University of Buenos Aires)
***Epopeya Argentina* (1952) by Astor Piazzolla: Tensions Between Discourse and Propaganda in Argentine Music during the First Peronism (1946–1955)**

Epopeya argentina, a work for narrator, chorus, and orchestra by Astor Piazzolla on a text by Mario Núñez that celebrates the first presidency of Juan Domingo Perón (1946–1952) and his notorious wife, was published in 1952, the year of Eva Perón’s death. Beyond some ephemeral bibliographic citations, this score remained unknown until 2005, and, up to the present, constitutes the only available documentation of Piazzolla’s contribution to the propaganda apparatus of Peronism in power. Coming as it does from a self-declared anti-Peronist, the work holds special interest in the totality of Piazzolla’s oeuvre. Written without concessions to the level of communicability that allusions to popular musics could easily have yielded, and avoiding predictable interpellation through the genre’s typical topoi, Piazzolla resorts to staples of academicism such as fugato and double coun-

terpoint, with some modest flares of modernity in juxtapositions of pedal points and ostinati, modal pitch construction, quartal harmonies, and dissonant aggregates. The piece, written at 30 or 31, during Piazzolla formative years, also summons modernist configurations that echo some of his preceding symphonic and chamber works indebted to the percussive harmonies of Stravinsky, Bartók, and Ginastera. Except for climactic points in the narration, as when the names of Perón and Eva are uttered, the musical discourse runs parallel to the narrator's panegyric, focusing on the resolution of its own formal premises. It is as if, by disjoining the text-music relationship, Piazzolla were counteracting the power of political and emotional interpellation built into the rhetoric. This presentation reflects on the complex, non-linear relations among intention, aesthetic object and effectiveness in the compositional process of "political music" and propaganda, as well as on links between this piece with other works also dedicated to the cult of personality which were produced within the same historical context.

FP-8J

Popular Music: In Search of Identity

Wednesday, March 22, 13:00-15:30, Room 5-410

Chair: Akitsugu KAWAMOTO (Ferris University)

Ke-Hua HUNG (National Taiwan University)

Sounding Taiwanese Identity: Lim Giong's Electronic Dance Music Album *Insects Awaken*

With the huge commercial success of the album *Hiòng-tsiân kiànn* (向前走), Lim Giong (林強) became one of the most famous singers who sang in Taiwanese Southern Min in the 1990s. After 2000, Lim Giong had a dramatic change in his music career: He formed his personal studio and began to do Electronic Dance Music (EDM). EDM serves as an umbrella term for several commercially-popular genres, including techno, house, and trance, most of which prevailed between 1970s to 1990s in Europe and the United States. It is interesting to note that in the album *Insects Awaken* (驚蟄), which is based on the concept of "Stereo Pictures," Lim utilized the music style (EDM) which was deeply rooted in western culture context and sounds from Taiwanese society to present his imagination about Taiwan. Previous studies have mostly discussed identity in terms of musical parameters such as musical scales, rhythm, and instrumentation. However, this article will try to prove that sounds itself can be one of the methods for constructing identity through musical works.

In the first part, this article will analyze how Lim formed his imagination by using EDM as his main tool. In the second part, the focus will be on environmental sounds sampled from life of Taiwanese society, such as sound of Mahjong, firecracker, temple cultural celebration, TV noise, market chant, and Taiwanese opera in this album. In the third part, the analyses will aim at exploring language elements: For example, the title of the album, the pronunciation of his stage name, and the speeches of Taiwanese celebrities, such as Hwai-Min Lin (林懷民) and Hsiao-Hsien Hou (侯孝賢). Interviews and commentaries will be the main materials of this article to demonstrate how Lim molded these different sound perspectives into an acoustic figure of Taiwan.

Ya-Hui CHENG (University of South Florida)

Theory in Practice: Hearing Rock in Taiwanese Campus Folksongs

Popular music in Taiwan has always been influenced by American pop culture. However, the international admission of People's Republic of China as the sole representation of China in the 1970s evoked patriotic consciousness in college students in Taiwan who claimed to "Sing our own songs." Songwriters and singers began to insert their Chinese identities into popular music. As a result, the campus folksong movement was initiated. Later, those campus folksongs extended the horizon by incorporating civil messages. In the 1980s, when the relationship across the Taiwan Strait between Taiwan and China had increasingly improved, those campus folksongs made their way to China and received high recognition.

Scrutinizing the musical structures and lyrics from campus folksongs and rock music from Bob Dylan and Beatles, it is clear that these musical genres share many identical structures and messages. To this point, most discussions on the campus folksong movement have focused on the political background and its subsequent influence to popular music industries across the Taiwan Strait. Less attention has been paid to its connection to civil movements in the West. This research aims to cover this missing part to deliberate rock music's significant impact to the popular music cultures across the Taiwan Strait from 1970s.

This is a case study to investigate Adorno's musical standardization is representative of pseudo-individualization, which aligned with commodity fetishism and cultural industry during his time. The fact that rock music and campus folksongs share standard choruses and/or verses structure demonstrates that musical standardization could be a powerful cross-cultural tool to broadcast social and political messages to people around the global postmodern world. Through the evolution toward easily understood sounds and lyrics, this type of popular music facilitates the sharing of the voices and creation of a musical genre that reflects the social dynamic in the global culture.

Siu Hei LEE (University of California, San Diego)

Unpolitical Memory, Political Forgetfulness: Derivative Musical Practices of Hong Kong as Response to Political Apathy

The 2014 "Umbrella Revolution" in Hong Kong involved a diverse group of people who share a similar local consciousness and commitment to fight for universal suffrage. They protested against the pro-government and pro-Beijing nationalists. Scholarly and public discussions, however, struggle to understand the politically apathetic people. In response to them, the derivative musical practice that I call "unpolitical musicking" turns apolitical music, such as love songs, into political songs. This practice became popular as an amateur practice in the 2000s, and was slowly adopted by music professionals, both online and in live performances. Unpolitical musicking involves rewriting lyrics to the extent that fragments of the original lyrics serve as social satire, applying new images to the original music video, and finally performing the "unpolitical" version of the song. Integrating politics with songs that originally concern apolitical matters of everyday life, unpolitical musicking on one hand makes politics dormant in music listening, but on the other hand creates a comfort zone for the political expression of the politically apathetic people who otherwise prefer apolitical music.

While many scholars who research theories of nationhood have demonstrated the politics of willful forgetting in forging political identity, unpolitical musicking shows an alternative. The political dormancy of unpolitical musicking not only makes adherence to the politics of forgetting unnecessary, but also challenges the forgotten memories in the politics of willful forgetting. For example, the apolitical, popular love song “Enough is Enough” (2012) underwent unpolitical musicking and became “June 4th, Enough is Enough” (2015), a politically charged derivative work. The apolitical origin affords a certain political dormancy; the texts, images, and the amateur voice in the unpolitical version represent the rise of grassroots Hong Kong local consciousness around the “Umbrella Revolution,” and challenge pro-Beijing nationalists’ willful forgetting of Hong Kongers’ right to universal suffrage.

Arturo MARQUEZ (Sewanee, The University of the South)

The Voice of the Eighties? The Return to the Lost Decade in the Works of Javiera Mena and Alex Anwandter

In Latin America and particularly in Chile, music has historically embraced political and social demands. During the sixties and seventies, the well-known genre of The New Chilean Song stated strong messages about class struggle through its music. The melodies of the New Chilean Song incorporated folk music, Latin American rhythms and various Andean instruments in order to create a regional consciousness. This project was interrupted by the violent arrival of the dictatorship in Chile in 1973. During the decade of the 1980s, a period called by sociologists and political scientists called The Lost Decade, emerged bands whose project had to deal and negotiate their messages with the censorship of the military regime. That is the case of the famous band Los Prisioneros (The Prisoners) and Emociones Clandestinas (Clandestine Emotions), whose very names expressed the conditions under they were producing their music. Those two bands moved from folk music and looked for foreign styles such as rock and electronic music to voice their concerns regarding social exclusion and paradoxically, the influence of foreign media in daily life. As in other art manifestations, nowadays music in Chile has grown and diversified. Curiously, two of the most successful LGBTI singers of the twenty-first century Javiera Mena and Alex Anwandter have returned to The Lost Decade to voice their battle for sexual diversity. What do they find in the eighties? How they appropriate the vintage models of the eighties? I argue that the return to that era is not only a commercial decision but also a choice to reenact the fights for social liberations this time in the arena of sexuality. With melodies that combine danceable beats, infectious rhythms and catchy lyrics that directly address the gay affection, both artists reconfigure the sounds of The Lost Decade and its musical legacy.

Ludim PEDROZA (Texas State University)

Theorizing “Latin Pops”: Juan Luis Guerra and the Los Angeles Philharmonic at the Hollywood Bowl

On August 14, 2012, Gustavo Dudamel convened the LA Philharmonic and singer-composer Juan Luis Guerra in a concert marketed under the slogan *music as one*. The fusion disappointed the

LA Times' music critic, who heard the orchestra as "high-gloss window dressing" for the singer and declared the event a "Latin pops" program, "terrific," but hardly "genre-busting." Indeed, dance rhythms made everyone move and moments of symphonic exuberance provoked awe and cheers. The audience of over 10,000—of which I was one—received the performance with a comfort that in some ways ratified the critic's reception.

Can we specify socio-historical and aesthetic parameters that define "Latin pops", and if so, how do they illuminate the experience and reception of this concert? I tackle these questions through a study of archived programs and *LA Times* reviews relating to "Latin pops" events at the Bowl, and a re-listening of the LA Phil-Guerra collaboration. I argue the "high-gloss window dressing" description correlates with the established post-1940 success of pop singer-symphony pairings. However, on this evening, the musicians successfully married elements associated with the instrumental forces of *merengue* and symphonic music, a significant feat, given the lukewarm reception of past concerts that fused genres in which instrumental forces are distinctively codified (e.g. jazz and symphony, salsa and symphony). Indeed, musical devices associated with Afro-Caribbean musics—such as the simultaneous juxtaposition of varied and complex syncopated riffs—were enacted by the orchestra and accounted for much of the "terrific," yet apparently familiar experience.

In dialogue with scholars of Afro-American music, dance music, and genre theory, I propose theoretical platforms for the study of musical experiences that traverse supposedly self-contained genres. The "pops" is a cultural scenario where such experiences are ubiquitous and where musicians confirm the parameters of established genres while simultaneously demonstrating their fluidity.

FP-9B**Remnants of a Higher Music: The Soul, the Cosmos, and Their Musical Afterlife**

Thursday, March 23, 9:00-11:30, Room 5-401

Chair: Gabriela CURRIE (University of Minnesota-Twin Cities)

Barbara HAGGH-HUGLO (University of Maryland, College Park)

Plato's Lambda Diagram of the Soul of the World in Latin and Greek Manuscripts

During his long career, Michel Huglo identified the presence of musical diagrams, mainly the lambda-shaped diagram representing the numbers of musical intervals, numbers constituting Plato's Soul of the World, in dozens of Greek and Latin manuscripts of Plato's *Timaean*. Using Dr. Huglo's extensive archives and his unpublished notes, I will discuss the manuscripts with these diagrams, the design and position of the diagrams, as well as their attribution and potential date, according to Dr. Huglo. It is significant that the Greek manuscripts include these diagrams much less often and without the elaborations found in the Latin manuscripts of Calcidius's translation. I will seek to provide an explanation for these differences between the Greek and Latin diagrams and their manuscript traditions.

Alceste INNOCENZI (University of Bologna)

Aspetti Cabalistici nell'Opera di Angelo Berardi: Il Potere della Musica (Italian)

Angelo Berardi's theoretical works turn out to be a compendium of different aspects of the music. First of all, each work is a musical grammar and defines harmony and counterpoint (primary elements, rules, precepts and observations), musical form, different musical styles, techniques of vocal performances and descriptions of musical instruments. He includes as well a discussion of the educational role and aesthetic value of music, considered as a 'liberal art'. Music in relation to Kabbalah finds a place in the subject matter of some music theoretical sources.

In his works, Berardi often mentions kabbalistic elements (David's lyre, sephirot, planets, angels). In *Miscellanea musicale* (1689), he raises the question: where does the power of music come from? Of two possibilities —the music, the instrument — he expanded on the second, "in conformity with the opinion of the kabbalists".

In the end, Berardi rejected "the opinion of the kabbalists," or more exactly the applicability of their tenets. But, in discussing them, he indirectly confirmed what was well known from earlier music theory: music may be approached through the music itself, as *musica practica*, or through its extramusical connections and connotations, as *musica speculativa*. Moreover, though his repudiation of *musica speculativa* ("*musica speculativa* was no longer essential to the *scientia musicae*, rather it had become ornamental") was peremptory in the chapter itself, it is undermined, as will be seen, by his extensive treatment of it elsewhere in the *Miscellanea* and his other treatises, which raises the ques-

tion: where does Berardi really stand on the issue?

The answer seems to be in his theoretical writings on the exposition of counterpoint, in which he saw the power of music: “Art, building upon the teachings of nature, has led music to such perfection, that there is no power that it does not subjugate nor any impossibility that it does not overcome”.

Irene HOLZER (University of Basel)

Liturgical Bodies in Motion: Tonal Gesture, Visual Music, and the Medieval *Visitatio Sepulchri*

Medieval Church Drama reaches a first highpoint throughout Europe in the 12th and 13th century. While Scholastics such as Albertus Magnus and Thomas Aquinas were discussing the theological and philosophical problems of substantia, incarnation, and transubstantiation, the body of Christ also became the culmination point in liturgical re-enactments like the *Visitatio sepulchri*. By taking over gestures, movements, and ritual robes from Mass liturgy, and combining them with old and new chants, texts, and requirements, the *Visitatio* visualizes the impossible, namely the (invisible) resurrection of Christ. In order to demonstrate this *mysterium fidei*, this special kind of Church Drama employs different concepts of body and embodiment which are closely related to the material and imaginary conceptions of the performative act of transubstantiation during Mass liturgy: While in medieval churches the formal act of transubstantiation is nearly inaudible and invisible, the re-enactment of the Easter scene operates as an act of intentional voicing and visualization of Christ's change of bodily *substantia*. Taking these two liturgical scenes as starting point, the paper will show how the body—considered as theoretical *tertium comparationis*—connects dialectically in/audible and in/visible parts of medieval liturgy. I will argue that the medieval *Visitatio* subtly operates with modes of revealing and concealing in order to testify the message of salvation. Furthermore, I will refer to modern theories of the body and embodiment and pre-modern ideas of incarnation and transubstantiation and investigate their differences from a historical perspective.

Loren LUDWIG (Independent)

“Marketh it well”: William Bathe's Table (1596) and Experimental Practice

In 1596 William Bathe, an Oxford-educated Irish musician who would later have an illustrious career as a Jesuit scholar on the continent, published a diminutive composition treatise, *A Briefe Introduction to the skill of Song*. While Bathe's treatise has been recognized as perhaps the earliest source of a new four-syllable solmization scheme that would herald the end of hexachordal solmization, a fascinating and little-known contribution appears later in the volume. Bathe's “Table of Song” is a tabular algorithm for composing imitative polyphony, a one-page grid with a series of accompanying rules that reduces canonic composition to a straightforward series of instructions. While it is tempting to compare Bathe's work to similar (and later) musical projects by Robert Fludd and Athanasius Kircher (both of whom may have been influenced by Bathe's publication), I will present Bathe's tabular algorithm in a new context, the emergent natural philosophy of late sixteenth-century England.

This project investigates Bathe's table as a site of experimentation—one that, like the alchemical tradition with which it is closely associated (as I'll demonstrate), partakes both of an inherited mysticism and rigorous analytical empiricism. Bathe's table encodes not just a complex set of compositional rules, but an experimental practice that only becomes visible in proximity to contemporaneous analytical tools, such as Gunter's quadrant. Like Gunter's quadrant, which elicited publications enumerating many new and ingenious uses for this relatively simple tool, Bathe's table can be enlisted in musico-analytical projects that go far beyond Bathe's cursory discussion of its potential compositional uses. For those who "marketh it well," as Bathe explains, the table reveals recondite aspects of changing late-Renaissance conceptions of music, musical space, and canonic practice, ones that connect an inherited tradition of music as a microcosm of Universal order to emergent practices of experimental philosophy.

Henry DRUMMOND (University of Oxford)

Hearing the Sacred Word: The Sonic World of Miracles in the *Cantigas de Santa Maria*

The *Cantigas de Santa María* (CSM), made at the court of Alfonso X of Castile in the later years of his reign, present a unique and fascinating instance of miracle narratives set to song. While we have taken substantial steps in analysing the CSM's poetry and music, we have not so extensively assessed their consumption. Who heard these stories, and how did they listen to them? Among the large number of miracle collections circulating throughout Europe, the CSM are unique since they are the only major case to survive with musical notation. This paper suggests that the CSM's poetic and musical structure—highly dependent upon the reiteration of rhyme sound and melody—acted as a mnemonic device to the listener. 'Muito á Santa Maria' (CSM202) is particularly germane to this study of sound, since its own narrative addresses the composition of song. Using CSM202 as a case study, I argue that if repeated melody or rhyme is distinctive or memorable it can function as an aural cue, guiding listeners through a miracle. However, this song also instructs on the ethical values of sound, highlighting the dangers of poorly articulated song, especially when not understood by its auditors. Greater study of songs' sonic properties—informed by analytical methodologies from musical and literary criticism, as well theory of music and poetics from Antiquity to the Middle Ages—can reveal much about the expected roles of both readers and listeners. This invites a reconsideration of how texts were read and listened to, both in the CSM and within other miracle collections.

FP-9C**Performance Practice in Asia: Ancient and Modern**

Thursday, March 23, 9:00-11:30, Room 5-408

Chair: Steven G. NELSON (Hosei University)

Chie ARAYAMA (Ishikari Local Museum)

Musicology and Archaeology: The Origin of Musical Instruments from Excavated Objects in Japan

The objective of this study is to elucidate the ancient culture of sound, particularly in Japan's Jomon (from about 13,000 years ago to almost 2,300 years ago), Yayoi (from the 5th century B.C. to the 3rd century A.D.) and Kofun (from the 3rd century A.D. to the 7th century A.D.) periods. Since there are scarce literary materials about these times, the approach of studying archaeological findings can provide clues to infer into the subject.

There are two major keys to solving our questions. One key is the musical instruments, or sound producing devices found in excavations. In recent years, the discovery of sound producing devices has been increasing. The Archaeological discovery indicates us the existence of devices people used for the purpose of producing sounds. The other key is representations of sound producing devices in archaeological figures such as *haniwa*, or clay terracotta, and images representing people using the devices. These artifacts enable us to make inferences towards the performance methods or characteristics of people who played. For example, more than 100 wooden stringed instruments of the Yayoi and Kofun periods have been discovered at archaeological dig sites in the Japanese Archipelago. Moreover, some *haniwa* made during the Kofun period also reveal the figure of the stringed instrument player. This presentation attempts to compare the excavated stringed instruments and some *haniwa* figures depicting stringed instrument performance, considering how they were used and played, from an archaeological and musicological point of view.

Jane CLENDINNING (Florida State University College of Music)

Analyzing Melodic Timing and Shaping in Performances on Chinese Guzheng and Cape Breton Fiddle

The music of the Chinese *guzheng* and the Cape Breton fiddle might not initially seem to share many connections—after all, China and Nova Scotia, Canada are worlds away. Yet, even an listener unfamiliar with *guzheng* repertoire cannot help but notice the *huayin*—the foundational up-glide (*shang-hua-yin*), down-glide (*xia-hua-yin*), round-glide (*hui-hua-yin*), vibrato (*chan-yin*) and their variants that enliven the melody, and that identify the instrument and its repertoire as Chinese. To the inculcated listener, the type, timing, and choice of *huayin* are not only a mark of individual performers' technique, skill, musicality, and style, but in a broader sense identify the regional style of the *guzheng* composition being performed (distinguishing northern and southern Chinese repertoire, for instance). Likewise, Cape Breton fiddle performances are aurally distinct from other styles

of fiddling because of specific types of melodic and rhythmic embellishments applied in the performance context. As is the case with the *guzheng*, these fiddle embellishments include pitch variants (such as hammer-on, hammer-off, and pitch bends) as well as details of rhythmic timing. The primary solo repertoire of both (other than recent avant-garde additions) consists of a corpus of folk and composed folk-style melodies, which are receptive vehicles for melodic and rhythmic enlivenment.

This paper introduces a methodology for very close analysis of the variants in pitch and timing within and among performances of *guzheng* and Cape Breton fiddle melodies. Two standard repertoire melodies are chosen for each instrument—one at a slower tempo and one faster, in contrasting styles—and the specifics of performance variants are examined across multiple expert performances of the melodies. This detailed, software assisted approach yields a wealth of data for the analyst, revealing both the expected differences and striking similarities between these two performance traditions.

TOKUMARU Yoshihiko (Ochanomizu University)

Revitalising Silk Strings for the Koto of Japan

Silk strings have been an indispensable part of the *koto* (13-stringed zither) of Japan since ancient times. In the 1970's, however, silk strings began to be replaced by strings made of synthetic fibres. As a result, *koto* players can today make use of durable strings, free from the worry of strings breaking during public performance. In exchange, though, they have gradually grown inattentive to *koto* sonority. In his *Geist und Werden der Musikinstrumente*, Curt Sachs wrote his homage, to the sonority of the *koto* after having listened to its silk strings. It is clear that synthetic fibre strings are appropriate for performing new compositions, for example, those from after World War II. However, in order to understand older compositions, like those from the Edo period, in their original style, it is necessary to perform them on silk strings, using appropriate playing techniques.

To this end, we have carried out experiments in the following areas: 1) selection of silk worms appropriate for *koto* strings; 2) selection of the type of silk protein, especially as affects the longevity of sericin; 3) use or disuse of an artificial silkworm diet; and 4) size of the silk filament. Following this research, we have made strings of different kinds: these have been tested mechanically as well as in actual performance. After five years of trials, we have succeeded in producing silk strings which can be used comfortably in public performance.

This is a report on the successful collaboration of natural scientists, musicologists, and performers. In the hope that our case might stimulate other Asian music cultures in which silk strings have been replaced by metal or synthetic fibre strings, I would like to present the intention, procedures, and results of our project and efforts to revitalise the silk tradition in Japanese music.

Silvain GUIGNARD (Osaka Gakuin University)

About the Practice of Handing Down Western and Japanese Music in Japan

This paper starts from a personal report by me being a musician and musicologist working in Japan as a teacher of traditional Japanese music as well as of Western classical music in institutions and in private arrangements for the last 33 years.

I have a piano teacher's license (1975) from the Conservatory of Zurich and a PhD about Chopin's Waltzes (1983) from the University of Zurich. I came to Japan to study the lute *biwa* and earned a master's title (*shushihan*).

A My deliberations will be based on the following backgrounds

1. giving piano lessons in Switzerland and in Japan
2. taking *biwa* lessons for 33 years (23 years with a "National Living Treasure")
3. teaching *biwa* to an advanced player and to a beginner.

B After reporting about these experiences I will concentrate on the simple question how essence of music (Eastern and Western) is handed down in Japanese teaching practice.

C From this level I will discuss, how this musical education influences vital aspects of the general attitude towards music in Japan nowadays.

Sayumi KAMATA (Tokyo University of the Arts)

The Noh Style in the Kabuki-Hayashi Ensemble

The Kabuki-hayashi, as well as adopting the instrument composition (*ō-tsuzumi*, *ko-tsuzumi*, *taiko* and *nohkan*), adopts a number of techniques from the Noh-hayashi. In previous theories, the Noh-derived techniques in Kabuki-hayashi (hereinafter referred to as "Noh style") have been explained merely as superficial commonalities with Noh-hayashi. However, Kabuki features such as main melody parts (*uta* and *shamisen*) and dance (*buyō*) are also reflected in the actual Noh style performance practice. This is the first attempt to reveal the musical structure of the Noh style, dealing especially with specific adaptations to Kabuki practice.

In this presentation, the distinctive characteristics of the Noh style in comparison with the Noh-hayashi are discussed from the following three viewpoints:

- (1) internal diversity and commonalities in the repertoire,
- (2) rhythmic connections with *uta* and *shamisen*, and
- (3) changes in performance over time.

The first topic identifies general trends by classifying each piece of the repertoire according to musical structure and usage. The second topic evaluates the rhythmic relations with *uta* and *shamisen* in a numerically modelled form. The results of this analysis show that the density of *Yatsu-byōshi* (the basic eight-beat rhythm unit in Noh-hayashi) can be changed in response to main melody parts. In the third topic, dozens of recordings and *Tsuke* (*Shōga* memorandum) are compared and contrasted in order to demonstrate changes in the traditional patterns of each instrument. According to this analysis, despite the fact that current styles of performances were fixed under the influence of the Noh-hayashi, each pattern has room for length adjustment, as there is more internal repetition than

in the Noh-hayashi itself.

The above investigation clarifies the state of the Noh style in Kabuki-hayashi, as being both in conformity with the Noh-hayashi, and as reflecting transformation adjusted to Kabuki factors.

FP-9D

Film Music: The Composer's Cut

Thursday, March 23, 9:00-11:30, Room 5-301

Chair: Akihiro TANIGUCHI (Ferris University)

James DOERING (Randolph-Macon College)

An International Musical Challenge: Scoring *Antony and Cleopatra*, 1913-1914

In autumn 1913, the Italian studio Cines created an international sensation with its new feature film: *Marcantonio e cleopatra*. Directed by painter-turned-director Enrico Guazzoni, *Marcantonio e cleopatra* was a grand endeavor, lasting over 100 minutes (8 reels) and featuring a cast of thousands. It told the classic tale with largess: elaborate costumes, historically informed sets, massive battle re-enactments, and innovative photography. Before the film even premiered in Italy in October 1913, Cines hawked it internationally, and by the early months of 1914, *Antony and Cleopatra* (as it was called outside Italy) was appearing in major cities in Europe, North America, and Asia. Musically, *Antony and Cleopatra* called out for special treatment. Most films circulating at that time were much shorter (one to two reels; i.e. 10 to 20 minutes) and had less ambitious aesthetic goals—by all accounts, *Antony and Cleopatra*'s creators and its importers considered this film an important reflection of the medium's cultural potential. Cines in fact commissioned a special score to accompany the film's Italian premiere. But when *Antony and Cleopatra* circulated internationally, no specific music was packaged with it. The accompaniment was left to the discretion of the local musicians where the film was screened, and film accompaniment strategies in 1913-1914 were far from standardized. Practices varied widely. This paper is an analysis of the musical plans that transpired for *Antony and Cleopatra* in three very different cities: Chicago, London, and Tokyo. My research is drawn from archival documents in the Library of Congress, the British Library, the British Film Institute, the National Diet Library (Japan), the Tsubouchi Memorial Theatre Museum (Japan), and Tokyo's National Film Center. My paper documents the musical impact of this special film, as well as provides new insights into the ways silent era accompaniment functioned across cultural lines.

Per BROMAN (Bowling Green State University)

Ingmar Bergman's Musicians

During the 1960s and 70s, critics faulted Ingmar Bergman for his lack of engagement with world problems, casting him as an aloof, self-centered, navel gazer whose films mine the minutia of his own childhood, amorous, and religious experiences. Yet, while Bergman's reality is rarely political, the

musical discourse in his films offers a consistent commentary on social order and the vicissitudes of human existence, not least through the frequent musician characters. The musicians appear on a wide variety of occasions, often suddenly and unexpectedly, and reveal central tenets of Bergman's aesthetics.

Departing from resources in The Bergman Archives in Stockholm, this paper explores Bergman's use of musicians in and its role in his aesthetic vision. Following an overview of Bergman's thinking about music, I demonstrate the essential roles the many musician characters play in the filmic narratives, focusing on his second-to-last *auteur* film, *In the Presence of a Clown* (1997), in which the dying Franz Schubert plays an important role as a character in the play-within-the-play. In the film, Schubert symbolizes the failure of the artist on a human level, but the music and the drama becomes transformational in the lives of the audience.

The notion of music's and the musicians' power expressed in Bergman's films constitutes if not a stronger at least a more consistent a message than the central ideas often highlighted in discussions of his works. The way the musicians speak about and use music remains virtually the same from his first film *Crisis* (1946) to his last, *Saraband* (2003). In contrast, Bergman's more widely recognized religious and existential themes, such as the silence of God, were much more localized in his productions from the late 1950s and early 1960s. In this respect, music presents a vital path into the essence of Bergman's production.

Takayuki NITTA (Institute for Research in Opera and Music Theatre, Waseda University, Tokyo)
Filmmaker as Composer: Jean Grémillon's *La Dolorosa* (1934) and *Le 6 Juin à l'Aube* (1946)

Although there are many cineastes who make films inspired by musical works, classic French filmmaker Jean Grémillon (1901-1959) belongs to the very few who are trained as musicians and who even compose the music for their own films. Born in Normandy, he went up to Paris in 1920 and studied composition at the Schola Cantorum. His first contact with cinema came when he played the violin in a small orchestra that accompanied silent movies. Documentary-maker at first, he soon switched mainly to fiction in the late 1920s.

With the beginning of talkies, Grémillon worked closely with Roland-Manuel (1891-1966), his fellow composer, to integrate music and noise into complex sound structures of his films from *La Petite Lise* (1930) to *Le Ciel est à vous* (1944), the latter of which drew the serious attention of Pierre Schaeffer, pioneer of *musique concrète*. Admirer of Debussy and Ravel, as well as friend of musicians such as the conductor Roger Désormière and the soprano singer Irène Joachim, Grémillon commissioned the young Henri Dutilleux to write music for what turned out to be his last fiction film, *L'Amour d'une femme* (1954), while it is the director himself who composed, arranged, and selected the music for his latest short documentaries, mostly on art.

One can ask if filmmaking for Grémillon might be equivalent to making music. In this paper I will try to examine the idea of filmmaker as composer by analyzing his two pictures which are different in genre but equally of great interest from a musical (and musicological) point of view : *La Dolorosa* (1934), cinematographic adaptation of a zarzuela by Spanish composer José Serrano, and *Le 6 juin à l'aube* (1946), documentary shot shortly after the liberation of Paris in his home province, for which Grémillon wrote his most accomplished score.

Brian THOMPSON (The Chinese University of Hong Kong)

Tone and Place in the Film Scores of Rachel Portman

In a career that began in the 1980s, the English composer Rachel Portman has written the music for dozens feature films, among them *Cider House Rules* (1999), *Chocolat* (2000), and *The Manchurian Candidate* (2004). She has favored period films based on literary sources while working with such leading directors as Jonathan Demme, Douglas McGrath, Roman Polanski and Robert Redford. Her music has been widely recognized within the film world. Her achievements have recognized with an Oscar for best original score, BMI's Richard Kirk career achievement award, and by being named an Officer of the Order of the British Empire. Despite this, academics have largely overlooked her work.

As the first element in a comprehensive study of Portman's work, this paper focuses on the ways in which her music establishes the idea of 'Englishness' in two very different films: *Emma* (1996), a light comedy based on Jane Austen's early 19th-century tale of a well-meaning but inept match-maker, and *Never Let Me Go* (2010), a dystopian story of cloning in an alternate version of the present, based on the novel by Kazuo Ishiguro. Both films are set largely in rural England. In both, Portman relies on similar tonal (often modal) thematic material, conveyed through light orchestral forces. These musical elements are central to establishing the tone of each film but not the period in which it is set. Whereas Portman has frequently stated that she writes for character, this paper argues that through its frequent placement in exterior scenes, her non-diegetic music comes to form a link with the landscape, and thus become a signifier of England itself. Thus, in addition to exploring an important aspect of Portman's work, this paper also opens discussion of the indirect ways in which film music may evoke ideas of the nation.

Estela IBÁÑEZ-GARCÍA (The University of Hong Kong)

Music and the *Theoroi*'s Experience: The *Praxis* of Spectatorship in Ingmar Bergman's *The Bacchae*

In Ancient Greece, *theoria* referred to a journey abroad in order to contemplate an event or spectacle. The participation in the event involved a ritualized mode of spectating that had a transformative effect for the beholders, who would return with a broader worldview to the city. Music played a key role in the social, ritual, and aesthetic dimensions of the *theoroi*'s experience—despite the Greek sources' focus on the visual aspect of the event. When *theoria* was later on reduced to an activity of the mind, the concept clearly identified that the transformation took place in the spectators' consciousness, but it also detached such transformation from its original ritual context, thus missing its close bonds to *praxis*.

How could an exploration of *theoria* in its original context help us rethink our current understanding of not only theory, but also music? What could a focus on spectatorship tell us about the role music played in the *theoroi*'s experience? And how could the awareness of this performative dimension of music affect the theorist's practice? In this paper I will explore these questions through Ingmar Bergman's adaptation of Euripides's *The Bacchae* in his TV-opera *Backanterna* (1993). In the film, the world of the tragedy is created by the camera following the music. The operatic adaptation

is a felicitous way of rendering the tragedy's focus on the different experiences Dionysus generates in the characters. During moments of *choreia*, music transforms the dramatic performance of the bacchants into a ritual in which the Dionysian epiphany and myth are reenacted. The chorus, who represents the actual audience, shifts freely between the performative, the dramatic, and the communal levels of the performance. The film thus addresses the tragedy's metatheatricality and the crossing of boundaries between drama and ritual, and reveals how the dramatic events are highly determined by the *theoroi's* listening and musical experiences.

FP-9E

Engaging the Past: In Theory and Practice

Thursday, March 23, 9:00-11:30, Room 5-409

Chair: Frans WIERING (Utrecht University)

Hanae ONO (The University of Tokyo)

What is the Performance Practice of "Baroque Singing" Today?

Influenced by the 'early music revival' of the 1970s and 1980s, several conservatories in Europe, the United States, and Japan established majors related to historically informed performance (HIP). As part of this new trend, new courses specializing in 'baroque singing' as distinct from traditional 'vocal study' have emerged. Moreover, some institutions now offer specific master classes in 'baroque singing'. Accordingly, 'baroque singing' is now a well-regarded specialization. However, among the many research works on HIP research, few have paid attention to the investigation of 'baroque singing'.

Of course, there do exist several historical treatises that singers can refer to; see, for example, Caccini, de Bacilly, and Tosi. However, these writers were mainly concerned with ornamentation, and there are few specific descriptions of vocal technique or voice production strategies. How, then, do singers today realize 'baroque singing'? Further, a singer's *instrument*—that is, his/her vocal cords—is invisible. In trying to understand singers' complex manners, an interdisciplinary approach might be able to yield a wider range of answers. Accordingly, the present study employs an acoustic/physiological analysis.

Experiments were conducted with three professional soprano singer subjects: a baroque singer, an opera singer, and a singer trained in both techniques. They were asked to sing four pieces (Caccini's monody, Mozart's recitative and aria, and Puccini's aria) using baroque and *bel canto*/operatic manners. Multiple parameters—such as sound intensity, vibrato, formant frequencies, and fundamental frequencies—were evaluated. This investigation revealed (1) the basis for the acoustic features of 'baroque singing' by means of a comparison with *bel canto*/opera vocal techniques and (2) how specialization influences the physical manners of singing. The findings of this study can thus contribute to developing new perspectives on the performance practice of 'baroque singing' and HIP research.

Hiroshi OKANO (Graduate School of Arts and Sciences, the University of Tokyo)

The Labyrinth of the Singing Voice and the Speaking Voice: Imagined Effect of Portamento in the Second Half of the 18th Century

In the second half of the 18th century, *portamento* use had increased not only in the singing but also in the playing of string instruments. Using portamento, they expected some kind of musical 'effect'. Sometimes it worked, but another time they did not, moreover sometimes they even had bad effects. For example, Charles Burney testified its good effect, while Johann Friedrich Reichardt mentioned that bad portamento sounded like a cat's cry. Although it received praises and criticism, the use of portamento had so much increased that in the beginning of 19th century Antonio Sarti deplored its prevalence.

This presentation aims to reveal an aspect of the imagined effects of portamento those days. Historically portamento had many ways of performance, in this presentation I will focus on the 'sliding tone itself' and its effect, referring to the view of the difference of the singing voice and the speaking voice.

In the western understanding of the sliding tone, there has been a *topos*, i.e. the tone of the speaking voice. Ancient Greeks and Romans such as Aristoxenos or Quintilianus opened their theoretical writings of music with the explanation of the difference of the singing voice and the speaking voice. They characterized the singing voice by the discrete movement, while the speaking voice by the continuous movement. On this premise, the latter was extinguished from the music theory because it should not be used in music. This rule continued to the 18th century.

Portamento could be understood as the intrusion of the sliding tone into music. I think, the keyword of the effect of such tone is 'imperceptible'. In my presentation, I would like to reveal the meaning of 'imperceptible', referring to the contemporary theory of speaking such as Josua Steele.

Tejaswinee KELKAR (University of Oslo)

Historical Performance and the Indian Musical Tradition

The influence of musicology on the western classical performance tradition, is in no small part due to the practice of historical performance. This includes reproducing music from a different time period. The reproduction of instruments, interpretation of the way in which the instruments might have been played from text and description, analysis of intonation, the meaning of the poetry from the time period and other areas are involved in the way that performance itself is constructed and taught. The Indian musical tradition relies on a different interpretation of historical performance. Although seminal works are written about Indian music, it continues to be an oral tradition, by virtue of which music itself hasn't been written down. Philosophy and analysis of music, though, can be found in these seminal works.

Stylistic specialization in this style is thus horizontal, rather than vertical in time—a particular form (khyal or dhrupad), or with the stylistic affiliation of one *gharana* (school) over another is studied deeply, as opposed to specializing in different time periods. Music itself is assumed to be coming from an imagined time in 'history' without a date or a place. The qualities of a raga performance or other musical features can be explained by a seminal texts belonging to any time period in history

although several things have changed in the pedagogy and performance of music, from use of technology for music making as well as pedagogy. Musicology in this context takes a very different position.

The role of the musicologist as an interpreter of performance style in terms of horizontal influence on vocalization and modal content becomes important. This paper will talk about the nature of the interaction of the musicologist and the performer as key figures in the interpretation of the body of Indian music.

Akira ISHII (Keio University)

Meter and Tempo in the Keyboard Works by Johann Jacob Froberger (1616-1667)

The type of music that had been previous unknown was born around the year 1600 in Italy, requiring composers to come up with a new way of writing down notes and rhythms. The notation system for meter and tempo or the concept of them in the early Baroque period, however, did not change instantly. Throughout the seventeenth century the influence of the mensural notation of the Renaissance as well as the use of proportion signs is evident in nearly all types of music. In short, the Renaissance practice did not entirely died out in much of the Baroque period. At the same time, however, composers needed to alter old notation to deal with new types of music. Girolamo Frescobaldi, for instance, not only adopted the concept of meter and tempo bloomed by the composers of the generations before him, but he also developed his own notation system, which enabled him to have a wide variety of musical expressions through numerous meter and tempo changes.

Froberger, who studied with Frescobaldi in the 1630s in Rome, did not exactly imitate his teacher's use of meter and tempo. In comparison with Frescobaldi, Froberger utilized a less variety of meter signs, and his tempo indications that had been implied by meter changes appear less frequently in his Italian style keyboard compositions. Froberger, however, had his own way of using meter signs that indicate tempo and tempo changes. This can be clearly seen by studying nearly fifty pieces of contrapuntal keyboard compositions in Froberger's autographs. In addition, an examination on the meter signs and the musical contents of the dance movements in Froberge's suites in his autographs also reveal that his compositions in French style include evidence to suggest Froberger's adoption of the Renaissance concept of proportion signs.

Christian SPECK (University Koblenz-Landau)

The Idea of the String Quartet as Conversation Metaphor in the Classical Era: Theory or Ideology? (German)

This paper examines the idea of the string quartet as a metaphor for conversation. During the process of the emergence of the Viennese classical string quartet, several authors like Reichardt (1773), Carpani (1812) and Goethe (1829), have explained the musical principle of certain string quartets, or, respectively, of the entire genre by using this metaphor. Some modern scholars connect it with the culture of conversation of Enlightenment, interpreting the string quartet as a kind of transformation of that culture. For some of them the metaphor is a significant root of the theory, or,

respectively, of the aesthetics of the string quartet, and hence with influence on the genre. Mara Parker (*The String Quartet, 1750-1797. Four Types of Musical Conversation*, Aldershot, Ashgate, 2002) uses the metaphor as a theoretical approach for explaining string quartet composition 1750-1797 comprehensively and systematically. For others, however, it is a disputable idea, since 1800 cultivated by the chamber music ideology.

I argue that this conversation metaphor is best read not as a part of the theory underlying the practice of the string quartet but as a descriptive formula in the course of the literary popularization of instrumental chamber music in the period. Reasons to scrutinize this metaphor as influential to the string quartet composition cautiously include the following: (1) its absence in the leading practical treatises; (2) its application to a range of different genres, not only to the string quartet, in music writing of the period; (3) its non-applicability to the compositional practice in many string quartets.

FP-9F

East is West and West is East

Thursday, March 23, 9:00-11:30, Room 1-3-8

Chair: Akitsugu KAWAMOTO (Ferris University)

Tomoe HAMAZAKI (Shinshu University)

East Meets West: Theory and Practice of National Music in Turkey and Japan

This study compares the differences in the music spheres of Turkey and Japan and examines the differences in the impacts of modernization and Westernization on the respective music spheres of both countries

In terms of the creation of national music in both countries, in Republican Turkey, the Turkish state elites promoted reforms in every sphere—language, politics, religion, and arts—in the 1920s and 1930s. They made intensive efforts to create a Turkish national music (*Milli Musiki*) for the new society through a harmonization of Turkish traditional folk music based on Western music techniques. In Japan, the Meiji Restoration (1868-1912) produced dramatic changes in the music sphere, both superficially and substantially. A Japanese national music (*Kokugaku*) was considered to be made from the fusion of Eastern and the Western elements, and a new type of music such as *shōka*, or children's songs for music education, began to emerge from the late nineteenth century onwards.

The above illustrates that both countries attempted to pursue the same path to Westernization and nationalization in their respective musical spheres and create a national music based on the tonal system of Western music. However, in terms of the differences between them today, Turkish people do not appear to have many opportunities to listen to and sing this type of music. Japanese people, on the other hand, exhibit familiarity with music such as *shōka*. The Japanese learn these songs in schools or from their parents.

In this study, I will examine the reasons for this difference between the two countries, focusing on the following issues using a comparative perspective: (1) the theory and idea of national music;

(2) the composition of new works; (3) the education and practice of national music. By comparing 'new music' in these two countries, I will discuss the meaning of Westernization and modernization of music for Turkey and Japan.

Akiko TAKAMATSU (Seitoku University)

Invented Homeland: Some Remarks on “The Water is Wide” as a “Scottish” Folksong

This paper investigates the way the national identity of music is emphasized, unrevealed, or transformed in the process of cross-border transmission, with the special attention to the famous English song, *The water is wide*. This is a song written and published by an English collector Cecil Sharp in 1906. Its diatonic melody with little ups-and-downs sounds very English as is effectively shown in a beautiful arrangement by Benjamin Britten. However, it has often been associated with Scottish origin in England, in the US, and even in Scotland as well. One of the reasons is that a newly invented song to the same tune called *When the pipers play* has a close relationship with Scotland. This song has the words stirring up Scottish national identity, which would even more remarkably be shown off when played by Highland pipes at Military Tattoo in the Edinburgh Castle. In this sense, the original English song has acquired the second or imagined home, Scotland.

Since 2014, the Scottish origin hypothesis has introduced to Japan and rapidly been spread. This time, neither tartans nor bagpipes could explain this phenomenon. Instead, the following four questions should be investigated. 1. How has Japanese media promoted this theory? 2. What is the logic used by the promoters of this theory? 3. What kind of images has “Scotland” reminded the Japanese people of since Meiji era? 4. Why should its Scottish origin be emphasized in 2010s although the song itself had long been introduced to Japan? To discuss the expected origin of this song in Japan, one should also pay attention to Tohoku Earthquake 2011. By describing the outline of the expected Scottishness attributed to this English song, I will review what the national identity of music could be.

Olena ZINKEVYCH (Ukrainian National Tchaikovsky Academy of Music)

“Phenomenon of Japan” in Ukrainian Music

In the middle of 1960s Ukrainian composers took up Japan subjects and found in Japan art a ground and methods for new stylistics, new technology, and new sociocultural emphasis.

The first “japanist” was Leonid Grabovsky (b.1935), one of the group of composers known as “Kiev avant-garde”. His “Six Japanese Haiku” on the verses of Matsuo Bashō and other Japanese poets demonstrated opposition to the official musical culture of that time in everything:

- *theme*: fine reflex poetic stile with the comprehension of eternal laws of nature instead of loud glorifications of the party and government;
- *versification*: free verse in place of syllabo-tonic,
- *instrumental cast* with unusual combination of instruments: flute-piccolo, bassoon and xylophone;

- *technology*.

Just Japanese haiku with their freedom of rhythm system and composition promoted to the development of a new technique: aleatory (with polymetry, polyrhythm), sonoric.

Other example of the influence of Japanese art on the figurative meaning and technological equipment of the modern Ukrainian music is «Pagoda» of Alla Zagaykevich (b.1966) for a tenor, bass, double-bass block flutes, electronic record and computer sound processing in real time. The work based on the real impressions from Japanese architecture received by Zagaykevich during her trip to Takefu International Music Festival: the East Pagoda of Yakushiji and pagoda near Takefu. The sound of block flutes is taking an allusion to the symbolism of shakuhachi; computer sound and noises processing creates the new voice world (analogy to aesthetics of honkaku); graphics of score reminds the bends of the pagoda roofs – here are the means of realization of the program plan.

The combination of live performance (with fixed notation) and electronic transformation generate new acoustic events and open up the opportunities for artistic discoveries in the field of musical creativity.

Elizabeth YORK (University of Science and Arts of Oklahoma)

Takarazuka Revue and Rethorizing the American Musical: Cole Porter's *Can-Can* in Performance

Japan's century-old Takarazuka Revue performs American musicals under a fantastically artificial, culturally coded all-female aesthetic reflecting traditional Japanese values and performance traditions within a romantic ethos influenced by early-twentieth-century American musical theatre. The obscurity in western musical theatre scholarship of these transformative performances indicates the need for cross-cultural interdisciplinary research. This project contributes to this unaddressed area by analyzing Takarazuka's 1996 performance of Cole Porter's 1953 Broadway hit *Can-Can*, drawing on scores, lyrics, scripts, recordings, reviews, popular articles, and scholarly analyses to elucidate, from an American perspective, how Takarazuka's performance redefines the original work while amplifying its essence: the romance between Judge Forestier and dance hall owner Pistache, Porter's melodies, and the Belle Époque.

In western scholarship, *Can-Can* generally is considered a mediocre, unrevivable star-centered work. Takarazuka's revisions challenge this assessment by reconfiguring the work for its own stars, defying American musical theatre's reverence for textual authenticity and "realistic" casting and performance. However, Takarazuka's *Can-Can* is arguably a better performance than the original according to Golden Age Broadway's integrated ideal, resetting Forestier, the dynamic character of the work, as the protagonist and revising the score to illustrate his moral transformation. Pistache is rewritten as the lead dancer, embodying the can-can's immorality. Reordered songs swiftly convey exposition, aided by unprecedentedly character-centered Japanese lyrics, choreographic focus on the can-can, tightly integrated secondary characters, and nostalgia for a mythical Paris complemented by Takarazuka's impressionistic performance. The songs, with Japanese lyrics and full Broadway orchestrations, demonstrate the strength of Porter's score isolated from the English lyrics disparaged by American critics. Amid the failure of *Can-Can's* Broadway and Broadway-bound revivals, Takarazu-

ka's *Can-Can* demonstrates a boldly different theoretical understanding of the possible realizations of a musical theatre work, suggesting a transcultural redefinition of the American musical not limited by its original texts and performance practices.

Heekyung LEE (Korea National University of Arts)

Indigenization or Imitation?: Pan Music Festival and Korean Musical Avant-Garde in the 1970s

Contemporary music festivals are both a locus for hearing new musical practices and a unique space in which local culture and international trends meet. Festival of contemporary music in East Asia are particularly intriguing for looking at how Western modernity has been accepted and transformed under the local conditions of a distinct cultural heritage.

Korean composers began to think in terms of 'modernity' in the late 1950s, but it was extremely difficult to access international new music in the ruins of the Korean War, including through direct performance experiences. This changed greatly with the *Pan Music Festival*: initiated in 1969 by the composer Sukhi Kang (b.1934), at his teacher Isang Yun's prompting, it was the first contemporary music festival in Korea, and generally considered the starting point of Korea's full-fledged exchange with the Western contemporary music scene. Indeed, it laid a foundation for today's Korean contemporary music; the generation of composers advocating for Western avant-garde music became the mainstream in the 1970s, with the *Pan Music Festival* playing a crucial role in solidifying the trend.

By analyzing the artistic themes, programs and reviews of the *Pan Music Festival* from 1969 to 1979, this paper examines how Western new music was localized in the post-war Korean society, and considers the significance of and limitations on Korean musical avant-garde under the military dictatorship. Based on these assessments, I argue that the ongoing issues involving modernity and regional identity in Korea are reflectively reconstructed through the musical activities of the 1970s.

FP-9H

Music Pioneers in Modern Japan

Thursday, March 23, 9:00-11:30, Room 5-407

Chair: Motomi TSUGAMI (Kobe College)

Hermann GOTTSCHESKI (The University of Tokyo)

Franz Eckert: A Prussian Provincial Musician and His Lifework in Two East-Asian Capitals

Franz Eckert (1852–1916) was one of the Western key persons for the introduction of Western music to East Asia. He chose and arranged the current Japanese national anthem, composed two funeral marches which have been played on all Imperial funerals since then, and he composed the first official Korean national anthem, based on a Korean folk song. For 35 years he taught and conducted brass and string ensembles at the Japanese military and the Japanese and Korean courts.

Some of his students became important figures in the Western musical scene of Japan and Korea. In Japan, he was also involved in the development of Westernized school music education. He also founded a German men's chorus in Tokyo, which published its own journal in the early 1880's.

Despite this splendid career in the modernizing capitals of Tokyo and Seoul, Eckert had by no means a metropolitan background in his earlier career as a military musician in Prussia. Rather he came from one of the most remote places in the catholic borderlands of protestant Prussia, and the biggest city he had experienced before he came to Tokyo was Neisse, rather a fortress but a city, with a population of about 20, 000, including 5, 000 servicemen, and far away from the centers of the German musical avant-garde such as Berlin, Leipzig, Weimar, or Bayreuth. How did this background influence Eckert's activities and, subsequently, the development of Western music in East Asia? The main proposition of this paper is that there was good reason to hire a musician like Eckert at that specific stage of the process of modernization, and that the function of provincial music culture in the process of musical globalization has to be rethought, at least in respect to the history of Western music in East Asia.

Hikari KONAKA (The Grieg Society of Japan)

Hanka Schjelderup Petzold's Concept of Music Education in Japan

This paper aims to reveal Hanka Schjelderup Petzold's concept of music education and her influence on the field of music in Japan.

Petzold (1862–1937) was a Norwegian-born musician and the sister of composer and music critic Gerhard Schjelderup. Her husband, Bruno, was a German-born journalist and a researcher of Buddhism, who worked on a comparative study of Buddhism and Western thought. After learning to play the piano and to sing in France and Germany, and giving concerts at various locations in Europe, she arrived in Japan in 1909. She taught at the Tokyo Music School (the predecessor of the Faculty of Music, Tokyo University of the Arts) until 1924 and lived in Japan until her death. She was one of the earliest foreign musicians to visit Japan. Considering her long tenure and residence of twenty-eight years there, it is presumable that she had significant influence on the sphere of music in Japan. Indeed, she had as many as about 350 pupils, including Tamaki Miura, the first Japanese singer to gain international acclaim. Although Petzold played an important role in the reception of Western music in Japan, her achievements have not been researched extensively.

Although she left no recordings and only a few published writings, data from her concerts, programs, and reviews are available. Moreover, approximately 500 of her letters are preserved at the National Library of Norway. About half of these are addressed to her brother Gerhard. By analyzing these materials, her large repertoire comprising works from different countries and her wide artistic perspective as a musician with an international career becomes evident although it has often been said that Japan focused too much on German music at that period in time.

Frances WATSON (University of Oxford)

“I Simply Could Not Find a Model from Which I Could Learn”: Yamada Kōsaku’s Engagement with the West

In the 1920s, the Japanese composer Yamada Kōsaku was at the height of his powers. He had composed many and various works, some of which had been printed by the foremost publishers of the day, especially after his earlier US tour was met with international acclaim. Accordingly, he occupied a position of great influence in Japanese cultural life—a position of which he made great use, guiding and instructing his contemporaries through various popular media. Such articles provide valuable insight into this influential figure.

This paper will pick up on two key themes from Yamada’s writings, which may shape our understanding of his instrumental role in Japanese musical culture. Firstly, the composer’s grounding of his theory in his own practice (dedicating as many words to describing the route by which he reached his conclusions as he does in demonstrating them) shows the composer’s critical engagement with the art of music-making. I will suggest that this mutuality might have provided a foundation for his confident participation in international culture, despite acting without the support of a national tradition.

Equally interesting is Yamada’s critique of compositions by Western musicians. These demonstrate a self-assured, intellectual agency, which I believe is not sufficiently acknowledged. It has been suggested that Yamada held great respect for the giants of German Romanticism, such as Schubert and Richard Strauss, but his articles reveal him to have been an argumentative theoretician—with an unshakeable confidence in his own art, and a willingness to turn the same, unflinchingly critical eye on Western music’s canonical masters as he turned on his national contemporaries.

Ultimately, this paper will depict an Eastern composer’s confident engagement with the West on the West’s own terms—revealing Yamada to be the ‘composer of his time, not his place’, in which light he insisted on being regarded.

Satoru TAKAKU (College of Art, Nihon University, Tokyo)

Concerts for Life and Survival: Concert Activities of Eta Harich-Schneider during Her Sojourn in Japan between 1940 and 1949

The aim of my presentation is to reveal the concert activities of Eta Harich-Schneider (1897–1986), notable German cembalist, musicologist and researcher of Japanese musics, both traditional and modern, during her stay in Japan from 1940 until 1949. Based on the presenter’s intensive researches on the primary sources in the archive of Eta Harich-Schneider, located in the Musikabteilung of Staatsbibliothek zu Berlin (N. Mus. Nachl. 96, file numbers A97, A103–A105 and A107), he compiles the data about her concert appearances in her whole career as professional musician from 1919 to 1977, which she meticulously noted (date, venue, repertory, number of audience, etc.) and tries to make an in-depth analysis on her concert activities in Japan. In the files she also kept the related documents about them, which the presenter also refers to.

One of the most unique and remarkable features of Harich-Schneider’s concert data is that in each of her home concerts she usually described the names of people who attended it, as far as she

remembered them. From these “lists of audiences’ names” we can not only infer her human network, both official and private, in each city (Berlin, Tokyo, New York and Vienna etc.) where she lived, but also trace the change of it; the history of her concert activity implies that of the transition of her audience.

Among more than one thousand concerts in her life, about 200 were held in Japan in the most difficult years. They were quite diverse both in the repertoire and in the context, and the change of their audiences is worth drawing a particular attention. In Eta Harich-Schneider’s concert activities in Japan, in conclusion, we can observe her strong aspiration to establish herself and to survive as exiled musician in the midst of drastic social change before and after 1945.

Thomas CRESSY (Tokyo University of the Arts)

The Reception and Dissemination of Bach’s Music in Meiji-Era Japan: Repertoire, Social Agency, and Westernization

In modern Bach scholarship, the great contribution made by Japanese Bach scholars and performers is well known. Masaaki and Hidemi Suzuki, Yoshitake Kobayashi, Tomita Yo, Ryuichi Higuchi, and Isoyama Tadashi are obvious examples of this. However, “How and when did Bach’s music first come to Japan?” and “How was it received?” are questions that still remain to be discussed in significant detail. Was it simply a case of an ‘Eastern’ country, Japan, receiving ‘Western’ music during Japan’s rapid Western based modernisation period?

This presentation will add a new dimension to Bach reception studies by firstly introducing the music of Bach that was performed in the Yokohama Foreign Settlement, with sources indicating that Bach’s music was performed in Yokohama by Westerners since the late 1860’s. Previously undiscovered records of the classes at the Tokyo Music School and also recent research on Japanese musicians (especially Shimazaki Akatarō and Kōda Nobu) give clear indications of who taught Bach’s music, and which works were studied in these classes. In other words, the influence of certain social agents and ‘actors’ (Denora 2003) will be explored in this presentation. In addition, based on the original scores and school records, the specific works of Bach that appeared in the concerts at the school will be identified – which has until now remained ambiguous. A comprehensive survey of the concert reviews, articles and other publications by Japanese authors during the Meiji Era will also be included.

In summary, this paper will deal with the Western musicians in Japan in the Meiji period and, through Bach, their connection with the Japanese students of the Tokyo Music School and beyond. Bach is often portrayed as a composer of profound church music and works of great complexity, yet in practice, was this how Bach’s music was first interpreted and viewed in Japan?

FP-9J**Ethnomusicology: East-West Influences**

Thursday, March 23, 10:00-11:30, Room 5-410

Chair: Judit FRIGYESI (Bar Ilan University)

Tokiko INOUE (Ochanomizu University, Tokyo)

An Empirical Study of Orchestral Repertoires in the “East and West”

Orchestras, established in modern Western society and transmitted to the East in the twentieth century, have become one of the representative musical institutions of Western art music in today's global society on the one hand, and have played promotive, illuminative, and commercial roles for it in regional communities on the other. Orchestral concerts and their repertoires have been influenced not only by the artistic policies of specific players but also by multiple factors such as time period, region, culture, economy, and education.

This study will focus on orchestras established and based in three countries: Germany, which has fostered Western art music as its own culture; the U.S., which has acculturated it within a cultural continuity; and Japan, which has adopted and acculturated it as an other culture. The analyzed sample contained a total of 26, 630 concerts by Berliner Philharmoniker, New York Philharmonic, and Japanese professional orchestras including NHK Symphony Orchestra through the twentieth century. The changes in programs and repertoires of symphonic concerts will be shown clearly using statistical analysis in order to identify the conditions under which the repertoires depend more strongly on the ‘musical canon’ and the ones that facilitate the introduction of ‘new repertoires’. Additionally, factors namely specific player's roles, economic stability, government art policies, and resource loading that impact the formation and transition of the repertoires will be examined in order to clarify the similarities and differences across groups, time period, regions, and the “East and West.”

Topics such as the relationship between “diversification of repertoires (innovation)” and “reproduction of musical canon (sustainability)” in orchestral activities will become important for the “East and West” and facilitate understanding the musical culture in the global age.

Walter FELDMAN (NYU Abu Dhabi)

The Multiple Systems of Ottoman Musical Notation: Western Influence or Modernity within the Culture of the “East”?

During the “long 18th century” the Ottoman Empire became the first Muslim civilization to create a critical mass of notated musical documents, using several different notational systems—Ottoman/Islamic, Byzantine, and Ottoman/Armenian, while Western notation entered the scene significantly only by the 1830s. While musicologists (such as Wright, Jaeger and Feldman) have transcribed many items, the question of why such notated documents were created at all has barely been posed.

Different forms of Ottoman/Islamic notation were invented around 1700 by the Mevlevi Dervish Osman Dede (d. 1730) and the Moldavian Prince Demetrius Cantemir (1673-1723), who exerted great influence at the Court in musical matters. Experiments were continued by Mevlevi musicians until the very end of the 18th century. Greek Orthodox cantors created a significant corpus of Ottoman secular music written in Byzantine notation by the middle of the 18th century. There was also a significant notational initiative by Armenian musicians, culminating in the notation of Baba Hamparsum after 1813. Was the introduction of notation caused by the influence of the West on an “Eastern” musical practice? It would seem rather, that the need for notation emerged internally, while the talent of the local Christian intellectual Cantemir was appropriated to serve this internal need.

Furthermore, this new use of notation was part of a major change in musical style, which was in turn related indirectly to many other social and cultural developments. Altogether these amount to a local, Ottoman modernity, of which the music of the 18th century was an integral part. This is a new frontier for historical ethnomusicology, which needs to conceptualize Ottoman music not only as part of a medieval “tradition” but also as one of modern innovation.

Judith OLSON (American Hungarian Folklore Centrum)

Táncház for the City: The Analysis and Transposition of a Rural Hungarian Performance Practice

In 1972, two Budapest dance companies tried something new—rather than performing a choreography of traditional dance, they had a party and danced freestyle as in the dance parties (*táncház*) of the village of Szék in Romania. The Budapest party was successful, but participants noted how unfamiliar they were with the structure of this music and dance and their difficulties with improvisation. Analysis of archival videos and tapes and participating in village events gave dancers and musicians keys to understanding this complex material, and the *táncház* movement spread to include people of wide-ranging backgrounds living from Hungary and Transylvania to Japan and China. However, transposing village practice to an urban social event has resulted in new performance practices, even as participants have striven to hew as closely as possible to rural traditions.

To explore this shift, I will first focus on the structure of traditional dances and their accompaniment, improvisation, and the interaction of musicians and dancers. Then I will consider the sources *táncház* participants use and how limitations of these sources have led to some very particular practices. Finally I will look at a number of precepts of *táncház* dancers and musicians, such as the idea that only villagers are in a position to create new figures. Practices developing out of these precepts include ways of fragmenting and combining material as well as quoting dancers/musicians on ethnographic tapes/recordings, and dancing/playing/improvising like a specific villager.

Sources include archival videos and recordings, *táncház* videos from Romania, Hungary, and other countries, and participant commentary from current interviews and historical sources.

Traditions can migrate contexts to fill similar or different functions in the new place. Studying the ways a tradition changes as it moves from one group to another gives insight into both as well as the tradition itself.

FP-10A**Re-Activating Performance**

Thursday, March 23, 13:00-15:30, Room 5-109

Chair: Per DAHL (University of Stavanger)

Su Yin MAK (The Chinese University of Hong Kong)

Constructing Performance: Ethnographic Analysis of Rehearsal Discourse about Musical Structure by a Professional String Quartet

In Western art music, scholars and performers are simultaneously cultural insiders within the tradition and outsiders to each other. Whereas engagement with performance continually shapes the theoretical perspectives of ethnomusicologists, structural models for Western art music are primarily score-based; the views of performers are rarely solicited by music theorists, not even by scholars in the growing subfield of “analysis and performance.” The present paper reports on my attempt to redress this omission through an ethnographic study of a professional string quartet in Hong Kong. Over a six-month period, I attended the Romer String Quartet’s rehearsals and public performances as a participant-observer, and made video recordings of these activities. Quantitative and qualitative analysis of the rehearsal footage, along with interviews with the players, offer valuable insights on how members of a professional string quartet perceive, conceptualize and communicate about musical structure. My rehearsal observation reveals that the players approached structural parameters such as formal divisions, harmonic changes, thematic entrances and motivic continuity in relation to sound quality and ensemble co-ordination, which are crucial concerns in performance preparation but hardly ever addressed in score analysis. They negotiated divergent opinions through a combination of musical interaction and verbal communication; and, in the latter, a latent understanding of structure and syntax was always in place, even though the components of such discourse were not always identified with theoretical terminology. Instead, metaphorical and embodied descriptions played a far greater role. In the interviews, the players explicitly expressed that they viewed music in terms of discourse, and that the score is akin to a drama script that must be brought to life through performance. These research findings have prompted my critical reflection on ways of mediating between theoretical and practical perspectives of musical structure, and on how methodologies drawn from ethnomusicology might contribute to such mediation.

John RINK (University of Cambridge)

At the Intersection of Theory and Practice: Chopin’s Notation in Performance

Musical performance both upholds and challenges the traditional separation of ‘theory’ and ‘practice’. Kerman’s famous distinction between ‘doers’ and ‘talkers’ - encapsulating this ostensible division - is true to the extent that by definition performers ‘do’ something, while scholars ‘talk’ in publications, papers and so on. But the distinction holds only in that limited sense, at least in respect of performance. Indeed, the premises of this conference can be meaningfully inverted, given that the

practice of performance *necessarily* involves speculative thought, imagination, reflection and the devising of effective interpretative frameworks, while a theory of performance *necessarily* makes sense of musical experiences and creative actions of all kinds, including those of listeners.

These observations serve as a point of departure for my paper, which first considers musical notation – specifically, the ‘performance score’ – as a potential site of intersection between theory and practice. It argues that the dynamic relationships described above are played out each time a performer engages with notation, whether through immediate contact or after assimilating that notation. I then present examples from my work as theorist-practitioner, which is to say as a musicologist-performer who has long attempted to overcome the theory/practice divide by aspiring to an integrated understanding of what music is and what it does. I focus on select passages from the music of Chopin, who himself would not have recognised the binary division in question. Scrutiny of notational details such as long accents, fingering and slurs reveals how Chopin’s thought, imagination and reflection were both manifested in and resultant from his actions and experiences as a composer-pianist. Consideration is also given to how others – including editors as well as performers – have responded to those notational features, whether in the integrative fashion that I myself have sought or by succumbing to rather than challenging the theory/practice divide.

Philip EWELL (Hunter College)

Practice Through Theory: Structural Layers in a Chopin Analysis by Sergei Protopopov

Boleslav Yavorsky (1877–1942), with his disciple, Sergei Protopopov (1893–1954), had a profound impact on music theory in Russia. Yavorsky’s Theory of Modal Rhythm—which he began as a study of Ukrainian and Russian folk songs—represents a complete theory of western music that explains both tonal and post-tonal tertian harmony. Yavorsky and Protopopov also had a profound impact on musical practice, a fact that remains little investigated. In July 2014, at the Glinka Museum in Moscow, Russia, I found a breathtaking eight-page analysis of Chopin’s Op. 28 Prelude, No. 6, by Protopopov, dated March 2, 1945. It demonstrates a Yavorskian modal-tonal analysis of the prelude, which has profound ramifications for musical performance.

In a letter to his composition and theory teacher Sergei Taneev from 1906, Yavorsky wrote: “From my studies of folk music I have come to the conclusion that the basic cell in musical language is the *tritone and its resolution*. When two tones constituting a tritone sound simultaneously, successively, or even with gaps (but as a single unit), our sensation quickly experiences irritation, which disappears only after both tones of the tritone *noticeably* and in as significant a place as the tritone itself resolve by *semitone in contrary motion* to a major third” (italics original; my translation from the Russian). Herein lies the performance aspect of Yavorsky’s theory, which is based on this tritone resolution. Through an elaboration of these resolutions, which he called “systems,” he created a sophisticated new network of modes, which he used to analyze tonal works such as the Chopin prelude in question. By examining Protopopov’s analysis I will show how Yavorsky’s theories can offer new performance-practice suggestions for what is, on its face, a simple B-minor tonality. This reinterpretation offers a wonderful example of how theory can influence practice.

Tanja ORNING (Norwegian Academy of Music)

The Polyphonic Performer: A Study of Performance Practice and Performance Theory in Music for Solo Cello after 1950

Since World War II, a new repertoire has arisen, which in many respects proposes new roles for the musicians and the instruments, breaking with the previously established roles. The purpose of this project is to investigate, conceptualize, and document these new roles on the basis of central works by four composers of contemporary cello repertoire: *Projection I* (1950) and *Intersection IV* (1953) by Morton Feldman, *Pression* (1969) by Helmut Lachenmann, *Opus breve* (1987) by Klaus K. Hübler, and *Studies #1-3* (2007, 2009, 2011) by Simon Steen-Andersen. The works' strong and clear expression and aesthetics provide rich opportunities to highlight different approaches to the music, the resources and expertise called for, and the kinds of challenges they represent. This knowledge contributes to clarifying a contemporary performance practice, and to understanding how the musician's roles have evolved since 1950. My investigation of the performance practice circles around four main topics: *notation*, *Werktreue* (fidelity to the work or its composer), *idiomaticism*, and *body* (the physical relationship between instrument and performer).

In order to explore and analyze these remarkable and peculiar pieces, we require theoretical and methodical applications that corresponds to the nature and demands of the research. I argue that the performer needs new skills and expertise for this repertoire, and I investigate these new requirements through my own process of practice and performance - oscillating between the paths of "from practice to theory" and "from theory to practice". The ambition of the research is to develop performance theory emerging from the practice itself, and to contribute to the expansion of the scope of discussion within this field for performers, composers, conductors, and musicologists alike.

Neal PERES DA COSTA (University of Sydney)

Learning to Play from the Recordings of Nineteenth-Century Masters: New Perspectives on the Study of Historically Informed Performance

Unprecedented interest in past performing practices saw the establishment during in the 20th century of the creative research field historically informed performance (HIP). HIP's theoretical framework consists of piecing together fragmentary performing practice evidence in written texts for experimental realisation in performance. But, as research including my own shows, without sound-evidence the features of such practices remain at best imagined. About this, recent scholarly debate led to Taruskin's famous lambasting of HIPists who although claiming to be historical produced essentially 'modern' interpretations somewhat disguised with the sounds of period instruments. For him, early recordings, shockingly different aesthetically, provide "the hardest evidence of performance practice imagineable." To be truly historical he posited: "we would begin by imitating early-twentieth century recordings of late-nineteenth-century music and extrapolate back from there." This empirical approach perhaps parallels scientific endeavour encapsulated in advice by the chemist Lavoisier postulating in 1789: "When we begin the study of any science [...] *We should proceed from the known facts to the unknown.*"

The process of recording emulation corresponds with the Paris Conservatoire master/pupil mod-

el, the Suzuki Method, traditional martial arts, and Indian guru-shishya traditions to name a few in which students uphold (at least initially) the artistic and technical principles of the original master by listening, repeating, and learning step-by-step.

A few musical institutions are starting seriously to implement emulation (imitation) of early recordings as a first stage in HIP studies. Painstaking emulation of the recordings of such historically important musicians as pianist Carl Reinecke (1824-1910), violinist Joseph Joachim (1831-1907), and soprano Adelina Patti (1843-1919) allow us to learn, experience, and internalise the expressive practices of these nineteenth-century virtuosi. From this we can make informed guesses about how earlier practices might actually have sounded. This paper offers fresh perspectives on the study of historically informed performance.

FP-10B

20th-Century Music: US State of Mind

Thursday, March 23, 13:00-15:30, Room 5-401

Chair: Toshie KAKINUMA (Kyoto City University of Arts)

Margaret MURATA (University of California, Irvine)

“To Defeat the Idea of Style,” or John Harbison’s Nostalgia of Lyric

The works of American composer John Harbison (b. 1938), MacArthur and Guggenheim Fellow and Pulitzer Prize winner, display a variety of compositional techniques in forms and idioms both traditional and new. While some elements (canon, partita, foxtrot) may suggest a 20th-century “neo-classicism,” his use of popular idioms and popular and traditional American songs refuses standard labels like “hybridity,” “collage,” “Neo-Romantic” or “postmodern.” To illuminate and explain Harbison’s 2011 statement, “I’m trying to defeat the idea of style,” I argue that between *Four Occasional Pieces* (1978) and *Songs America Loves to Sing* (2004), his arsenal of compositional techniques, while resisting quotations and semiotic references, still succeeds in evoking place and time, but often with the emotional resonance of a experiencing an image from the past, not in the present. Although Baroque, modern and popular procedures inform his smaller works at least, it is the composer’s relation to the past—including “our” musical pasts—that dissolves them and distills out unique lyric moments. The paper will pay particular attention to the highly abstract “Japan” (5 min.) from his song cycle *Simple Daylight* (1988) and “Poor Butterfly” (5 min.) from the instrumental cycle *Songs America Loves to Sing*, which is based on a song from a 1916–17 Broadway revue.

Emile WENNEKES (Utrecht University)

Co-Composing Cobras: Reflections on a Game Piece by John Zorn

Although Roland Barthes’ assertion of the death of the author (or for that matter: the composer) embodies a sabotage of the authority of the same, a popular way of contemplating Western Art

Music is the conception of an increased control composers have attempted to gain over all final facets of the sound they want players to produce. This notwithstanding, 20th century ‘chance’ or aleatoric music inspired by Eastern philosophy, offered a surprisingly liberating alternative to rigidly controlled performances within the ‘classical’ music domain. In the neighboring jazz scene, freedom in performance - as celebrated through improvisation - has become the crux of its identity.

With this in mind, I will problematize the so-called ‘game’ piece, a performative concept in which pre-conceived sequences of musical actions are expelled. Here, the composer, or conceiver- (substitute for Barthes’ author) only *offers* a set of detailed performative rules by which the musicians play and participate in musical game. It was John Zorn who made (the most) distinctive contributions to this genre of game pieces, most notably with his work *Cobra* (1984).

Although the idea of a musical ‘Work’ with a self-evident solidity is as obscure as it is controversial, in general, musical performances from a Western perspective are reproductions of something that already exists. *Cobra* challenges this idea, since it can clearly *not* be defined as re-production. It is a *production per se*, mediated on the spot - and without a traditional ‘score’. Performances with Zorn himself as the leading ‘prompter’ are highly valued by musicians and musicologists alike. These are qualified as *the real deal*. Yet at the same time, these are problematic in a Barthian sense. In *Cobra* therefore, an interesting clash of literary theory and musical practice is rigidly played out.

Craig PARKER (Kansas State University)

Japanese Elements in the Compositions of Alan Hovhaness

Alan Hovhaness (1911-2000) ranks among the most prolific American composers. Best known for his *Prayer of Saint Gregory* (which has been recorded over 30 times) and his *And God Created Great Whales* (which incorporates taped whale sounds into an orchestral fabric), Hovhaness’s diverse output includes 434 opus numbers, including 67 symphonies. His unique style incorporates the modal sounds of Armenian sacred and secular music, Renaissance-like polyphony, and various Asian musics.

Hovhaness became interested in the music of India during the 1930s. This fascination grew when he spent 1959-60 on a Fulbright scholarship, where he studied Karnatic music. A Rockefeller grant in 1962 enabled Hovhaness to study Japanese court music (*gagaku*) as well as other traditional Japanese music. Prior to his Japanese residency, Hovhaness had composed Japanese-oriented works, such as *Koke no niwa (Moss Garden)*, a 1954 chamber work in tribute to the Moss Temple in Kyoto. While in Japan, Hovhaness composed his opera, *The Burning House*, a work influenced by Noh theatre. In the ensuing decade, Hovhaness wrote numerous other Japanese-influenced compositions, the best known being *Fantasy on Japanese Wood Prints* for xylophone and orchestra (1964). Following his stay in Japan, Hovhaness studied *ah-ak*, an ancient Korean court music, and adapted many of its elements into works such as his *Symphony No. 16 (“Kayagum”)* (1962). During his studies in Japan and Korea, Hovhaness learned to play many traditional instruments from those countries, and often combined them with Western instruments in his compositions.

This paper summarizes the diverse musical output of this distinctive composer, with an emphasis on his works with Japanese elements. This lecture will be enhanced with video excerpts from documentaries on Hovhaness. Much of the data in this paper was derived from documents in the Hovhaness Collection at the Armenian Cultural Foundation Archives in Arlington, Massachusetts.

Laura EMMERY (Emory University)

Desert Landscapes: The Effect of the Sonoran Desert on Elliott Carter's First String Quartet (1951)

The circumstances surrounding Elliott Carter's conception of his seminal First String Quartet are well-known: he retreated to Sonoran Desert in Arizona to explore novel ideas. However, the scholarship on the First Quartet predominantly focuses on analysis of the rhythmic and harmonic novelties, ignoring the notion that the ecology of the Arizona desert played a great role in the development of Carter's new language. Drawing on work using the concept of ecology in musical contexts (Clarke 2005, Cook 2013) and studies of musical narrative and metaphor (Zbikowski 2005, Maus 2003, Almén 2008), I examine the influence the Sonoran Desert had on Carter's new expression, and how it is translated into the score. My study is informed by the analysis of the sketches, the score, text documents, correspondence, and Carter's own writings.

In his program note for the First Quartet, Carter explained that the year he spent in Arizona left a strong impression on him: he sought to replicate certain desert phenomena in the character and form of the Quartet. For instance, he likened the continuous unfolding and changing of expressive characters in the piece, where one is woven into the other or emerging from it, to the desert horizons. Further, Carter often conversed with Joseph Krutch (who wrote *The Desert Year* at that time) about the ecology of the region—how birds, animals, insects and plants had adapted to the heat and limited water supply and shared this special, dry world. From the score and sketch analysis, it is discernible that Carter's impressions of the Sonoran Desert correlate to musical events. Carter's description of the arid landscapes, punctuated by "spectacular but brief cloudbursts," directly parallel his explanation of the *Allegro scorrevole* movement as a sound-mosaic of "brief fragments, interrupted by a pause, again resumed, and finally interrupted by another outburst that forms the beginning of the *Adagio*."

Serena YANG (University of California, Davis)

Cage and George Herbert Mead: The Unknown Influence of Van Meter Ames

As John Cage wrote in his book *A Year From Monday*: the "current use for art [is] giving instances of society suitable for social imitation—suitable because they show ways . . . people can do things without being told or telling others what to do." Cage's ideal anarchic music emphasizes not only renouncing compositional control, but also the process of self-discovery happening to everyone, a process that leads participants to discover their creative abilities and to change the world. This paper argues that Cage's penchant for self-discovery came from his understanding of George Herbert Mead's theories of the process of individuation (the "me" and the "I"). Cage discovered Mead through reading *Zen and American Thought* (1962) by his friend Van Meter Ames (1898–1985), a professor of philosophy at the University of Cincinnati, who saw the compatibility between Zen and Mead's concept of self in the capacity of the "I," a phase of self whose unpredictable steps contribute to human innovation. When searching ways to solve the social problems in the early 1960s, Cage found the possibility of overthrowing the thought of the world through triggering a self-discovery of the "I" in everyone. He realized this idea in his happenings, such as *o'oo*, by requiring performers to respond to the simple descriptions, such as performing a disciplined action, without specifying

sound or duration.

In the late 1960s, Cage expanded his experiments on the social self to include all participants in the composition process, composing happenings such as *Newport Mix* and *33 1/3* to exemplify Mead's interpersonal relational patterns (also Cage's blueprint of societal order) among the participants. Throughout their twenty-nine-year friendship (lived closely in 1967), Ames continuously inspired Cage to search out a definition of self and improvement in life through an eclectic view of Zen and sociological philosophies.

FP-10C

Patterns of Enlightenment

Thursday, March 23, 13:00-15:30, Room 5-408

Chair: Eizaburō TSUCHIDA (Tokyo University of the Arts)

Tomas MCAULEY (University of Cambridge)

Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland

That eighteenth-century musical thought was dominated by theories of musical affect has long been recognised. Scholars have stressed in particular the rhetorical underpinnings of such theories, thus connecting them to a venerable tradition whilst allowing nuanced examination of changes in their relation to that tradition.

Such subtlety is invaluable, but risks overlooking a broader rupture in the intellectual life of this period: the emergence and ascendance of mechanist philosophy. According to this new philosophy, whose dissemination was virtually synonymous with the spread of Enlightenment thought, events are caused not by final purposes, but rather by prior events in time. Weaving together musical, medical, and philosophical histories, this paper argues that mechanist philosophy transformed understandings of music's affective force in the early eighteenth century.

The primary effects of mechanist philosophy were twofold. First, it shifted attention towards the underlying causes of music's affective power, such as the workings of the human nervous system, as opposed to the practical means of achieving such power. Second, justifications for using this power became increasingly focused on specific medical or ethical goals. My examples are from England and Scotland, habitually overlooked by recent scholarship, but crucibles of musical thought at this time. Specifically, I uncover the significance of Newton's *Principia Mathematica* (1687), especially its laws of motion, for Malcolm's *Treatise of Music* (1721) and Browne's *Medicina Musica* (1729).

This is no story, however, of the absent-minded submission of musical thought to the power of philosophy. Rather, I conclude by using Newton's *Opticks* (1704) to argue that music itself was crucial for the development of mechanist philosophy. The paper thus builds on work by Riley, Agnew, and Verba, in uncovering the influence of Enlightenment philosophy on musical thought, but goes a step further by showing also the significance of musical thought for Enlightenment philosophy.

Yuki MERA (Kyushu University)

Rhetoric and Concept of Galant in Johann Mattheson's Musical Thought

This presentation gives you an explanation of how the relationship between rhetoric and *galant* is considered and constructed in Johann Mattheson's (1681-1764) musical thought. On this point, I will mainly discuss his discourse about decoration in relation to *galant* and focus on his view on the concept of *Mode*.

In his theory, *galant* is apparently connected with decoration. According to him, the excessive amount of decorations must be strictly avoided. This would be because he used this concept in the original meaning of decorum, appropriate social behavior for the time and occasion, keeping an ideal of natural beauty. In addition, he insists that decoration is a variable factor depending on *Mode*, and following the latest thing is a fundamental factor to achieve the goal of music, praising God and moving listener's hearts. Therefore, musicians need not only to internalize *Modus*, which means the criterion, but also to renew and adapt it constantly according to the change of the social taste.

In this respect, the matter concerning *galant* and decoration is mostly related to practical performances. However, it does not mean that he gave up on theorizing them. Evidently, he aims to put them into his theoretical thought by using and revising the rhetorical framework. This is confirmed by the fact that he emphasizes the moderation of decoration with the rephrased quote of Isocrates's doctrine.

Illustrating these points enables us to clarify that Mattheson saw rhetoric in terms of a dynamic relationship between theory and practice, and how he comprehended rhetoric for music at that time. Indeed, revealing this will give us one of the crucial features of Mattheson's theory and a significant example in regard to the correspondent relationship between theory and practice in the eighteenth century.

Michael WEISS (University of Auckland)

Representing Music through Music: Galant Schemata as Musical Stereotypes in the Nineteenth Century

Absent from most of Robert Gjerdingen's recent theory of galant schemata is hard proof that eighteenth-century musicians composed and listened in terms of those patterns, even though their frequent appearance in pieces and pedagogical materials has subsequently encouraged scholars to infer as much. That modern listeners were relatively unaware of these schemata before Gjerdingen publicized his theory is something he ascribes to the societal upheavals of the French Revolution and Napoleonic Wars, after which the 'socially located musical behaviors of court musicians' became lost to an ever more distant past.

Yet this change in musical sensibility did not happen so quickly, as nineteenth-century composers continued using galant schemata in their works, sometimes adapting them to a more modern compositional language. One might say these were merely inevitable remnants of an inherited style, creeping out of the subconscious minds of composers familiar with eighteenth-century repertoire. However, I argue that nineteenth-century musicians were indeed fully conscious of how integral galant schemata were to the traditions of tonal music on account of one particular compositional

practice: that of representing music through the medium of music. The most literal instance of this was diegetic song in opera, for which nineteenth-century composers tended to rely upon generic stereotypes, including galant schemata. This paper will discuss the role of schemata in this context but will also argue that they featured in less explicit intramusical representations in instrumental compositions. These included deliberately foregrounding older genres of music such as pastorales and minuets; evoking bygone eras and dance types programmatically; and using schemata in conjunction with musical topics. This paper offers firm evidence that nineteenth-century musicians, ranging from Donizetti and Schubert to Brahms and Fauré, recognized galant schemata not only as being fundamental elements of tonal composition but also as bound up with specific historical and/or generic contexts.

Panu HEIMONEN (University of Helsinki)

Performance, Late Classical Style, and Problem of Periodization

This paper asks what the criteria of periodization between late classical and romantic styles are. In quest of the methodology for the task it seems possible to capture at least part of the central stylistic features as coded in the type of dialogue that takes place in performance between individual and social characteristics of a composition (Tarasti 2015). Basic components in this description are the unique or existential moments in a composition and the related temporal tendencies. While modalities and their relation to musical qualities is the central ingredient in this stylistic process, it is possible to outline a profile of conceptual changes with the aid of digital humanities methods based on the idea of historical *longue durée* (Armitage 2012) that characterizes how this profile relates to different stylistic periods. It is knowledge of performance that now informs stylistic analysis.

This paper argues that boundaries of late classical style can be redefined based on the way these configurations of modalities and related temporal characterizations appear to depict the central stylistic features of the individual compositions. One is not searching for recurring features of the pieces in the first place, but rather the unique nature of a style which acquires its signification through the individual tokens. In Mozart's late compositions these stylistically defining moments can be located in Lieder, operas and concertos and extended to other late eighteenth century composers. By way of comparison to romanticism one argues that pre-romantic features should be interpreted as belonging to a continuum of the classical heritage, where their seemingly romantic nature is to be properly contextualized as part of classicism. Rather than speak about stylistic traits that anticipate romanticism one is entitled to speak about a second Enlightenment (cf. Siskin 2009) in classical style.

Edward KLORMAN (Schulich School of Music, McGill University)

Koch and Momigny: Theorists of Agency in Mozart's Quartets?

This paper examines historical writings about the "Classical" string quartet, a genre often compared to social intercourse. Such metaphors implicitly interpret each part (or player) as representing distinct characters. This concept of multiple personas contrasts sharply with the more monological

musical personifications advanced in many recent writings on musical agency, such as Cone's influential *The Composer's Voice*, which posit a "central intelligence" representing the "mind" of the composition, its fictional protagonist, or its composer.

Focusing principally on discussions of Mozart's quartets in Koch's *Versuch* (1793) and Momigny's *Cours complet* (1806), I examine whether instrumental personas postulated by each author constitute genuine *agents*, according to Monahan's (2013) criteria. At issue is whether personas are described as possessing (1) such anthropomorphic qualities as sentience, volition, and emotion, and (2) a capacity for independent action or utterance.

Koch describes the quartet as comprising four main parts (*Hauptstimmen*) that constantly exchange melodic, bass, and accompanimental roles, an arrangement that he contrasts with other genres in which a single instrument claims the ancestral privilege of being the main melody (*Vorrecht der Hauptmelodie*). Koch explicitly equates the concept of *Hauptstimme* with personhood, stating that a polyphonic piece (comprising multiple *Hauptstimmen*) represents the sentiments of many individual people, unlike a homophonic piece, whose lone *Hauptstimme* represents one individual. He describes the characters' intercourse as being motivated by rivalry (*Wettstreit*), echoing a competitive principle described in many contemporaneous conversation manuals (Burke 1993).

Momigny's analysis of Mozart's K. 421 famously recasts it as an aria for Dido (first violin), with a minor part for Aeneas (fleeting represented by the cello). Although Momigny's score—which assigns verse almost exclusively to the first violin—would seem to relegate the others to subordinate status, his prose reveals a more nuanced understanding, particularly in passages involving contrapuntal imitation, which prompt a protoagential interpretation.

FP-10D

20th-Century Orientations: Composers Going East and West

Thursday, March 23, 13:00-15:30, Room 5-301

Chair: Chien-Chang YANG (National Taiwan University)

Stefan MENZEL (Hochschule für Musik Franz Liszt Weimar)

The Young Takemitsu and the Western Tradition

Tōru Takemitsu's engagement with Japanese music traditions has been highlighted by many scholars as one of the most significant "cross-cultural" endeavors in 20th century avant-garde music. Yet, compared with other contemporary Japanese composers Takemitsu wrote astonishingly little pieces explicitly drawing upon Japanese musical traditions. Although Takemitsu is still seen as the one composer who merged East and West his oeuvre is by and large dedicated to the tradition of Western art music. Moreover Takemitsu's approach to Western tradition has always been unconventional. Unfortunately it has often been laid aside as "transformed by Japanese aesthetics" rather than judged on the ground of Western compositional and aesthetic standards itself. Early evidence of Takemitsu bending the conventions of European art music was the now lost piece *Lento in Due Movimenti* (1950), condemned by a conservative critique as "pre-musical" (*ongaku-izen*). Taken seri-

ously this judgement indicates that Takemitsu failed to expand the boundaries set up by the Western compositional tradition: He strove for innovation yet ended up neglecting tradition altogether. That Takemitsu was an autodidact fits into this picture. Indeed in other chamber music pieces of the early 1950s like *Distance de Fée* (1951) or *Uninterrupted Rest* (1952) Takemitsu seems to be wrestling with fundamental compositional issues of harmony and counterpoint. Notwithstanding their affiliation with surrealist poems by Takeguchi Shūzō (1903–1979) these pieces show the young artist's strong ambition to synthesize an idiom of his own by experimenting with possibilities of harmonic and linear progression often showing a real “sophistry” of invention. Through detailed analysis of Takemitsu's chamber music pieces of the 1950s I want to cast light on Takemitsu's early engagement with the Western tradition, providing heuristic criteria for re-reading a great number of his later works not through the often inappropriate filter of Japanese aesthetics but through his own genuine concept of the Western compositional tradition.

Peter EDWARDS (University of Oslo)

Expressive States in Theory and Practice: Spatially-Conceived Forms from East to West

By employing an analytical approach to the expressive or compositional states in Toru Takemitsu's *November Steps* for biwa, shakuhachi and orchestra (1967), this paper will explore ways in which the work, and the influence of traditional Japanese music, corresponds with the values of musical modernism. Moreover, an understanding of the expressive states and spatialisation in *November Steps* will help to situate Takemitsu's music in the context of the aesthetic and theoretical developments in new music of the late twentieth century.

Spatial conceptions of form have been advocated by composers such as György Ligeti, who cited the untenability of functional, teleological form conceptions – as well as attempts to establish schematic responses such as twelve-note music – in post-tonal music. The notion of expressive states captures the spirit of liberation from the fixed forms and functionality of tonality and also the organisational principles of twelve-note music. At the same time, it represents an alternative to any deterioration into formlessness and signals a means to understand the spatialisation of form and how contrasting expressions enter into an evolving dialogue within individual works and in relation to other works.

Takemitsu refers to the spatial character of his music in his comments on nature and the influence of Japanese culture. He describes the existence of expressive contrasts and differences that exist in harmony, forming a stream of sound and an alternative to functionalism. These ideas relate to patterns of remembering, associating and predicting musical events that make ideas of form possible, both analytically in the music, in its interpretation and performance, and in the ear of the listener. These ideas decentre conventional conceptions of linear formal representation and external formal unity and offer an alternative, one that to a greater degree takes into account points of intersection between analysis, performance, interpretation and the listening experience.

Kii-Ming LO (National Taiwan Normal University)

New Music from Two Traditions: Hwang-Long Pan's Compositions with Traditional Chinese Instruments

Hwang-Long Pan (潘皇龍), born 1945 in Taiwan, started studying composition privately in Taiwan, then, in 1974, went to Zürich in order to study composition with Hans Ulrich Lehmann. In 1976 he moved to Hannover to continue his studies with Helmut Lachenmann, and two years later, on Lachenmann's suggestion, Pan went to West Berlin in order to study with Isang Yun (尹伊桑). In 1982, Pan returned to Taiwan, where he continues to divide his time between composition and academic teaching. Together with other composers of his generation, he founded the ISCM Taiwan in 1989.

Since the very beginning of his career as composer, Hwang-Long Pan had used Chinese literary texts such as poems from the Tang (唐)-Dynasty or essays by Lao-Tse (老子) and Zhuang-Tse (莊子) as inspiration for his works. In 1991 he started using traditional Chinese instruments in his works for chamber ensemble. At first he wrote chamber compositions for Chinese instruments alone, then he proceeded towards combining Chinese instruments with the instrumentarium of the Western classical orchestra. In his later works he developed a unique style of musical composition which appears rooted both in the Western classical tradition and the tradition of Chinese traditional music.

Through the analysis of some of his works which were written for traditional Chinese instruments, this paper will demonstrate how Hwang-Long Pan gradually freed his musical textures from the traditional playing techniques and the traditional sonorities of Chinese instruments; ultimately he reached a new fusion of Eastern and Western instruments which produces a distinctive sound world. Nevertheless, the formal concepts throughout his œuvre remain firmly rooted in the tradition of Western avantgarde music.

Anton VISHIO (William Paterson University)

Memory and the Image of Musical Time in Late Modernity

Some years ago, Karol Berger delineated the gap between the image of time as a cycle (in the music of Bach) and that time as an arrow (in the music of Mozart), locating in the gap between them the development of an authentically modern consciousness. But what has become of the arrow in late modernity? A device skilled at representing unidirectional narrative seems less well-suited to our more fragmented knowledge of the self - indeed, to developments in the science of memory, which have revealed the extent to which remembering is a process, more like a habit than a flash drive, that even autobiographical memories are continually reconstructed. Strikingly, many late 20th century composers across a wide range have developed techniques that are consistent with this model of memory, from the gamut-based compositions of Cage at mid-century to the *sen no ongaku*, linear music style developed by Jo Kondo in the 1970's, and including innovations by composers including Feldman, Babbitt, and George Lewis, among others. Several of these figures, including Kondo and Lewis, have expressed a kinship with the theory of musical concatenationism developed by the philosopher Jerrold Levinson, who has argued that the intensity of local utterance is the primary carrier of musical meaning, rather than qualities of long-range coherence valorized in the study of forms.

But it is important to stress that these composers still celebrate musical memory; they are rather aware that our understanding of the past may be conditioned in a variety of ways by our understanding of the present, and that the musical past embodied in a composition need not be considered a fixed object at every point. In my talk, through analyses of works by Cage, Kondo, and Lewis, I will explore a model of musical time informed by the current understanding of memory.

Manuel FAROLFI (University of Bologna)

The Impact of Eastern Philosophy on John Cage's Writings, 1948-52: Modernism Turns to Postmodernism?

In the late 1940s, John Cage's discovery of Eastern philosophy was very stimulating to him, and, as Pritchett shows,¹ his immersion in Indian and Zen Buddhist literature supplied him with a novel intellectual framework which acted as a catalyst for his thinking, music and writings. From this perspective, Cage's articles and lectures from the period 1948-52² provide a context in which the initial impact of this 'Eastern force' has been and can still today be evaluated, in terms of the conceptual contributions it made to Cage's coeval ideology and poetics.

Putting forward an analysis of selected passages from Cage's writings 1948-52, and grounding its inferences on a selective and up to date bibliography, this paper argues that Cage's reception of Eastern philosophy should be understood as a turning point between modernism and postmodernism.

As Bernstein and Williams both explain,^{3 4} difficulties arise when we try to decide whether Cage is modernist or postmodernist. This paper is based on the idea that Cage's hybridism – 1948-52 – derives from the coexistence of a modernist aesthetics with a postmodernist ideology. And it advances the thesis that Cage's reception of Eastern philosophy played a key role in the making of this peculiar synthesis. As this paper will show, Eastern philosophy provided Cage with an array of concepts which ably supported the shifting of his ideology towards a 'non-continuous' conception of thought and a 'non-linear' conception of time. This shift left behind no residues of a Western/modernist 'progressive' conception of thought and 'linear' conception of time, and, from that point onwards, Cage's aesthetics – high formalism, rationalization of musical materials, diagrams, charts – was ther

¹ James Pritchett, *The music of John Cage* (Cambridge: Cambridge University Press, 1993), 36-104.

² *Defence of Satie* (1948), *Forerunners of Modern Music* (1949), *Lecture on Nothing* (1950), *Lecture on Something* (1951), *Juilliard Lecture* (1952).

³ David W. Bernstein, "Cage and high modernism," in *The Cambridge Companion to John Cage*, ed. David Nicholls (Cambridge: Cambridge University Press, 2002), 186-213.

⁴ Alastair Williams, "Cage and postmodernism," in *The Cambridge Companion to John Cage*, ed. David Nicholls (Cambridge: Cambridge University Press, 2002), 227-241.

FP-10E**Film Music and Japan**

Thursday, March 23, 13:00-15:30, Room 5-409

Chair: Junichi MIYAZAWA (Aoyama Gakuin University)

Kotaro SHIBATA (Tokyo University)

The Reformation of Japanese Film Accompaniment after the Pure Film Movement: From Kabuki to Jidaigeki

In the 1920s, music for Japanese silent films was undergoing the process of reformation, which was interestingly a complex outcome of music history and film history in Japan. The localization process of western music in Japan and the stylistic conversion from stage to film took place in nearly the same period in Japan. In the first place, the accompaniment style of Japanese films in the 1910s was closely related to Kabuki, Japanese traditional drama, because Japanese films at that time were considered to be a kind of cheap substitute for stage drama. Around 1920, however, young critics and filmmakers who were used to western films began to criticize such stage-oriented films for their old fashioned stories and their lack of film techniques like close up and cross cutting. They considered such techniques to be central to film as art and tried to assimilate them to Japanese films and to establish a new screening practice differing from stage imitation. In this trend called the Pure Film Movement, they devised new accompaniment way, in which music are played by new eclectic ensembles which includes both western and Japanese traditional instruments and began to assimilate existing western pieces for Japanese story, even for Japanese period drama (*Jidaigeki*).

But taking slightly different tact, this paper examines two other aspects of reorganization of *Jidaigeki* accompaniment. One is the appropriation of traditional *kabuki* music repertoire for eclectic ensembles. Published albums for period film accompaniment will be examined to show how the way of application differed from the traditional usage in Kabuki. The other is the practice to compose new eclectic music. Newly discovered unpublished music composed by Matsudaira Nobuhiro, one of the leading film composers at that time, will be analyzed to demonstrate how contemporary musicians corresponded to the changing sensibility of Japanese audience and films.

Gayle MAGEE (University of Illinois, Urbana-Champaign)

Murakami, Greenwood, and Can: The Transnational Soundscape of Norwegian Wood

Haruki Murakami's celebrated coming-of-age novel *Norwegian Wood* (1987) catapulted the author to national and international fame, and remains one of his best known works. Set in Japan during the tumultuous late 1960s, the novel traces the complex relationships between its protagonist, Toru Watanabe, and two contrasting women, the emotionally fragile Naoko and the seemingly vivacious, carefree Midori.

Western literature and music play an especially key role in Murakami's exploration of the animating tensions between Eastern/Western culture, nationalism/internationalism, past/present, and

life/death. The titular song by the Beatles plays a significant role within the narrative, and in itself embodies a transnational musical style by appropriating an instrument and sound world derived from classical Hindustani music—the sitar—within a British pop song influenced by the American folk rock movement.

In 2010 Vietnamese-French director Tran Anh Hung adapted *Norwegian Wood* into a film, with original music by Jonny Greenwood and period recordings by the German band Can. This paper posits that the film adaptation employs Can's recordings, Greenwood's original score, and the film's mise-en-scene to engage indirectly, yet nearly constantly, with the Beatles song referenced in Murakami's novel. Moreover, Greenwood's score merges with carefully produced, seemingly ambient noise (wind, rain, water) characteristic of contemporary Asian art house films in an increasingly complex and subtle dialogue. In so doing, the soundscape of the film adaptation of *Norwegian Wood* reinforces, at nearly every turn, the novel's central themes as well as the complex nature of human relationships.

Olena DYACHKOVA (The National Music Academy of Ukraine)

Eastern-European Interdisciplinary Methods of Interpreting Music from Hayao Miyazaki's Animated Films

Animation of Hayao Miyazaki is known all over the world and now occupies important positions in the virtual space of modern culture.

In musicology the work by Kyoko Koizumi «An Animated Partnership: Joe Hisaishi's Musical Contributions to Hayao Miyazaki's Film» presents an academic view on this phenomenon. Application of Western- and Eastern-European researchers' methods of the cinematographic music analysis would extend the dialogue started by the Japanese researchers.

Approaches based on the methods of the Eastern-European musicology (M. Aranovskiy, B. Katz, E. Nazaykinskiy) and semiotics (Y. Lotman, V. Shklovsky) produce some issues concerning Miyazaki's films music:

1. **“The signification of sound and silence as the universal human values”.**

In the films *My Neighbor Totoro* (1988) and *Princess Mononoke* (1997) presence and absence of music can be interpreted as a special way of expression. Alternation of sound and silent episodes creates the effect of combining different types of artistic reality.

2. **“The principles of configuration of the musical space”.** Poly- and monothematic types of musical space of Joe Hisaishi create the remarkable system of leitmotifs in the films *Spirited Away* (2001) and *Howl's Moving Castle* (2004).

3. **“The text within the text”** Songs are important elements of Hayao Miyazaki's films. In most cases song is located at the periphery of the film's composition.

4. **“Allusions to the classical compositions”.** Joe Hisaishi's music contains many allusions to the masterpieces of world musical classics, including compositions of Prokofiev, Shostakovich, Ravel, Tchaikovsky etc.

Using the above-mentioned approaches eventually allows to describe more profoundly the communication process between an artist and his multi-national target audience throughout the world.

Fumito SHIRAI (Tokyo Medical and Dental University)

The PCL Orchestra between Brecht and Hollywood: The Modernization and Americanism of Orchestra Music in Japan during the 1930s

The Photo Chemical Laboratory (PCL) studio orchestra was established as a studio orchestra for the PCL film company in 1933. PCL studio is famous for its highly industrialized production method influenced by the Hollywood film industry. Beyond the studio recordings for the movies, however, the orchestra held the recordings of songs in the movies, and concert performances in order to promote the distribution of the PCL movies. In the history of Western orchestra music in Japan, which was strongly influenced by German and Russian traditions from the 1920s, the PCL orchestra played a significant role.

This paper clarifies how the activity of the PCL orchestra and its surrounding elements, including movies and criticisms, influenced the pervasion of Western music as a widely accepted mass culture in Japan.

First, I will analyze programs, advertisements, and criticisms of the PCL orchestra's concert performances to show the diversity of its activity including mixed-media events comparable to preceding movie theater ensembles. Second, I examine the orchestra's program full of new kinds of Western music, including symphonic jazz by George Gershwin and Kurt Weill's theater pieces. The first performance of *Der Lindberghflug* (1929) in Japan (arranged by Noboru ITO, in 1935), will be mainly discussed. Third, the role of musical criticisms will be investigated, especially those by Keikichi KAKESHITA, who engaged closely with the PCL orchestra. His articles on films such as *Die Dreigroschenoper* (Directed by G.W. Bapst, 1931) and *Kuhle Wampe* (Directed by Slatan Dudow, with music by Hanns Eisler, 1932) clarify how the soundtrack of movies played important roles in introducing Japan to modern music from Europe and the United States. As a result, the vernacular mixture of Brecht's pieces, Americanism, and Japanese national consciousness in the activity of the studio orchestra during the 1930s will be pointed out.

Yayoi UNO EVERETT (University of Illinois at Chicago)

Mahlerian Intertext and Allegory in Akira Kurosawa's *Ran* (1985)

The film director Akira Kurosawa transports the narrative of *Ran* into a mythical realm through ritual, montage, and non-diegetic use of Mahlerian music. Based on Shakespeare's *King Lear*, the narrative of *Ran* emphasizes the importance of filial loyalty, while depicting life as an endless cycle of suffering caused by those who lust for power. Drawing on Andrew Goodwin's theory of intertextual cinema, this paper examines the extent to which Toru Takemitsu's film score reinforces the allegory of futility and nihilism in *Ran*. In accordance with Kurosawa's demand for a music that "moves beyond Mahler," Toru Takemitsu composed a dirge-like orchestral music that conveys "the view from heaven" for the main battle scene. Takemitsu's film score for *Ran* alternates between musical fragments that make use of traditional Japanese music (taiko drums, shinobue, nōkan) and western orchestral music composed in a range of styles.

Expanding on Raymond Monelle's topics theory, my analysis examines how topics (funeral march, *pianto*) and other intertextual references to Mahler's *Das Lied von der Erde* and Symphony

No.1 shape Takemitsu's film scores for the climactic battle scene, the protagonist's descent into madness, and reconciliation between the father and son. Just as Goodwin conceives Kurosawa's cinematography as a textual site in which discourses and cultural inflections become inscribed and interwoven, Takemitsu's film score for *Ran* can be conceived as an auditory site in which different cultural inflections merge; one hears the reference to Mahler, but filtered through Takemitsu's cyclical and harmonically static texture. Combined with the filmic effects, the Mahlerian music elevates Kurosawa's vision of the apocalypse to a mythical realm. More broadly speaking, the music embodies the fragmentary view of history, social alienation, and nihilism that consumed Kurosawa and other filmmakers who came of age after World War II.

FP-10F

Cultural Transfers: Transcending the Local

Thursday, March 23, 13:00-15:30, Room 1-3-8

Chair: Minako WASEDA (Tokyo University of the Arts)

Valeria LUCENTINI (University of Berne)

Music and Cultural Transfer: The Impact of 18th century Travel Writing

In the eighteenth century, Italian music offered a much appreciated model for most European countries. Not only had music become one of the main reasons for travelling to Italy, music itself started to travel. While the relevance of the *Grand Tour* to cultural transfer has been extensively discussed, far less is known about the role of music in this process, which contributed to the internationalisation of cultural practices during an emerging age of nationalism. In this regard, the accounts of Europe's cultural elites travelling Italian lands (e.g. diaries, letters) present themselves as statements of an experience and vehicles of ideas spread in different cultural contexts. To what extent were these accounts the result of processes of cultural transfer or conversely how did they influence such processes? Which differences can be found between the experiences of music and the way they has been recounted? The establishment of travel literature as a genre created certain narrative modes (e.g. distancing effect), *topoi*, stereotypes and long-term myths (e.g. indolence, effeminacy, *cicisbeismo*). The paper tries to answer these questions and seeks to reveal how travellers contributed to shape a concept (or a myth) of music in Italian lands through a link to those stereotypes and to more sophisticated theories on Italian character, basing on real or imagined musical experiences (e.g. *Voyage en Italie* and *Voyage d'Italie*). An analysis of this kind is possible only by taking into consideration different modalities of reception as well as the chain of intertextual relations from one account to another. In fact, these texts had a notable impact on the self-awareness of Italians during the eighteenth as well as the long nineteenth century (when the link between manners and politics became stronger), often overlooked by musicological studies.

Rogério BUDASZ (University of California, Riverside)

Good Outsider, Bad Outsider: Assimilation and Resistance in Musical Practices of African and Crioulo Slaves in Nineteenth-Century Rio de Janeiro

Newspapers are amongst the most important and least researched sources for information on Brazilian music during the nineteenth century. Regarding the music of African and Brazil-born slaves, newspaper ads, chronicles, and police reports provide the distorted view from those who disdained and tried to eliminate those practices. Playing the marimba, guitar, and cavaquinho appear in the ads as identifying features of runaway slaves, along with observations on their perceived moral and physical defects. A different discourse surfaces when a slave owner announced a slave for sale. In these cases, playing European wind instruments, reading music, and knowing some music theory were positive features that could increase a slave's monetary value. Both types of ads reveal strong connections between music making and professional occupations. Barbers were by far the most common professionals to play a European music instrument among slaves, and most of these barbers were West Africans. While Brazil-born slaves had little interest for African instruments, bi-musicality surfaces among West, Central, and East Africans, revealing a high degree of flexibility and adaptation. On the other hand, Brazil-born slaves outnumbered Africans as guitar (viola and violão) players. Data collected so far also suggests a link between specific African ethnicities in the diverse types of street music making in Brazilian cities. It also provides a clear picture of the actual

configuration, training, and functions of the so-called *música de barbeiros*, ensembles of barber musicians that were common in Rio and Salvador by the 1820s and 30s, and that are generally regarded as the predecessors of *choro* groups. Moreover, it shows that music worked as a path for newly arrived Africans to become insiders, so to speak, in some cases even helping them to attain manumission.

Cüneyt-Ersin MIHCI (Heidelberg University)

Western European Music Aesthetics Versus Greek Music Practices: Modernism and Traditionalism in Greece and the Greek-speaking World during the 19th Century

This paper uses Greece as a case study to shed further light on how Western musical aesthetics were perceived and adopted in Greece shortly after its foundation in 1830. By displaying the wide range of positions maintained by both Westernizers and traditionalists, this paper provides a better understanding of how modern Hellenic identity was negotiated in written musical aesthetics and theory. Several 19th century folk song collections, music theories, and journal articles will serve as rich sources for catching a glimpse of the debates centered around introducing Western notions of music, on the one hand, and trying to save or revive traditional and ancient elements on the other. These sources provide a sense of the diversity within the Greek-speaking world's musical cultures and practices. By considering the topographical extent to which these topics were discussed, this paper also detects the organizational structure of relevant networks. This structure broadens our understanding of the various ideas of Greek music which existed at that time. Western Europeans saw Greek folk songs as remnants of ancient Greek culture. Greeks in Corfu enjoyed Italian and Greek operas, whereas Greeks in Vienna and Constantinople debated on modernizing Greek Orthodox Church music (e.g. by introducing polyphony). An analysis of various debated musical topics shows how Western aesthetics were negotiated and evaluated by the Greek intelligentsia, and how they contributed to the Greek national music discourse.

Naomi WALTHAM-SMITH (University of Pennsylvania)

Parisian Soundstates of Emergency

While the terrorist attacks were still unfolding in Paris on 13 November 2015, François Hollande declared a nationwide state of emergency for the first time since 1961. The law, which was developed in its modern form during the Algerian war of independence in the 1950s and 1960s, has only once been put into effect on the French mainland since then: on 27 October 2005 the electrocution of two French youths of Malian and Tunisian descent fleeing arrest in the suburb of Clichy-sous-Bois provoked the eruption of three weeks of rioting in Paris's most impoverished *banlieues* which quickly spread throughout France. Like the more recent instances, the 1961 declaration, which was used to impose a curfew upon French Muslims, represents France's struggle to control an internal other in what Giorgio Agamben, tracing the state of exception back to the French Revolution, analyzes as an inclusive exclusive of bare life. Beyond Islam, these three historical moments present an often combustible mixture of economic disadvantage and social exclusion with the arguably excessive display and exercise of state power via heavy police presence on the city's streets.

This paper explores the distinctive sonic signature of the state of emergency in Paris, using field recordings and historical footage and reports to (re)construct the soundscapes of each of the three moments. In a comparative study of 1961, 2005, and 2015, I ask whether it is possible to hear in the urban soundscape the states of insecurity (Isabell Lorey) which both precipitated and emerged as an effect of the exercise of the extraordinary powers. Generalizing the sonic logic of these moments to the general conditions of exclusion in the Parisian *banlieues*, I argue that the war over inclusion-exclusion is played out within the materiality and economy of the city's sonic composition.

FP-10G

Forms and Techniques in the Late 20th-Century Music

Thursday, March 23, 13:00-15:30, Room 1-3-30

Chair: Osamu TOMORI (Kunitachi College of Music)

Robert HASEGAWA (Schulich School of Music of McGill University)

Open Form and Performance Networks in Luciano Berio's *Laborintus II*

Berio's *Laborintus II* (1965) is a phantasmagoric spectacle for voices, ensemble, and tape, weaving together medieval and modern texts on themes of history, alienation, and redemptive love. Previous researchers (Stacey 1989, Suvini-Hand 2006) have focused on Eduardo Sanguineti's libretto—a collage of quotations from Isidore of Seville, Dante Alighieri, Ezra Pound, T. S. Eliot, and his own poetry—but in performance the work creates emergent meanings that transcend purely textual relationships. Drawing on Umberto Eco's concept of the open work (Eco 1962/1989) and Bruno Latour's actor-network theory (Latour 2005), this presentation re-examines *Laborintus II* as a flexible, continually negotiated network of relationships between texts, musical materials, and actors.

As an open work, *Laborintus II* allows a much greater degree of structural decision-making by the performers than a traditional composition; the score frequently allows the performers to make independent choices of pitches, rhythms, and temporal pacing. According to Eco, the chaotic surface of Berio and Sanguineti's creation offers a glimpse of the "collective nervous breakdown of Western history," a contemporary alienation symbolized by the tower of Babel, a guiding image of the libretto.

In practice, the work unfolds through the interaction of diverse forces: speaking narrator, trio of female singers, chorus, instrumental ensemble, two percussionists alternating between "classical" instruments and jazz drum sets, and pre-recorded electronic tape. The interplay between performers as they exchange musical materials and react to one another is essential to the work's communicative power: the score is not just a static text but an implicit network of interpersonal relationships, evolving and shifting as they are "continuously performed" (Latour). By considering how actors engage with one another in the performance of the work, we can better understand how the texts of the libretto are complemented by a dynamic social fabric, deepening and complicating the work's expressive effect.

Wataru MIYAKAWA (Meiji University)

Comparison of Toshiro Mayuzumi's "Campanology Effect" and the Compositional Approach of Spectral Music (French)

Toshiro Mayuzumi (1929–1997) composed the *Nirvana Symphony* (1958) using musical material obtained through the spectral analysis of bells. This approach, which he calls the “campanology effect,” is very similar to the compositional technique developed by spectral composers like Gérard Grisey (1946–1998) or Tristan Murail (1947–). It seems, however, that there was no exchange between Mayuzumi and the spectral composers. One plausible explanation for the coincidence in their methods is that these composers shared the same interest in scientific research into sound and related technological developments. The particularity of their approaches is to associate the basic practice of music, which they view as being listening (it is also possible to see here the Oriental influence on these composers) with the more theoretical scientific approach based on the advanced technology.

Interestingly, these two approaches seem to have generated two very different reactions among musicians, composers and researchers. Spectral music became an important movement in contemporary music from the 1980s: it was theorized and practiced by many. In contrast, Mayuzumi's approach stayed completely at the personal level, although his work had an important impact in Japan, for example on Toru Takemitsu (1930–1996), who was inspired by Mayuzumi's work to write *Solitude sonore* (1958). But Takemitsu's position towards Mayuzumi's theoretical approach rooted in acoustic science was ambivalent; he preferred to compose based only on his own experience of listening. We can observe the same attitude in the work of Toshio Hosokawa (1955–).

How can we explain these different reactions? Are there any cultural, historical or personal reasons for them? To answer these questions, in this paper we first analyze the respective approaches of Mayuzumi and the spectral composers, and second, the circumstances in which these approaches were practiced and the reactions of other musicians to them.

Ai HIGASHIKAWA (Tokyo University of the Arts)

Musical Transmutation of H. Michaux's Text: The Poïétique of *Poésie pour Pouvoir* (1958) by P. Boulez (French)

Poésie pour pouvoir (1958), for electroacoustic sounds recorded on tape and orchestra by P. Boulez, premiered at the Festival of Donaueschingen, is his first work of mixed music for voice composed to the poem of the same title by Henri Michaux. *Poésie pour pouvoir* can be among those using the spatial conception of sound, such as *Déserts* (1954) by E. Varèse and *Gruppen* (1955–57) by K. Stockhausen. In this composition, Boulez treated the spatio-acoustic disposition of three groups of orchestra (I, II, III) and the spiral spatialization of tape sounds and voice by distributing twenty loudspeakers in concert hall. This piece has been dropped from Boulez's catalogue in face of an unacceptable result of synchronizing between tape and orchestra, and for this reason its preliminary material has been inaccessible apart from recordings of premier concert. Electroacoustic sounds were created at the local studio of the SWF (Freiburg), but there has thus far been no analysis of them available.

In this paper, I especially examine how the text (voice) is linked to the electroacoustic sounds

and the orchestra through the analysis of the process of tape montage with a reconstruction achieved through the study of manuscripts and sketches conserved at the Paul Sacher Foundation. In this regard, the recitation by M. Bouquet of Michaux's text plays a central role by acting as a junction between the electroacoustic sounds and the orchestra, and the integration of these three elements is realized by tape montage and its sonic spatialization. These assimilations enable the musical transmutation of Michaux's text. Boulez was unable to achieve his musical intention due to the technological limitations of the time, but *Poésie pour pouvoir* has been an important first attempt to realize Boulez's concept of "the synthesis of an electronic universe with an instrumental universe" launched in 1955.

Marina SUDO (Université Nice Sophia Antipolis)

System vs. Freedom: Deduction of Material in *Pli selon Pli* by Pierre Boulez

Pierre Boulez's composition from the late 1950s is characterized by series that are intrinsically neutral and unordered, appearing kaleidoscopically changed in the resultant score. His serial concept in this period is distinct from that of *Structures I* for two pianos (1951-52), in which he explored the possibility of total serialism, or *Le marteau sans maître* (1952-55), where he started to use the technique of pitch-class multiplication. In *Pli selon pli: portrait de Mallarmé* (1957-62; revised 1982/89) Boulez treats serial material in a remarkably flexible way, emancipated from any predictably schematic presentation whilst providing multi-layered filiation. The present paper, based on a genetic study of "Don," "Troisième Improvisation sur Mallarmé," and "Tombeau" from *Pli selon pli*, aims to show the articulation between three steps in Boulez's composition: 1. preparation of pre-compositional serial material, 2. elaboration of this material through various deductive principles, 3. *mise en place*, especially acoustic realization of outlined material. Some of the sketch material of *Pli selon pli* owned by Paul Sacher Foundation suggests, however, that these steps don't follow the principle of unidirectional trajectory. Instead they present a back-and-forth interaction, particularly between the last two; in some parts, the composer's ultimate acoustic realization seems to precede a selection of material for structural outline. This non-linear compositional approach will cast light on the function of boulezian series as a device for concretizing the conception of works whilst retaining the dialectic between systematic planning and free writing.

Antonella DI GIULIO (University at Buffalo, NY)

Deictic Spaces and Form-Meaning Pairings in 20th Century Works

In recent years there has been a growing interest for *schema theory* and more recently the research of Robert Gjerdingen offers some ideas for the application of schemas to the construction grammar. This paper proposes an approach to 20th century works in light of the new paradigms offered by that connection, considering the two basic types of space involved in the analysis of a score: the map, in which the information are represented by the sets of sounds in time, and the segmentations within the piece. The combination of these two spaces is defined as deictic, as composed by segments providing the orientation points in the map.

Through the analysis of two atonal works, Etude by Salvatore Sciarrino and “*Der Spiegel sagt mir*” by Luigi Dallapiccola, this study shows how some procedures associating schema theory and construction grammar have significant influences in contemporary compositions. In Sciarrino’s Etude a chromatic cluster acts as a guideline throughout the piece. In the sketch in Fig. 1 I illustrate the combination of the segments and their distribution within the piece. The three rests are positioned as strategic deictic points, right after the main theme. In Dallapiccola’s “*Der Spiegel sagt mir*” the dominant theme is the mirror and the experience of the interpretation of its reflection. The mirror offers deictic points through the order of the rows, the segmentation of the contour and the rhythmic development of the composition. (Fig. 2)

Through the analysis of the schema used by the composers, this paper provides a window on the analysis of the deictic space by their form-meaning association within the overall structure. Listeners are able to remember and predict segments of sounds, but they need a map: the act of recalling and anticipating is facilitated by the points of orientation distributed in time.

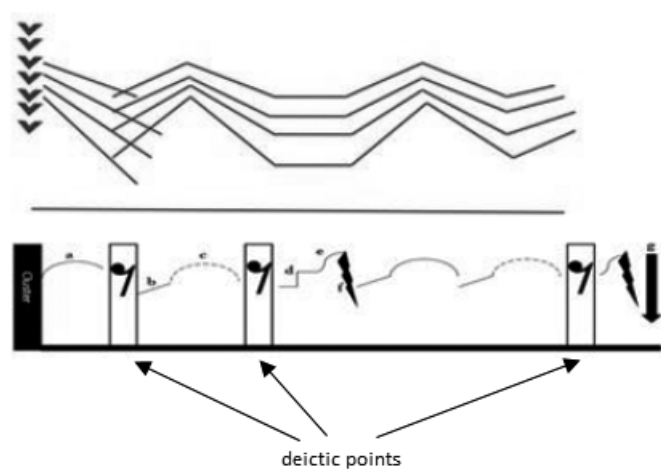


Figure 1: deictic points of the overall structure in Sciarrino’s Etude

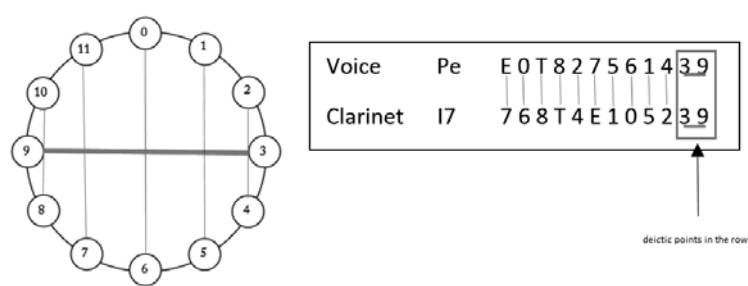


Figure 2: Dallapiccola’s use of deictic points in the row

FP-10H**Historical Performances: Not So HIP?**

Thursday, March 23, 13:00-15:00, Room 5-407

Chair: Kyung Young CHUNG (Hanyang University)

Arisa NAKATSUGAWA (Tokyo University of the Arts)

Transfigurations in Wanda Landowska's Stories of Authenticity on Early Music Performance

The Polish keyboardist Wanda Landowska (1879-1959) played an important role in the revival of the harpsichord and left some statements relating to authenticity in early music performance. Her remarks, however, had obviously changed from 1900s to 1950s. Since she began to play the harpsichord in public, she had promoted historically 'authentic' performance through her publications, mainly in *Musique Ancienne* (1909). On the other hand, she wrote in her notebook: "At no time in the course of my work have I told myself 'this is the way it must have sounded at the time'" in relation to the topic of 'authenticity' late in her life. Why did Landowska change her story about authenticity? What does it imply about her life and the history of early music performance?

This presentation will discuss the questions above based on my examination of her writings (e.g. book, articles, notes, diaries and letters). First of all, I will examine her remarks in the historical context of the early music revival. At the beginning of her career in Paris, she used the term 'authenticité' as a kind of propaganda against romanticism. However, as the popularity of the harpsichord and early music grew over time, she wanted to revise *Musique Ancienne* and wrote her thoughts and reflections in notes. By analyzing how she transformed her story, we can trace one side of early music performance history. Secondly, I will focus on the interactions between her thoughts and the harpsichord made by the French piano firm Pleyel. It is supposed that her ideas were reflected in the specifics of her harpsichord, but it was not regarded as a historically 'authentic' instrument, so this would inevitably affect her remarks concerning authenticity and vice versa. In conclusion, I will attempt to reconstruct her transformed story of authenticity as an unending dialogue between practice and theory.

Darius KUČINSKAS (Kaunas University of Technology)

Forgotten History: Research on Ethnic Piano Rolls

Published mostly in US in the first half of the XX century, ethnic (foreign) piano rolls were soon forgotten. Attention to the rolls of world-famous pianists and composers was the main reason why ethnic rolls were left outside of international musicological discussions up to the present time. Only fragmented research has been done on ethnic rolls by some music historians and ethnomusicologists (Roehl, 1961; Greene, 1992; Berkman, 2006; Weill, 2011; Kučinskas, 2014).

The situation with ethnic rolls itself is curious. Many tunes are arranged and played in a different mode or style than is specified on the labels. The titles sometimes also indicate tunes other than what is really recorded. But the worst thing is that museums, archives or libraries with ethnic roll collec-

tions do not have a functioning instrument (pianola), so it is impossible to identify (or even to check) what is recorded at all.

Though ethnic communities of US immigrants were the leaders in initiating ethnic roll production, there is some music of Eastern countries punched for pianola, too. Histories of Chinese, Arabian, Lebanese-American and other Eastern rolls will be researched as well as a detailed analysis of US ethnic rolls. Technical and esthetic aspects of recorded music together with a discussion on the main aspects of ethnic music arrangements and performance style will be discussed in the presentation.

Literature:

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Anna STOLL KNECHT (University of Oxford, Jesus College)

Mahler Conducting Wagner

Gustav Mahler was among the first to conduct uncut versions of Richard Wagner's operas, and these performances cemented his reputation as one of the most significant conductors of his time. Starting with his engagement in Leipzig in 1886, Mahler systematically made his debuts with a Wagner opera (in Budapest, Hamburg, Vienna and New York). In 1891, after a performance of *Siegfried* in Hamburg, Hans von Bülow acknowledged Mahler as a 'first-class opera conductor'. Later reviews have equally celebrated Mahler's performances of Wagner, describing them as a 'revelation', 'as though he held the key to a cipher around something which everyone has been searching in vain' (*New York Mail*, 1907). Following Mahler's reform process from 1897 to 1907, the Vienna Court Opera came to be perceived as the 'Viennese Bayreuth', and even antisemitic circles applauded Mahler for rendering the 'most sublime German art in the spirit of the Master' (Wiener Akademischer Wagner-Verein).

My paper attempts to reconstruct the characteristics of Mahler's performances of Wagner, based on some of his conducting scores, as well as on critical and personal accounts. I focus here on two questions. The first concerns the function of the conducting score in performance: what did Mahler need to write down, and what can these markings tell us about his interpretation of Wagner? Second, I examine to what extent Mahler's performances of Wagner relate to the Bayreuth style advocated by

Cosima Wagner. Even if Cosima and Mahler's relationship eventually cooled down and broke off, their correspondence (some of which has been newly discovered) indicates that they both engaged in a strong artistic collaboration for a few years, training singers for each other, and that Cosima considered Mahler's Wagner performances in Vienna as a continuation and preservation of the Bayreuth style.

Zoltan SZABO (University of Sydney)

“The Bare Original in Its Primitive State”: Friedrich Grützmacher's Concert Version of the Bach Cello Suites

The dissemination of Western art music was revolutionised in the nineteenth century by printing becoming both broadly available and easily affordable. Publishing houses started circulating 'personalised' editions, annotated by eager and at times over-confident editors. These editors, overwhelmingly famous touring artists of the day, were asked to add bowings and fingerings to the pieces, but they often tampered with the musical text and its articulation as well. By leaving out certain sections at will, changing notes, rhythms or even the order of movements, they clouded our image of these works for many years, while claiming that the preparation of their editions was done with the best and most sincere intentions. This kind of artistic interference, so typical in the nineteenth century, is particularly well demonstrated in one of the least known cases: Friedrich Grützmacher's so-called “Concert Version” (1866) of the J. S. Bach Cello Suites. This paper analyses the changes that Grützmacher applied, introducing his unique artistic suggestions and comparing his edition with other editions. His radical re-conceptualisation of the Suites has often been dismissed as unworthy of serious consideration, but it provides us with valuable information on the mid-nineteenth century understanding of the cello as a solo instrument, the standing of Bach as a composer at the time and in particular, the changing conception of the Suites from technical studies to concert pieces.

FP-10J

Political Entanglement in 20th-Century Music

Thursday, March 23, 13:00-14:30, Room 5-410

Chair: Nancy GUY (University of California, San Diego)

Jānis KUDINŠ (Jazeps Vitols Latvian Academy of Music)

The “Riga's Tango King” Oscar Strok: Someone Legendary in Latvian Musical Culture and Its Theoretical Interpretation Challenges

Oscar Strok (also *Strock*, 1893, Daugavpils – 1975, Riga) – a legendary personality in Riga and in Latvian musical culture before and after World War II. Strok was born in a Jewish family in Dinaburg. Dvinsk city of the former tsarist Russia Vitebsk province (nowadays Daugavpils, Latvia). From

1904 until 1922 Strok lived in Russia, St. Petersburg, and then returned to live in the Republic of Latvia. Until World War II Strok became active musician (pianist, composer) and music publisher in Riga, in which historically always is represented different nations and cultural traditions interaction. 20th century in the thirties Strok became one of the internationally best-known popular music composers (one of the Strok's most popular tango-songs of all times has been the *Dark Eyes*). After the Second World War, when Latvia was occupied by the former Soviet Union, Strok's music was officially banned. Musician and composer continued to work informally and only 20th century seventies beginning his music ban was partially lifted. Nowadays Oscar Strok often called as *Riga's Tango King*.

Strok's creative activities in Latvia and other countries, the popularity of his music and legend (myth) formation after the musician's death is issue, which nowadays is open for different theoretical interpretations of Latvian music history researching. This presentation offers to get acquainted with various musical traditions and popular music tendencies reflection in Strok's music (including the issue of the South American popular dance music adaptation process, its practical and theoretical aspects, in Eastern Europe before WWII). Presentation also will address the question of the circumstances under which in Latvian cultural space until nowadays is originated myth about Strok's personality. It is hoped that this analysis will provokes a fruitful exchange of views on diverse interaction aspects (locally and internationally significant) in the 20th century European popular music history research.

Susan FILLER (Independent)

Nationalism as an Influence on Music of Asian Jews in the Russian Orbit

Music in the Jewish communities during the nineteenth and twentieth centuries was influenced by political nationalism. Although extensive research into the music of the Jews in Central and Eastern Europe was published, documentation of Jewish music in the Asian countries of the Russian orbit was comparatively limited. I intend to approach this neglected subject through study of the work of several composers from the Russian Far East, the Caucasus and Central Asia.

Several Jewish composers from Eastern Europe who studied at the Conservatories in St. Petersburg and Moscow did field work in the Caucasus and Central Asia where non-Russian ethnic communities lived. But these composers were not native to the Jewish communities in that region. In this presentation I will discuss four Jewish composers who did come from there:

Yuliya Lazarevna Veysberg (1878-1942), from Orenburg in the Ural Mountains, not far from Kazakhstan

Aaron Avshalomov (1894-1965), from a family of Mountain Jews in the Caucasus who were displaced to Siberia

Zara Aleksandrovna Levina (1906-1976), from Simferopol in the Crimea

Suleiman Aleksandrovich Yudakov (1916-1990), a Bukharan from Kokand in the Ferghana Valley of Uzbekistan

Although these composers studied with Russian nationalists, they were not influenced by such music as klezmer, Yiddish folk song and stage music, which were widespread in Eastern Europe. Rather, they favored the style of indigenous music in their native communities. This posed a prob-

lem for scholars who attempted to define “Jewish” music. I will relate this to the political history of Asian Jews whose work was affected by the two World Wars, a period when these composers were professionally active, including information about source materials and, when possible, audio examples.

Yolanda ACKER (Australian National University)

Music in Madrid during the Spanish Civil War (1936-1939)

At 11:30 pm on the night of Thursday 22 September 1938, at the height of the Spanish Civil War, four Stradivarius that the famous *luthier* Antonio Stradivari (1644-1737) had presented to King Philip II of Spain in 1700 were heard for the very first time outside the palace walls. The concert, which took place in the studios of Unión Radio in Madrid, was performed by Enrique Iniesta (violin), Julio Francés (violin), Pedro Moroño (violin and viola), Juan Ruiz Casaux (violoncello) and Andrés Moro (piano), and broadcast to the whole country. The program consisted of works by Viotti, Fiocco, Bach, Schubert, Pleyel and Alessandro Rolla (1757-1841), the teacher of the great Paganini. For just a few moments, the horror of brutal war that had besieged the (former) Republican capital for over two years could be forgotten. Amid the bombs, the rationing and the devastation, music was capable of what all the political and military fighting and manoeuvring could not: it stopped the war, albeit only for that night.

This paper will draw on research in progress towards my PhD thesis titled “Music in Madrid during the Spanish Civil War (1936-1939)”, which heavily relies on the vast daily press that was published in the city during the conflict. In what is one of the few accounts of music in a Spanish city during the Civil-War period – and certainly the first of any depth in English – it aims to document the city’s musical life during the War and show that although musical activity was inevitably affected by the conflict, contrary to the view traditionally given in Spanish music historiography, it did not come to a complete halt as a result of it.

FP-II C**Music and Society in Modern Japan**

Thursday, March 23, 16:00-18:30, Room 5-408

Chair: Hermann GOTTSCHESKI (The University of Tokyo)

Lasse LEHTONEN (University of Helsinki)

“From the Age of Imitation to the Age of Creation”: Traditional Music as a Tool for Modernism in Western Art Music Composition in Japan of the 1930s

This presentation examines Western art music composition in Japan of the 1930s. The 1930s saw the emergence of a young generation of composers, interested in acquiring new compositional techniques and original expression instead of following the German Romantic compositional style advocated by the previous generation. For many young composers, “original expression” and the adoption of contemporary compositional language also had to do with adopting influences from traditional Japanese music.

This presentation discusses the methods that young composers utilized in the 1930s to broaden expression in Western art music composition by adopting influences from traditional Japanese music. Particular emphasis is put on the works and discussions by the composers Mitsukuri Shūkichi (1895-1971), Kiyose Yasuji (1900-1981), and Hashimoto Kunihiro (1904-1949). While all of them were interested in new compositional techniques and influences from traditional musical genres, their methods of adopting these influences varied from each other. For some, influences from traditional music held only aesthetic meaning and were approached from a methodological viewpoint, while for others, they bore also ideological connotations and were mostly intuitive by nature. However, all of them were among the founding members of the composer group Shinkō sakkyokuka renmei, which was originally established to support composers with interest towards contemporary composition, and which later grew into the Japanese branch of the ISCM. This furthermore hints that influences from traditional music stood also for contemporary expression.

Western research on Western art music composition in Japan has been heavily focusing on the music of the postwar period. With this presentation, I seek to raise also awareness of the musical world and compositional methods adopted in the prewar period, both from the viewpoints of theory and practice, and bringing out the voice of the composers as met both in their writings and their musical works.

Kei SAITO (Osaka University)

The Socialism Movement in 1920s–40s Japan and Concepts of Tradition and Folk in Music

This study illustrates Japanese socialists’ interpretation and evaluation of traditional and folk music in the 1920–40s in order to show an example of the localization of socialism in music. This will be discussed by examining discourses by socialists and official documents by the government.

Firstly, this presentation discusses the relationship between music and feudalism. Japanese so-

cialists have often connected traditional music to feudalism and criticized it. This is because the praxis of traditional music was inseparable from the class system. To clarify the structure of the socialists' criticism of traditional music, past cultural and musical discourses by influential socialistic theorists, Yamakawa Hitoshi (1880–1958) and Aono Suekichi (1890–1961), will be analyzed to show that the socialists used the concept of feudalism in music in two ways: the feudalism of the society from which the music had emerged and the feudalism present in art systems based on Confucianism.

Secondly, the term 'tradition' is argued. This term came to have a broader meaning at that time as a result of the folklore/folksong movement, which had much in common with socialism. In particular, composing new folksongs, which was conceived as a method of creating new music for middle class people, was popular among socialistic artists because new folksongs were apparently unconnected to the feudalism of past art forms and was appropriate for their ideology. However, concurrently, usage of traditional song forms and styles and the hierarchy between artists and audiences became problems. This presentation explains that these arguments arose because of the arbitrary definition of tradition and the lack of consensus concerning it.

As a conclusion, I would like to highlight that this musical situation, which involved the complex relationship between concepts of tradition and folklore, was not limited to the socialism movement but reflected the general status of music in Japan. This will be illustrated by showing similar examples of other political ideologies.

Yuko TAMAGAWA (Toho Gakuen College)

Hausmusik: Transformation of the Concept and its Contribution to Musical Practices in Modern Japan (German)

The concept of "Hausmusik" contributed significantly to the promotion of musical practices in bourgeois households of the German-speaking countries. Hausmusik also played a role in the musical culture of Modern Japan. The Japanese translation of the term, "*katei ongaku*" is often seen in the print media such as newspapers and music magazines, especially in the period of the 1910s and the '30s, in which the urban middle class grew rapidly. During this period a multi-volume music collection was also published, which was actually called "Collected Works of House Music".

The word "*katei ongaku*" appears in this period in two contexts. Firstly, it is a matter of the recommendation of domestic music-making as an ideal sociable entertainment in the family of the urban middle class; secondly, in practical instructions of music-making in the private sector. Promoting music-making in the home, was associated with the modernization of middle class lifestyles. To "modernize" generally meant following Euro-American examples, so the image of music-making in the modernizing Japanese family centered on European music. But practical instruction was not limited to European instruments: learning Japanese instruments was repeatedly mentioned. The music company founded in 1910 and named Society of House Music Japan (*Dai Nippon Katei Ongakukai*) aimed to maintain the traditional Japanese music. It is interesting that the society intended also to modernize Japanese music through concepts that originated in Europe.

In my Paper will shed light on the transformation of the concept "Hausmusik" which originated in German culture in the social context of Modern Japan and its influences on musical practices in Japanese families in the first half of the 20th century.

Shinji KOIWA (Hitotsubashi University)

Piano in Japan during the Early 20th Century

It could be generally supposed that a comprehensive investigation of piano music requires not only studies of pianists, composers, and recipients or consumers of that type of music, but also the instruments that were in use during that particular period. Keyboard music, especially for piano, played a significant role in the decades after the Meiji Restoration in Japan, an era in which the Japanese government supported and organised the establishment of the music culture that had originated in Europe. More recently, systematic research has begun concerning the various types of music culture at that time. However, the pianos, the instruments themselves, have not yet been taken into enough consideration.

Our research project, supported by the MIXT/JSPS Grant-in-Aid for Scientific Research, aims to demonstrate what kind of piano was used and how it sounded like, at concerts and in the field of music education, during the Meiji and Taisho era, i.e. the first decades of the 20th century in Japan. There were imported pianos mainly from the US, Germany, and France, on the one hand, but after the turn of the century Japanese firms like Yamaha began their piano production. Of course, the Japanese pianos were not as “well-developed”, but were low-priced and therefore in wider circulation than the imported instruments.

Tokyo University of the Arts, formerly the Tokyo School of Music, for example, purchased some imported pianos that still remain. However, many other pianos used during that time no longer exist. Our ongoing investigation of the TUA's historical records, e.g. account books from that period show that the institution had also bought many Japanese pianos. As this example implies, it is important to underline that the sounds not only of the advanced foreign pianos, but also of domestic instruments, could have defined the image of piano music of contemporary people.

Hiroshi WATANABE (The University of Tokyo)

Music Copyright as a Cultural Fiction: Reconsidering “Contrafacta” of Western Melodies in Pre-war Japan

In the globalizing world of recent years, there emerge various troubles concerning infringement of musical copyright, piracy, etc. A considerable amount of them is raised in non-Western countries, and we are often inclined to regard such cases as if they are caused by the lack of morality or sensitivity to human rights in such countries.

In this paper, I will prove that the existing system of music copyright is based on the concept of “musical work,” historically formed in the 19th century in European musical culture, and thus reflected its musical custom and practice, and I will assert that it would suppress and distort various cultures living in non-Western countries, when applied uniformly as if it originated from Natural Law, without awareness that it is a sort of cultural fiction.

With such an intention, I will investigate the situation of popular song culture in pre-war Japan, especially around 1920s. Apparently, many prevalent songs of these days seemed to be pirated version of contemporary Western popular songs (actually, some of them were accused by European performing rights organization at the incident called “Whirlwind Plague” in 1931). But the way they were

appropriated is rightly along the line of Japanese traditional way of “Contrafactum (Kae-Uta),” handed down in the realm of folksong since long ago. Within this tradition, melodies have been treated as a sort of common properties and repeatedly reused accompanying totally different lyrics, according to political situation, social context, etc. Consequently, the concept of “piece” thus shaped has become totally different from the Western one of “musical work,” in which one-to-one correspondence of lyrics and melodies is required.

In this paper, I will show several “pieces” exemplifying such a practice applied to “Western” melodies, and demonstrate how abundant and various worlds have been opened up through such a practice. It will reveal that we must construe this problem as a typical case of cultural friction.

FP-11D

Theorizing Film Music

Thursday, March 23, 16:00-18:30, Room 5-301

Chair: Yayoi UNO EVERETT (University of Illinois at Chicago)

Kate MCQUISTON (University of Hawaii, Manoa)

Not Quite the Imitation Game: The Growing Trend of Quotation and Transformation in Contemporary Film Soundtracks

Wes Anderson’s two most recent films, *Moonrise Kingdom* and *The Grand Budapest Hotel*, offer a developed alternative to Anderson’s previous strategy, the curated score. Rather than appearing as isolated quotations, or a character’s favorite music, existing works in these films serve as points of departure for novel responses by Anderson and his creative team, especially composer, Alexandre Desplat. This integration of existing and original music in Anderson’s recent work goes beyond the act of choosing into transformation via homage, revision, and expansion. The resulting soundtracks, which I call “integrated soundtracks,” bear an unusual degree of cohesion between borrowed musical works, on one hand, and original material on the other, thus marking a new kind of territory for original music for film. This tactic constitutes a recent direction in Anderson’s filmmaking, one that manifests an apparent desire to achieve a synchronic collaboration with musicians of the past. It is, furthermore, a growing trend across contemporary film soundtracks.

In addition to my main examples of music by Alexandre Desplat (and his various models), this paper presents recent examples by Hans Zimmer, Atticus Ross, and others to bear witness to the trend and its variants. I explore the strategies and effects of the integrated soundtrack, including its important shift from *what* music is borrowed to *how* it is borrowed, and the ways in which musical transformations respond to dramatic and aesthetic needs. Relatedly, the integrated soundtrack revises the roles of director and composer, and it recommends the domain of film music as a suitable site for making sense of vast amounts of existing musical works through transformative processes.

Hee Seng KYE (Music Research Center, Hanyang University)

Soundscape of the Future in Sci-fi Film: The “Aural” Gaze and the Dissolution of Subjectivity

This study is part of a larger research project investigating the soundscape of what Marc Augé calls a ‘non-place’ and the way in which the subjectivity of *homo mobilis* is reconfigured by sound in the hypermodern world. The present study asks the question: What will the soundscape be like in the near future, and how will the human subjectivity be determined by it? In an attempt to answer the question, this paper examines the process through which the subjectivity is constructed by sound in sci-fi film. The consideration of soundscape in futuristic sci-fi film is especially relevant here because diegetic sound is often used to set up a sense of historical time and location. The starting point for the discussion is the soundscape of the film *Minority Report* (2002), in which sound plays a central role in shaping the human subjectivity. Select scenes featuring ‘non-places’—in particular, a motor-cum-airway, a subway station, and a shopping mall—are analysed in terms of their soundscape. It will be shown that denizens of this utopian/dystopian world are not only constantly looked at but, more important, *spoken to*, by holographic billboards projecting advertisements specific to each individual; the inhabitants, in other words, live in a world where they are incessantly exposed to visual and ‘aural’ gaze. Drawing on Lacan’s concept of ‘extimacy’ (*extimité*), the present study argues that this constant encounter with the externalised self blurs the division between the most intimate interior and the exterior of the subject. The study concludes by revisiting the soundscape in the present day, in an attempt to speculate the soundscape and the subjectivity in the imminent future.

Gregory CAMP (University of Auckland)

Actor, Character, and Music: Musicalising Montgomery Clift

When examining the role of music in film, film musicologists generally focus on the way music articulates narrative: how the sign system of music interacts with and contributes to the sign system of the image and the flow of both *fabula* and *suzhet*. Some film composers, however, have sought to dramatise not the macro-level of narrative, but rather the micro-level of film performance, musicalising the inner psychology of a film’s characters rather than describing the situations in which the characters find themselves. Drawing on the work of film scholars such as James Naremore (one of the first to theorise acting from a specifically filmic perspective) and Vivian Sobchack (whose recent theorisation of the phenomenology and embodiment of the screen actor offers a musicalisable model), this paper seeks to highlight this alternative model of film music through a number of contrasting examples from the career of American actor Montgomery Clift, and to question how film acting can be musically embodied. Unlike earlier classically-trained actors, who usually found their characters with makeup, costume, and movement (working from the outside in), Clift and other “method” actors like James Dean and Marlon Brando worked from the inside out, starting with character psychology. Many of Clift’s performances are mirrored by scores that also work from the outside in, accepting the challenge to musicalise the new model of mid-century American masculinity that Clift presented. The scores for films such as *A Place in the Sun* (Franz Waxman, 1951), *From Here to Eternity* (George Duning and Morris Stoloff, 1953), and *Wild River* (Kenyon Hopkins, 1960) all reflect Clift as the sensitive centre of turbulent, emotional films. These scores when matched with Clift’s

performances demonstrate the richness and variety of Hollywood film scoring beyond the standard “classical” model of mood music and leitmotifs, and offer a new perspective on musical characterisation.

Timmy Chih-Ting CHEN (Music Department, University of Hong Kong)

Revisiting the Concept of Soundscape in the Soundtrack Study of Contemporary Chinese Cinemas

In the soundtrack study of contemporary Chinese cinemas, the concept of soundscape has habitually been used as a passive, descriptive term whereas in Canadian composer R. Murray Schafer's seminal book *The Soundscape: Our Sonic Environment and the Tuning of the World*, soundscape is originally configured as active, compositional, and forward-looking intervention into our everyday sonic environment. In short, soundscape as an analytic concept has been devoid of its authorial agency and potentiality.

I want to propose in this paper to return to Schafer's compositional point of audition to rediscover productive uses of soundscape inherent in Shafer's theory and apply it to soundtrack study by attending to filmic world as “a macrocosmic musical composition.” In so doing I'm ultimately advocating putting the auteurist audio-vision of “sound design” back to the concept of soundscape. Drawing on scholarship on contemporary Chinese cinemas which employs soundscape theory, I discuss how a critical inflection of soundscape theory can lead to radical change of the landscape of film music scholarship.

Sven RAEYMAEKERS (Kingston University)

Creation of Meaning through an “Empty” Signifier: An Intercultural Analysis of Silence in the Hollywood and Japanese Sound Film

Much like its sonorous counterparts speech, sound, or music, the use of silence in film is a deliberate choice and requires the same in-depth analysis to be fully understood. My paper focuses on an intercultural comparison and analysis of the often used yet seldom studied concept of silence in the sound film. As such, it builds upon previous research by Isabella van Elferen and myself (2015) on the nature of silence, and on concepts put forward by Théberge (2008), e.g., diegetic silence, Gorbman (1987), e.g., discomposure/rupture (from ancrage/suture), and Chion (1994), e.g., synchresis and added value, which can be used to discuss the place and function of silence in film. The creation of meaning through filmic silence, then, is the main focus of my paper. Silence is sometimes referred to as an “empty” signifier. It does not relate to a particular signified, but rather this signified can change depending on its context. Building on similar applications by Goodwin (1992) and Turi-no (1999), my paper applies Peircean semiotics to analyse the different relations of silence with the image and other sounds. Cultural differences in the film industry correspond with different uses of silence. Whereas the oversaturation of sound in Bollywood films can be traced partly to the perception of silence as a technical breakdown in the film, the Japanese concept of *ma* (a necessary interval between two events) allows for an conceptualisation of silence as a necessary structural component in film. Through a juxtaposition of films from different decades, from *Tokyo Story* and *On the Waterfront* in the 1950s to *Twilight Samurai* and *Road to Perdition* in the 2000s, a diachronic and intercultural analysis of silence in film is presented.

FP-II E**Issues and Re-Issues in Popular Music**

Thursday, March 23, 16:00-18:30, Room 5-409

Chair: Kyoko KOIZUMI (Otsuma Women's University)

Alyssa MICHAUD (McGill University)

No One in the Spotlight: A Comparison of the Rise of Holographic Performance in the East and West

In 2003, Yamaha Corporation released *Vocaloid*, a vocal synthesis program marketed as a “singer in a box.” Although expected to sell only a handful of copies to studio professionals, the application became an unexpected success with amateurs in Japan. In 2009, the first live concert featuring a holographic performer with synthesized vocals took place in Japan, and *Vocaloid* concerts reached US shores in 2011.

While *Vocaloid* was popularized through amateur efforts in the East, it has primarily been professional artists in the West who have harnessed holographic performance media to produce concerts at which no live vocalist is performing. For example, Studio Killers, an online collective consisting of three musicians from three European countries, have recently given their first concerts using a holographic format that centres on a virtual representation of their vocalist, much like *Vocaloid* concerts.

In this paper, I contrast the emergence of virtual performance in the East and the West, examining the online cultures that fostered *Vocaloid* and Studio Killers, and discussing the split between amateur and professional in the growth of this technology. Building on work on “massive open collaboration” (Hasamaki, Cheliotis, Yew), this paper explores the differences between the communities and functions of YouTube and NicoNico (the top video-sharing platforms in the West and Japan, respectively), discussing how the unique culture of each was primed to produce the distinctive musical genres and artists that emerged from them. Masataka Goto, in his work on the future of virtual performance, has discussed the discomfort that non-human performance can generate in viewers. This paper connects these anxieties to historical fears about automation in musical performance, exploring the ways in which emerging virtual performance media navigate this issue, and discusses what the rise of holographic performers suggests about our artistic priorities in the twenty-first century.

James GABRILLO (University of Cambridge)

Assessing Appropriated Pop Songs and Performances

There is a methodological gap in assessing popular songs and performances that were a result of appropriation and recontextualisation, such as covers. How do we research and analyse appropriated text *as* a text, taking into account its interactivity, intertextuality, layering, and reconfiguring of existing narratives to produce a new narrative? For this paper, I will examine American rock band

Kings of Leon's cover of Swedish pop star Robyn's hit track 'Dancing on My Own'. I specifically chose this cover as it features distinct switches in genre and gender codes. Most published reviews and online commentary from viewers and the media have focused on the work's novelty element – on the act of covering. What lessons, if any, can be learned from their approaches to assessing appropriations? Do covers disrupt the illusion of sincere artistic expression? Is it possible to produce criticism that is beneficial to the original author, the current performer, and the listener? In addressing these questions, I will put forward three essential themes absent in the assessment of appropriated pop performances: the appropriation's intertextuality, the appropriation's creation of new narratives, and the intentions of the appropriation's artist. My suggested refinements will gesture towards how the consideration of genres such as the cover song might require different analytical categories from those of Western art music. In effect, I am also suggesting ways in which analysis itself might be refined through the study of these other repertoires. Analysing appropriations not only strengthens comprehension of the text's multiple layers, it also sheds light on the continuously changing contemporary conditions of textual production. My aim is to explore how musicologists and journalists can better evaluate appropriated texts, taking into account not just musical merits but also the production of new narratives.

Akitsugu KAWAMOTO (Ferris University)

The Rolling Stones the Progressive

The Rolling Stones, one of the most influential bands in the entire history of rock music, are often described as a typical blues rock band, compared with their contemporary bands such as the Beatles, but one might wonder, on careful examination, in what sense and to what extent that description is fair. Though the Stones covered blues songs in their first albums in the 1960s, most of the songs in most of their albums since *Their Satanic Majesties* in 1967 to date are *not* quite bluesy. They do not always employ a 12-bar form, blue notes, and other blues elements. Many of their hit songs rather show their interest in creating anything unrelated to blues, in terms of vocal nuances, guitar riffs, bass lines, drum patterns, formal structures, instrumental arrangements, and sound quality. Some critics misleadingly suggest that the band started out as a blues band and, after a temporary experiment with avant-garde kind of music in *Majesties*, went back to their blues style in the next album, *Beggars' Banquet*, in 1968, to continue the blues-rock style thereafter. After *Majesties*, the Stones rather tried then-latest styles in many important ways.

This paper examines the Stones' songs after *Majesties* to consider whether the band could properly be called a blues-rock band or not. Analyzing vocals, guitars, bass, drums, forms, arrangements, and other aspects, the paper will show how blues element may or may not work in their songs and how many of the songs elements are derived from more recent hit patterns. The paper leads to a conclusion that the Stones are not a straight-forward blues rock band but rather a rock band with musical ambitions, which have enabled them to continue as the world's most influential rock band over half a century.

Adam YODFAT (Hebrew University of Jerusalem)

Global Strings, Local Sound: Electric Guitar Timbres in Israeli Popular Music

In this paper I wish to examine the relations between “East” and “West”, between music theory and practice – through the case of electric guitar timbres in Israeli popular music.

The field of Israeli popular music can be sub-divided to three different styles: Israeli folk music (better known as SLI, “Songs of the Land of Israel”), Israeli Rock and *Múziqa Mizrahít* (which literally means “eastern music”). Those styles are mapped into social categories of class, race and generations (Seroussi and Regev 2004). They also compete with one another for a place in the imagined ‘cultural core’ which is the Israeli popular canon (Seroussi 2008). The history of popular music in Israel can be seen as a succession of these styles: SLI being the dominant style until the 1970’s, with Israeli Rock taking its leading place – only to be replaced by *Múziqa Mizrahít* around the turn of the millennium. However, those three (already-hybrid) styles are not mutually exclusive, and maintain a constant cultural exchange, resulting in a plethora of (2nd order) hybrid music production. This hybridity can be described in terms of influences from “East” (Arab/Greek music) and “West” (Pop-Rock).

In my current research project, I am analyzing a large corpus (N=1000) of Israeli popular music from the past 50 years (focusing on Rock and *Múziqa Mizrahít*) – aiming to locate the musical parameters that distinguish each style, and asking questions about their interaction with social processes. One of the most decisively style-defining traits is the sound of the electric guitar: While the *Mizrahít* idiomatic timbre – mixing Greek, Arab and American influences – is strongly marked and (problematically) signifies “East” or “Local”, the unmarked timbres of rock carry “Western” or “Global” connotations. Specific musical examples of both idiomatic and hybrid timbres can shed light on the theoretical issues raised in analysis of electric guitar performance practice.

Jose Vicente NEGLIA (University of Hong Kong)

Original Artyfacts: Media, Materiality, and the Role of Reissue Compilation Albums in the Garage Rock Revival

The reissue compilation album is a media form that has largely been overlooked in popular music scholarship despite the important role these albums have played in the circulation of Anglo-American popular music in the second half of the 20th century. This paper will focus on the role of reissue compilation albums in the revival of garage rock, a genre of rock that began in the 1970s in the United States within niche communities of record collectors and critics who sought to revive obscure, amateur rock and roll music of the mid-1960s. Drawing on ethnographic interviews conducted amongst label owners and producers who were active in the American garage revival scene in the 1970s and 1980s, as well as archival documents available at the Rock and Roll Hall of Fame, this paper presents a retrospective ethnography of the early garage rock revival. From questions that concern the material production of reissue compilations, I ask, what kinds of media entities are reissue compilation albums, and how do they serve to mediate the past and present in material form? This paper will also explore ethical questions concerning the role of revivalists in compensating the original musicians of the reissued material. As these albums circulated amongst fans within informal

networks of circulation, I draw on the metaphor of “archaeology” to make sense of the idiosyncratic and often informal ways in which garage music fans collected, curated, and revived the past for new audiences.

FP-11F

Japan Re-Imagined: Haiku, Gagaku, and Tango

Thursday, March 23, 16:00-18:30, Room 1-3-8

Chair: Yūji NUMANO (Toho Gakuen College)

Raffaele POZZI (University of Roma)

Haiku Connections: Japonism, Otherness, and Postcolonial Pluralism in 20th Century Italian Art Music

After the end of the long period of political isolation, Japan enters the cultural horizon of the West during the Meiji period (1868-1912). The *japonisme*, spreading from France, had a relevant effect on arts and culture of the *Belle Époque*. In Italy, it shows different characters intertwined with the political situation of the two countries.

At first, Italian japonism shows the typical features of colonial orientalism and decadent exoticism of French origin. They emerge in operas such as Mascagni's *Iris* (1898) and Puccini's *Madama Butterfly* (1904) in which is built an image of anthropological otherness. To this trend belong Gabriele d'Annunzio's *Ota occidentale* (1884), imitating a *Tanka*, and the late decadent style of Vincenzo Davico's *Liriche giapponesi* (1929) and Francesco Santoliquido's *Petits poèmes japonais* (1920).

To this phase of colonial, decadent exoticism follow in Italy the rise and developments of a modernist japonism represented in European music by works such as Stravinsky's *Trois poésies de la lyrique japonaise* (1913) and Messiaen's *Sept Haikai* (1962). Later, in the second half of the twentieth century, appears a new postcolonial and postmodern aesthetics based on pluralistic, intercultural and global communication.

The general evolution of Italian japonism can be analyzed through the interest for the literary form of the *Haiku*. Speed, concision that characterize the form were appreciated by the modernist avant-garde: Filippo Tommaso Marinetti praised the *Tanka* (1920) of the futurist musician Franco Casavola. Some literary features of *Tanka* and *Haiku* can be detected in the hermeticism of Ungaretti and Quasimodo and, explicitly, in the *Haiku* by Andrea Zanzotto and Edoardo Sanguineti. A similar attention towards Japanese poetry can be found in several Italian composers: in *Trame d'ombre* (1998) by Giacomo Manzoni and in the *Haiku* written by Marcello Panni (1988), Giulio Castagnoli (1989), Roman Vlad (1995), Fausto Razzi (1996), Guido Baggiani (2003), all works whose japonism belongs to the pluralistic, post-colonial orientations of the postmodernity.

Daniela FUGELLIE (Universidad Alberto Hurtado)

Japan Imagined through South American Avant-gardists of the 1940s and 1950s

Within the last years, some authors have pointed out the necessity of writing a global history of art music, complementing a historiography centered on Europe from the perspective of mobility, cultural transfers and exchange processes within different regions of the world. This paper aims to study the circulation, reception and transformation of elements of Japanese culture – and specifically the Haiku poetry – in South American avant-gardist music, analyzing a corpus of Lieder and chamber music composed in the 1940s and 1950s.

Until now, there is almost none research about the presence of Japanese culture on South American art music. My doctoral thesis about the centers of contemporary music ‘Nueva Música’ in Buenos Aires (1937–1950), ‘Música Viva’ in Rio de Janeiro. São Paulo (1939–1950) and ‘Tonus’ in Santiago de Chile (1952–1959) worked with a rich corpus of chamber music, characterized by the use of original mixed ensembles, avant-gardist poetry in different languages and individual understandings of the twelve-tone composition. The Japanese poetry Haiku is present in some works, for example *Hai-Kais* (1942–1945) for voice and ensemble of the German composer based in Brazil Hans-Joachim Koellreutter (1915–2005), and the Lieder *Übergänge. II Lieder nach japanischen Gedichten* (1955) by the Dutch composer Fré Focke (1910–1989), who lived in Chile. The brevity of the Haiku was appropriate for the minimalistic musical texture that was privileged by these and other composers.

While postcolonial theory has critically explored the ways in which the West has represented the East, the ‘imagination’ of Japan in South America presents new challenges, since both regions have been traditionally understood as the ‘periphery’ of art music: Do South Americans work with an hegemonic view of Japan, understanding themselves as a part of the West? Or maybe they identify themselves with the East and use Haiku to strengthen their difference?

Yuka de ALMEIDA PRADO (University of São Paulo) and

Maria Alice VOLPE (Federal University of Rio de Janeiro)

Japanese Poetics in Brazilian Art Song

The massive presence of Japanese immigrants in Brazil poses challenging research on the relation of East and West in many fields. This paper investigates why Brazilian composers have chosen Japanese topics for their music, and how they have integrated Japanese features into Brazilian art song. This study proposes an approach integrating cultural history, musical analysis, and performance research to discuss some art songs by five Brazilian composers belonging to different historical styles: *Japonesas* by Heitor Villa-Lobos (1887–1959), *O meu amigo Koellreutter* by Gilberto Mendes (1922–2016), *Otani Shogakko Ka* by Luiz Carlos Lessa Vinholes (1933–), *Acalanto para Noemi* by José Antônio de Almeida Prado (1943–2010), and *Cinco Canções Japonesas* by Rodolfo Coelho de Souza (1952–). The musical analysis shows the creation of a meditative atmosphere by the use of minimal structures and pentatonicism. A cultural historical approach shows that the composers’s motivations may range from the long-lasting appeal of Orientalism to a closer contact with the Japanese culture, resulting from Japanese immigration to Brazil or other venues of cultural interaction. Either as a direct or

indirect cultural reference, Japanese worldview met Brazilian composers's search for other kinds of subjective experiences, such as the quest for emptiness and silence. The performance research approach from the perspective of the singer explores how to deal with East and West dichotomy, the analytical knowledge of music, the composer's and the poet's conceptions, reason and emotion, the inner and the outer world, and different vocal traditions in performing this repertoire.

Key words: Brazilian art song; East and West; Japonisme; vocal performance; Brazil and Japan

Marina CAÑARDO (Universidad de Buenos Aires/École des Hautes Études en Sciences Sociales)

Rosita Quiroga and Ranko Fujisawa: Tango Women in West and East

The tango was born as dance, music and lyrics at the end of the nineteenth century in the Rio de la Plata area (Argentina and Uruguay). At the beginning of the twentieth century, its international circulation grew exponentially thanks to the fashion of this "social dance" and record sales worldwide, as happened with other urban popular music such as jazz and rock later on. The "Tangomanía" spread across Europe (with its epicenter in Paris) and expanded to other continents such as Asia. This explains the presence of Argentine tango discs in Tokyo homes. Among those records they were some registered in the 1920s by the Argentinean singer Rosita Quiroga (1896-1984). Before becoming a tango singer and a star of the multinational *Victor Talking Machine Co*, Quiroga was known by her folklore repertoire. After the war, attracted by tango records, Ranko Fujisawa (1925 - 2013), a Japanese classically trained singer, became herself a renowned singer of tangos. She learned the Spanish lyrics phonetically. Fujisawa used to be accompanied by the Orquesta Típica Tokyo with which she played almost classical tangos. The repertoires of these two women are eloquent of the complexity of national and gender identity constructions as well as the ability of tango to be reappropriated or its "nomadic" quality, using Mauricio Kagel's expression as used by Ramón Pelinski. An analysis of the artistic careers of these two tango women and their local and international reception serves to rethink the dialogues between East and West. Moreover, a study of the unique performing styles that these singers developed will help us to unveil the relationships between imagination and musical experience, listening and musical performance, generic interpretation and creative innovation, and finally to the links between theory and practice.

Mari SAEGUSA (Tokyo University of the Arts)

The Orchestration of Gagaku Music by Hidemaro Konoye and His Musical Perspective

Hidemaro Konoye (1898-1974) is well-known as a conductor and composer and contributed to the foundation of western music in Japan. While he stayed in Europe and the United States, he had not only many relationships with major conductors such as Erich Kleiber, Furtwaengler, Karl Muck, Bruno Walter and Stokowski, but he played a great role as a missionary of Japanese traditional music to audiences.

As early as in 1917, Konoye had taken a great interest in the integration of the idioms of Japanese traditional music with western music, and realized the necessity to found the modern Japanese music which introduced the traditional Japanese music. He thought the new music would be composed

on the ancient Japanese court music-Gagaku. The problem was how to meet Japanese Gagaku with the West.

With cooperation of the Konoye family, I have studied the much materials kept at the archives of Konoye Foundation of Music since 2013. In this announcement, I examine the original manuscript of Etenraku, which was transcribed from Gagaku to the western notation and orchestrated by Konoye and his brother Naomaro.

As a step, I firstly introduce the process and procedure of this orchestration and the reactions from overseas. Then, I compare the recordings of Etenraku by Leopold Stokowski and Konoye, and original Gagaku inherited now from the viewpoints of pitch, execution, tempo, form and so forth to put into light what exactly Konoye aspired to realize.

The Etenraku orchestration by the Konoye brothers aims at playing a role in bridging western and Japanese music. We could say that Konoye's interpretation and consciousness of Japanese music would have an influence on his conducting performance which was characteristic of the flexibility of rhythm. I also takes notice how Konoye's orchestration Gagaku had a profound impact on the works of Japanese composers.

FP-IIH

Chinese Traditional Music

Thursday, March 23, 16:00-18:30, Room 5-407

Chair: Yuhwen WANG (National Taiwan University)

Yuanzheng YANG (The University of Hong Kong)

Jindou: A Musical Form Found in Secular Chinese Songs of the Twelfth Century

By introducing a newly-discovered manuscript copy of the lyric song anthology of the poet-musician Jiang Kui (1155–1221), this paper aims to elucidate a hitherto unnoticed musical form of the genre: the *jindou* form. A comparison between the manuscript and all the early modern editions reveals discrepancies in the stanzaic divisions of four of Jiang's seventeen songs for which he provided notation. Through musical analysis it is argued that the opening line of the second stanza in all the early modern editions may have been intentionally placed at the end of the first in the newly-discovered manuscript in order to remind the singer of the *jindou* form, in which the cadential notes of the first stanza immediately repeat at the beginning of the second. Therefore, these "unusual" stanzaic divisions are not mistakes, but indications of conventional performance practice in the twelfth century as dictated by musical factors.

Wenting YAN (Soochow University School of Music)

The “Shanghainization” of Suzhou Tanci: Social Meaning and the Place of Female Tanci in the Late Qing Dynasty

The culture center of Tanci gradually migrated from Suzhou to Shanghai in the late Qing Dynasty. In addition to the unstable political situation, this migration was a result of the ambivalent social status of the female Tanci artists. They were restrained by the patriarchal society, yet the social atmosphere allowed them to have more freedom in terms of artistic creativity and the choice of performing venues. After the female artists moved to Shanghai, their career path, identity, and lifestyles experienced a drastic change. Under the unique social and economical circumstances of the area of Shanghai Concession, female Tanci flourished during this period. To compete with male Tanci artists was one of the important phenomena of the “Shanghainization” of Suzhou Tanci. Furthermore, the elevated social status of these female artists (called by “Female Sir”) reflects the general higher status of females at that time: the audience and the hosts of the performing venues could be females.

This paper focuses on the *Shanghai Picture Daily* published by the Editorial Department of Universal Service since 1909. It will explore the representation of female Tanci artists in the storytelling houses. Differing from previous studies, this paper adopts principles of iconological study proposed by the British historian Peter Burke and musicologist Tilman Seebass, who have emphasized the importance of implied social meanings in pictures. The *Shanghai Picture Daily* offers a portrait of musical life that can be read as an efficient and imaginative tool communicating the desire of female artists to be liberated within society.

Ting Yiu WONG (The Chinese University of Hong Kong)

The Adaptation of Western Musical Sound on Cantonese Ensemble Music: Yin Zhizhong and Friends

Cantonese ensemble music is one of the musical genres in China, known to start adapting to Western musical elements in Shanghai since the New Cultural Movement in 1919. Although Western music education was introduced to the public in Shanghai since the early twentieth century, the adaptation to Western music was only vigorous after 1919 when discussions on the development of Chinese music increased. Although they did not say so, Cantonese musicians as a group of musicians that lay between “Defenders” and “Reformers” on Chinese music, they preserved the traditional musical instruments and repertoires and at the same time, adapted to Western musical instruments and musical styles.

Yin Zhizhong was one of the Cantonese musicians who contributed to the adaptation of Western musical sound on Cantonese ensemble music. *Yin* helped introduce more Western musical instruments into Cantonese ensemble music for one of the record companies. One of the very first recordings was a Cantonese traditional musical piece performed by only Western musical instruments in dance style.

This paper focuses on the role of the relationship of Cantonese musicians in adapting Western musical sounds to Cantonese ensemble music. This paper discusses how the relationship of Canton-

ese musicians in Shanghai was built up so that Western musical sounds could first be brought into Cantonese ensemble music. This paper also shows that the sound of Shanghai was flown to Hong Kong by the fluidity of Cantonese musicians. By describing the story of the recording of first Cantonese ensemble music in dance style with the help of Yin, this paper will further show how the relationship of Cantonese musicians helped bringing a new performing ensemble to Cantonese Ensemble Music.

YuLin LIU (SIAS International College, Zhengzhou University, Xinzheng City, Henan)

Henan Province “Ban Tou Qu” (Clapper-Headed Melody): The Origin and Differentiation of a Present-Day String Genre Based on a Popular 17th-Century Melody and Mode

Henan “bantou qu” (clapper-headed melody) is a kind of traditional Chinese music for stringed instruments. Its history can be traced back to around 1644 in central Henan Province with the beginning of the Qing Dynasty (the last imperial dynasty of China). Formerly, in Henan Province it was a major song melody played by an instrumental ensemble of the zither-like guzheng, sanxian (3-strings plucked), pipa (plucked strings with fretted fingerboard), huqin (2-strings bowed, such as erhu), bandeng (wooden clappers) and other instruments. Henan’s popular “bantou qu” developed into its present-day form as an independent instrumental genre.

Henan “bantou qu” with its 68 measures (7x 8mm + 12mm) with accented downbeats was profoundly influential by its 8-measure melody with variations of this form.

This author proposes that Henan “bantou qu” existed in an original melody and mode which experience continual transformation. This study attempts to classify this genre by means of melodic leitmotifs, by a systematic analysis of the original melody and mode. We determine the number of types of melodic categories as well as the number of melodies which exist within such categories.

Melodic leitmotif is used as a basis from which one may extract Henan “bantou qu”’s categorization of modes, and as a possible basis to determine its regional modal characteristics. Classification shows differentiation of the genre in the mid-18th century and 19th/20th centuries associated with type of instrument (*e.g.*, number of frets). This author also shares interesting findings collated with North-South modes, in other words, political-geographical connections.

The significance of this research lies in identification of a common major melody and mode for a present-day instrumental string genre, as well as the lineage of its differentiation based on type of instrumental accompaniment and geographical location.

Chieh-ting HSIEH (Freie Universität Berlin)

Weight of Time: The Empathic Perception of the Rhythm of Chinese Traditional Nan-Kuan Music

Nan-kuan is one of the most ancient Chinese traditions of music that can be traced back to the Tang dynasty. The rhythm of *nan-kuan* in which the duration of the beat is un-predetermined and changeable is drastically different from the concept of rhythm in Western art music. It requires the listener to sense the weight — the gravitational force — in listening. To elaborate this sense of

weight clearly, the perspective of empathic kinesthetic perception in dance research is productive. It indicates that the dance movement arouses a sense of movement in the body of the audience who is seeing the dance. I argue that there is also the empathic perception of dynamics in listening: the rhythm of *nan-kuan* also arouses a sense of weight in the listener's body. While the dynamics of music is often defined as the gradation of the loudness of music, I regard "dynamics" — concerning the etymological meaning of *dynamis* — as the act of "force" in the rhythm and here as the act of "gravitational force" in the rhythm of *nan-kuan*. Since the duration of the beat is changeable in the rhythm of *nan-kuan* as if the beat is being deferred, in order to beat on the beat the listener has to "weigh up" how long the beat is being deferred as if there is some "weight" — the gravitational force — deferring the beat. It is this "weighing up" that requires the listener to sense the weight in listening, and the time is therefore sensed with the listener's body more as "weight" than as "duration." The elaboration of the rhythm in *nan-kuan* also invites the reflections on some concepts of rhythm in Western art music, e.g. the conception of beat as duration and the predetermined proportion.

IMS Roundtables
IMS Study Groups
RISM-RILM-RIdIM-RIPM

Roundtables Organized by the International Musicological Society

1. FLUXUS HERE AND THERE

Monday, March 20, 16:00-18:00, Central LR

Chair

Lydia GOEHR (Columbia University)

Panelists

Toshi ICHIYANAGI (Guest, Composer, Tokyo, Japan)

Toshie KAKINUMA (Kyoto City University of Arts): "Fluxus and Sound"

Mitsuko ONO (Independent scholar, Kanagawa, Japan): "Tōru Takemitsu and Fluxus"

Dörte SCHMIDT (Universität der Künste Berlin): "Darmstadt and Fluxus"

Branden W. JOSEPH (Columbia University): "The Socialist Readymade Fluxus Object"

Abstract

Fluxus Here and There—Then and Now: A conversation with papers led by Lydia Goehr with theorists of, and participants, in the Fluxus movement as it developed in the United States, Europe, and Asia. What differences, if any, did geography and cultural context make to the "movement"? In what sense was it a movement? What forces inspired it and what, if anything, was its lasting impact? How it did engage the different arts conceptually, socially, and as a form of art writing and practice?

2. “MUSIC AS MISSION”: THE GLOBALIZATION OF THE RELIGIOUS MUSIC FROM EUROPE UNTIL 1800

Tuesday, March 21, 16:30–18:30, Hall 6

Chair

Dinko FABRIS (President, The International Musicological Society; Italy)

Panelists

Vincenzo De GREGORIO (President, Pontifical Institute of Sacred Music, Vatican, Rome)

~~Leonardo WAISMAN (Universidad de Córdoba, Argentina)~~ Bernardo ILLARI (University of North Texas)

Egberto BERMUDEZ (Universidad Nacional de Colombia)

Manuel Pedro FERREIRA (Universidade Nova de Lisboa)

Victor COELHO (Boston University)

Jen-yen CHEN (National Taiwan University, Taipei)

David IRVING (The University of Melbourne)

Ryuichi HIGUCHI (Vice President, The International Musicological Society; Meiji Gakuin University, Tokyo)

Abstract

Critical perspectives on the cultural legacy of Catholic missions in vast and geographically distant territories have engaged the interest of scholars during the past decades, yielding a considerable corpus of literature on sources and enriching the repertoires of early music performers. The role of religious orders and missionaries who were musicians (the Jesuits in particular, but not exclusively) and its concomitant dissemination of European repertoires East and West, has been researched extensively in connection with specific areas and urban contexts. However, very little has been done to consider the musical component of massive projects of religious conversion from the 16th century to about 1800 (following the expulsion of the Jesuits from the Spanish Empire in 1767) as a holistic and dynamic phenomenon which, through the lens of historical revisionism, can be said to constitute the first case of globalization in the history of music.

The creation of a multidisciplinary group—bringing together the intersecting perspectives of historians, historical musicologists, archivists, anthropologists, ethnomusicologists, art historians, liturgists, church historians, and musicians—can stimulate hitherto overlooked insights into the massive quantity of extant documents and scores in archives which, scattered across several continents, bear witness to the nomadic paths of missionaries who were gifted musicians and traveled the world in the name of religious conversion.

This research project, named after the legendary Catalan scholar Higiní Anglès (1888–1969), was proposed by Monsignor Vincenzo De Gregorio, Preside of the Pontifical Institute of Sacred Music in Rome, which, as a branch of the Curia romana is associated with the Vatican, in collaboration with the International Musicological Society, under the auspices of the Pontifical Council for Culture, on which Dinko Fabris represents IMS since 2014. The creation of the “Higiní Anglès Project” was announced at the first conference of the IMS Regional Association for Latin America

and the Caribbean, held in Havana, Cuba, between March 17-21, 2014, at a session on “Música antigua y Nuevo Mundo” co-coordinated by Dinko Fabris and Leonardo Waisman (“Studio e diffusione del patrimonio musicale sacro dell’età coloniale”/Study and dissemination of the musical patrimony of sacred music during the colonial period, March 19, 2014). The “Anglès Project,” whose aims include the training of young musicologists in the field of sacred music at PIMS in Rome, will rely on financial support left by Anglès, a Preside of PIMS, and, since 1947, an active representative of Iberian countries to IMS for over two decades. The research component aims at creating networks of archival holdings and documentation centers with a view toward mapping paths of diffusion of European Catholic music, East and West of its Roman center. After a brief introduction, the present Round Table will function as a first step in harnessing the vast amount of existing knowledge while redirecting the contributions of participants toward comparative perspectives and new questions raised by interdisciplinary approaches.

3. TOWARDS A GLOBAL HISTORY OF MUSIC

Wednesday, March 22, 13:00-15:00, Sōgakudo Hall

Chair

Reinhard STROHM (University of Oxford)

Panelists

Philip V. BOHLMAN (The University of Chicago)

Daniel CHUA (President-elect, the International Musicological Society; The University of Hong Kong)

Şehvar BEŞİROĞLU (Istanbul Technical University)

Jin-Ah KIM (Hankuk University of Foreign Studies, Seoul/Yongin)

Abstract

This Round Table considers the reasons, chances and requirements of international collective work on a *Global History of Music*. The opening presentation will report on the present project of this title, which has been supported by the International Balzan Foundation (Milan-Zurich) in awarding the Balzan Prize for Musicology to the project leader, Reinhard Strohm, in 2012. This project will conclude in 2017.

This original project has been based on the idea that all musical cultures can be considered as historical and that conventional distinctions between music history and ethnomusicology, or even between history and tradition studies, are ineffective. It was therefore attempted to assemble and compare studies of historical, ethnographic and yet other methodologies from many countries around the world.

Some colleagues, who have contributed to the project already, and several others who are interested in it, propose a continuation of this work under a broader remit and with more intercultural participation.

The presentation will therefore attempt to draft a way forward. New forms of interaction, dialogue and tradition-building in our scientific procedures must be developed. It seems important that not only different cultural uses of music are represented, but also different research practices and views of history. Musical performance, especially as it cultivates musical heritage, must play a major role.

4. EAST ASIAN MUSICOLOGIES IN THE TWENTY-FIRST CENTURY: DEVELOPMENTS, TRENDS, VISIONS (REGIONAL ASSOCIATION EAST ASIA)

Thursday, March 23, 16:00-18:00, Central LR

Chair

Suk Won YI (Seoul National University)

Panelists

Hong DING (Soochow University, China)

Aya ITO (Kagoshima International University)

Meebae LEE (Chonbuk National University)

Fumitaka YAMAUCHI (National Taiwan University)

Abstract

When the Twentieth Congress of the International Musicological Society takes place in Tokyo in 2017, it will mark a watershed in the development of the musicological discipline in East Asia. Not only will the congress be held in this region of the world for the first time, the event is also a culmination of collaborative efforts among different national musicologies of which the establishment in 2011 of the East Asia Regional Association of the IMS represents the first broad manifestation. This roundtable proposes to explore both the recent achievements and the future trends of musicological research in Hong Kong, Japan, South Korea, and Taiwan, with the particular aims of articulating the distinctive perspectives of East Asian musicologists and the ways in which these perspectives enter into dialogues with the musicological traditions and practices of other regions of the world. The discussion intends to underscore the heterogeneous orientations and methodologies of these scholars and yet demonstrate how the research nevertheless embodies a larger intellectual vision of an Asian modernity, as exemplified through investigation of topics such as music in the postcolonial experience, the dynamic interaction of global and local musical phenomena, the exchanges of competing yet sometimes overlapping westernizing and Asianizing influences, and music's relations to a twentieth-first-century technological-scientific outlook.

IMS Study Groups

MUSIC AND MEDIA

Tuesday, March 21, 9:00-12:00, Room 1-3-30

From Classical Conductors to Cuban Bandleaders: Music on 1950s American Television

Session Chair

Emile WENNEKES (Utrecht University)

Abstract

On the basis of four different case studies that cover new research and methodologies on a broad range of musical styles (pop, jazz, classical and cross-over), this panel studies the interaction of small-screen music and “Golden Age” 1950s American television. Co-referents will be invited at a later stage.

Individual Abstracts

Michael SAFFLE (Virginia Tech, Blacksburg)

“The Triumph and Tragedy of Televisual Musical Culture: *Omnibus* and the Transformation of American Television, 1952-1961”

Omnibus, an hour-long, quasi-educational variety program, began as a live, New York City area television program. Later it became the only American TV series ever to appear on all three major networks. Originally sponsored by the Ford Foundation, *Omnibus* initially represented an attempt to create a “cultural magazine” on television. Entire programs were devoted to Bach’s music (illustrated by the New York Philharmonic), ballet, Gilbert and Sullivan’s *H.M.S. Pinafore* (twice), Handel’s *Messiah*, Lehár’s *Merry Widow*, and Puccini’s *La Bohème* as well as American popular song from the 1860s to the then-present day, Gene Kelly as a dancer, jazz, and plays, stand-up comedy, and other forms of entertainment. The show’s failure to pay for itself led to its downfall even as it won praise from many quarters as well as substantial Sunday afternoon and evening audiences. Certain *Omnibus* episodes challenged Pierre Bourdieu’s claim that middle-brow culture (which the program mostly was) must inevitably “define itself” only “in relation to legitimate culture.” At the same time *Omnibus* did, as a series, finally experience “the breakdown of communication liable to arise from the use of codes in accessible to the ‘mass public’” [*The Field of Cultural Production*, p. 129]. A comparison of clips from the show’s early years with later clips during its post-Ford Foundation decline demonstrates both its producers’ ambitious attempts at cultural succeed and later attempts to pander to a seemingly ever less attentive audience.

Kenneth DELONG (University of Calgary)

“Latin Lucy: Images of Cuba through Music on the *I Love Lucy* Show, 1951-1957”

The *I Love Lucy* show was among the most popular weekly comedy programs on American television during the 1950s. Although the principal star of the show was Lucille Ball, she was partnered by Desi Arnaz, who played the role of Cuban bandleader Ricky Ricardo. Arnaz was not only Ball's husband, but also the leader of a Cuban dance band. Throughout the show his work as a Latin bandleader and singer were included in the comedy skits. It was Arnaz's intent to present American viewers with an image of Cuba (and Latin America more generally) that through humor and, especially, music countered the often negative associations connected with Latinos during the 1950s.

Through clips both from the program [the “Trip to Cuba” (3 December 1956) and the “Cruise to Havana” (28 June 1957)], and from Latin bands of the 1940s and 1950s, this paper will discuss the way Cuban and Cuban culture were portrayed in the show—which, in effect, constructed a glimpse into the “imagined community” (Benedict Anderson's term) that was America's view of holiday Havana prior to Castro's takeover in January 1959. The mediating of Cuban-American sensibilities and America's imagined Cuba through music will be explored in a discussion of Arnaz's signature rumba “Babalu,” in the comic skit entitled “Cuban Pete,” and also in the songs and dances performed as part of the show. The paper will also include footage of Marco Rizo, the Cuban pianist/arranger for the show, and also the pianist for Arnaz's own band.

Emile WENNEKES (Utrecht University)

“The Scattered Dream of “Same Time, Same Station”: The Nat King Cole Show”

“Madison Avenue is afraid of the dark,” jazz legend Nat King Cole concluded when he pulled the plug on his trendsetting TV show, a series of weekly programs that ran from November 1956 through December 1957. *The Nat King Cole Show* (NKCS) today offers great historic footage of Ella Fitzgerald, Mel Tormé, Frankie Laine, Mahalia Jackson, Tony Bennet, and many others, including the show's Master of Ceremonies. By 1956 Cole was more than a million-record-selling pianist and baritone.

The NBC television network was praised for its commitment to the NKCS, but the influential advertizing industry was frightened to invest in “Negroes on TV” during a period in which segregation remained a prominent issue. On the few occasions that the NKCS has been discussed in scholarly literature, scholars have focused on the fact that the show was hosted by an African-American. Yet, from a musicological point of view, the NKCS is one of the first documentary musical shows of its kind: a star-studded, live format built around a star and with stars as guests.

This paper explores some of the 57 KNCS episodes of the NKCS, 20 including the evolution of episode formats from fifteen-minute pops shows into thirty-minute programs with storylines. Attention is paid especially to cameratization and direction, as well as the underlying narrative layers of individual scenes, the entourages, the central positioning of the host, and the supportive roles played by Nelson Riddle's TV orchestra.

James DEAVILLE (Carleton University, Ottawa)

“Toscanini, Ormandy, and the First Televised Orchestra Concert(s): The Networks and the Broadcasting of Musical Celebrity”

On 20 March 1948, musical history was made in the United States: an orchestra concert was televisually broadcast for the first time. However, that evening brought not one but two concerts to the (limited) television audience, carried by competing networks CBS and NBC: the former presented the Philadelphia Orchestra under Eugene Ormandy at 5:00 p.m. while the latter brought Arturo Toscanini and his NBC Symphony Orchestra at 6:30 p.m. Public opinion tipped in favour of Toscanini in this battle of the maestros, much of which had to do with his skilled handling of the new broadcasting medium.

This essay examines the historical, technological and social contexts and implications for this remarkable televisual event. Joseph Petrillo had banned his American Federation of Musicians from participating in television in February, 1945, finally coming to an agreement with the major networks on 18 March 1948. The networks and maestros scrambled to “re-sound” television, which resulted in the media-savvy Toscanini “winning” the competition, according to reviews from the times. While the “audio-visuality” of the new broadcast medium posed specific challenges to musicians (Negus 2006), the historical record documents how the musical world had been “grooming” the eminently visual Toscanini for such an event in its prognostications regarding television, and thus the outcome against radio personality Ormandy was to be expected. Here Richard Dyer’s arguments regarding constructions of stardom (1986) help to explain this particular mediation of celebrity, considering the broadcasting technologies, corporate strategies and personal image formation in play on 20 March 1948

ITALO-IBERO-AMERICAN RELATIONSHIPS IN THE MUSICAL THEATRE

Tuesday, March 21, 14:00-17:00, H 416

Italian Opera in the Southern Cone. Transnational vs. National

Session chair

Anibal E. CETRANGOLO (Universidad de San Martín, Buenos Aires / Università Ca' Foscari, Venice)

Session Abstract

The presence of opera in Latin America was not a passive phenomenon. A dichotomy was created between the arrival of Italian lyric companies and the local response to these cultural migrations. This session of the RIIA examines these aspects, underlining both the transnational movement (marked by business dynamics), and the attempt by local groups to appropriate the lyric genre. The first part of the session explores the spectra of lyric circulation in provincial urban centers, where migrants built lyric theaters that were visited by troupes which profited from the great navigable rivers (Argentina, Uruguay, Brazil) or travelled by railway (Argentina Chile). But operatic penetration was varied not only in a geographical sense: opera covered also the complete social spectrum. The second part of the session discusses the local reaction: young Latin-American states aimed to employ opera in the construction of the nation attempting to create an operatic repertoire using legends, the indigenous Uruguayan literature or the musical repertoire of northeastern Argentina. In these activities, visual aspects – scenography and costumes – were of great importance.

Individual Abstracts

I. Opera and Italians in South America

Ditlev RINDOM (University of Cambridge, UK)

“Listening to Verdi at Buenos Aires’s Fin-de-Siècle”

This paper focuses upon the South American premiere of Verdi’s *Otello* in Buenos Aires in June 1888, in order to address a broader set of issues centred upon the relationship between an increasingly stable, commodified Italian operatic canon and the burgeoning Argentinian metropolis. The presentation of Verdi’s latest opera provided a golden opportunity for Buenos Aires to reinforce its position within a global operatic network, while also provoking intense local media interest due to the competition between two Italian impresarios first to present the opera. These juxtaposed productions precipitated a complex legal dispute, as well as engendering a prolonged critical discussion of the opera and its various manifestations (or mediations) as performance. This paper examines the *Otello* episode in the context of wider discussions surrounding urban development and the operatic canon in fin-de-siècle Buenos Aires, focusing particularly upon ideas about the operatic future and the long-range implications of opera’s complex mediality.

Anibal E. CETRANGOLO (Universidad de San Martín, Buenos Aires / Università Ca'Foscari, Venice)

"The nostalgic willow: Opera on the river"

This paper analyzes the penetration of lyric theatre along the rivers of South American countries. Foreign communities - chiefly Italian ones - built opera houses on the shores of the navigable rivers of the region, above all the Paraná and the Uruguay. This kind of circulation had notable characteristics. Productions were often handled by a single impresario, which meant that the same lyrical product circulated across the borders of Argentina, Uruguay and Brazil. One can assume, then, that this huge area hosted an enormous audience that attended a unique opera season. In contrast to initial impressions, documentary evidence reveals that important international artists performed in these theatres. It is also evident that these theaters had a very different representative function in comparison with opera houses in the capitals of the country. While the Colon Theater, the Solís, the Municipal of Santiago and the Municipal of Rio, with stable orchestras and choruses, proudly represented the country, provincial theaters - visited occasionally by troupes that remained briefly in the place - were instead a nostalgic link with a world situated very far away.

Fernando BERÇOT, Clarissa BOMFIM, Maria FILIP, Bruno LIGORE, Michele MESCALCHIN, Giulia MURACE, and Ignacio WEBER (RIIA Theaters Group)

"Operatic migrations on the River Parana"

The opera is a cultural object which claims to interdisciplinary and transnational study. The travel of lyric companies crosses frontiers and this fact methodologically banishes the tendency to consider the countries of the continent as isolated realities. Is unsustainable to reduce the analysis of the opera considering sound as the only factor forgetting other constituent components of the lyric scene as management, set design, machinery or choreography. This young team of RIIA coordinated by A. Cetrangolo RIIA is formed by persons from different countries and different areas of interest. The group studies the river theaters and has made a first scan in a specific case, the Teatro Aguiar of San Nicolás de los Arroyos, and aims to develop a protocol that could be applicable to other places.

This object of study was born from the restoration of the curtain that Giuseppe Carmignani painted for Rosario's Opera House the Teatro El Círculo. This work is a copy of Parma theater curtain showing that migration in opera involved other factors than musical ones. The group analyzes other river presences which show operatic travel in Argentina and Brazil. The analysis of other occupants of those scenarios as the dancers, are considered with relevance.

José Manuel IZQUIERDO (University of Cambridge, UK)

“Italian dominance in Chile’s musical and operatic life, 1890 – 1925: networks and families”

The two most influential centers of music in Chile between the 1890s and the 1920s were the Teatro Municipal, the opera house in Santiago, and the National Conservatoire. While later generations criticized the period for being “too Italianate”, centered on the performance on opera rather than on local composition, rarely has this idea of Italian influence been scrutinized, or more specifically defined. What was Italian in it? In this paper, which is a work in progress, I want to discuss how the networks of Italian influence generated in the period, and how they sustained an increasing influence not only locally, but in their relation with neighboring countries and Europe. The Teatro Municipal was dominated in musical and administrative terms by the Padovani family, while the Conservatoire by the composers Enrique Soro -whose father was Italian and studied in Milan- and Luigi Stefano Giarda, an Italian composer who wrote the opera for the festivities of the Centenary in 1910. This Italian group influenced local composition, Chilean singers and the selection of opera companies and repertoire during the entire political period. I will study how these two groups (of the Conservatorio and the Teatro Municipal) worked together, and how the Italian families created networks to sustain and dominate local culture. The visit of Pietro Mascagni in 1911, and the increasing criticism by Chilean musicians of this Italian influence in the 1920s will be two important points to be discussed.

II. The local response

Sergio Marcelo DE LOS SANTOS (Universidad de la República, Uruguay)

“Renewal and permanence of the opera in Uruguay”

Since the last century, the panorama of the opera in Uruguay has been studied from diverse points of view. The musicological perspective was complemented with the view of historians, sociologists and economists, as well as cultural managers and even artists, who contributed their experience regarding the way in which the genre was linked to institutions and the local public in questions of taste, habit and practices (social, artistic, academic). In this extended field and considering the different eras, history allows to establish a changing role in the presence, consumption and appropriation of the genre. This effect is ruled by migratory circumstances: a country conformed by immigration, which ended up an origin of emigrations. The situation has been extensively analyzed and a more recent period has also been studied, corresponding with the implementation of public cultural policies appropriate to contemporary thinking by the most important institutions of performing arts of the country.

Currently, there is a new situation that must be included as a re elaboration of the presence of opera in Uruguay. This phenomenon has to do with management, production and consumption of opera by young promoters, creators and spectators, with innovative productions on their organization, aesthetic, and reception.

Marita FORNARO BORDOLLI (Centro de Investigación en Artes Musicales y Escénicas/Escuela Universitaria de Música Universidad de la República, Uruguay)

“On exoticism and multiculturalism in Uruguayan opera”

This paper explores the presence of indigenous cultures, European immigrants and exotic cultures in the operas produced in Uruguay. After an overall picture, including a focus on an idealized Far East, we address the romantic representation of indigenous cultures of the Uruguayan territory (after their extermination) in literature and opera. The analysis focuses on the opera *Liropeya* (1881; premiered 1912) by León Ribeiro, based on the poem *El Charrúa* by Pedro Bermúdez; the representation of *The Other* is characterized in the language of Italian romantic opera. Secondly, this opera is compared with *Marta Gruni* by Jaurès Lamarque Pons (premiered 1967). This opera, composed after the homonymous sainete of the Uruguayan playwright Florencio Sánchez, is set in a conventillo (communal housing) in Montevideo, inhabited by European immigrants and descendants of enslaved people. Its arias and recitatives are based on two manifestations of popular urban music: tango and Afro-Uruguayan *candombe*. We reflect upon the presence of these cultures in librettos and music, and it is linked to representations in popular music of the first half of the 20th century.

Laura MALOSETTI COSTA (CONICET – IIPC-TAREA UNSAM Universidad de San Martín, Buenos Aires)

“*Tabaré*, migration of an American tragedy”

Tabaré is a poem published in 1888 from the Uruguayan Juan Zorrilla de San Martín. The paper analyzes the mythical origins of the subject: a drama at Spanish conquest of the Río de la Plata in the sixteenth century, and some aspects of his several – at least four – operatic reformulations. It studies the settings of scenographer Rodolfo Franco for the premiere of Alfredo Schiuma’s version at the Teatro Colón in Buenos Aires in 1925 and the long literary and iconographic tradition that the tragedy of the early extermination of the *charrúa* race in Uruguay has inspired.

Diósnió MACHADO NETO (Laboratório de Musicologia - Dep. de Música da FFCLRP Universidade de São Paulo – USP)

“When operetta reigned: the complaint of São Paulo oriundi in 1920”

If until the first decade of the twentieth century opera companies that played titles, like *Aida*, *Otello*, *Il Guarany*, *Cavalleria Rusticana*, were the hub of the cultural practices of São Paulo, from the second decade the situation changed rapidly. In less than a decade, between 1910 and 1920, Italian opera became an elitist object, despite the considerable increase in theaters. Neither the Teatro Municipal de São Paulo, built especially for Italian opera, he was able to avoid the visible decline. Other forms went to rival opera: coffee-concertos, cabarets, carnival associations and, above all, operetta. This change was drastic: operetta was not Italian object and the musicians most executed

were German or English, as Franz Lehar, von Suppe, Gilbert & Sullivan or Sidney Jones. The purpose of this communication is to present the tensions in the reception of music in the Italian “oriundi” community which had monopolized Sao Paolo’s theaters from 1860. It will be analyzed the commercial aspects of traditional opera seria companies such as Vitale Company, before the emergence of operetta companies. It is studied here the reception of these dynamics by *Gazeta Artística*.

Enrique CÁMARA DE LANDA (Universidad de Valladolid)

“Music and identity in Humahuaca (Argentina), between opera and huaino”

In the carnival of Humahuaca (South American Andean town to which Argentines awarded an important identarian value) live repertoires, genres and music systems from different backgrounds. The presence of a piece of music from an opera composed in the country allows us to reflect on phenomena such as construction of emblems, awareness of property, or invention of tradition. In this sense, it can be considered that also the opera, in a roundabout way, has participated in the process of setting cultural identity in Argentina.

E Book

During the session of the study group RIIA will be presenting the e-book *El Triunfo de Palas*. The book, deals with the restauration of the curtain of the Teatro El Circulo. That curtain, inspired in the Teatro Regio di Parma’s one, was painted in 1904 by the Italian scenographer Giuseppe Carmignani. The book is edited by Unsam Universidad de San Martin, Buenos Aires.

MUSICAL ICONOGRAPHY (HELD JOINTLY WITH ASSOCIATION RIdIM)

Wednesday, March 22, 9:00-12:00, Sōgakudo Hall

Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (I)

Session Chairs

Nicoletta GUIDOBALDI (Università di Bologna) and Björn R. TAMMEN (Austrian Academy of Sciences)

Abstract

Gabriela CURRIE (University of Minnesota – Twin Cities)

“Hunting and feasting in pre-modern Eurasia: music-iconographic explorations”

Carved in stone or painted on palace walls, funerary couches, or on the pages of manuscripts, the royal banquet is one of the most enduring music-iconographical themes in pre-modern Eurasian visual cultures. Associated with the royal hunt from Sasanian times onward, the scene emerges as the locus classicus for iconographies of music making in pre- and Islamic tradition alike across Eurasia. This paper will document the circulation of the banquet motif across several centuries and along Eurasian routes of cultural commerce, accounting for both organological details, iconographical practices, and shifts in cultural meaning associated with the sonic-musical components of the scene. As close comparison of several examples will show—from Sasanian engraved bowls to Sogdian funerary couches of Tang China, from Ilkhanid and Timurid frontispiece scenes in manuscripts of the *Shahnamah* to fourteenth-century Genovese depiction of Gluttony—the depicted sound, mediated by expressly chosen musical instruments and culturally tailored by shifting iconographic details, emerges as the symbolic center that regulates the strategies of self-representation of power as well as of cultural and historic identity. Ultimately, the silent music as imaged in these banquet scenes links disparate cultural instances together in an ideological formation transcending geography and history.

Alexandra GOULAKI-VOUTYRA (Aristotle University of Thessaloniki)

“Playing or singing to *auloi*: how to read the images on Attic vases”

This paper tries to bring together and discuss some of the playing gestures depicted mostly on representations of wind instrument on Attic vases of the Classical period. This material illustrates the presence or accompanying role of the wind instruments in several scenes. They are therefore connected to the problem of the simultaneous playing of stringed instruments and of winds in association with song or instrumental performance. The accompaniment of the singing in Ancient Greek music is closely related to the playing practice and the capacities of these instruments.

Visual evidence for musical scenes and musical instruments especially on Attic vase paintings of

the Classical period may include details of playing technique. Poses and gestures of musicians, conventional or not, reflect, however, aspects of a real practice which we have to decode, building very carefully on the painter's effort to present a technical detail. I will raise awareness of the issues emerged when reading these images, in order to help us understand the meaning of music during this period.

Björn R. TAMMEN (Austrian Academy of Sciences, Vienna)

"Harp and psaltery in late-medieval Central Europe: negotiating cultural identities between 'East' and 'West'"

Late-medieval Bohemia experienced an exceptional diversification and hybridization within the harp and zither families, resulting in the emergence of 'ala' (sometimes called 'ala bohémica'), psaltery-harp, and reversed psaltery. Whereas organological features have been studied by Czech scholars and period instrument makers, their overall symbolic implications and notions of (proto-)national identity have rarely been scrutinized. The present contribution will focus on fourteenth-century illuminated manuscripts and monumental wall paintings related to the art patronage of emperor Charles IV (Karlštejn Castle, Emmaus monastery), thus bridging between organology, iconography, and ideology.

Maria Jesús FERNÁNDEZ SINDE (Universidad Complutense Madrid)

"When we were the others: crossing identities on musical iconography. Spanish artists and foreigner inspiration during the nineteenth century"

Through the nineteenth century, cultural exchange provided the opportunity of sharing iconographic elements in order to identify what was considered to be the 'nature' of each nation. In this way, the notion of 'Spanishness' was foremost elaborated by foreign artists who had their own way of selecting specific musical elements. At the same time, Spanish artists rendered a sort of national identity according to what foreigners expected to be 'authentic.' This paper analyzes certain musical topics which were mutually transferred between the different spheres of artistic production, traveling through different countries and attracting the interest of audiences who were allured by 'originality.' Thus Spain experienced a combined approach of orientalism, exoticism and 'couleur locale' on behalf of cultural agents who continuously reinvented what 'true' national identity should mean. Images of music therefore testify to the importance of music as an aesthetic enjoyment as well as to the suggestive evocation of 'Spanishness.'

Maria Teresa ARFINI (Università della Valle d'Aosta | Conservatorio Nicola Sala di Benevento)

“Visual inspiration and musical composition: Félicien David’s *Le Désert* (1844)”

Victor Hugo, in the introduction to his collection of poetry *Les Orientales* (1829), wrote: “A l’époque de Louis XIV on était Helléniste, actuellement on est Orientaliste.” This statement perfectly characterizes the mood of the French culture in the middle of the nineteenth century. Painters such as Eugène Delacroix, Dominique Ingres, Eugène Fromentin, Jean-Léon Gérôme devoted many pictures to this subject, both as internal representation and landscape. The theme is also present in the literary oeuvre by Théophile Gautier, Gérard de Nerval, Gustave Flaubert.

Félicien César David (1810–1876) is the pioneer of French orientalism in music: active member of the order of Saint-Simon, forbidden in France in 1832, he escaped into the Orient in 1833 and brought back to France a kind of musical diary from which he took the material for the symphonic ode *Le Désert*. The evocation of Orient in music and in painting poses a creative similarity and gives rise to methodological reflections on the constant interchange of techniques and contents between music and the visual arts.

Cristina SANTARELLI (Istituto per i Beni Musicali in Piemonte, Torino)

“‘The hollow and the bump’: elements from oriental philosophy in American synchromist’s pictorial language”

In June 1913, Morgan Russell and Stanton Macdonald-Wright presented themselves in Munich as “Synchromist” painters. These artists, who had settled in Paris in 1909 and 1911, respectively, defended a painting of “pure vision”, characterized by musical analogy and whose model was Delaunay’s prismatic concept of space. They began studying with the painter and color theorist Ernest Percyval Tudor-Hart, who disclosed them the correlation between light and sound. Macdonald-Wright and Russell advanced Tudor-Hart’s theories and created a style of painting based on chromatic contrasts and the use of color scales similar to musical scales.

In their paintings 1913–17, the organizational basis of composition is the concept of “principal rhythm”, also called the “hollow and bump”, consisting of two opposing lines (“the two eternally antagonistic forces”) interlocked to achieve an overall synthesis of essential harmonic components; schematized by two contraposed curves, it expresses the relationship between tension and relaxation, acting as a visual metaphor for perfect balance of fundamental opposites. The form is defined by color alone, according to the well-known psycho-physical phenomenon that warm colors seem to advance and cool colors to retreat in the visual field; so, “color melodies” are generated by spacing colors out, separated by neutral ground. During the ensuing years, this concept of harmony residing in the polarity between opposites was increasingly expanded by the artists’ exposure to Eastern thinking, especially the idea of Tao hinged on yin/yang dualism: although Oriental scales are completely different from Western scales, voids in Chinese painting had a function considerably similar to the use of *espacement* in the synchromist aesthetic.

Luzia ROCHA (Universidade Nova de Lisboa, CESEM)

“Cultural industry and musical iconography: the Chinese opera vinyl records collection from the Orient Museum in Portugal”

The Museu do Oriente (Lisbon, Portugal) has the vocation to build links between civilizations in the West and in the East. Its legacy is the spirit of the bygone Portuguese, the navigators who invented the union of the world. Its collections of Portuguese and Asian art are a demonstration of richness, plurality and genius. They are fundamentally divided into two main branches—the Portuguese Presence in Asia (including over a thousand artistic and documental pieces, some of exceptional value) and the Kwok On Collection (resulting from the 1999 donation by the Association do Musée Kwok On in Paris). This second one has over 13,000 pieces related to the performing arts of a geographic area extending from Turkey right across to Japan. It is considered the top of its genre at a European scale, including items of a remarkable quality and great impact such as a major phonogram collection of Chinese Opera, dating from the end of the nineteenth until the mid of the twentieth century. This paper analyzes iconographical solutions for some of the album covers—the major company records here represented (both European and Chinese), the repertoire chosen for the recordings, and the final destination of the products (mainly for Western markets). Further reflections will be devoted to the ‘loss’ of choreographic and scenic components, once a stage performance is transformed into a vinyl record, and its possible impact on the listening process.

CANTUS PLANUS

Wednesday, March 22, 13:00-16:00, Hall 6

The Oral - Written Dynamic in Medieval Chant: Updates and Reconsiderations

Session chair

Barbara HAGGH-HUGLO (University of Maryland)

Speaker 1

Hiroko MORI (Sophia University, Tokyo)

“Struggle of Medieval Musicians to make a bridge between their Practice and the Theory: A Consideration of Different Modal Assignments of a Group of Office Antiphons”

Comparison of several medieval sources of office antiphons, either liturgical books, tonaries or theoretical treatises, shows that the modal decisions, especially of some kinds of antiphons, were not necessarily clear and stable. It is known that modal assignments could differ not only from one place to another, but also even in one same monastery over the course of time. Here a group of antiphons will be examined, on which medieval theorists described that they begin in one mode and end in another mode, and which are composed being based on the theme 29 of the 47 melody types of François Auguste Gevaert (*La mélodie antique dans le chant de l'Église latine*, 1895), in order to consider how the different factors have been involved in the modal assignments in the medieval practice of the Divine Office. The sources that introduce our examination of the conflicting modal assignments are the two liturgical books from the Einsiedeln (SW) Stiftsbibliothek, one from the second half of the eleventh century and the other from the first quarter of the fourteenth century. Besides, several antiphoners and tonaries of the region around Einsiedeln, like as St. Gallen and Reichenau, and some theoretical treatises are to be consulted. The survey will show how a sort of struggle of medieval musicians who tried to make a bridge between liturgical practice of Divine Office that they inherited from the past on one hand, and on the other, the modal theory and the pitch notation which were on the road to systematization at that time.

In medieval manuscripts of the books of divine office, the modal assignments of the office antiphons are usually notated with “differentia,” i.e. the *saeculorum amen* formula of psalmody with which the melody of antiphon is to be linked. Looking at several sources of office antiphons: antiphoners or breviaries, tonaries, and treatises of the medieval music theory, we find easily the disagreements of modal assignments among sources. It is known that even in a same monastery modal assignments could have been changed over the course of time.

Speaker 2

Elsa De LUCA (Universidade Nova de Lisboa)

“Changes in Old Hispanic notation in the tenth and eleventh century”

The Leon Antiphoner, the ‘Book of Hours of Ferdinand I’ and the ‘Breviary of the Queen Sancha’ are three Old Hispanic musical manuscripts that represent an ideal testbed for musical palaeographical analysis. The three manuscripts are securely dated, being the León Antiphoner written at the beginning of the tenth century and the other two manuscripts dated respectively to 1055 and 1059. The dating of Leon 8 is a recent discovery based on the decoding of two cryptographic inscriptions and the reattribution of a royal monogram to King Sancho I. The three manuscripts have in common: 1) the Old Hispanic liturgy; 2) the style of musical notation – the so called ‘vertical’ neumes; 3) melodies; 4) a connection with the Leon-Astur royal family.

In this proposal I discuss the palaeographical differences in the notation of these manuscripts and the changes that occurred in the Old Hispanic vertical notation in a chronological gap of c. 150 years, that is, from the beginning of the tenth century to the middle of the eleventh century – a few years before the abandonment of Old Hispanic liturgy and notation due to the imposition of Gregorian liturgy in Iberian peninsula (in 1080).

The study of the notation of Old Hispanic manuscripts has not attracted much scholar attention because of its complexity and because of the lack of later pitched versions that could give a clue toward an understanding of the musical meaning of the Old Hispanic neumes. The few attempts of systematic palaeographical analysis were made by Herminio Gonzalez-Barrionuevo who focus just on few manuscripts produced after 1080, containing Gregorian chants but written with Old Hispanic neumes. The research I propose has an innovative methodological approach because it focuses on the examination of the Old Hispanic neumes in terms of their own mode of functioning, that is, when they were used to represent Old Hispanic melodies. Furthermore, this overview on the development of Old Hispanic notation is now possible because of my recent secure dating of the León Antiphoner to 900–905, while previous hypothesis ranged from the first third of the tenth century through the eleventh.

Speaker 3

James BORDERS (University of Michigan, Ann Arbor)

“Paths of the Processional Antiphon *Ingrederere benedicte Domini*”

This paper examines a large extended family of processional antiphons unique to the dedication of a church and the consecration of an altar. All members relate to *Ingrederere benedicte Domini*, the earliest version to survive. All were sung at the same moment in the ritual, namely when priests assisting the presiding bishop took upon their shoulders a litter bearing the saints’ relics and entered the church, accompanied in procession by the clergy and people. All versions of the chant, the texts of which are freely composed (that is, not biblical centos), invite the saints to take possession of a dwelling place prepared for them in the altar. Yet the dissimilarities among the texts and music in the family’s eight branches are so extensive that they strain standard explanations of chant transmission.

After examining how grouping of the different versions in an array of manuscript sources from the ninth through the fourteenth centuries, the paper will examine how best to account for the chant’s variegation. Two contrasting yet complementary explanatory models will be considered. The first, labeled ‘generative,’ is based on lines of transmission and descent, and holds that ‘new’ ver-

sions—both music and text—were created from elements derived from immediate antecedents. Though useful, this model cannot explain many differences among the family members. The second model, labeled ‘relational,’ stems from recent theoretical work by anthropologist, Tim Ingold.¹ It imagines the versions emerging continually from within an entire field of cultural relationships, including cantors’ memories but also the participants’ involvement in the ritual and changes over time in its enactment and meaning.

¹ See in particular Tim Ingold, “Ancestry, generation, substance, memory, land,” in *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (London and New York: Routledge, 2000) 132–51; see also “On weaving a basket,” in *ibid.*, 339–48.

Closing panel discussion: “New Themes and Approaches to the Study of Plainchant”

Since the mid-1970s, certain topics in the study of plainchant have been broadly dominant, the central one having engendered an extended debate--involving, among others, Leo Treitler and our late colleagues, Kenneth Levy and James McKinnon--on how the corpus of Gregorian Mass chants came into being. Now that the fortieth anniversary of Treitler’s first explorations of Gregorian chant transmission has come and gone, it is timely to explore new topics and methodologies. The panel discussion would seek to widen the scope of liturgical chant research, entertain new ways of looking at questions of origin, but also develop fresh perspectives on a range of repertoires and sources that hold the promise of shedding new light on the broader history of chant and expanding interest among scholars newly entering the field of chant studies.

SHOSTAKOVICH AND HIS EPOCH

Wednesday, March 22, 13:00-16:00, Room 1-3-8

Shostakovich and His Epoch: Documentary Case Studies

Session chair

Marina FROLOVA-WALKER (University of Cambridge)

Abstract

Working from manuscript and other archival sources, this panel examines both musical works by Shostakovich and his contemporary Alfred Schnittke and documentary sources relating to the career of the Soviet musicologist Boris Asafiev. Research presented underlines the value of archival sources, still being discovered in Russia, which continue to challenge general understanding of Soviet musical culture and its main actors.

Individual abstracts

Marina FROLOVA-WALKER (University of Cambridge)

“Newspaper to Opera: *Orango* Topicality, and the Documentary Aesthetic.”

The recently discovered unfinished opera *Orango* (1932) has become a major sensation in Shostakovich studies: after the 2011 world premiere in Los Angeles, it was shown in London, Moscow, Perm, and Prague, and released on CD. The only scholarly commentary on the opera comes from the individuals who made the revival possible: Olga Digonskaya, who located the draft in 2004, and Gerard McBurney, who orchestrated the surviving Prologue. They both tried to elucidate the significance of the central character as a half-man, half-ape, and the roots of this conceit in scientific experiments of the time. However, no one has yet convincingly explained why the work was billed as a ‘pamphlet opera’, or why the project was suddenly dropped (reviewers of the popular press asserted groundlessly that this was due to the detection of covert anti-Stalinism).

A careful examination of the libretto, mainly written by Alexei Tolstoy, together with Tolstoy’s political novels of the time and the contemporary Russian and European press, allows us to propose radically new answers to these questions. The pamphlet opera proves to be rooted in the dramatic events of May 1932, when Doumer, the French president, was assassinated by Paul Gourgouloff, a Russian émigré, resulting in a foreign relations crisis for the USSR. This forgotten episode from the uneasy calm of the inter-war years occurred just before *Orango* was conceived, and biographical details of French leaders such as Clemenceau and Tardieu found their way straight from the broadsheet pages into the libretto. The most striking resemblance, however, can be found between the press portrayal of the real Gorgouloff and the opera’s Orango.

This kind of ephemeral topicality proved unsuitable for opera, and the project was abandoned as soon as the real-world political crisis was resolved. However, the concept of a news-based musical work, a product of the ‘documentary aesthetic’ of the 1920s and 30s modernism, continued to play

a part long after its apparent shelf life, thanks to the Soviet penchant for up-to-date slogans. In this context I will consider other Shostakovich works that came off the pages of the press.

Patrick ZUK (University of Durham)

“Boris Asaf’yev and the events of 1948.”

By the time of his death in 1949, Boris Asaf’yev occupied a position of remarkable eminence in Soviet musical life. Extended obituaries written at the behest of the Central Committee were published in *Pravda* and elsewhere, extolling his achievements as the only musicologist ever elected to the Russian Academy of Sciences and the receipt of two Stalin Prizes and numerous other honours. However, many of Asaf’yev’s friends and colleagues regarded his career as having ended in ignominy and disgrace. The previous year, after the promulgation of the notorious decree ‘On the opera *The Great Friendship* by V. Muradeli’, he had not only agreed to take over as Chairman of the recently purged Composers Union, but also to deliver a keynote address supporting the Party’s condemnation of the country’s leading composers for the vices of formalism and cosmopolitanism. This paper draws on unpublished documentary sources to explore the background circumstances to these events, detailing how Asaf’yev’s ignominious comprises with the regime resulted from his pique at the lack of enthusiasm for of his own feeble compositional efforts shown by eminent colleagues such as Myaskovsky and Prokofiev. For Asaf’yev, 1948 brought him the belated recognition that he felt was his due, and allowed him to experience the dubious triumph of being elevated above his colleagues as the model Socialist Realist music theorist and composer.

Joan TITUS (University of North Carolina at Greensboro)

“Music Mediations: The Film Music Collaborations of Leo Arnshtam and Dmitry Shostakovich.”

Sound designer, musician, and director Leo Arnshtam collaborated with composer Dmitry Shostakovich on three woman’s war films during their lifetimes—*Girlfriends* (Podrugi, 1935–36), *Zoya* (1944) and *Sofya Perovskaya* (1967). Beginning with *Girlfriends*, the director and composer sought to construct Soviet femininity in response to mid-1930s cultural politics. The duo continued this endeavor in two historical films, *Zoya* and *Sofya Perovskaya*, both engaging the role of heroines and femininity in nostalgic revisions of two wars—the Russian revolution and the Second World War. Building on their sound experiments and the tropes used in *Girlfriends*, the scores to these films buttress the construction of the Soviet woman in the context of war films using cues that simultaneously narrate war and femininity. This paper provides a discussion of the theories and practices that emerged from the Arnshtam/Shostakovich collaboration in the scores to *Zoya* and *Sofya Perovskaya*.

In my examination of these scores, I address specific musical cues that reflect the current standards for femininity in post-war Soviet society. Using archival documents, the writings and theories of Arnshtam and Shostakovich, and contemporaneous press, I provide analysis of several music cues

to understand the ways that the director and composer constructed femininity in response to trends in cultural politics and waves of post-war feminism. Such an examination contributes to discussions about reciprocal flows of constructed femininity in musical-cinematic representations and the nature of post-war Soviet identity; and illuminates how two musical/film figures theorized musical narration in Soviet cinema.

Peter SCHMELZ (Herberger Institute for Design and Arts, Arizona State University)

“Polystylism in Theory and Practice: Alfred Schnittke’s *Concerto Grosso* No. 1.”

This paper presents a historically informed re-assessment of Schnittke’s *Concerto Grosso* no. 1 as a prime example of the theory and practice of polystylism. A pivotal composition in his output, and in late twentieth-century music worldwide, the *Concerto Grosso* helped solidify Schnittke’s reputation in the West: it was the first of his compositions to be recorded and widely distributed in Europe and America on both LP and CD. The *Concerto Grosso* no. 1 remains a canonic work, often held up as a paradigm of late twentieth-century postmodernist eclecticism. The composition has received attention of late based on its sketches and hermeneutic richness, including its quotations from several of Schnittke’s film scores. Yet more remains to be said about its construction and its contemporary meanings in the Soviet Union and the West both for its creator contemporary meanings in the Soviet Union and the West as well as its earliest performers and audiences.

This paper places Schnittke’s *Concerto Grosso* no. 1 within the ongoing development of polystylism in the late USSR. It argues that the *Concerto Grosso* represents the pinnacle of Schnittke’s attempts to craft ideal sonic balances between high and low as he captured the full richness of the contemporary soundscape. It was the limit point of Schnittke’s utopian theoretical embrace of abundance. The paper thus addresses the influences, meanings, and boundaries of polystylism as both aesthetic theory and practice, as well as the significance of polystylism for understanding the

Russian variants of postmodernism. The paper draws upon a full range of largely untapped primary sources (interviews, correspondence, reviews, and sketches) alongside careful examination of the score and recordings.

Olga DIGONSKAYA (Glinka Museum, Moscow; Shostakovich Family Archive, Moscow)

“Shostakovich, Atovmyan and ‘light music’: paradoxes of theory and practice.”

This paper presents an analysis of the numerous suites and collections compiled by Levon Atovmyan of the theatre and film music by Shostakovich, comparing them with the composer’s original manuscripts. It is clear when comparing Atovmyan’s work with the original materials that Atovmyan built upon and even re-composed some of the music, exploiting the fact that much of it was unpublished (at that time) and unknown; and some of the ‘re-written’ music went on to establish itself in performance tradition. For a variety of reasons (both financial and psychological) Shostakovich was more lenient towards Atovmyan in these cases of ‘co-authorship’ than he had been in other cases.

Maria KARACHEVSKAYA (Moscow State Conservatoire)

“The History of the Soviet National Anthem and the participation of Dmitry Shostakovich.”

The main thesis of the paper is the history of the Soviet National Anthem during the Second World War and its composition as the most important artistic and political task at that time. This paper presents an overview of the three anthems written by Shostakovich on verses by Dolmatovsky, El-Registan and Mikhalkov and will suggest reasons why Shostakovich did not win the anthem competition.

DIGITAL MUSICOLOGY

Wednesday, March 22, 13:00-16:00, Room 1-3-30

Computational Approaches to Non-Western Music: from Technology to Insight

Session chairs

Johanna DEVANEY (School of Music, The Ohio State University)

Frans WIERING (Department of Information and Computing Sciences, Utrecht University)

Speakers

Xavier SERRA (Music Technology Group, Universitat Pompeu Fabra)

Kaustuv Kanti GANGULI and Preeti RAO (Department of Electrical Engineering, Indian Institute of Technology Bombay)

Maria PANTELI (School of Electronic Engineering and Computer Science, Queen Mary University of London)

Masataka GOTO (Media Interaction Group, National Institute of Advanced Industrial Science and Technology (AIST))

Hyun Kyung CHAE (Ewha Music Research Institute, Ewha Womans University)

Patrick SAVAGE (Department of Musicology, Tokyo University of the Arts)

Alan MARSDEN (Lancaster Institute for the Contemporary Arts, Lancaster University)

Abstracts

The grand challenge in Digital Musicology is to design computational methods that contribute to a deeper understanding of music, support musicologists in their daily work, and empower them to tackle research problems that were previously intractable. This session presents several computational approaches to non-Western (mainly Asian) musics, each presentation dealing with one or more aspects of this grand challenge.

Individual Abstracts:

Xavier SERRA

The project CompMusic (<http://compmusic.upf.edu/>) approaches a number of the current challenges in Music Information Retrieval from a cultural perspective. We are working on the automatic description of music through the development of information modeling techniques applicable to five music traditions: Hindustani, Carnatic, Turkish-makam, Andalusian, and Beijing Opera. In order to do that we are working very closely with musicians and musicologists of the musical cultures we are studying.

Kaustuv Kanti GANGULI/ Preeti RAO

The melodic phrases of a raga in Indian art music are an important cue to its identity. Artists, however, incorporate considerable creative variation while still preserving the phrase's identity in the

ears of the listeners. It is of interest therefore to explore the boundaries of phrase identity. Such an endeavor can help better model musical similarity for music retrieval and pedagogy applications.

Maria PANTELI

A significant number of computational tools are available today for processing music recordings. We are interested in applying these tools through a large-scale cross-cultural comparison, focusing on folk and traditional music from Western and non-Western traditions. This task involves combining resources: audio collections, metadata, signal processing, and data mining tools. We analyse the challenges for each task, review state-of-the-art studies, and present our own approach and findings.

Masataka GOTO

I will demonstrate how music technologies can contribute to deeper understanding of music on the web. For example, a web service for active music listening, “Songle” (<http://songle.jp>), has analyzed more than 960,000 songs on music- or video-sharing services by using automatic music-understanding technologies. Another web service, “Songrium” (<http://songrium.jp>), allows users to explore music while utilizing various relations among more than 720,000 music video clips.

Hyun Kyung CHAE

Ewha Music Research Institute’s project “Creating innovative Music Culture Contents through Collaboration and Individualization” is the first attempt in East Asia to create individualized music culture contents through collaboration between users and content providers in the semantic web environment. We introduce our expanding database of modern and contemporary composers of Korea, China, and Japan, their works, and the performances of these works. With this resource we aim to revitalize music education, composition, and performance of East Asian music in the digital era.

Patrick SAVAGE

I present a method for quantitatively measuring the rates and mechanisms of the cultural evolution of music, focusing on case studies of Japanese gagaku and folk song. Automated alignment of sequences constructed from an “alphabet” of pitch representations allows it to be potentially applicable to any music - Western or non-Western - that can be approximated by standard staff notation, and to be applied on scales far beyond those possible by unassisted humans.

Alan MARSDEN

I examine general issues of methodology of computing in musicology, particularly when applied to different musical traditions. While there are clear benefits which come from abstraction and automation, it is important to avoid mistakes through inappropriate assumptions about the nature of musical works or about what constitutes raw data. As shown in other contributions, approaches which involve appropriate cultural expertise and allow exploration by musicologists are promising.

EARLY MUSIC IN THE NEW WORLD

Thursday, March 23, 9:00-12:00, Room 5-406

From Colonies to Republics: Music and Society in Latin America, 1780-1830

Session Chair:

Egberto BERMÚDEZ (Universidad Nacional de Colombia, Bogotá)

Session Abstract

This meeting of the IMS Study Group “Early Music and the Americas” is dedicated to the study of the musical activities in Latin America in the important period of transition from the Colonial times (1500-1800) to that of the foundation of the new Republics after severing ties with Spain, Portugal, France, England and other colonial powers. This period coincides with what has been named ‘creolization’, the emergence of local cultures that played a key role in the configuration of the new ‘national’ cultures and ‘national’ musics during the rest of the XIX century.

Speakers and presentation titles:

Egberto BERMÚDEZ, Chair (Universidad Nacional de Colombia, Bogotá): “From Colonies to Republics: Music and Society in Latin America, 1780-1830.”

David IRVING (The University of Melbourne, Melbourne): “The Idea of ‘Early Music’ in East and Southeast Asia.”

Victor RONDÓN (Universidad de Chile, Santiago): “An outsider history: the case of the Early Music movement on Chile”.

[Melanie Plesch \(University of Melbourne\)](#)

Participants:

David Andrés FERNÁNDEZ (Universidad Austral de Chile, Valdivia)

Dinko FABRIS (IMS, President)

John GRIFFITHS (Monash University, The University of Melbourne, Melbourne)

Melanie PLESCH (The University of Melbourne, Melbourne)

Alvaro TORRENTE (Universidad Complutense, Madrid)

MUSIC AND CULTURAL STUDIES

Thursday, March 23, 13:30-15:00, Room 5-406

see SS-10-1 on page 124

RISM-RILM-RIdIM-RIPM- Joint Session

Monday, March 20, 10:00-11:30, Sōgakudo Hall

The 4R joint session is dedicated to the four most comprehensive international resource projects linked to music research, i.e., the Répertoire International des Sources Musicales (RISM), the Répertoire International de Littérature Musicale (RILM), the Répertoire International d'Iconographie Musicale (RIdIM), and the Retrospective Index to Musical Periodicals (RIPM). The papers delivered will present an overview of the projects' activities, past, present and future, report on each project's accomplishments, and disseminate information about the services the 4Rs render to the international scholarly community.

1. RISM

Klaus KEIL (RISM Zentralredaktion, Frankfurt/Main, Germany)

“A Tool for Documenting Historical Library Collections and an Aid for Music Research”

In the field of musicology, the study of sources has a long tradition in Germany and several other European countries. It served as the basis of compiling work catalogs and printed editions of the great composers including Johann Sebastian Bach, Georg Friedrich Händel, Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and others. Soon it became clear that it is not sufficient to search for sources of works by major individual composers. Since material is dispersed in many places, often even worldwide, completeness can also hardly be achieved.

For that reason, by the end of the nineteenth century the German scholar Robert Eitner had attempted to create a resource that reached beyond national borders. In his *Biographisch-Bibliographisches Quellen-Lexikon* (Bio-Bibliographic Source Encyclopedia), sources of works are listed under the names of the composers along with a short biography. The International Inventory of Musical Sources (RISM) is based on this tradition.

RISM is a joint project. In 36 countries, independent working groups describe the sources in libraries, archives, monasteries, schools, and private collections. They transmit the results to the RISM Zentralredaktion in Frankfurt, which then edits and publishes the entries. RISM provides an online catalog with more than 1,000,000 records of musical sources from around the world, available free of charge for research.

Access to sources, which has been made considerably easier through RISM, has led to many new projects that have made the works of other, even “minor” composers available to the music world. But there are also other projects possible that aim to research into, for example, the history of institutions, the reception of works, or the repertory of performers/singers and many more. How RISM facilitates the use of the data is the topic of the session on Tuesday.

Music is only rediscovered once it is performed, and many such rediscoveries have already taken

place. RISM has thus indirectly enriched the concert repertoire. But the way of playing also reveals itself in sources, be it from the notes themselves or from vocal and instrumental methods. Historical music practice is also unimaginable without sources.

2. RILM

Barbara DOBBS MACKENZIE (RILM International Center, New York, US)

“New Networks of Music Literature: RILM in the Twenty-First Century”

Since its founding in 1965, RILM has been committed to the comprehensive and accurate representation of music scholarship in all countries and languages, and across all disciplinary and cultural boundaries with continual expansion of its global network. Generally associated with its flagship bibliography, *RILM Abstracts of Music Literature*, which covers publications on all types of music from 178 countries and in 143 languages through a collaborative effort between RILM and 48 national committees across the globe, in its 50th year RILM took the leap of developing new digital resources. In 2015, RILM released *RILM Music Encyclopedias (RME)*, and then, in 2016, *RILM Abstracts of Music Literature with Full Text (RAFT)* and *MGG Online* were launched. *RME* is a full-text compilation of reference works, with new titles being added annually. Currently, the collection includes 45 seminal titles in different languages published from 1775 to the present. *RME* provides comprehensive encyclopedic coverage of core discipline and subject areas, among them, popular music, opera, instruments, blues, gospel, recorded sound, and women composers. The content of the individual works is cross-searchable, saving users considerable time and effort. *RAFT* builds on the thoroughness of *RILM Abstracts*, with more than one million pages of searchable, cover-to-cover, regularly updated, full-text content from 240 leading journals, magazines, and newsletters of central importance to music studies. *MGG Online* is the new digital encyclopedia for music researchers worldwide. It includes the content of the second edition of *Die Musik in Geschichte und Gegenwart*, the authoritative reference work that has supported music scholarship since 1949, now with continually updated and newly written articles. A powerful new platform enhances the content of *MGG Online*, with features that include sortable works lists, easy toggling between article versions, links to related content in *RILM Abstracts*, integrated translation, and much more. Through these new digital resources, RILM seeks to disseminate knowledge among all research and performance communities and foster communication among researchers in the arts, humanities, sciences, and social sciences. RILM is a project under the aegis of the International Association of Music Libraries, Archives, and Documentation Centres (IAML); the International Council for Traditional Music (ICTM); and the International Musicological Society (IMS).

3. RIdIM

Antonio BALDASSARRE (Association RIdIM, International Center, Zurich, Switzerland)

“And What’s Next?”

In 1979, Barry S. Brook, one of the founding fathers and the first president of the Répertoire International d’Iconographie Musicale (RIdIM) argued that ‘ideally, computerized and stored RIdIM data should have two facets: a) the catalogued should be available for retrieval on a dial-up basis, and b) the picture itself should be stored, perhaps throughout a method similar to that of television, producing an imperfect reproduction on the screen for identification’ (Barry S. Brook, ‘RIdIM Chairman’s Report’, *Fontes Artis Musicae*, 26/1 (1979), 127). Based on the current status of Association RIdIM, it seems that Association RIdIM has realized Brook’s vision. Association RIdIM is today regarded as the organization that promotes, supports and conducts worldwide cataloguing and research projects, workshops and conferences, dealing with visual culture related to music, dance, and the dramatic arts. It operates as a non-profit organization, with the mission to provide access to the RIdIM database free of charge to all interested parties. Has Association RIdIM hence fulfilled its mission? Not yet, as some important initiatives recently launched by Association RIdIM will prove.

These include—importantly—the open access initiative entitled *Linking and Uniting Knowledge of Music, Dance and the Dramatic Arts in Visual Culture*. This initiative provides the framework for the establishment of the first—and unique—network and platform in this discipline, for open data exchange and knowledge-sharing with other organizations and institutions, under the leadership of Association RIdIM, and with the RIdIM Database as both a vital tool within the set of resources available as well as acting as the central hub. The presentation will provide an overview of the activities and accomplishments of Association RIdIM, including considerations on the value and significance of visual source material for research in music, dance and the dramatic arts.

4. RIPM

H. Robert COHEN (RIPM International Center, Baltimore, US)

“The thought that so many journals—complete runs of them—would be available in digitized format over the internet is enough to make any musician downright intoxicated.’ Why?”

RIPM provides access to, and the full-text of, music periodicals published between 1770 and 1966 with its online and print publications: the RIPM Retrospective Index of Music Periodicals, the RIPM Online Archive of Music Periodicals and the RIPM *e*-Library of Music Periodicals (Full Text). While an “urgent need” for the retrospective indexing of music periodicals has been recognized since

the 1930s, it was not before the early 1980s that RIPM was established to undertake this task. Since 1988, RIPM has produced research tools that provide access to the complete runs of approximately 325 music periodicals—250 with full text—published in thirty-two countries.

The content of each publication and plans for their ongoing development will be discussed, as will the manner in which RIPM provides significant opportunities for original research. Attention will also focus on the 65 new titles recently added to the RIPM *e*-Library, as well as the forthcoming release of a new RIPM database: RIPM Jazz Periodicals.

RISM

Tuesday, March 21, 10:30-11:30, Hall 6

Research Tool(s) for Source Studies

Speaker 1

Andrea LINDMAYR-BRANDL (Salzburg University)

In my paper I will present the project “Music Printing in German-speaking Lands: Studies in Technical and Repertoire Development”, focusing particularly on the creation of the bibliographic database. This ongoing project, which is funded by the Austrian Research Council, records all music printed north of the Alps from the advent of music printing until the middle of the sixteenth century. The technical challenges of printing notes and staff lines together stand in the centre of our research interests. Thus the database includes all sources containing printed notation. In addition to books of sacred and secular polyphony, it also encompasses theoretical books with musical examples, broadsheets with music, liturgical books, instrumental tablatures, hymnals, humanist dramas with music and pedagogical books with examples. This broad perspective provides an insight into the musical world of the period under investigation. It also fills an important gap in the study of music printing, as Germany has not yet been explored in as much detail as other countries such as Italy and France.

RISM – the printed volumes as well as RISM online – was one of the central starting points for our research on polyphonic music, hymns, and music theory. I will demonstrate how we profited from this valuable source, the ways in which our catalogue differs by going far deeper into details and individual copies, and how RISM could ultimately be enriched from our research results.

The RISM Online Catalog and Beyond: Using, Reusing, and Contributing RISM Data in Musicological Projects

Speakers 2

Jennifer WARD, Klaus KEIL (RISM Central Editorial Office, RISM-Zentralredaktion)

There are many research projects that use RISM data: critical editions, catalogs of works, and studies on historical topics. The traditional starting points are the RISM books and the online catalogue. The use of the books need not be explained in detail because we are going to include more and more of their content in the online database. From a survey we conducted in 2015, we get the impression that the full possibilities of the online catalog are far from being completely understood. Therefore some tips and tricks will be offered to maximize its utility.

In the past, using information found in RISM was a one-way street from RISM to the researcher, but today the digital environment and ease of exchanging data has opened up new possibilities for scholars to work more closely with RISM.

One new direction for RISM has been the release of the RISM data as open data, provided in MARCXML format and as linked open data. This enables researchers to load the data they need in their own systems and apply them directly in separate projects. The Central Editorial Office offers tools to download and use the data.

In this presentation we will give some examples of how RISM has been used in musicological projects, from traditional book publications to projects in the digital humanities that make use of RISM's open data. We will outline some of the possibilities for data reuse and also illustrate how data can be always improved. As far as this is the case with RISM data in research projects, we wish to receive the enhanced data back to be incorporated into the online database. Finally, we will explain ways that musicologists can contribute directly to the RISM data pool by incorporating established databases into RISM or by using RISM's special software to document sources in RISM and then use that data as the basis for independent projects.

RILM I

Monday, March 20, 14:00-15:30, Hall 6

Collaboration and Dialogue: RILM in Japan

Speakers

Zdravko BLAŽEKOVIĆ (Executive Editor, RILM)

Tatsuhiko ITOH (Dean, College of Liberal Arts, International Christian University of Tokyo),

Other speakers: TBA

Tatsuhiko ITOH (Dean of the College of Liberal Arts at the International Christian University of Tokyo), will open this session with a paper titled "RILM Japan: Its History and Mission." The subsequent roundtable discussion with members of RILM's Japanese committee will center on the presence of Japanese musicology in *RILM Abstracts of Music Literature*, on future prospects and goals to integrate the work of Asian musicologists into RILM resources, and on enhancing RILM resources for Asian researchers.

RILM 2

Monday, March 20, 16:00-17:30, Hall 6

Transcending Borders: Rilm and Musicology in the Twenty-First Century

Speakers

Barbara Dobbs MACKENZIE (Editor-in-Chief, RILM)

Zdravko BLAŽEKOVIĆ (Executive Editor, RILM)

Tina FRÜHAUF (Content Acquisitions Director, RILM)

Laurenz LÜTTEKEN (Editor-in Chief, *MGG Online*)

Building on the Monday morning session, “New Networks of Music Literature: RILM in the Twenty-First Century,” the speakers will discuss the significant expansion of RILM resources in the service of musicology in the twenty-first century. RILM’s commitment to the comprehensive and accurate representation of music scholarship in all countries and languages, and across all disciplinary and cultural boundaries, is realized in the continual expansion of its global network and its increasing international breadth. The most recent results can be found in its new digital resources: *RILM Music Encyclopedias (RME)*, *RILM Abstracts of Music Literature with Full Text (RAFT)* and *MGG Online*.

Tina FRÜHAUF will discuss *RME* and *RAFT*, full-text compilations to which new issues and titles are added annually. Currently *RME* includes 45 seminal reference works published from 1775 to the present, providing broad encyclopedic coverage of core discipline and subject areas across national, cultural, and linguistic boundaries. *RAFT* is similarly broad in scope and aim; it builds on the thoroughness of the flagship publication *RILM Abstracts* with over one million pages of searchable, cover-to-cover, regularly updated full-text content from 240 leading journals (including two each from Japan and Russia, three from Korea, and one from India). In years to come RILM seeks to establish an ever stronger representation of Asian musicology in these resources.

Laurenz LÜTTEKEN and Barbara Dobbs MACKENZIE will introduce *MGG Online*, the new digital encyclopedia for music researchers worldwide. It features the second edition of *Die Musik in Geschichte und Gegenwart*, the authoritative reference work that has supported music scholarship since 1949, now with continually updated and new articles. Dr. LÜTTEKEN’s presentation will focus on the content and his vision for broad international coverage and relevance, which informs the commissioning of new articles. Dr. MACKENZIE will demonstrate the powerful new platform, with features such as sortable work lists, easy toggling between article versions, links to related content in *RILM Abstracts*, and integrated translation that makes this seminal encyclopedia accessible to researchers around the globe.

RIdIM —RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE (HELD JOINTLY WITH IMS STUDY GROUP "MUSICAL ICONOGRAPHY")

Wednesday, March 22, 14:00-15:30, Central LR

Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (II)

Chair

Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

Speakers:

Nicola BIZZO (Universidade de Lisboa CESEM)

Debra PRING (Association RIdIM)

Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

Nicola Bizzo, "Queen in Japan: the Iconography of Vinyl Covers"

The covers of vinyl have always been a fascinating world to explore: not only are they intended to capture the interest of the potential buyer, and to promote the image of the performer, but in many cases they are also little works of art. The discography of the English rock group Queen is one of the most complex and rich in the world, especially considering that in the 1970s almost every country had a different cover for each song published. In that way there is a real proliferation of many different pictures regarding a single song, since there was no real "standard" cover. This paper is intended to focus on these differences, specifically for the vinyl covers in the market in Japan: in fact if in Europe it is possible to posit the view that almost all covers are integrated, in the Far East the situation is far more complex. Covers are transforming themselves in a new media event that has no precedent in music history and iconography: the image merges and integrates with music, to become a new way of art and communication, in a way not present in popular musical context before.

Debra Pring, "Greetings to the Criminals of the Zone': Music and Dance Iconography in the Tattoo Lexicon of Russian Elite Organised Crime"

In the years following the 1917 Russian Revolution, the Soviet Union's NKVD went a long way to exterminating the criminal underworld from the streets entirely. The Gulags were full to bursting with the most violent and ruthless of the armed gangs that had become a significant ruling factor in society's hierarchy just prior to, and during, the Revolution. However, the hierarchies that proliferated outside the camps were replicated, solidified, and made more sophisticated, by the brutal conditions within, breeding a new, highly organised group of elite criminals—the *vory v zakone*, or "thieves in law". After the break up of the Soviet Union in the 1990s, the *vory* assumed a leading role not only within an obvious criminal hierarchy at street level, but within spheres of political and

economic influence—as omnipresent in minor criminal rings as in billion-dollar money laundering operations. The manner in which the lives of the incarcerated *vor*y are governed, as well as that of those released, goes way beyond a mere code of conduct, and is treated as a law, or honour code. A vital part of the manner in which this law is transmitted is by the tattoos worn by the men, and indeed the ceremony in which a new *vor* is initiated has tattooing as a central ritual. So seriously is the meaning of the content and placement of the tattoos, that a man will be brutally murdered with no possibility of mercy shown—whether in prison or out, and regardless of the status he is afforded by mainstream society—if he wears a tattoo that he has not “earned”, or that misrepresents his position or criminal experience. And a man with no tattoos at all cannot be trusted. Drawing on the unique collection of photographs and sketches by prison attendant Danzig Baldaev, this paper examines a selection of Russian *vor*y prison tattoos that include motifs connected with music and dance, including human and animal figures, instruments, and song lyrics. These subject matters draw upon the role of music and dance in a wider societal context. Common imagery—recognisable outside the immediate geosocial arena of the wearer—is manipulated to vividly express disaffection, and to clearly exhibit defiance in the face of the establishment.

Antonio Baldassarre, “Matrixing Music Iconography Research: Considering the Current, Heading for New Horizons”

The paper will present a discussion of topics by which music iconography research is challenged today, particularly when taking into account concurrent convictions: on the one hand the Panofsky-based view that visual objects have an “inherent meaning” that can be “deciphered” (Erwin Panofsky, *Studies in Iconology*); on the other hand, the notion that “a picture wants to say nothing. If such were its project it would indeed be inferior to words and would need to be sublated by language in order to receive a meaning that might be clearly communicated” (Sarah Kofman, *La mélancolie de l'art*). In addition to all of the challenges, risks and opportunities that emerge from such conflicting fields of tension as those in which music iconography research is placed, the most recent rapid growth of those visual culture studies referring to musical subject matters present another inspiring source for serious reflection on the epistemology of music iconography research.

RIPM

Tuesday, March 21, 16:30-18:00, Central LR

The Only Limit is One's Imagination: Undertaking and Deconstructing Original Research Using RIPM

Speakers

H. Robert COHEN (Founder and Director, RIPM)

Benjamin KNYSAK (Managing Associate Director, RIPM)

RIPM has been referred to by reviewers as a research tool that “has dramatically enhanced musical scholarship,” “[that] is reshaping our views of music itself, and as “one of the great phenomena

in the history of music bibliography.” Why such praise?

This presentation will attempt to answer the question by demonstrating the immense variety of subjects that can be explored by observing, through RIPM, the manner in which musical life was viewed by its contemporaries. We will also “deconstruct” a completed research project by demonstrating the steps involved in the exploration of RIPM to achieve the final result. Finally, we shall discuss RIPM’s three online publications, recent and future projects, and direct attention to a new undertaking, RIPM Jazz Periodicals.

Index of Participants

Index of Participants

RT	Roundtables
SS	Study Sessions
FP	Free Paper Sessions

The number of the Roundtables, the Study Sessions, and Free Paper Sessions identify the chronological order of the sessions.

KL	Keynote Lectures
IMS RT	IMS Roundtables
IMS SG	IMS Study Sessions
RILM	Répertoire International de Littérature Musicale
RISM	Répertoire International des Sources Musicales
RIdIM	Répertoire International d'Iconographie Musicale
RIPM	Retrospective Index to Musical Periodicals

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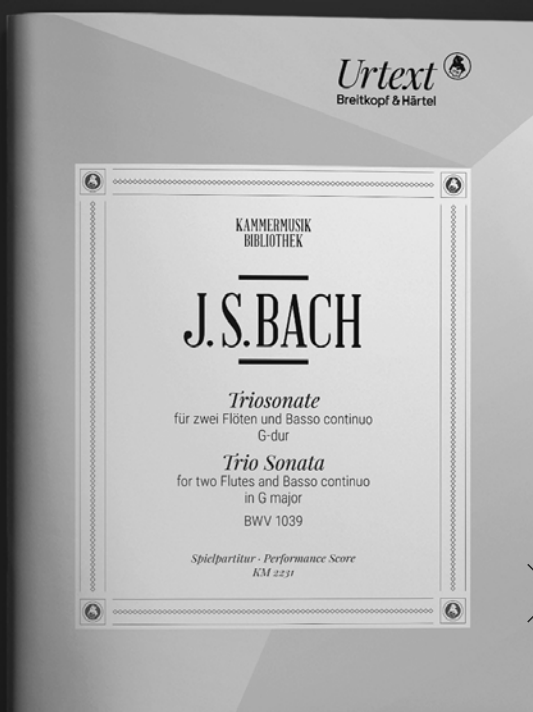
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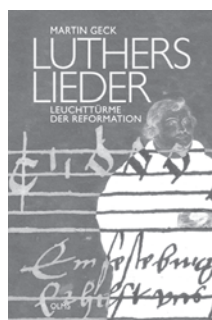
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