

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-1-1**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-1-2

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 Asaf’yev’, 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)

Sławomira 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*.

Sławomira 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: Diósnió 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 Naşr Muḥammed 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-Râđî 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 religiouscapes 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.arte*, 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 GOTTSCHIEWSKI (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-4-1

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 reasons, 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 glaciais ») 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, Ryūkyū 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 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)

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.