

Program

IMS 2017 in Tokyo Program

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

Sunday, March 19

Special Events

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

Monday, March 20

IMS Programs and Special Events

Monday, March 20, Morning

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

RT/SS/FP Sessions

Monday, March 20, Morning

Roundtables

9:30-11:30

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

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

9:30-11:30**RT-1-2 Constructing the “East-West” Divide in Russian/Soviet Musicology** (Room 5-406)

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

Study Session**10:00-11:30****SS-1-1 Towards the Development of the Next Generation of Online Resources for Bach Scholarship** (Central LR)

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

Free Paper Sessions**9:30-11:30****FP-1A High Drama and its Satire: Freedom, Desire, and Duty in the Romantic Artist** (Room 5-109)

Chair: Wolfgang FUHRMANN (University of Mainz)

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

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

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

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

10:00-11:30**FP-1B Global Currents in and of African American Musics** (Room 5-401)

Chair: Scott CURRIE (University of Minnesota)

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

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

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

9:30-11:30**FP-1C Choreographing Music** (Room 5-408)

Chair: Christine SIEGERT (Beethoven-Haus Bonn)

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

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

Chair: Youn KIM (University of Hong Kong)

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

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

Chair: Ichiro FUJINAGA (McGill University)

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

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

Chair: Ying-fen WANG (National Taiwan University)

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

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

10:00-11:30

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

Chair: Noriko MANABE (Temple University)

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

10:00-11:30

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

Chair: Manuel Pedro FERREIRA (Nova University of Lisboa)

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

9:30-11:30

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

Chair: Junichi MIYAZAWA (Aoyama Gakuin University)

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

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

- 13:00-14:00** **Keynote Lecture:** TOKUMARU Yoshihiko (Musicologist, Professor Emeritus, Ochanomizu University, Tokyo), “Contemplating musicology in general from Japanese Perspectives.” (Sōgakudo Hall)
- 14:00-15:30** RILM Meeting 1 (Hall 6)
Collaboration and Dialogue: RILM in Japan
Speakers: Zdravko BLAŽEKOVIĆ (Executive Editor, RILM), Tatsuhiko ITOH (International Christian University of Tokyo)
- 16:00-17:30** RILM Meeting 2 (Hall 6)
Transcending Borders: RILM and Musicology in the Twenty-First Century
Speakers: Barbara Dobbs MACKENZIE (Editor-in-Chief, RILM), Zdravko BLAŽEKOVIĆ (Executive Editor, RILM), Tina FRÜHAUF (Content Acquisitions Director, RILM), Laurenz LÜTTEKEN (Editor-in Chief, *MGG Online*)
- 16:00-18:00** **IMS Roundtable: Fluxus Here and There** (Central LR)
Chair: Lydia GOEHR (Columbia University), Speakers: Toshi ICHIYANAGI (Guest, Composer, Tokyo, Japan), Toshie KAKINUMA (Kyoto City University of the Arts), Mitsuko ONO (Independent scholar, Kanagawa, Japan), Dörte SCHMIDT (Universität der Künste Berlin), Branden W. JOSEPH (Columbia University)
- 19:00-20:30** Concert: An Evening of 20th- and 21st-Century Music (Sōgakudo Hall)

RT/SS/FP Sessions**Monday, March 20, Afternoon****Roundtable****16:00-18:00****RT-3-1 Re-Orienting Early Musical Thought: New Explorations along the Silk Roads**
(Room H 416)

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

Study Sessions**14:00-15:30****SS-2-1 Darmstadt and Akiyoshidai: Institutional Influences and Historiographical Questions of International New Music Festivals** (Central LR)

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

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

14:00-15:30

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

(Room 5-406)

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

Free Paper Sessions

14:00-15:30

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

Chair: Manuel Pedro FERREIRA (Nova University of Lisboa)

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

14:00-15:30

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

Chair: Giorgio BIANCOROSSO (University of Hong Kong)

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

14:00-15:30

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

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

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

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

14:00-15:30

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

Chair: José Vicente NEGLIA (University of Hong Kong)

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

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

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

14:00-15:30

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

Chair: Klaus PIETSCHMANN (Johannes Gutenberg University Mainz)

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

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

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

14:00-15:30

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

Chair: Andrea LINDMAYR-BRANDL (University of Salzburg)

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

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

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

14:00-15:30

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

Chair: Takashi YAMADA (Kumamoto University)

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

14:00-15:30

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

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

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

14:00-15:30

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

Chair: Kay SHELEMAY (Harvard University)

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

16:00-18:30

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

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

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

16:00-18:30**FP-3B Haydn and Beethoven: In and Out of Context** (Room 5-401)

Chair: Christine SIEGERT (Beethoven-Haus Bonn)

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

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

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

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

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

16:00-18:30**FP-3C Understanding Ourselves: Musicology Looks at Musicology** (Room 5-408)

Chair: Thomas CHRISTENSEN (University of Chicago)

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

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

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

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

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

16:00-18:30**FP-3D Opera: In Theory and Practice** (Room 5-301)

Chair: Francesco IZZO (University of Southampton)

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

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

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

16:00-18:30

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

Chair: Richard KURTH (University of British Columbia)

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

16:00-17:30

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

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

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

16:00-18:00

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

Chair: Teruhiko NASU (Aoyama Gakuin University)

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

16:00-18:30**FP-3J The Management: Off-Stage Power in US Concert Life** (Room 5-410)

Chair: Akihiro TANIGUCHI (Ferris University)

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

Tuesday, March 21

IMS Programs and Special Events**Tuesday, March 21, Morning****9:00-12:00 IMS Study Group: Music and Media** (Room 1-3-30)

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

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

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

Research Tool(s) for Source Studies

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

RT/SS/FP Sessions**Tuesday, March 21, Morning****Roundtables****9:30-11:30****RT-4-1 Writing Biography: East, West, North, South** (Sōgakudo Hall)

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

9:30-11:30**RT-4-2 Theoretical Studies on the Luso-Brazilian Music in the Eighteenth Century: Partimenti; Schemata and Topical Discourse** (Central LR)

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

9:30-11:30**RT-4-3 Theorizing Music by Practicing Philosophy** (Room H 416)

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

Study Session**9:00-10:30****SS-4-1 The IMS Mentoring Program: An International and Inter-Generational Initiative** (Room 5-406)

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

Free Paper Sessions**10:00-11:30****FP-4A Renaissance Masses** (Room 5-109)

Chair: Tsutomu SASAKI (Keio University)

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

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

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

9:30-11:30

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

Chair: Meebae LEE (Chonbuk National University)

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

Roe-Min KOK (McGill University), From “Priestess” to “Man”: Clara Playing Robert Benedict TAYLOR (University of Edinburgh), Hearing Oneself Singing: Coming to Lyricism and Musical Self-Consciousness in Schumann

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

9:00-11:30

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

Chair: Hermann GOTTSCHIEWSKI (The University of Tokyo)

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

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

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

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

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

9:00-11:30

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

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

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

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

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

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

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

9:30-11:30

FP-4E Africa (Room 5-409)

Chair: Scott CURRIE (University of Minnesota)

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

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

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

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

9:30-11:30

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

Chair: Philip BOHLMAN (University of Chicago)

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

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

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

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

9:00-11:30

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

Chair: Yo TOMITA (Queen’s University Belfast)

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

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

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

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

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

9:30-11:30

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

Chair: Cathy COX (Tamagawa University)

Toru MOMII (Columbia University), *Lost in Translation: Exoticism as Transculturation in Saint-Saëns's Africa*Seiji OOTAKA (Tohoku University), *Mathis Lussy's Model of Phrase Structure as a Complementary Unity of Phrase and Meter*Wai Ling CHEONG (The Chinese University of Hong Kong), *Toward a Theory of Rhythmic Revival: Ancient Greek Rhythm in Tristan and Le Sacre*Tatevik SHAKHKULYAN (Komitas Museum-Institute), *Armenian Epic Songs: Theory Conforming to Practice***IMS Programs and Special Events****Tuesday, March 21, Afternoon****13:00-14:00 Keynote Lecture:** Toshio HOSOKAWA (Composer, Tokyo)
“**Asian Calligraphy and Music: Topos of Sounds & Silence**” (Sōgakudo Hall)**14:00-16:00 IMS Study Group: Cavalli and 17th Century Venetian Opera** (Room 5-311,
internal meeting)Cavalli: *The Critical Edition*

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

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

Italian Opera in the Southern Cone. Transnational vs. National

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

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

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

16:30-18:00 RIPM Meeting (Central LR)
“The Only Limit Is One’s Imagination: Undertaking and Deconstructing Original Research Using RIPM”

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

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

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

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

RT/SS/FP Sessions

Tuesday, March 21, Afternoon

Roundtables

14:00-16:00

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

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

14:00-16:00

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

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

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

Study Sessions

14:00-15:30

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

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

14:00-15:30

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

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

16:30-18:00

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

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

Free Paper Sessions

14:00-15:30

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

Chair: TSUGAMI Eske (Seijo University)

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

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

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

14:00-15:30

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

Chair: Frederick LAU (University of Hawaii at Manoa)

- Vera WOLKOWICZ (University of Cambridge), Neither East nor West: Defining Latin American Art Music
- David KJAR (Roosevelt University), L'Arpeggiata and Barbara Futurna's "Maria (Sopra la Carpinese)": East Meets West in Early Music's Third Space
- Scott CURRIE (University of Minnesota), East and West of Nowhere: Theorizing Utopian Practice in the Global Jazz Avant-Garde

14:00-15:30

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

Chair: Jürgen MAEHDER (Università della Svizzera italiana)

- Chikako KITAGAWA (Keio University), The Aesthetics of Waiting: Models of Time Held Still in Toshio Hosokawa's Music Theatre "Hanjo" (German)
- Fiorella SASSANELLI (Conservatorio Nino Rota, Monopoli), Music through Hidden Words: Nadia Boulanger's Secret Suitcase at the Bibliothèque Nationale in Paris
- Oksana NESTERENKO (Stony Brook University), Theory and Practice of Vertical Time in Music

14:00-15:30

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

Chair: Yo TOMITA (Queen's University Belfast)

- Ada AYNBINDER (P. I. Tchaikovsky State Museum-Reserve), P. I. Tchaikovsky's Operas: Textual-critical and Editorial Problems in the Context of the Project of Academic Edition of P. I. Tchaikovsky's Complete Works
- Luca Lévi SALA (New York University), "After Tyson": Revision and Expansion of Muzio Clementi's Thematic Catalogue
- Muneyoshi YAMAMOTO (Aichi University of the Arts), A Preliminary Study of Nanki Library's Concerts

14:00-15:30

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

Chair: Misako OHTA (Kobe University)

- Eduardo SATO (University of São Paulo), Opera Seasons in Brazil during World War I: An Interpretation of Its Impacts at the Idea of National Music
- Monica VERMES (Universidade Federal do Espírito Santo), Music in the Theaters of Rio de Janeiro (1890-1905): Concert Series, Music Criticism, and Conflicting Cultural Projects in the Early Years of the Republic
- Sayuri HATANNO (Berlin University of the Arts), Hermann Wolff and Anton Rubinstein: A Collaboration towards Establishing a New Artistic Authority (German)

14:00-15:30

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

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

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

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

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

14:00-15:30

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

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

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

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

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

14:00-15:30

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

Chair: Davinia CADDY (University of Auckland)

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

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

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

16:00-18:30

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

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

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

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

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

16:00-18:30

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

Chair: Alvaro TORRENTE (Universidad Complutense de Madrid)

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

16:00-18:30

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

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

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

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

Chair: Aya ITO (International University of Kagoshima)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

16:00-18:00

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

Chair: Suk Won YI (Seoul National University)

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

16:00-18:30

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

Chair: Yūji NUMANO (Toho Gakuen College)

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

Wednesday, March 22

IMS Programs and Special Events

Wednesday, March 22, Morning

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

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

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

RT/SS/FP Sessions

Wednesday, March 22, Morning

Roundtables

9:30-11:30

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

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

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

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

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

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

RT-7-4 Revisiting and Reflecting on the Pioneers of Musicology in Japan and China

(Room 5-406)

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

Free Paper Sessions

9:00-11:30

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

Chair: Wendy HELLER (Princeton University)

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

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

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

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

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

10:00-11:30

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

Chair: Helen GREENWALD (New England Conservatory)

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

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

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

9:30-11:30

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

Chair: Emile WENNEKES (Utrecht University)

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

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

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

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

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

Lorraine BYRNE BODLEY (Maynooth University), Gathering Fragments: Schubert's Italianata [This presentation has been canceled.]

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Chair: Per DAHL (University of Stavanger)

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

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

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

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

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

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

Chair: Frederick LAU (University of Hawaii at Manoa)

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

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

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

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

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

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

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

Shostakovich and His Epoch: Documentary Case Studies

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

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

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

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

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

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

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

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

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

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

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

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

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

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

RT/SS/FP Sessions

Wednesday, March 22, Afternoon

Roundtables

13:00-15:00

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

(Room 5-109)

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

13:00-15:00

RT-8-2 Reappraising the Early History of Gagaku and Shōmyō: Reception and Adaptation of Music from the Asian Mainland in Ancient and Medieval Japan (Room 5-401)

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

Study Sessions

13:00-14:30

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

(Room 5-406)

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

14:30-16:00

SS-8-2 The Idea of Opera between East and West: Chinese “Phantom” Films (Room 5-406)

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

Free Paper Sessions

13:00-15:30

FP-8C Traveler’s Tales: The Global Circulation of Music (Room 5-408)

Chair: Wolfgang FUHRMANN (University of Mainz)

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

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

Jesuit Letters and Travel Reports

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

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

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

13:00-15:30

FP-8D Soundscapes (Room 5-301)

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

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

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

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

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

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

13:00-15:30

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

Chair: Jen-yen CHEN (National Taiwan University)

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

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

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

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

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

13:00-15:30

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

Chair: Melanie PLESCH (The University of Melbourne)

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

13:00-15:30

FP-8J Popular Music: In Search of Identity (Room 5-410)

Chair: Akitsugu KAWAMOTO (Ferris University)

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

Thursday, March 23

IMS Programs and Special Events

Thursday, March 23, Morning

9:00-12:00 IMS Study Groups: Early Music in the New World (Room 5-406)

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

Chair: Egberto BERMÚDEZ (Universidad Nacional de Colombia, Bogotá, Colombia), Speakers:
David IRVING (University of Melbourne, Melbourne, Australia), Victor RONDÓN
(Universidad de Chile, Santiago, Chile)

11:00-13:00 First Meeting of New Directorium (closed)

RT/SS/FP Sessions

Thursday, March 23, Morning

Roundtables

9:30-11:30

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

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

9:30-11:30

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

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

Free Papers Sessions

9:00-11:30

FP-9B Remnants of a Higher Music: The Soul, the Cosmos, and Their Musical Afterlife (Room 5-401)

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

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

9:00-11:30

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

Chair: Steven G. NELSON (Hosei University)

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

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

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

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

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

9:00-11:30

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

Chair: Akihiro TANIGUCHI (Ferris University)

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

Per BROMAN (Bowling Green State University), Ingmar Bergman's Musicians

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

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

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

9:00-11:30

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

Chair: Frans WIERING (Utrecht University)

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

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

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

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

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

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

Chair: Akitsugu KAWAMOTO (Ferris University)

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

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

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

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

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

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

Chair: Motomi TSUGAMI (Kobe College)

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

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

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

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

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

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

Chair: Judit FRIGYESI (Bar Ilan University)

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

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

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

IMS Programs and Special Events**Thursday, March 23, Afternoon**

- 13:30-15:00** **IMS Study Group: Music and Cultural Studies** (Room 5-406; see SS-10-1)
- 14:00-18:30** Exhibition: Materials on Japanese Music History (Ueno Gakuen University)
- 16:00-18:00** **IMS Roundtable: East Asian Musicologies in the Twenty-First Century: Developments, Trends, Visions (Regional Association East Asia)** (Central LR)
Chair: Suk Won YI (Seoul National University), Speakers: Hong DING (Soochow University, China), Aya ITO (Kagoshima International University), Meebae LEE (Chonbuk National University), Fumitaka YAMAUCHI (National Taiwan University)
- 16:00-18:00** Concert: An Evening of Live Electronic Music, presented by the Research for Electro-Acoustic Music (REAM) (Hall 6: free admission)
- 18:30** Farewell Dinner (Tokyo Bay Cruise)

RT/SS/FP Sessions**Thursday, March 23, Afternoon****Roundtables****13:30-15:30****RT-10-1 The Works of Giuseppe Verdi (WGV) in Context: Compositional Practice, National Traditions, and Editorial Principles** (Sōgakudo Hall)

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

13:00-15:00**RT-10-2 Current Sources Studies in Bach Research: Sources, Scribes, and Beyond: A Tribute to Yoshitake Kobayashi** (Central LR)

Chair: Christine BLANKEN (Bach-Archiv Leipzig), Co-Authors: Peter WOLLNY (Bach-Archiv Leipzig), Michael MAUL (Bach-Archiv Leipzig), Wolfram ENSSLIN (Akademie der Wissenschaften zu Leipzig / Bach-Archiv Leipzig), Yo TOMITA (Queens University Belfast)

13:30-15:30**RT-10-3 Modal Rhythm, East and West** (Room H 416)

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

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

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

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

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

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

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

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

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

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

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

16:00-17:30

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

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

16:00-17:30

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

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

Free Paper Sessions

13:00-15:30

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

Chair: Per DAHL (University of Stavanger)

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

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

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

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

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

13:00-15:30

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

Chair: Toshie KAKINUMA (Kyoto City University of Arts)

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

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

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

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

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

13:00-15:30

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

Chair: Eizaburō TSUCHIDA (Tokyo University of the Arts)

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

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

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

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

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

13:00-15:30

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

Chair: Chien-Chang YANG (National Taiwan University)

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

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

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

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

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

13:00-15:30

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

Chair: Junichi MIYAZAWA (Aoyama Gakuin University)

Kotaro SHIBATA (Tokyo University), The Reformation of Japanese Film Accompaniment after the Pure Film Movement: From Kabuki to Jidaigeki

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

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

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

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

13:00-15:30

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

Chair: Minako WASEDA (Tokyo University of the Arts)

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

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

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

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

13:00-15:30

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

Chair: Osamu TOMORI (Kunitachi College of Music)

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

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

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

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

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

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

Chair: Kyung Young CHUNG (Hanyang University)

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

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

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

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

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

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

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

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

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

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

Chair: Hermann GOTTSCHIEWSKI (The University of Tokyo)

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

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

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

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

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

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

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

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

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

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

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

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

16:00-18:30

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

Chair: Kyoko KOIZUMI (Otsuma Women’s University)

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

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

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

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

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

16:00-18:30

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

Chair: Yūji NUMANO (Toho Gakuen College)

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

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

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

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

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

16:00-18:30

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

Chair: Yuhwen WANG (National Taiwan University)

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

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

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

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

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

Friday, March 24 — Sunday March 26

After-Congress Programs

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