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

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

19-23 March, 2017
Tokyo University of the Arts
# Table of Contents

Program at a Glance, IMS 2017 in Tokyo ........................................... 3
Notes of Welcome .............................................................................. 5
IMS 2017 in Tokyo Theme ................................................................. 8
Organizers ....................................................................................... 11
IMS Directorium 2012-2017 ............................................................ 13
Acknowledgements .......................................................................... 14
IMS Program .................................................................................. 16
Concerts ........................................................................................... 18
Collaborative Projects ................................................................... 22
Exhibitors at IMS 2017 in Tokyo .................................................... 24
Information ..................................................................................... 25
Program ......................................................................................... 27
Abstracts ......................................................................................... 71
  Keynote Lectures .......................................................................... 73
  Roundtables ................................................................................ 79
  Study Sessions ............................................................................. 111
Free Paper Sessions ....................................................................... 129
IMS Roundtables/IMS Study Groups/
  RISM-RILM-RIdIM-RIPM ............................................................ 361
Index of Participants ....................................................................... 401
Program at a Glance, IMS 2017 in Tokyo

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

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

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

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

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

Sunday, March 19, 2017
10:00-15:00 Last Meeting of old Directorium (Room 5-311, closed)
12:00-19:00 Registration (Hall 1)
16:00-18:00 Opening Concert: Gagaku, Japanese Imperial Court Music, by Tōkyō Gakuso (Sōgakudo Hall)
19:00-21:00 Welcome Reception (Foyer of the Tokyo Metropolitan Arts Museum; 2nd cover)
Venue opens at 18:30; Reception starts at 19:00.
(For admission, presentation of your name tag is required. Please pick it up at the Registration Desk in Hall 1 of the main venue. The desk is open until 19:00.)

Monday, March 20, 2017 (National Holiday)
8:45-18:00 Registration (Hall 1)
9:30-18:30 Sessions and meetings (p. 29)
13:00-14:00 Keynote Lecture: TOKUMARU Yosihiko (Musicologist, Professor Emeritus, Ochanomizu University, Tokyo), “Contemplating Musicology in General from Japanese Perspectives” (Sōgakudo Hall)
19:00-20:30 Concert: An Evening of 20th- and 21st-Century Music (Sōgakudo Hall)
Tuesday, March 21, 2017
8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (☞ p. 39)
13:00-14:00 Keynote Lecture: Toshio HOSOKAWA (Composer), “Asian Calligraphy and Music: Topos of Sound & Silence” (Sōgakudo Hall, IMS members only)
18:30-20:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, ☞ p. 22)
19:00-21:00 Concert: Memento Mori: An Evening of Baroque Music on Death and Immortality (Sōgakudo Hall)
19:30–21:00 Lecture concert on the Tangentenflügel (Ueno Gakuen University, ☞ p. 22)

Wednesday, March 22, 2017
8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (☞ p. 51)
11:00-18:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, ☞ p. 22)
16:30-18:30 IMS General Assembly (Sōgakudo Hall)
19:00-20:30 Lecture concert of ‘Tang Music’ and Buddhist Chant (Ueno Gakuen University, ☞ p. 22)

Thursday, March 23, 2017
8:45-18:00 Registration (Hall 1)
9:00-18:30 Sessions and meetings (☞ p. 58)
11:00-13:00 First Meeting of new Directorium (closed)
13:30-15:30 Lunch Meeting Bureau (closed)
14:00-18:30 Exhibition: Materials on Japanese Music History (Ueno Gakuen University, ☞ p. 22)
16:00-18:00 An Evening of Live Electronics Music (free admission: Hall 6)
18:30 Departure to Farewell Dinner, Tokyo Bay Cruise

Meeting time and place: 18:30, Ueno Park Bus Parking Lot (an 8 minutes' walk from the main gate of the Tokyo University of the Arts, ☞ 3rd cover)
Buses depart at 18:50, The cruise starts from Takeshiba Port at 19:50 and returns to the same port around 21:50
Notes of Welcome

Professor Kazuki SAWA
President
Tokyo University of the Arts

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

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

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

Moreover, it is our great pleasure to have this congress in the season of cherry blossoms on the hill of Ueno. For hundreds of years, the area has been familiar to many Japanese people as the place where we have found a profound mood or pathos occasionally provoked and inspired by beautiful and fragile cherry blossoms. Needless to say, many artists have been fascinated by this seasonal landscape. For those reasons, Ueno has developed as a national arts district for high culture. In recent years, the Japanese government has selected the Ueno area to become a centre of excellence for higher studies in art education and cultural preservation. I sincerely look forward to having you all here very soon.
Welcome to the 20th Quinquennial Congress of the International Musicological Society in Tokyo, held for the first time in Asia, where the first IMS president from that region will begin his term and where we shall celebrate the first 90 years of the oldest association of musicologists. If this confluence of historical circumstances signals a rising “Asian century” for musicology, it also provides sufficient evidence that IMS has reached the real condition of “internationality” our founders envisioned in 1927 when they created IMS in Switzerland. The IMS is today in very good health, thanks to the collective work done by all the representatives elected by members: not by chance I consider my vice-presidents (one from the Americas and one from Japan) actual co-presidents. The Secretary General and Treasurer have assured the wellness of the Society while the editors of Acta Musicologica keep a close watch on the high academic reputation of our journal. The enthusiastic work of our 21 Directorium members, who represent all areas of the planet, together with our 15 Study Groups and the four Regional Associations (Russia and Eastern Europe, Balkans, East Asia, and Latin America) and fruitful collaborations with international “sister” societies, are the best results of the IMS action at the beginning of the third millennium.

Dear Congress Participants,
As the president of the Musicological Society of Japan, I am delighted to welcome you to Tokyo for the 20th Quinquennial Congress of the International Musicological Society (IMS), which is being held in a non-Western country for the first time in its long history of over 90 years.
The theme of this Congress is Musicology: Theory and Practice, East and West. I am convinced that Japan is one of the most suitable places in the world for having discussions about such a theme. In Japanese culture, there exists a long tradition of “appropriation” from other cultures. Almost none of the so-called “Japanese” culture has been genuinely Japanese. From India, China, and Korea in ancient times, then from Western countries, and recently from “ethnic” cultures around the world, Japan has imported cultural elements, including music, and adapted them to make them “Japanese.” Musicology in Japan has also developed an indigenous tradition. Although it owes much to the absorption of the advanced achievements of Western countries, it has established its own academic tradition, even in the realm of Western music studies. I hope this Congress will provide a wonderful opportunity for us all to think about and discuss the communality of these “musicologies” that are practiced in many cultures throughout the world.

Professor Hiroshi WATANABE
President
Organizing Committee, IMS 2017 in Tokyo
President
Musicological Society of Japan
Professor Daniel KL CHUA  
Co-Chair of Program Committee, IMS 2017 in Tokyo  
President-elect  
International Musicological Society

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

Professor Ryuichi HIGUCHI  
Vice-President  
International Musicological Society  
Co-Chair of Program Committee, IMS 2017 in Tokyo

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

As a Co-Chair of the Program Committee, I am very grateful to its 18 members for their extraordinary effort in evaluating the 678 proposals from 48 countries of the world. We were all saddened by unexpected death Detlev Altenburg (DE) just before our evaluation. But I am sure that it increased our solidarity in completing such difficult work by the due date.

Dear participants from all over the world, let’s enjoy this congress in the country of cherry blossoms at a time when these flowers are in full bloom.
Musicology: Theory and Practice, East and West

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

Musikwissenschaft: Theorie und Praxis, Ost und West

Musicologie: la théorie et la pratique, l’Est et l’Ouest

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

Musicologia: Teoria e Pratica, Oriente e Occidente

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

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

---

**音楽学：東西の理論と実践**

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

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

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

Organizing Partner

Ueno Gakuen University

Supported by

Japanese Association for Studying Popular Music (JASPM)
Japan Music Education Society
The Japanese Society for Aesthetics

Organizing Committee

Chair: Hiroshi WATANABE
(Professor, Tokyo University, President of Musicological Society of Japan)
Vice Chairs: Kin’ya OSUMI (Professor, Tokyo University of the Arts)
Ryuichi HIGUCHI (Professor Emeritus, Meiji Gakuin University,
Vice President of International Musicological Society)

Patronage Committee

Chair: Kōji SANO (Professor Emeritus, Tōhō Gakuen College of Music)
Members: Bin EBISAWA (Professor Emeritus, former President, Kunitachi College of Music)
Nobuko FUNAYAMA (President, Ueno Gakuen University, Tokyo)
Ryuichi HIGUCHI (Professor Emeritus, Meiji Gakuin University)
Akio MAYEDA (Honorary-Professor, University of Vienna)
TOKUMARU Yosihiko (Professor Emeritus, Ochanomizu University)
Tsuyoshi TSUTSUMI (Member of the Japan Art Academy, President of Suntory Hall)

Program Committee

Co-chairs: Daniel CHUA (University of Hong Kong)
Ryuichi HIGUCHI (Meiji Gakuin University, Tokyo)
Members: Detlef ALTENBURG (Hochschule für Musik Franz Liszt Weimar)
Lorenzo BIANCONI (Univesità di Bologna)
Anna Maria BUSSE BERGER (University of California, Davis)
John BUTT (University of Glasgow)
Thomas CHRISTENSEN (The University of Chicago)
Dinko FABRIS (IMS President)
John GRIFFITHS (The University of Melbourne)
Daniel GRIMLEY (University of Oxford)
Gerold GRUBER (Universität für Musik und darstellende Kunst Wien)
Masakata KANAZAWA (International Christian University, Tokyo)
Frederick LAU (University of Hawai at Manoa)
Cathrine MASSIP (Institut de recherche en musicologie, Paris)
Mathias SCHMIDT (Universität Basel)
Edwin SEROUSSI (Hebrew University of Jerusalem)
Yoshitaka TERADA (National Museum of Ethnology, Osaka)
Mirjana VESELINOVIĆ-HOFMAN (Belgrade University of Arts)
Leonardo WAISMAN (Universidad Nacional de Córdoba, Argentina)
Suk Won YI (Seoul National University)

Committee Assistant:
Fuyuko FUKUNAKA (Tokyo University of the Arts)

EXECUTIVE COMMITTEE

Chair: Nozomi SATO (Professor, Keio University)
Members: Sakae ARITA (Professor, Showa University of Music)
Fuyuko FUKUNAKA (Associate Professor, Tokyo University of the Arts)
Hermann GOTTSCHEWSKI (Professor, The University of Tokyo)
Hiromi HOSHINO (Professor, Rikkyo University)
Ryoko ISHIKAWA (Associate Professor, Showa University of Music)
Nobuhiro ITO (Professor, Osaka University)
Tatsuhiko ITOH (Professor, International Christian University)
Takashi NUMAGUCHI (Associate Professor, Kunitachi College of Music)
Masako SHIBUYA (Professor, University of Fukui)
Yo TOMITA (Professor, Queen’s University Belfast)
Eizaburo TSUCHIDA (Professor, Tokyo University of the Arts)
Yasuko TSUKAHARA (Professor, Tokyo University of the Arts)
Yukio UEMURA (Professor, Tokyo University of the Arts)

AUDIT AND SUPERVISORY BOARD

Tsuneko ARAKAWA (Professor emeritus, Yamanashi University)
Hiroko KISHIMOTO (Professor, Showa University of Music)

COMMITTEE OFFICE

Akitsugu SANO (Postdoctoral Researcher, Tokyo University of the Arts)
Kota SATO (Adjunct Lecturer, Keio University)
Mai KOSHIKAKEZAWA (Academic Assistant, Tokyo University of the Arts)
International Musicological Society
Internationale Gesellschaft für Musikwissenschaft
Sociedad Internacional de Musicología
Società Internazionale di Musicologia
Société Internationale de Musicologie

IMS Directorium 2012-2017

DIRECTORIUM (2012–2017)
President: Dinko Fabris (IT)
President-elect: Daniel KL Chua (HK)
Vice Presidents: Ryuichi Higuchi (JP), Malena Kuss (US)
Secretary General: Dorothea Baumann (CH)
Treasurer: Madeleine Regli (CH)
Last President: Tilman Seebass (AT)
Past Presidents: David Fallows (GB), László Somfai (HU), Ivan Supićić (HR), Ludwig Finscher (DE)

Antonio Baldassarre (CH), Per Dahl (NO), Sergio Durante (IT),
Manuel Pedro Ferreira (PT), Florence Gétreau (FR), Philip Gossett (US),
Jane Morlet Hardie (AU), Ulrich Konrad (DE), Liudmila Kovnatskaya (RU),
Andrea Lindmayr-Brandl (AT), Klaus Pietschmann (DE), Julian Rushton (GB),
Elaine Sisman (US), Álvaro Torrente (ES), Suk Won Yi (KR)

SECRETARY GENERAL
Dorothea Baumann, Nadelstrasse 60, CH-8706 Feldmeilen, Switzerland,
dorothea.baumann@ims-online.ch

TREASURER
International Musicological Society, Madeleine Regli, POB 1561, CH-4001 Basel, Switzerland,
madeleine.regli@ims-online.ch

EDITORS OF ACTA MUSICOLOGICA
Federico Celestini, Department of Music, University of Innsbruck, Karl-Schönherr-Straße 3,
A-6020 Innsbruck, Austria, acta.musicologica@ims-online.ch
Philip V. Bohlman, Department of Music, University of Chicago, 1010 East 59th Street, Chicago, IL
60637, USA, boh6@uchicago.edu
Acknowledgements

The Organizing Committee acknowledges the generous financial and material aid received from the following organizations and individuals for the 20th Quinquennial Congress of the International Musicological Society, 2017.

**Government Support**

- Japan Society for the Promotion of Science (JSPS), Grant-in-Aid for Publication of Scientific Research Results (C)
- Tokyo Metropolitan Government

**Special Sponsorships**

- Suntory Holdings Limited
- Tohokushinsha Film Corporation

**Support by Foundations**

- Inamori Foundation
- Min-On Concert Association
- Rohm Music Foundation
TRAVEL SUBSIDY FOR YOUNG PARTICIPANTS
Musicological Society of Japan

VENUE SPONSOR
Tokyo University of the Arts

PROGRAM COLLABORATOR
Ueno Gakuen University

CONCERT SUBSIDIZERS
Geidai Friends (Friends of Tokyo University of the Arts)
The Sawa Kazuki President Research Fund

DONORS

Corporate Bodies
Artes Publishing Inc.
NHK Symphony Orchestra, Tokyo
N Immobilien, Engelberg, Switzerland, Dr. Walter Häcki
Piano Teachers’ National Association of Japan
Recording Industry Association of Japan
Shunjusha Publishing Company
(in Alphabetical order)
CASIO Computer Co., Ltd.

INDIVIDUALS
Ichiro Sumikura / Akio Mayeda / Ryuichi Higuchi / Nozomi Sato / Masakata Kanazawa / Hiroshi Watanabe / Yukio Nakauchi / Mariko Teramoto / Tamaki Makino / Yoshio Tozawa / Tatsuo Minagawa / Mitsue Masaki / Tsuneko Arakawa / Haiko Otsuka / Daisuke Hirose / Taisuke Yoshida / Takanori Fujita / Kimiko Ohtani / Toshie Kakinuma / Itsumi Kato / Junko Iguchi / Kumio Horiuchi / Noriko Takano / Tsugami, Eske / Masayuki Sekita / Kan’ichi Hidemura / Shingo Ogawa / Kumiko Hashimoto / Eizaburo Tsuchida / Prof. Dr. Annelies Häcki-Buhofer / Tadashi Isoyama
(in order of the date received)
Nobuko Funayama
IMS Program

**Directorium Meetings**
- Sunday, March 19, 2017, 10:00-15:00 (Old Directorium), Room 5-311
- Thursday, March 23, 2017, 10:00-12:00 (New Directorium), Room 5-311 (closed meetings)

**General Assembly of the Members of IMS**
- Wednesday, March 22, 2017, 16:30-18:30, Sōgakudo Hall

**Bureau Meeting**
- Thursday, March 23, 2017, 13:30-15:30 (Room 5-311, closed meeting)

**IMS Roundtables**
- Fluxus Here and There
  - Monday, March 20, 16:00-18:00, Central LR
- “Music As Mission”: The Globalization of the Religious Music from Europe until 1800
  - Tuesday, March 21, 16:30-18:30, Hall 6
- Towards a Global History of Music
  - Wednesday, March 22, 13:00-15:00, Sōgakudo Hall
- East Asian Musicologies in the Twenty-First Century: Developments, Trends, Visions (Regional Association East Asia)
  - Thursday, March 23, 16:00-18:00, Central LR

**IMS Study Group Sessions**
- Music and Media
  - Tuesday, March 21, 9:00-12:00, Room 1-3-30
    - “From Classical Conductors to Cuban Bandleaders: Music on 1950s American Television”
  - Francesco Cavalli and 17th Century Venetian Opera (internal meeting)
    - Tuesday, March 21, 14:00-16:00, 5-311
      - “Cavalli: The Critical Edition”
  - Italo-Ibero-American Relationships in the Musical Theatre
    - Tuesday, March 21, 14:00-17:00, Room H 416
      - “Italian Opera in the Southern Cone. Transnational vs. National”
  - Shostakovich and His Epoch
    - Wednesday, March 22, 13:00-16:00, Room 1-3-8
      - “Shostakovich and His Epoch: Documentary Case Studies”
Digital Musicology
Wednesday, March 22, 13:00-16:00, Room 1-3-30
“Computational Approaches to Non-Western Music: from Technology to Insight”

Musical Iconography (held jointly with Association RIdIM)
Wednesday, March 22, 9:00-12:00, Sōgakudo Hall
“Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (I)”

Cantus Planus
Wednesday, March 22, 13:00-16:00, Hall 6
“The Oral - Written Dynamic in Medieval Chant: Updates and Reconsiderations”

Early Music in the New World
Thursday, March 23, 9:00-12:00, Room 5-406
“From Colonies to Republics: Music and Society in Latin America, 1780-1830”

Music and Cultural Studies
Thursday, March 23, 13:30-15:00, Room 5-406
“East Asia and Europe: From Cultural Exchange to Translation as Culture” (SS-10-1)

The 4Rs
RISM-RILM-RIdIM-RIPM (The 4Rs Joint Session)
Monday, March 20, 10:00-11:30, Sōgakudo Hall

RILM · Répertoire International de Littérature Musicale
Monday, March 20, 14:00-15:30, Hall 6
“Collaboration and Dialogue: RILM in Japan”
Monday, March 20, 16:00-17:30, Hall 6
“Transcending Borders: RILM and Musicology in the Twenty-First Century”

RISM · Répertoire International des Sources Musicales
Tuesday, March 21, 10:30-11:30, Hall 6
“Research Tool(s) for Source Studies”

RIdIM · Répertoire International d’Iconographie Musicale (held jointly with IMS Study Group
“Musical Iconography”)
Wednesday, March 22, 14:00-15:30, Central LR
“Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (II)”

RIPM · Retrospective Index to Musical Periodicals
Tuesday, March 21, 16:30-18:00, Central LR
“The Only Limit Is One’s Imagination: Undertaking and Deconstructing Original Research Using RIPM”
Concerts

1. Opening Concert: “Gagaku” Japanese Imperial Court Music and Dance （東京楽所 雅楽演奏会）

Sunday, March 19, 2017, 16:00
Venue: Tokyo University of the Arts, Sōgakudo Hall

Program:

I. Traditional Kangen, *Hyoyo-Netori* (Intonation on E),
   *Roei-Kasin* (Recitation – Chinese Poem),
   *Etenraku-Nokorigaku Sanhen*


III. Traditional Bugaku.

To be presented by: Tokyo Gakuso.

**Tokyo Gakuso**

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

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


The core members of Tokyo Gakuso are present and former musicians of the Japanese Imperial House’s Music Department, one of the oldest extant court orchestras in the world dating back to the 8th Century. Traditional Repertory (Kangen 管弦 and Bugaku 舞楽) and a contemporary work by Maki Ishii (Shikyō 紫響) will be presented for the opening celebration of IMS 2017 in Tokyo.
2. An Evening of 20th- and 21st-Century Music

Monday, March 20, 2017, 19:00
Venue: Tokyo University of the Arts, Sōgakudo Hall

Program:

- Kenji SAKAI (b. 1977), Monopolyphonie / Défiguration (2014)
- Régis CAMPO (b. 1968), Pop Art (2002)
- Wolfgang RIHM (b. 1952), Fremde Szene II (1983)
- Gérard GRISEY (1946-98), Talea (1986)

To be presented by:

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

3. Memento Mori: An Evening of Baroque Music on Death and Immortality

Tuesday, March 21, 19:00
Venue: Tokyo University of the Arts, Sōgakudo Hall

Program:

- Short Introduction by Kin’ya OSUMI (Tokyo University of the Arts)
- Gallus DRESSLER (1533-1581)
  - Chorwerke (1570)
    - Ich bin die Auferstehung und das Leben, à 4
    - Eins bitte ich vom Herren, à 4
    - Auch bitte ich dich, du getreuer Gott, à 4
    - Jam moesta quiesce querela, à 5
- Johann Jacob FROBERGER (1616-1667)
  - Suite in D
    - Méditation faite sur ma mort future
    - Gigue
    - Courante
    - Sarabande
- Heinrich SCHÜTZ (1585-1672)
  - From Kleine Geistliche Konzerte I (1636)
    - Eile mich, Gott, zu erretten, SWV 282
    - O süßer, o freundlicher, o güttiger Herr Jesu Christe, SWV 285
From *Kleine Geistliche Konzerte II* (1639)
*Ich liege und schlaf und erwache*, SWV 310

From *Symphoniae sacrae II* (1647)
*Lobet den Herren in seinem Heiligtum*, SWV 350

From *Geistliche Chormusik* (1648)
*Selig sind die Tötten, die in dem Herren sterben*, SWV 391
*Das ist je gewißlich wahr*, SWV 388

Gottfried Heinrich STÖLZEL (1690-1749)
“Bist du bei mir” (from *Diomedes*, 1718)

Franz TUNDER (1614-1667)
Kantate, *Ach, Herr, las deine lieben Engelein*

Johann ROSENmüLLER (1617[?]-1684)
Sonata II in e, from *12 Sonate à 2, 3, 4, e strumenti da arco e altri und Basso Continuo* (1682)

Johann Sebastian BACH (1685-1750)
Motett à 8, *Komm, Jesu, komm*, BWV 229

To be presented by:
Yukari NONOSHITA*, Megumi KOBAYASHI, Fumiko KOJIMA, Miki NAKAYAMA, Ayaka OMORI, and Netsuko SOMEYA, sopranos; Sumihito UESUGI*, Yumi NAKAMURA, Ai NOMA, and Ayumi TERASHIMA, altos; Makoto SAKURADA*, Yasuaki ICHIKAWA, Seiji KANAZAWA and Kenji KASAI, tenors; Yoshitaka OGASAWARA*, Kaito AOKI, Kazuhiro FUKUNAGA, and Takahiro NISHIKUBO, basses; Natsumi WAKAMATSU and Kaori TODA, baroque violin; Hiroshi FUKUZAWA and Takumi HIRATSUKA, viola da gamba; Akiko SATO, lute; Yuki HOSHINO, positive organ; Naoya OTSUKA, harpsichord, positive organ, conducting

4. **Lecture concert on the Tangentenflügel:**

**Revised Views about the Development of the Piano**

Tuesday, March 21, 2017, 19:30
Venue: Ueno Gakuen University, Ishibashi Memorial Hall  p. 22

Featuring:

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

To be presented by Yoshio WATANABE.

Admission is free for all participants, including registered accompanying guests (presentation of the official name tag will be required).
5. LECTURE CONCERT OF ‘TANG MUSIC’ AND BUDDHIST CHANT
Wednesday, March 22, 2017, 19:00
Venue: Ueno Gakuen University, Ishibashi Memorial Hall ○ p. 22
Program:
   Part 1: ‘Re-productions’ of ‘Tang music.’ Solo pieces for the biwa (lute) and shō (mouth-organ), and the ensemble piece Jōgenraku with orchestral forces of the year 848.
   Commentary by Steven G. NELSON and ENDŌ Tōru; performance by Reigakusha.
   Commentary by ARAI Kōjun; performance by the Karyōbinga Shōmyō Research Group.
Admission is free for all participants, including registered accompanying guests (presentation of the official name tag will be required).

6. CONCERT OF LIVE ELECTRONIC MUSIC, PRESENTED BY THE RESEARCH FOR ELECTRO-ACOUSTIC MUSIC (REAM)
Thursday, March 23, 2017, 16:00
Venue: Tokyo University of the Arts, Hall 6 (Free admission)
Program (the order is subject to change):
   Ichirō NODAIRA, Quatorze écarts vers le défi (Fourteen Deviations to the Challenge) for piano, 8 strings and electronics (1990-91)*
   Jummei SUZUKI, Le Bourdon en branle (The Bourdon in Motion) for tuba and live electronics (2003)**
   Toshiyuki ORIKASA, New Work for 18 players and live electronics (2016-17)***
Performers:
   Ami FUJIWARA, piano*; Shinya HASHIMOTO, tuba**; Ichirō NODAIRA, conductor*; Kunitaka KOKAJI, conductor***; Ensemble REAM* ***
Collaborative Projects

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

**Project A**
Research Institute for Japanese Music Historiography, Ueno Gakuen University

1. **Exhibition: Materials on Japanese Music History: Gagaku and Shōmyō, Music of Court and Buddhist Temple**
Japan possesses a rich body of sources for the study of music history. The Research Institute for Japanese Music Historiography has, since its founding in 1963, undertaken the systematic collection of materials necessary for a general history of Japanese music. This exhibition will display a wide range of written source materials and music instruments from its collection.

**Venue:** Orchestra Studio (10th floor of Ueno Gakuen University)
**Dates:** March 21 (18:30–20:30), March 22 (11:00–18:30), and March 23 (14:00–18:30)
Steven G. Nelson will deliver a one-hour commentary talk in English from 19:00 on the evening of Tuesday, March 21. A catalogue with commentary in both Japanese and English will be distributed free of charge.

2. **Lecture concert of ‘Tang music’ and Buddhist chant: Research-based ‘reproductions’ and current performance practice**
A proposal has been made for a Congress roundtable with presentations by FUKUSHIMA Kazuo, SAKURAI Rika, ARAI Kōjun, Steven G. Nelson (coordinator) and ENDŌ Tōru. This lecture-concert will present pieces discussed therein.

**Venue:** Ishibashi Memorial Hall, Ueno Gakuen University
**Date:** March 22 (19:00–20:30)

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

Part 2: Modern performance practice of *shōmyō*, Japanese Buddhist chant
The ritual *Rishu Zanmai* as performed by priests of the Buzan branch of the Shingi Shingon sect. Commentary by ARAI Kōjun; performance by the Karyōbinga Shōmyō Research Group.

**Project B**
Institute for the Study of Musical Instruments, Ueno Gakuen University

**Lecture concert on the Tangentenflügel:**
Revised views about the development of the piano
Ueno Gakuen holds the only existing example of the *Tangentenflügel* (tangent piano) in Japan. After
our founding of Japan’s first harpsichord department in 1963, the instrument was purchased in 1975, and we have continued research on its origin, maker, and original condition ever since. A research team formed in 2014 has undertaken surveys of specimens of the instrument held overseas. Two short lectures on the instrument’s action and its restoration to its original state will be followed by performance on the instrument by WATANABE Yoshio.

**Venue: Ishibashi Memorial Hall, Ueno Gakuen University**

**Date: March 21 (19:30–21:00)**

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

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

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

**Bus Service to Ueno Gakuen**

Bus services will be provided between Tokyo University of the Arts and Ueno Gakuen University; March 21 & 22: ① 18:40 p.m. / ② 19:00 p.m.

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

**Ueno Gakuen University**

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

These projects are offered and subsidized by Ueno Gakuen University.

Ueno Gakuen University, situated in the same Ueno cultural zone as the Tokyo University of the Arts, the venue of the Congress, has proposed two projects to be held during the Congress. Over the last half century, our university has been a center for historical research on the music of both East and West, with its Research Institute for Japanese Music Historiography undertaking research on the music of Japan and its Asian roots, and its Institute for the Study of Musical Instruments undertaking research on the history of music of the West. We propose to present concrete examples of the research (theory) that these institutes have undertaken, and demonstrate them with performance (practice) in concerts of intimately related music.
Exhibitors at IMS 2017 in Tokyo

The book exhibits and sales open from 10:30 to 16:30 on Monday to Wednesday, and 10:00 to 13:00 on Thursday.
Location: Hall 2

RILM: Répertoire International de Littérature Musicale
  Contact person: Barbara Mackenzie, Michele Smith, rilm@rilm.org, <www.rilm.org>

RIPM: Répertoire international de la presse musicale
  Contact person: Benjamin Knysak (Managing Associate Director), info@ripm.org, <www.ripm.org>

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

KVNM Royal Society for Music History of The Netherlands
  Contact person: Anja Wester MA, sales@kvnm.nl, <www.kvnm.nl>

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

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

Carl Philipp Emanuel Bach: The Complete Works
  Contact person: Paul Corneilson, pcorneilson@packhum.org, <www.cpebach.org>

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

EBSCO Information Services Japan KK
Contact person : Yuki Kumagai, jp-ebscohost@ebsco.com, <https://www.ebscohost.com/>
As of January 22, 2017
Information

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

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

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

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

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

Coffee Break
Free coffee will be served from 14:30 to 16:30 daily (except Sunday).
Location: entrance hall of the Faculty of Music and foyers in front of Hall 1 and 6
Useful Internet Sites

The official website of IMS 2017: http://ims2017-tokyo.org/
Japan National Tourist Organization (JNTO) (General Information for foreign travelers in Japan, e.g. customs, transportation, postal and telephone services, money exchange, etc. The site is available in English, Chinese, Korean, French, German, Italian, Russian, Portuguese and Spanish): http://www.jnto.go.jp/
Tokyo University of the Arts: http://www.geidai.ac.jp/english/
Site for checking train schedule and fare: http://www.jorudan.co.jp/english/norikae/
Program
IMS 2017 in Tokyo
Program

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

Sunday, March 19

<table>
<thead>
<tr>
<th>Special Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-15:00</td>
</tr>
<tr>
<td>16:00-18:00</td>
</tr>
<tr>
<td>19:00-21:00</td>
</tr>
</tbody>
</table>

Monday, March 20

<table>
<thead>
<tr>
<th>IMS Programs and Special Events</th>
<th>Monday, March 20, Morning</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-11:30</td>
<td>The 4Rs (RISM, RILM, RIdIM, and RIPM) Joint Session (Sōgakudo Hall)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RT/SS/FP Sessions</th>
<th>Monday, March 20, Morning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roundtables</td>
<td></td>
</tr>
<tr>
<td>9:30-11:30</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RT-1-1</th>
<th>Interculturality in East Asian Music: Education, Theory, Practice and Composition (Hall 6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair: Nancy Yunhwa RAO (Rutgers University), Co-Authors: Hee Sook OH (Seoul National University), Christopher HASTY (Harvard University), Koji NAKANO (Burapha University)</td>
<td></td>
</tr>
</tbody>
</table>
Monday, March 20, Morning

9:30-11:30

RT-1-2  Constructing the “East-West” Divide in Russian/Soviet Musicology (Room 5-406)
Chair: Patrick ZUK (University of Durham), Co-Authors: Olesya BOBRIK (State Institute for Art Studies, Moscow), Christoph FLAMM (Musikhochschule Lübeck), Marina FROLOVA-WALKER (University of Cambridge)

Study Session
10:00-11:30

SS-1-1  Towards the Development of the Next Generation of Online Resources for Bach Scholarship (Central LR)
Chair: Yo TOMITA (Queen’s University Belfast), Co-Authors: Christine BLANKEN (Bach-Archiv Leipzig), Christiane HAUSMANN (Bach-Archiv Leipzig), Klaus RETTINGHAUS (Bach-Archiv Leipzig), Nobuaki EBATA (Meiji Gakuin University)

Free Paper Sessions
9:30-11:30

FP-1A  High Drama and its Satire: Freedom, Desire, and Duty in the Romantic Artist (Room 5-109)
Chair: Wolfgang FUHRMANN (University of Mainz)
Maria BEHRENDT (University of Music FRANZ LISZT Weimar), Narrating “The Loreley”: Heine’s Poem in Settings by 1830s Composers
Marie SUMNER-LOTT (Georgia State University), “O Restore the Golden Days of Paradise!”: Love and Duty in Brahms’s Rinaldo
Malcolm MILLER (The Open University), Alterity and Trans-Culturalism in Wagner Reception in the 20th and 21st Centuries: The Wesendonck Lieder as Innovative Cultural Practice
David LARKIN (University of Sydney), The Life as Art: Contextualising Richard Strauss’s “Autobiographical” Tone Poems

10:00-11:30

FP-1B  Global Currents in and of African American Musics (Room 5-401)
Chair: Scott CURRIE (University of Minnesota)
Gayle MURCHISON (The College of William and Mary), Chicago Blues in the Studio: Bill Putnam, Muddy Waters, “Still a Fool” and the Chess Sound
Anicia TIMBERLAKE (Williams College), Orff and the Racializing of Rhythm Pedagogy in the German Democratic Republic
Kanykei MUKHATROVA (University of Alberta), Ethnojazz in Central Asia

9:30-11:30

FP-1C  Choreographing Music (Room 5-408)
Chair: Christine SIEGERT (Beethoven-Haus Bonn)
Mingyue LI (University of Oxford), Musicking the Compulsive, Revealing the Vulnerable: Intermediality in Pina Bausch’s Bluebeard and Café Müller
Davinia CADDY (University of Auckland), Between Matter and Meaning: Music, Theatrical Dance and Le Sacre du Printemps (1913)
Eftychia PAPANIKOLAOU (Bowling Green State University), Uwe Scholz’s Choreographic Conception of Beethoven’s Seventh Symphony
Alvaro TORRENTE (Universidad Complutense de Madrid), “Longue Durée” in Music Theatre

9:30-11:30
FP-1D  Meta Perspectives: New Methods and Frameworks (Room 5-301)
Chair: Youn KIM (University of Hong Kong)

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

9:30-11:30
FP-1E  New Technology for Old Music (Room 5-409)
Chair: Ichiro FUJINAGA (McGill University)

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

9:30-11:30
FP-1F  Ethnomusicology: Journeying East (Room 1-3-8)
Chair: Ying-fen WANG (National Taiwan University)

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

10:00-11:30
FP-1G  Music Education in Asia (Room 1-3-30)
Chair: Noriko MANABE (Temple University)

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

10:00-11:30
FP-1H  Religious Music in Latin America (Room 5-407)
Chair: Manuel Pedro FERREIRA (Nova University of Lisboa)

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

9:30-11:30
FP-1J  Audience Research (Room 5-410)
Chair: Junichi MIYAZAWA (Aoyama Gakuin University)

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

Monday, March 20, Afternoon

13:00-14:00  **Keynote Lecture**: TOKUMARU Yoshiko (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 Univeristy), 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 GOTTSCHEWSKI (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 Tonoi

14:00-15:30
FP-2B  Electroacoustic Transfer  (Room 5-401)
Chair: Giorgio BIANCOROSSO (University of Hong Kong)

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

14:00-15:30
FP-2C  The Intellectual Life of Music in France, 1750-1920  (Room 5-408)
Chair: Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

Amparo FONTAINE (University of Cambridge), The Music Amateur in Eighteenth-Century French Culture
Rebecca GEOFFROY-SCHWINDEN (University of North Texas), Chabanon’s Music Philosophy as a Way of Life
Hanae TSUKADA (Okinawa Prefectural University of Arts), Music Historiography and
Canon Formation in Third Republic France: Evaluations of Berlioz and Historical Narratives by Lavoix, Bruneau, and Combarieu

14:00-15:30
FP-2D 20th-Century Rituals: The Spiritual in Music (Room 5-301)
Chair: José Vicente NEGLIA (University of Hong Kong)

Ellie HISAMA (Columbia University), “A Complex Dissonant Veil of Sound”: Influence and Independence in Ruth Crawford’s *Three Chants for Women’s Chorus* (1930)
Christopher CHOWRIMOOTO (University of Notre Dame), *The Burning Fiery Furnace* and the Redemption of Religious Kitsch

14:00-15:30
FP-2E Analyzing Opera (Room 5-409)
Chair: Klaus PIETSCHMANN (Johannes Gutenberg University Mainz)

Laura MOECKLI (University of Bern), Temporal Condensation and Expansion in Nineteenth-Century French Recitative
Kunio HARA (University of South Carolina), Puccini’s Use of Rotational Cycles in His Early Works: *Le Villi*, *Manon Lescaut*, and *Madama Butterfly*
Suzanne SCHERR (SIAS International College, Zhengzhou University, Xinzeng City, Henan), Figaro and Mulan 花木兰 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?

14:00-15:30
**FP-2H Performing the Western in Taiwan** (Room 5-407)
Chair: Gen’ichi TSUGE (Tokyo University of the Arts)

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

14:00-15:30
**FP-2J Making Us Whole: Music and the Mind** (Room 5-410)
Chair: Kay SHELEMAY (Harvard University)

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

16:00-18:30
**FP-3A The Dawn of Opera and Early Modern Singing** (Room 5-109)
Chair: Anna Maria BUSSE BERGER (University of California, Davis)

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

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)
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:  
Partimenteri; 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), Mitia 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 GOTTSCHEWSKI (The University of Tokyo)

- Jonathan SERVICE (University of Oxford), Debating Music in Wartime Japan: Tanaka Shohei’s Theory of Japanese Harmony
- Yuji NUMANO (Toho Gakuen School of Music), Listening to Fighter Planes?: Ear Training Method in Japan during WWII
- Noriko MANABE (Temple University), Musical Expressions of Atomic Holocaust in Hiroshima and Nagasaki
- Eria KUBO (Independent), Shedding New Light on the Suzuki Method: An Examination of the Early Writings of Shin’ichi Suzuki
- Sterling LAMBERT (St. Mary’s College of Maryland), Britten’s Primal Scream

**9:00-11:30**
**FP-4D Schoenberg: Soundings and Echoes** (Room 5-301)
Chair: Christian UTZ (University of Music and Performing Arts Graz)

- Hoi Yan WONG (The Chinese University of Hong Kong), Interpreting Twelve-Tone Music in China: Theory and Practice [canceled]
- Áine HENEGHAN (University of Michigan), Schoenberg’s Sound
- Paolo SOMIGLI (Free University of Bolzano-Bozen), The “Italian” Schoenberg: The Partial Translations of Schoenberg’s Writings in Italy in the First Half of the 20th Century
- Fuyuko FUKUNAKA (Tokyo University of the Arts), “Music of the Left”?: Schoenberg, Leibowitz, and the “Artist’s Conscience”
- Mikako AKUTSU (Meiji Gakuin University), The Then Actuality to be Reflected in the Opera Moses und Aron by A. Schoenberg
9:30-11:30
**FP-4E Africa** (Room 5-409)
Chair: Scott CURRIE (University of Minnesota)

Blessing LUBI (Nigerian Television Authority), Identity Perpetuation through the Musical Practice of a Marginal Ijaw Community in Nigeria
Dia BARGHOUTI (Goldsmiths, University of London), Hadra and Dhikr Rituals in Tunisia: Transcendence as a Social Process
Salvatore MORRA (Royal Holloway, University of London), Theory and Practice: Conceptualising a “Tunisian School” of ‘Ūd Performance in the Twentieth Century
Helena TYRVÄINEN (University of Helsinki), A Musician from Elsewhere in Quest of Knowledge: Past and Present in Armas Launis’ Ideas on the North-African Musical Traditions

9:30-11:30
**FP-4F Homeland (in)Securities: Re-Placing Music** (Room 1-3-8)
Chair: Philip BOHLMAN (University of Chicago)

Yukirou MURAI (Graduate School of Human and Environmental Studies, Kyoto University), Echoes from the Orient in the Works of Charles-Valentin Alkan: Tracing the Ahavah Rabbah Mode and the Sound of the Hebrew Language in His Musical Output
Ruth 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**  
(Room 416)  
Italian Opera in the Southern Cone. Transnational vs. National  
Chair: Aníbal 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), Diósniño MACHADO NETO (Laboratório de Musicologia - Dep. de Música da FFCLRP Universidade de São Paulo – USP), Enrique CÁMARA DE LANDA (Universidad de Valladolid), Members of the RIIA Theaters Group (Fernando BERÇOT, Clarissa BOMFIM, Maria FILIP, Bruno LIGORE, Michele MESCALCHIN, Giulia MURACE, and Ignacio WEBER)
16:30-18:30  IMS Roundtable: “Music As Mission”: The Globalization of the Religious Music from Europe until 1800 (Hall 6)
Chair: Dinko FABRIS (President, The International Musicological Society; Italy), Speakers:
 Vincenzo De GREGORIO (President, Pontifical Institute of Sacred Music, Vatican, Rome),
Leonardo WAISMAN (Universidad de Córdoba, Argentina), Egberto BERMUDEZ (Universidad Nacional de Colombia), Manuel Pedro FERREIRA (Universidade Nova de Lisboa), Victor COELHO (Boston University), Jen-yen CHEN (National Taiwan University, Taipei), David IRVING (The University of Melbourne), Ryuichi HIGUCHI (Vice President, The International Musicological Society; Meiji Gakuin University, Tokyo)  
Bernardo ILLARI (University of North Texas)

16:30-18:00  RIPM Meeting (Central LR)
“The Only Limit Is One’s Imagination: Undertaking and Deconstructing Original Research Using RIPM”
Speakers: H. Robert COHEN (Founder and Director, RIPM), Benjamin KNYSKAK (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

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

14:00-16:00
RT-5-2  In Search of the Arabic Presence in the Music of Medieval and Renaissance Europe
(Central LR)
Chair: Susan Forscher WEISS (Peabody Conservatory/Johns Hopkins University), Co-Authors: Charles BURNETT (Warburg Institute, University of London), Dwight REYNOLDS (University of California, Santa Barbara), Alison LAYWINE (McGill University), Jeffrey
LEVENBERG (Chinese University of Hong Kong), Manuel Pedro FERREIRA (Universidade Nova (FCSH), Lisbon)

Study Sessions

14:00-15:30
SS-5-1  Symphonic Timbre in Film Music (Room 5-409)
Chair: Jerome ROSSI (University of Nantes), Co-Authors: Cecile CARAYOL (University of Rouen), Chloé HUVET (University of Montreal and Rennes), Hubert BOLDUC-CLOUTIER (University of Montreal and Bruxelles), Jérémy MICHOT (University of Rennes)

14:00-15:30
SS-5-2  Composers as Writers: Self-Construction, Theory and Practice in Three Latin American Composers from the 17th-20th Centuries (Room 5-406) (Spanish)
Chair: Melanie PLESCH (The University of Melbourne), Co-Authors: Omar CORRADO (Universidad de Buenos Aires), Illari BERNARDO (University of North Texas)

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)

Luca Lévi SALA (New York University), “After Tyson”: Revision and Expansion of Muzio Clementi’s Thematic Catalogue
Muneyoshi YAMAMOTO (Aichi University of the Arts), A Preliminary Study of Nanki Library’s Concerts

14:00-15:30
FP-5F The Ideology of Concerts (Room 1-3-8)
Chair: Misako OHTA (Kobe University)

Eduardo SATO (University of São Paulo), Opera Seasons in Brazil during World War I: An Interpretation of Its Impacts at the Idea of National Music
Monica VERMES (Universidade Federal do Espírito Santo), Music in the Theaters of Rio de Janeiro (1890-1905): Concert Series, Music Criticism, and Conflicting Cultural Projects in the Early Years of the Republic
Sayuri HATANO (Berlin University of the Arts), Hermann Wolff and Anton Rubinstein: A Collaboration towards Establishing a New Artistic Authority (German)
14:00-15:30

**FP-5G  Performing in Paris: The Rise and Fall of Technique** (Room 1-3-30)
Chair: Catherine MASSIP (Institut de recherche en musicologie, Paris)
Florence GÉTREAU (Institut de recherche en musicologie, CNRS-Bibliothèque nationale de France)
Diane TISDALL (King’s College London), Blood, Sweat, and Scales: The Birth of Modern Bureaucracy at the Paris Conservatoire
Yasushi UEDA (Tokyo University of the Arts/Université Paris-Sorbonne), “Jeu perlé” and the Spiritual Beauty of Music: Its Theoretical and Practical Aspects Considered in Relation with the Piano Education at the Conservatoire de Musique de Paris during the Tenure of Antoine-François Marmontel (1848-1887) (French)
Natsuko JIMBO (The University of Tokyo), Performing (Inter-)nationality on the Piano: A Crisis of French Pianism in the Age of Competition

14:00-15:30

**FP-5H  Locating Sounds in Modern China** (Room 5-407)
Chair: Lin-Yu LIOU (Nara University of Education)
Yvonne LIAO (King’s College London), From Raw Data to Archival Variance: Sounding Out Live Music in Shanghai, c. 1930-1950
Cong JIANG (Capital Normal University), Melodies’ and Lyrics’ Relationship in Beijing Folk Songs
David Francis URROWS (Hong Kong Baptist University), The Pipe Organ in China and the “Cultural Great Leap Forward”

14:00-15:30

**FP-5J  20th-Century Music in France** (Room 5-410)
Chair: Davinia CADDY (University of Auckland)
Arnulf MATTES (University of Bergen), Transforming Idioms: The Works for Violin Solo with Accompaniment by Ravel, Schoenberg, and Boulez [canceled]
Miyuki JINNAI (Kunitachi College of Music), “Mosaic Structure” as a Reflection of Multilayered Temporal Events in Olivier Messiaen’s *Saint François d’Assise* (French)
Shigeru FUJITA (Tokyo College of Music), Not a Serialist, but a Dodecaphonist: A Sketch Study of Henri Dutilleux’s Works of the 1960s and 1970s

16:00-18:30

**FP-6A  Medieval Music: Secular and Sacred** (Room 5-109)
Chair: Lap-Kwan KAM (National Chiao-Tung University, Hsinchu/Taiwan)
Jonas LOEFFLER (University of Cologne), “Musica” and “Music” in Adam de la Basse’s *Ludus super Anti cladiamum* (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 Lyriques and their Influence on the Creation of the Russian Opera Zelmira and Smelion
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

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 (Miyagigakuen 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**

**Musical Iconography (held jointly with Association RIdIM)** (Sōgakudo Hall)

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

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

**Exhibition: Materials on Japanese Music History (Ueno Gakuen University)**

**RT/SS/FP Sessions**

**Roundtables**

**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 HELGER (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 BULOCK (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  
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 Zwillingsbrüder*: Dating and Reconstruction of the Final Version for the Premiere in 1820 (German)  

10:00-11:30
**FP-7F  Détente: Musical Negotiations** (Room 1-3-8)
Chair: Wai-Ling CHEONG (Chinese University of Hong Kong)

Amrei FLECHSIG (Independent), Unmasking the Falsity: Musical Laughter in Three Soviet Operas  
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 recherch een 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, Tán, and Davies after Paul Klee  
Shin-Hyang YUN (Humboldt University), Composing between Body and Machine: Aspects of the Cultural Technology of Nam June Paik (German)  
Michelle ZIEGLER (Hochschule der Künste Bern / Universität Bern), With Scissors and Glue: Montage as a Compositional Practice in the Works of the Swiss Composer Hermann Meier
9:00-11:30
FP-7H  Philosophy on Edge (Room 5-407)
Chair: Per DAHL (University of Stavanger)

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

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

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

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

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

9:30-11:30
FP-7J  The Pedagogy of Performance (Room 5-410)
Chair: Frederick LAU (University of Hawaii at Manoa)

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

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

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

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

IMS Programs and Special Events

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 BEŞIROĞLU (Istanbul Technical University), Jin-Ah KIM (Hankuk University of Foreign Studies, Seoul/Yongin)

13:00-16:00  IMS Study Group: Shostakovich and His Epoch (Room 1-3-8)
Shostakovich and His Epoch: Documentary Case Studies
Chair: Marina FROLOVA-WALKER (University of Cambridge), Speakers: Patrick ZUK (University of Durham), Joan TITUS (University of North Carolina at Greensboro),
Peter SCHMELZ (Herberger Institute for Design and Arts, Arizona State University), Olga DIGONSKAYA (Glinka Museum, Moscow; Shostakovich Family Archive, Moscow), Maria KARACHEVSKAYA (Moscow State Conservatoire), Marina FROLOVA-WALKER (University of Cambridge)

13:00-16:00  **IMS Study Group: Digital Musicology** (Room 1-3-30)
Computational Approaches to Non-Western Music: from Technology to Insight
Chair: Johanna DEVANEY (School of Music, The Ohio State University, USA) / Frans WIERING (Department of Information and Computing Sciences, Utrecht University, Netherlands), Speakers: Xavier SERRA (Music Technology Group, Universitat Pompeu Fabra, Spain), Kaustuv Kanti GANGULI and Preeti RAO (Department of Electrical Engineering, Indian Institute of Technology Bombay, India), Maria PANTELI (School of Electronic Engineering and Computer Science, Queen Mary University of London, UK), Masataka GOTO (Media Interaction Group, National Institute of Advanced Industrial Science and Technology (AIST), Japan), Hyun Kyung CHAE (Ewha Music Research Institute, Ewha Womans University, Korea), Patrick SAVAGE (Department of Musicology, Tokyo University of the Arts, Japan), Alan MARSDEN (Lancaster Institute for the Contemporary Arts, Lancaster University, UK)

13:00-16:00  **IMS Study Group: Cantus Planus** (Hall 6)
The Oral - Written Dynamic in Medieval Chant: Updates and Reconsiderations
Chair: Barbara HAGGH-HUGLO (University of Maryland), Speakers: Hiroko MORI (Sophia University, Tokyo), Elsa De LUCA (Universidade Nova de Lisboa), James BORDERS (University of Michigan), Panel discussion to include Daniel DICENSO (College of the Holy Cross)

14:00-15:30  **RIdIM – Répertoire International d’Iconographie Musicale (held jointly with IMS Study Group “Musical Iconography”)** (Central LR)
“Crossing Borders in Musical Iconography: Current Themes, Goals, and Methodologies (II)”
Chair: Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts), Speakers: Nicola BIZZO (Universidade de Lisboa CESEM), Debra Pring (Association RIdIM), Antonio BALDASSARRE (Lucerne University of Applied Sciences and Arts)

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

19:00-20:30  Lecture concert of ‘Tang Music’ and Buddhist Chant (Ueno Gakuen University)
RT/SS/FP Sessions

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 DAVIDSON (University of Edinburgh), Chih-Ting CHEN (Hong Kong Polytechnic University), Clarice GRECO (Universidade de São Paulo & Universidade Paulista), John SNELSON (Royal Opera House, Covent Garden), Jacqueline AVILA (University of Tennessee)

Free Paper Sessions

13:00-15:30
FP-8C Traveler’s Tales: The Global Circulation of Music (Room 5-408)
Chair: Wolfgang FUHRMANN (University of Mainz)
Noel O’REGAN (The University of Edinburgh), Travellers’ Tales: Between Theory and Practice
Jutta TOELLE (Max Planck Institute for Empirical Aesthetics), Music in Early Modern
Jesuit Letters and Travel Reports
Jeanice BROOKS (University of Southampton), The World in My Parlour: Imperial Encounters in Sentimental Song
Bertil VAN BOER (Western Washington University), Abbé Vogler’s “Global” Musical Works: Charlatanism, Bringing the 18th Century a Global Perspective, or Extenuating Exoticism
Midori TAKEISHI (Tokyo College of Music), Yogaku (Western Music) in Taisho Period (1912-1925) in Japan: The Role of Ship Musicians of the North Pacific Ocean Route

13:00-15:30
FP-8D  Soundscapes (Room 5-301)
Chair: John GRIFFITHS (Monash University, The University of Melbourne)

Alexander FISHER (University of British Columbia), Sounds and Silences: Reflections on Music, Sound, and the Phenomenology of Space in the Confessional Borderlands of the Holy Roman Empire
Maria Rosa DE LUCA (University of Catania), A New Trend in Western Historical-Musicological Research: The Urban Musicology and the Case-Study of Catania’s Soundscape (Italian)
Joel HUNT (Pennsylvania State University), Spatial Panoramas: Henry Brant’s 1980s Compositions on Environmental Themes
Sabine FEISST (Arizona State University), Sonic Placemaking in the American Southwest: Theory and Practice of the Listen(n) Project
Susanne HEITER (University of the Arts, Berlin), Do Birds Sing?: Reflections on Zoömusicology

13:00-15:30
FP-8E  Foreign Affairs in 18th-Century Criticism and Theory (Room 5-409)
Chair: Jen-yen CHEN (National Taiwan University)

Chun Fai John LAM (The Chinese University of Hong Kong), Rossini, Lavignac and Gamme Chinoise: Lu as Yinyang?
Sarah WALTZ (University of the Pacific), North/South, East/West, and the German Racial Imagination
Maria SEMI (University of Turin), Writing a History of Music in the Eighteenth Century: Between Theory and Practice, East and West
Estelle JOUBERT (Dalhousie University), Aboriginal Ritual Practice and Western Imagination: The Eighteenth-Century European Reception of Three Iroquois Songs
Nathan MARTIN (University of Michigan), La Découverte de la Basse Fondamentale

13:00-15:30
FP-8H  Political Resonances: 20th-Century Music in Latin America (Room 5-407)
Chair: Melanie PLESCH (The University of Melbourne)
Bernardo ILLARI (University of North Texas, Denton), A National Symphony—with Some Contradictions: Argentine Alberto Williams’ *Witch of the Mountains* (1910)

Joao Vicente VIDAL (Federal University of Rio de Janeiro), The Politics of Neoclassicism: Villa-Lobos’ *Bachianas Brasileiras* in Context [Canceled]

Sebastian ZUBIETA (Americas Society), Resonances in the Music of Alberto Ginastera

Friederike JURTH (Hochschule für Musik Franz Liszt Weimar/Universidade Federal do Rio de J.), From the Idea to Samba: Theory and Practice of Composition in Composer’s Collectives from the Samba-Schools from Rio de Janeiro

Omar CORRADO (University of Buenos Aires), *Epopeya Argentina* (1952) by Astor Piazzolla: Tensions Between Discourse and Propaganda in Argentine Music during the First Peronism (1946–1955) (Spanish)

13:00-15:30

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

Chair: Akitsugu KAWAMOTO (Ferris University)

Ke-Hua HUNG (National Taiwan University), Sounding Taiwanese Identity: Lim Giong’s Electronic Dance Music Album *Insects Awaken*

Ya-Hui CHENG (University of South Florida), Theory in Practice: Hearing Rock in Taiwanese Campus Folksongs

Siu Hei LEE (University of California, San Diego), Unpolitical Memory, Political Forgetfulness: Derivative Musical Practices of Hong Kong as Response to Political Apathy

Arturo MARQUEZ (Sewanee, The University of the South), The Voice of the Eighties? The Return to the Lost Decade in the Works of Javiera Mena and Alex Anwandter (Spanish)

Ludim PEDROZA (Texas State University), Theorizing “Latin Pops”: Juan Luis Guerra and the Los Angeles Philharmonic at the Hollywood Bowl

Thursday, March 23

<table>
<thead>
<tr>
<th>IMS Programs and Special Events</th>
<th>Thursday, March 23, Morning</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>9:00-12:00</th>
<th><strong>IMS Study Groups: Early Music in the New World</strong> (Room 5-406)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>From Colonies to Republics: Music and Society in Latin America, 1780-1830</td>
</tr>
<tr>
<td></td>
<td>Chair: Egberto BERMÚDEZ (Universidad Nacional de Colombia, Bogotá, Colombia), Speakers: David IRVING (University of Melbourne, Melbourne, Australia), Victor RONDÓN (Universidad de Chile, Santiago, Chile) Melanie Plesch (University of Melbourne)</td>
</tr>
</tbody>
</table>

| 10:00-12:00 | First Meeting of New Directorium (closed) |

10:00-12:00
RT/SS/FP Sessions

Roundtables
9:30-11:30
RT-9-1  Musicology, Diplomacy, and International Networks at the Turn of the 20th Century: Discourses, Practices, Events (Room 5-109)
Chair: Cristina URCHUEGUIA (University of Bern), Co-Authors: Axel KOERNER (University College London), Bonnie WADE (University of California, Berkeley), Christiane SIBILLE (DODIS Diplomatic Documents of Switzerland), Maria CACERES-PINUEL (University of Bern), Vincenzina Caterina OTTOMANO (University of Bern), Alberto NAPOLI (University of Bern), Ferran ESCRIVA-LLORCA (University Jaume I of Castello)

9:30-11:30
RT-9-2  Utterances of Asian Discourse: Divergent Theories and Practices of Western Songs in Modern East Asia (Room 1-3-30)
Chair: Hyun Kyung CHAE (Ewha Music Research Institute (EMRI)), Co-Authors: SaRang KIM (Ewha Music Research Institute (EMRI)), Hyun Kyong Hannah CHANG (Ewha Music Research Institute (EMRI)), Seung im SEO (Ewha Music Research Institute (EMRI))

Free Papers Sessions
9:00-11:30
FP-9B  Remnants of a Higher Music: The Soul, the Cosmos, and Their Musical Afterlife (Room 5-401)
Chair: Björn R. TAMMEN (Austrian Academy of Sciences)
Barbara HAGGH-HUGLO (University of Maryland, College Park) Plato’s Lambda Diagram of the Soul of the World in Latin and Greek Manuscripts
Alceste INNOCENZI (University of Bologna), Aspetti Cabalistici nell’Opera di Angelo Berardi: Il Potere della Musica (Italian)
Irene HOLZER (University of Basel), Liturgical Bodies in Motion: Tonal Gesture, Visual Music, and the Medieval Visitatio Sepulchri
Loren LUDWIG (Independent), “Marketh it well”: William Bathe’s Table (1596) and Experimental Practice
Henry DRUMMOND (University of Oxford), Hearing the Sacred Word: The Sonic World of Miracles in the Cantigas de Santa Maria

9:00-11:30
FP-9C  Performance Practice in Asia: Ancient and Modern (Room 5-408)
Chair: Steven G. NELSON (Hosei University)
Chie ARAYAMA (Ishikari Local Museum), Musicology and Archaeology: The Origin of Musical Instruments from Excavated Objects in Japan
Jane CLENDINNING (Florida State University College of Music), Analyzing Melodic Timing and Shaping in Performances on Chinese Guzheng and Cape Breton Fiddle
TOKUMARU Yosihiko (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: Akitsuugu 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 Retheorizing 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 GOTTSCHEWSKI (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
Thursday, March 23, Afternoon

IMS Programs and Special Events

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

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)

13:30-15:00  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-Author: 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-Author: 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-Author: 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-Author: 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-Author: 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
Thursday, March 23, Afternoon

PROGRAM

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 GOTTSCHEWSKI (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