



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

Musicology: Theory and Practice, East and West



20th Congress of the

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

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Tokyo University of the Arts

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

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

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Program at a Glance, IMS 2017 in Tokyo

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

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

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

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

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

Sunday, March 19, 2017

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

Monday, March 20, 2017 (National Holiday)

- 8:45-18:00 Registration (Hall 1)
- 9:30-18:30 Sessions and meetings (☞ p. 29)
- 13:00-14:00 Keynote Lecture: TOKUMARU 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

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

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

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

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

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

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

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

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

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

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

on composers such as Chae Dongsun and Kim Sunnam who played crucial roles in modern Korean art song history. Both overcame the shadow of the Christian hymn in their art songs. Joel Crotty discusses links via Western art song that can be made between Australia and East Asia. He argues that many early 20th-century Western art music composers in both geographic spheres were trying to combat alienation.

These perspectives on the adoption of western music in colonial contexts provide a springboard for open discussion of local and global identity shifts through singing.

RT-II-3

City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade

Thursday, March 23, 16:00-18:00, Room 1-3-30

Chair: Srđan ATANASOVSKI (Institute of Musicology SASA, Belgrade)

Co-Authors: Marija DUMNIĆ (Institute of Musicology SASA, Belgrade)

Ana HOFMAN (Institute of Cultural and Memory Studies, ZRC SAZU, Ljubljana)

Mojca KOVAČIĆ (Institute of Ethnomusicology, ZRC SAZU, Ljubljana)

Tanja PETROVIĆ (Institute of Cultural and Memory Studies, ZRC SAZU, Ljubljana)

Britta SWEERS (Institute of Musicology, Bern)

In this roundtable we present the trilateral project *City Sonic Ecology – Urban Soundscapes of Bern, Ljubljana and Belgrade* which brings together the capital cities of Switzerland, Slovenia and Serbia. The project merges the approaches of urban ethnomusicology, soundscape research, and affect theory in order to investigate into ways people living in the city employ their hearing capacities in identification practices and modes of political engagement. By examining three European capitals which are differently perceived on the imaginary West-East axis (Bern as ‘West’, Belgrade as ‘East’ and Ljubljana as ‘West of the East’ / ‘East of the West’) we focus on three broad themes: sounds of religion, commodification processes, and political participation.

In the first part of the roundtable (Srđan Atanasovski and Mojca Kovačić) we discuss sonic religiouscapes in relation to contemporary social issues, such as the rise of the post-secular, religious nationalism. We present how sounds of various religious communities in the contemporary urban space reflect, construct or stimulate socio-political relations and conflicts, or how they become part of the political life of the city, such as street rallies or national commemorations. Importantly, we discuss how relations of dominance and interreligious tolerance are reshaped though recent urban developments.

In the second part of the roundtable (Srđan Atanasovski, Marija Dumnić and Britta Sweers) we examine the commodification processes in these three capitals. Namely, regarding the contemporary amassment of sound reproduction technologies, we have witnessed an unprecedented expansion of ‘soundtracked’ environments and new patterns of ‘managing’ the cities, which conform to the interests of corporative capital. Atanasovski particularly investigates ‘liminal spaces’, urban spaces which stand in-between public and private spaces, showing how ‘political participation’ is here being substituted for a ‘commodified participation’. The special focus of our research here is on sonic spaces

of tourism, whether it is the prospects of soundscape walks through the city of Bern, which should foster a strong tourism industry of the Swiss capital (Sweers), or it is the case of Skadarlija, a popular tourist area in Belgrade city centre, as a site of music tourism, where music acts as a part of Belgrade tourism strategy, assists foreign visitors in overcoming cultural borders and creates an affective community (Dumnić).

In the third part of the roundtable (Srđan Atanasovski, Ana Hofman and Tanja Petrović) we discuss how political subjectivity can be articulated in a neoliberal city through sound. Tanja Petrović opens the issue of deindustrialization and asks how aural memories of industrial labour are being negotiated in the realities of postindustrial condition. Atanasovski explores how commemorative practices of a Belgrade feminist and anti-war group can produce a space of urban silence, offering a rupture in the fabric of the neoliberal sonic phantasmagoria and opening the possibility of the political. Finally, Hofman investigates action-oriented self-organizational practices in shaping public policy which express discontent, hereby using music to raise a voice against neoliberal reconstitution of the city. In our presentation we continually address the methodological issues of soundscape research, as well as relation between (our) academic work and engaged activism.

RT-II-4

Music in Exile: East Meets West

Thursday, March 23, 16:00-18:00, Room H 416

Chair: Ulrike ANTON (Institute for the International Education of Students (IES Abroad Vienna))

Co-Authors: Gerold GRUBER (University of Music and Performing Arts Vienna)

Karl VOCELKA (University of Vienna)

Takashi YAMAMOTO (Gakushuin University, Tokyo)

Junko IGUCHI (Osaka College of Music)

Michael HAAS (Jewish Music Institute for Suppressed Music, University of London)

The topic of this roundtable is to examine the global impact of Jewish musicians, composers and musicologists who had to flee from the Nazi regime between 1933 and 1945. Extensive research has been done on the influence of Jewish refugees on musical life in Great Britain and the United States. In recent years there has also been the attempt to examine lesser known refugee destinations in Asia, such as China, Japan, Indonesia, the Philippines or Korea. The goal of this roundtable is not only to see the impact of the Jewish immigrants on individual countries but to show the bridge that this exodus created between the Eastern and Western hemisphere. This will help to understand better the complex situation of cultural diversity and interchange. It will reveal new perspectives and stimulate further innovative approaches in this field.

Austrian musicologist, Gerold Gruber, as well as founder and chairman of *exil.art*, the Austrian contact point for exile music, will focus on Jewish conductors and pedagogues such as Herbert Zipper, who had an enormous influence on the musical life and education in the Philippines, China and