

# CONFERENCE PROGRAM

## Friday 18 October

9:00-12:00	Registration (Lobby)			
9:30-10:00	<b>Opening Ceremony (Lecture Hall)</b> Words of Greeting from Lei WU, Executive Dean, School of Music, Soochow University; and Daniel CHUA, President, IMS			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	<b>Individual Paper Session 1</b> <i>Issues and Perspectives of Keyboard Music</i>	<b>Individual Paper Session 2</b> <i>The Reception of Western Music in Twentieth-Century China</i>	<b>Individual Paper Session 3</b> <i>Music and/as Political Commentary</i>	
Chair	Nozomi SATO	Jian YANG	Tobias JANZ	
10:00-10:30	<b>Yuet Ka HUI</b> <i>From Haydn's "Thinking-Fantasy-Machine" to the Keyboard Sonata Hob. XVI:46: Empfindsamkeit and Fantasia Reconsidered</i>	<b>Jia DENG</b> <i>Debussy's 'Service' to Modern Chinese Music: Nationalist Sentiment and Stylistic Appropriation</i>	<b>Satoru TAKAKU</b> <i>Hsu Tsang-Houei's Other 'Le Journal de la musique à Paris': His Friendship with Japanese Poet Rumiko Koura and Their Collaborative Song 'En revenant de la mer, hier,' op.5-2</i>	
10:30-11:00	<b>Akiko WASHINO</b> <i>Elucidating the Modern and Romantic Aspects of Josef Hofmann's Pianism Through Performance Analysis</i>	<b>Jiamin SUN</b> <i>Mozart Reception in China and the Revival of Confucianism</i>	<b>Naomi TAZAKI</b> <i>Shaping the Memory of the German Occupation in France? The Case of D. Milhaud's Château du feu, Commissioned for the Tenth Anniversary of the Concentration Camps' Liberation</i>	
11:00-11:30	<b>Rayoung SO</b> <i>The Aesthetics of the 'Grotesque' in Schumann's Kreisleriana, op. 16</i>		<b>Xiao-Lin YE</b> <i>Political Soundscapes and Tragic Expression in the Symphonic Music of Zhu Jianer</i>	
11:30-12:00	<b>Shiori IMAZEKI</b> <i>Concert Life and Musical Education in England: The Piano Student Repertories of the Concerts at the Royal Academy of Music, 1823-1859</i>			

## Friday 18 October

12:00-13:30	Lunch (on your own)			
13:30-14:30	<b>Keynote Lecture I: Yun NAN, Beijing Normal University</b> <i>The Impact of Music Learning on Speech Sound Processing and Its Underlying Neural Mechanisms</i> <b>Chair: Kyung Myun LEE</b> <b>Lecture Hall</b>			
14:30-15:00	Coffee Break			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	<b>Individual Paper Session 4</b> <i>Representation in Opera</i>	<b>Individual Paper Session 5</b> <i>Theory, Documents, and Performance Practice</i>	<b>Panel I</b> <i>Cold War and Global Music History: Nationalism, Ideologies, and Knowledge Production</i>	
Chair	Aya ITO	Jeffrey LEVENBERG	Motomi TSUGAMI	
15:00-15:30	<b>Nathan SEINEN</b> <i>Verdi's Voices, Wagner's Orchestra, and Grand Opéra Production Values: International Models of Heroism in the Opera Aesthetics of Stalin's Cultural Revolution</i>	<b>Kaho INOUE</b> <i>Semibreves in Thirteenth-Century Mensural Theory</i>	<b>Diau-Long SHEN</b> <i>From the Thawing of Cold War Historiography to a Global Horizon: Hsu Tsang-Houei Hsu's Histories in Taiwan</i>	
15:30-16:00	<b>Liuqing GAO</b> <i>Mozart's Voice: The Interaction of Personas in Don Giovanni</i>	<b>Federico ZAVANELLI</b> <i>Thirteenth-Century Polyphony in the Angevin Kingdoms of Sicily and Naples</i>	<b>Natsuko JIMBO</b> <i>International Music Competitions and Japan: From a Barometer of 'Progress' to the Establishment of Musical Identity?</i>	
16:00-16:30	<b>Suzanne SCHERR</b> <i>Tempo in Puccini's Soprano-Baritone Duets</i>	<b>Jian YANG</b> <i>Viennese Waltz Music in East Asia: An Empirical Study of the Performance Styles of The Blue Danube Waltz</i>	<b>Min-Erh WANG</b> <i>Decolonizing Knowledge: A Case Study of the Global Reception History of Pablo Casals in the 1970s and 1980s</i>	
16:30-17:00	<b>Hee Seng KYE</b> <i>Rehabilitating Gemma, or Hearing the Voices of an Empty Womb in Donizetti's Gemma di Vergy</i>			

## Saturday 19 October

10:00-18:00	<b>Poster Presentations (Basement Lobby) :</b> <b>Xinkun CHEN</b> , <i>On the Role of Aesthetics in Musical Hermeneutics</i> <b>Wan-Hsin CHENG</b> , <i>The Affirmation of Life: Music and Nietzsche's Ethics</i> <b>Jiangxia LIU</b> , <i>Chinese Traditional Music Teaching and Cultural Identity: A Survey of Junior High Schools in Jilin Province</i> <b>Xiu-lei REN</b> , <i>In the Heart of Yunnan, in the Roots of the People: Remarks on Guan Zhuang, Contemporary Yunnan Composer</i>			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	<b>Individual Paper Session 6</b> <i>Transnationalism and Transculturality</i>	<b>Individual Paper Session 7</b> <i>Music Theory and Analysis in Historical and Global Context</i>	<b>Individual Paper Session 8</b> <i>Local Folk Music and Heritage</i>	<b>Panel 2</b> <i>From Eyes to Hands: Strategies and Mechanisms in Music Performance</i>
Chair	Meebae LEE	Diau-Long SHEN	Wan HUANG	Suk Won YI
10:00-10:30	<b>David Francis URROWS</b> <i>'Hopes Deferred': Albert Faurot in Fujian, 1936-50</i>	<b>Nathan John MARTIN</b> <i>Towards a Global History of Music Theory</i>	<b>Cong JIANG</b> <i>The Familiarity of Local Folk Songs and Cultural Identity</i>	<b>Moo Kyoung SONG</b> <i>Exploring Expert Pianists' Discourse of Sight-reading Techniques</i>
10:30-11:00	<b>Jeffrey LEVENBERG</b> <i>Text-Painting China: Musical Representation and Reproduction in Athanasius Kircher's China Illustrata</i>	<b>Hiroko NISHIDA</b> <i>Analytic Possibilities in Neo-Riemannian Theory and Japanese Popular Music</i>	<b>Fang WANG</b> <i>The Bayin Seated Singing Tradition of the Buyi Ethnic Group in Guizhou Province</i>	<b>Yeoeun LIM</b> <i>The Interrelation Among Musical, Physiological, and Behavioral Domains of Music Sight-Reading in Professional Pianists</i>
11:00-11:30	<b>Xin LIU</b> <i>Music on the Grand Tour</i>	<b>Aya ITO</b> <i>A Comparative and Syntactic Analysis of Max Reger's Leise Lieder After Richard Strauss</i>	<b>Olivia Evelin SUNDARI and Henry Susanto PRANOTO</b> <i>The Roles of Music Within the Baduy Community in Indonesia</i>	<b>Sumin YOON</b> <i>The Neurophysiological Mechanism of Different Types of Music Performance and Performer</i>
11:30-12:00		<b>Xiaonuo LI</b> <i>The Dialectical Elements in Chinese Contemporary Music Composition and Performance: A Visualization Analysis of the Chinese Keyboard Work Lan Huahua as Case Study</i>	<b>Ow Wei CHOW</b> <i>The 'Penang Miaohui' of the Chinese Community in Modern-day Malaysia</i>	<b>Youn KIM</b> <i>Music in the Hands: The Convergence of Performance Theory and Music Psychology in History</i>

## Saturday 19 October

12:00-13:30	Lunch (on your own)			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	<b>Individual Paper Session 9</b> <i>Analyzing Contemporary Music</i>	<b>Individual Paper Session 10</b> <i>Symphony, Tonality, and Coda</i>	<b>Individual Paper Session 11</b> <i>Technology and Media</i>	<b>Panel 3</b> <i>The Novella and Dramatization of Pingtan after the Founding of the People's Republic of China: From Official Cultural Policy to the Influence of Amateur Actors</i>
Chair	John ROBISON	Daniel Yi-Cheng WU	Mary DILLON	Yen-Ling Annie LIU
13:30-14:00	<b>Tomoko YASUKAWA</b> <i>Mitsukuri Shukichi's Japanese Harmony and Its French Inspiration</i>	<b>Yuxi LIU</b> <i>Virtual Agency in Sibelius's Symphony No. 7 in C major, Op. 105</i>	<b>Xinhui LIANG</b> <i>Crosscurrents of Popular Music and Traditional Chinese Culture as Social Critique in Virtual Pop</i>	<b>Wen-Ting YAN</b> <i>The Dramatization and Musical Evolution of Pingtan after the Foundation of the New China</i>
14:00-14:30	<b>Xiaolong LIU</b> <i>Prophecy of Tragedy: Jiang Wenye's Self-drowned in Miluo River and Its Context</i>	<b>Yue SUN</b> <i>The Structural Dynamic, Emotional Gesture, and Typical Meaning of Tonality: A Case Study of Beethoven's Choral Fantasy</i>	<b>Diandian ZENG and Chunlin XIE</b> <i>Music and Body Movement, Time and Group Memory: A Study of the Music of Chinese Radio Calisthenics</i>	<b>Xiaohai LIU</b> <i>Elimination of the Old Mode and Foundation of the New Mode: The Creation and Performance of Mid-length Pingtan after the Foundation of the Country</i>
14:30-15:00	<b>Yandi YANG</b> <i>Five Strategies and Their Achievements: A Critical Survey of Chinese Contemporary Piano Music in the Last Forty Years</i>	<b>Chenyi XU</b> <i>A Brief Analysis of the Characteristics of the Coda in Beethoven's Piano Sonatas</i>	<b>Xian HE</b> <i>Femmes Fatales as Empowered Women in Lady Gaga's Music Video 'Telephone'</i>	<b>Heng Ji</b> <i>Suzhou Pingtan in Modern Times and Its Interaction with Audiences: A Case Study of Amateur Performer Activity of Pingtan in the 1950s to 1980s</i>
15:00-15:30		<b>Federico FAVALI</b> <i>The Brahmsian Heritage: Echoes of the Tradition and a Glance Into the Future</i>		

## Saturday 19 October

15:30-16:00	Coffee Break			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	<b>Panel 4</b> <i>Contemporary Musicology in Shanghai</i>	<b>Individual Paper Session 12</b> <i>Historical Studies: Sources and Performance Practice</i>	<b>Individual Paper Session 13</b> <i>Global Documents</i>	<b>Individual Paper Session 14</b> <i>Music Psychology</i>
Chair	Chien-Chang YANG	Hee Seng KYE	Xiaolong LIU	Cong JIANG
16:00-16:30	<i>participants:</i> <b>Hongduo CHEN</b> <b>Ding HONG</b> <b>Wan HUANG</b> <b>Jian YANG</b> <b>Yandi YANG</b>	<b>Haruka KIMURA</b> <i>On the Structural Characteristics of the Hurdy-gurdy: An Analysis of Charles Bâton's Six Sonatas for the Hurdy-gurdy</i>	<b>Erika CARDONA</b> <i>Notes on Decolonial Postures in Latin American Musicology of Recent Decades</i>	<b>Hao DING</b> <i>Musical Gesture: Another Way to Music Interpretation</i>
16:30-17:00		<b>Kiko MATSUHASHI</b> <i>On the Integration of the Catholic Mass into the Lutheran Liturgy: The Performance of the Mass in Leipzig in the Late Eighteenth Century</i>		<b>Yun-Hsien PENG</b> <i>Combined Flow in the Situation of Sight Reading by String Ensembles</i>
17:00-17:30		<b>Xiaoli ZHENG</b> <i>Western Music Activities in Beijing During the Japanese Occupation: Concerts, Repertoires, and Cultural Policy</i>	<b>Motomi TSUGAMI</b> <i>Nagai Ikuko's 'Movement for Singing in Japanese' (1925-1941) in Colonial Korea and Taiwan</i>	<b>Ivan Yifan ZOU</b> <i>The Processing of Garden-path Ambiguity in Music: A Neural Study</i>
17:30-18:00			<b>Yu-Han HUANG</b> <i>Exploring Oceans, Expressing Emotions: A Case Study of the Relationships Between Music and Emotions</i>	<b>Michiru KODERA</b> <i>Music Psychology and Music Theory: A Reexamination of The Psychology of Music (1982) as a Locus in the Formative Stages of Interdisciplinary Development</i>
19:00-21:00	Conference Dinner, M-One Restaurant, World Grand Dushulake Hotel, 299 Qiyue Street			

## Sunday 20 October

Room	Lecture Hall	Room G107	Room G108	Room G109
Session	<b>Individual Paper Session 15</b> <i>Twentieth-Century Music: Craft and Aesthetics</i>	<b>Individual Paper Session 16</b> <i>Cosmopolitanism and Contemporary Chinese Music</i>	<b>Individual Paper Session 17</b> <i>Intertextuality and Metaphor in Postwar Music</i>	<b>Panel 5</b> <i>Germany and China: Mutual Musical Imaginaries in the Early Twentieth Century</i>
Chair	Yandi YANG	Hui YU	Satoru TAKAKU	John GABRIEL
10:00-10:30	<b>Le-Tian YANG</b> <i>Tan Dun's 'Organic Music': Mediating Between Experimentalism, Transnationalism, and the Rhetoric of National Style</i>	<b>Mary DILLON</b> <i>China's Global Sound? Exploring the Effects of Globalization on Kunming's Music Scene</i>	<b>Rachel WILSON-COTA</b> <i>Watership Down: Imagining Angela Morley's Compositional Work as an Anthropomorphic 'Self-in-progress'</i>	<b>Lufan XU</b> <i>Ferruccio Busoni's Turandot and the 'Outdated' Exoticism</i>
10:30-11:00	<b>You-Kyung CHO</b> <i>B.A. Zimmermann's Collage in His Late Style: 'Klangkomposition' as Social and Cultural Representation</i>	<b>Phoebe Minzhao ZHOU</b> <i>Sonic Infrastructures and Participation in China's Independent Music Scene</i>	<b>John ROBISON</b> <i>Kim Eunhye in the Twenty-First Century: Arirang, Animals, and Signs of the Zodiac</i>	<b>John GABRIEL</b> <i>China as Political Allegory in the Music Theater of Weimar-Republic Germany</i>
11:00-11:30	<b>Hara RUI</b> <i>An Analysis of Toru Takemitsu's Rain Tree Sketch Focusing on Its Symmetrical Construction</i>	<b>Yu YE</b> <i>Musical Identities between Cosmopolitanism and Nationalism: Making Tango Music in Contemporary China</i>	<b>ChiaWei LIN</b> <i>The 'Native' Hoklo Taiwanese Response to Historical Authorities: A Case Study of Chen Mao-Shuen and His Music</i>	
11:30-13:30	Lunch (on your own)			
13:30-14:30	<b>Keynote Lecture 2: James CURRIE, The University in Buffalo</b> <i>The End of American Musicology</i> <b>Chair: ChiaWei LIN</b> <b>Lecture Hall</b>			

## Sunday 20 October

14:30-15:00	Coffee Break			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	<b>Individual Paper Session 18</b> <i>Music Historiography</i>	<b>Individual Paper Session 19</b> <i>Education and Community</i>	<b>Panel 6</b> <i>Decentering Musical Modernity: Perspectives on East Asian and European Music History</i>	
Chair	Nathan SEINEN	Ding HONG	Chien-Chang YANG	
15:00-15:30	<b>Zhuoxin YANG</b> <i>Classical Plots and Romantic Innovations: Exploring Brahms's View of Creativity from the Perspective of the Chamber Works op. 25 and 26</i>	<b>Colleen Christina SCHMUCKAL</b> <i>Japanese and Zuni Sunrise Songs: Approaching Issues of Innovation and Diffusion Through Beginner Music for Shamisen</i>	<i>participants:</i> Yu-jun CHOI Fumitaka YAMAUCHI Tobias JANZ Chien-Chang YANG	
15:30-16:00	<b>Masaya OGAWA</b> <i>Rethinking Carl Dahlhaus's Grundlagen der Musikgeschichte: The Narrative-Ladenness of Music-Historical Facts and the Linguistic Turn in Musicology</i>			
16:00-16:30	<b>Naoki HAYASHI</b> <i>A Reappraisal of the Review of Gabriel Fauré's Requiem by Camille Benoît</i>			
16:30-17:00	<b>ShengHua SUN</b> <i>The Historical Debate Over Absolute Music and Program Music</i>			
17:00-18:00	<b>Closing Ceremony, including a presentation by Kyungpook University, Daegu, Korea, host of the Sixth Biennial Meeting of IMSEA, 2021 (Lecture Hall)</b>			



criticized. Hence, this panel intends to challenge the legacies of Cold War in music from the perspective of global music history by raising following questions:

1. How did the strategy of narrating a national identity through music shift during different periods in and after the Cold War?
2. By what means does the Cold War affect the musicological scholarship as well as musical behaviors in East Asian countries in the past and nowadays?
3. How could we form a methodology to narrate the Cold War music history and contribute more generally to the study of global music history?

This panel comprises of three papers. Diau-Long Shen's paper reveals the change in Tsang-Houei Hsu's idea of music history from the Cold War-nationalism to the cosmopolitanism by examining Hsu's historical books from the 1970s to 1990s. Natsuko Jimbo focuses on how the Western art music has become an indispensable part of Japan's cultural identity by clarifying the evolving attitudes of Japanese participants to the international music competitions. In criticizing the power relations in the knowledge production within the global Cold War context, Min-Erh Wang's paper scrutinizes the reception histories of Pablo Casals in the Sinophone world as well as his myth constructed in the English literature.

**Diau-Long SHEN, "From the Thawing of Cold War Historiography to a Global Horizon: Hsu Tsang-Houei's Histories of Taiwan"**

*National University of Tainan*

Time: 15:00-15:30

Tsang-Houei Hsu (1929-2001) was one of the most influential musicians in the second half of 20th century in Taiwan. As a composer, he was the first figure who introduced Western composing techniques, which categorized as "modern music" by himself, to Taiwan since 1959. As a musicologist, he wrote several books focusing on the historical development of the Western music in China and Taiwan, including *The Contemporary China's Music Historical Stories* in (1970), *The China's New Music Historical Stories* (1982/1986), *First Draft of Taiwan's Music History* (1991), *Essays on Music History* (I. 1994, II. 1996). This paper examines the changes of Hsu's view of the "modern music" from the 1970s to 1990s. In 1970, he viewed it as the only approach to "modernize" the Chinese music and as a symbol of freedom against autocratic regimes; in the 1980s he became tolerant and included popular music as part of "modern society"; in the 1990s, he singled out Taiwan to systemize its own history of "new music" and began to view the "modern music" as the "modern silk road" and appealed to historians and musicologists from the East and the West to build up a project of understanding this transnational phenomenon. This paper argues that Hsu found a way out of the Cold War-Nationalism ideology by reconceiving a music history of cosmopolitanism through the common musical experiences among East-Asian countries.