

Abstracts of the Presentations

Intercultural Music (IcM) Conference and Concerts
Feb 26-28, 2016
Department of Music
University of California, San Diego

Discussion Panel 1A: **Cultural Policies in the Middle East**

Chair: Babak Rahimi, Associate Professor of Literature, University of California, San Diego

Discussant: Munir Beken, Assistant Professor of Ethnomusicology, University of California, Los Angeles

Erol Koymen (University of Texas, Austin),

“Forbidden music: Hasan Ferid Alnar’s *Kanun Concerto* in the Turkish Republic”

Nationalist reformers in the early Turkish Republic called on Turkish musicians to forge a national music out of Anatolian folk melodies and European compositional techniques. The Turkish state sponsored measures such as folk song collecting trips and scholarships for Turkish musicians to study in Europe to support this project. At the same time, the state attempted to eliminate the urban *makam* musical tradition associated with the fallen Ottoman Empire through means such as closing Mevlevi lodges and banning Ottoman *makam* music from the radio. Turkish Five composer Hasan Ferid Alnar (1906-1978) studied in Vienna with the ostensible purpose of realizing the nationalist music project. However, Alnar was also steeped in the Ottoman *makam* tradition repressed by the state, and a virtuosic performer on the *kanun*. I argue that Alnar’s *Kanun Concerto*—premiered in Vienna in 1951—mediates between Ottoman, Turkish nationalist, and European music cultures via a hybridized response to the Turkish Republic’s repressive cultural policies. Employing Bourdieu’s theorizations of *habitus* and fields of cultural production, I demonstrate that the *Kanun Concerto* is the product of Alnar’s negotiation of his dual musical *habitus* in the contested field of Turkish music. I employ music-analytical techniques derived both from European classical and *makam* traditions to examine the hybrid musical language Alnar develops in the concerto. This study extends the applicability of Bourdieuan theory to consider the role of cultural production in national identity formation, and proposes a hybrid music-analytical model mediating between European and *makam* music cultures.

Joshua Charney (University of California, San Diego),

“The Shiraz Arts Festival and the shift towards revolution”

The Shiraz Arts Festival was a weeklong annual summer festival that ran from 1967 to 1977 in the city of Shiraz, Iran. Subsidized by the Iranian government and spearheaded by Queen Farah Pahlavi, it created an intercultural space by showcasing modern, classical, and avantgarde arts from the “East” and “West,” as well as collaborations between foreign and domestic artists. According to the queen, the festival’s aim was to stimulate democracy in-country. During a decade when the king, Shah Mohammad Reza Pahlavi, was facing criticism internationally for being a tyrant responsible for countless human rights violations, many Iranians viewed the festival as a symbol of western decadence and modernism. In retrospect, it may be seen as a motivator in the slide towards the Islamic Revolution of 1979. This paper focuses on two specific pieces of the festival. The first is Polytope *de Persepolis* (1971) by Greek composer Iannis Xenakis, an hour long tape piece that many locals felt celebrated the gluttonous and debauched regime, while ignoring Iran’s Islamic history. The second piece is a performance of the traditional Islamic Iranian opera known as Ta’ziyeh. This wellreceived operatic passion play, which was attended by tens of thousands of spectators, operated as a theater of protest, symbolically comparing the Shah to the ruthless Arab caliph, Yazid I. This paper shows how these two musical spectacles referenced two different facets and periods of Iranian history and ultimately, within its intercultural context, fanned the flames of revolution.

Bijan Zelli (Independent Researcher), “The impact of intercultural streams on revolutionary Iran’s music policy”

The Iranian Revolution in 1979 was supported by different segments of society from a variety of religious, political, cultural, and socioeconomic backgrounds. Although music was actively and extensively used in celebration of this transition, it was one of the first arts to be subjected to discrimination and supervision in the new Iran. With a religious fraction of revolutionaries capturing an increasing portion of available political power, music fell under intensifying scrutiny as a problematic art. A turbulent philosophical shift has sought, in the 36 years since the revolution, to limit musical activity and to control the use of music. The motivations behind this policy have been based on, among other factors, longstanding pejorative religious statements about music, the perception of music’s uselessness as an art, a distinction between decent and inappropriate music, and the apparent inability of music to transfer meaning. Challenges to this policy, on the other hand, have come from the streams of culture both inside of and into Iran, the demands of the public for musical activity, and the work of intellectuals who have continuously preserved and defended music as a living art in society. This paper will explore how music, particularly in terms of internal and external cultural streams, has struggled to maintain its values and remain an important component of the cultural identity of post-revolutionary Iran.

Discussion Panel 1B: **Voice and Language in Intercultural Music**

Chair: Miller Puckette, Professor of Music, University of California, San Diego

Viola Yip (New York University),

“Keeping an accented voice: the pursuit of individuality within globalized experimental music”

In western classical vocal performance practice, correct diction is a highly valued aspect of performing a sung text. Starting from the beginning of the 20th century, however, experimental composers have shown increasing interest in incorporating spoken text. Through this practice, the sounds of language have acquired a bigger role in contributing to the musicality of vocal music. In other words, for vocalists who speak a particularly remote language from the original text regarding the sound world, their accents should be taken into a musical account.

My discussion will center on a rendition of George Aperghis’ *Récitations n°11* in the beginning of 2015. In my performance, I intentionally retained my Cantonese Chinese accent in order to create a new hybrid musicality as part of my interpretation. Because our cultures, identities and thoughts are embedded in our voices, I argue that retaining one’s accent is a way of expressing an authentic individuality, as opposed to the traditional view of having an authentic pronunciation, in the globalized art form of contemporary experimental music. In this paper, through the example of my own experience, I discuss the issues at stake in accent retention versus attenuation, the contribution of the musico-linguistic relationship in music interpretation, and the value of perceiving individuality in the context of a globalized and yet multicultural new music.

Jeanette Gallant (Independent Researcher),

“Musical borderlessness in the Acadian diaspora”

The Acadians, a francophone linguistic minority deported during eighteenth-century Canadian colonization, resettled back in their Canadian homeland in Atlantic Canada while also forming diasporic communities in, but not limited to, Quebec, Maine, Massachusetts, and Cajun Louisiana. This paper considers music’s role in fostering intercultural links that shape a sense of homeland which, rather than referring to the Acadians’ place of origin in France, identifies Maritime Canada as the place where the group’s sense of national identity *began*. This distinction between historic European-based identities versus an adopted place of origin differs from dominant constructions of diaspora, typically used to reference an antecedent cultural homeland re-created by transnational diasporic networks in their host countries. Appadurai’s notion of “transnational cartographies” describes the process through which globally dispersed diasporic communities work together to shape national identity, and challenge the “territorial sovereignty” of the modern nation-state (1996: 50, 45). Using Altamirano (2001) and Kurasawa’s (2008) theories on language hybridity, I examine how vocal music – used as an identifier of the Acadians’ linguistic identity – has served to reimagine an Acadian North American homeland that has led to misconceptions about the provenance and

development of Acadian folk traditions. Unlike Quebec's insular model of preserving the French language inside provincial borders, Acadians have promoted the French language by reaching across borders to the global francophone community. This paper explores how interculturalism has contributed to shaping a sense of borderlessness which, while reflecting the Acadians' long-term historic presence in Canada, also informs new social understandings using music's representational qualities.

Ofer Gazit (University of California, Berkley),
"African drums, American dreams: immigrant musicians in the Civil Rights Movement"

On October 19th, 1964, three weeks before the presidential elections, Nigerian-American drummer singer and dancer Solomon Ilori brought the audience at the State Department auditorium in Washington D.C. to its feet by singing only a single line: "Do not cast your vote to anybody else but President Johnson." According to contemporary newspapers, the enthusiasm of the audience was due in part to the fact that Ilori uttered the sentence first in Yoruba and then through the speech-like tones of his talking drum, before finally offering an English translation of the slogan. Studies of the political affinity between African American and African musicians during civil rights era tend to emphasize the role of American natives in the struggle for civil rights. More recent studies emphasize the influence of jazz on African musicians struggling for liberation from colonialism. Drawing on interviews, music analysis and Ilori's own writings on the political potentialities of talking drums in and beyond Yoruba culture, this paper examines the rarely addressed contributions of African immigrants to American cultural politics and the civil rights movement.

Discussion Panel 2: **Chinese Music as Intercultural Resource**, Room 127 (Recital Hall)
Chair: To be decided

Yan Zou (Shanghai Conservatory of Music, China),
"A distinctive cross-cultural composer: Lei Liang and his music"

Some kinds of subjective factors will be deeply marked when a culture is accepted by an individual or a collective, such as the acceptance of Buddhism in ancient China. The attitude when an artist accepts a different culture must be clearly reflected in his/her works. When Lei Liang was going to study music in his teenage he's had a lofty sense of national pride in spite of his innocence with his national culture. Systematic study of Chinese culture during his long-term residence in Prof. Rulan Zhao's house was simultaneity with his study of West compositional techniques. The special experience distinguished himself, in approaching West contemporary compositional techniques, with almost all the other composers with Chinese cultural identity, domestic and abroad. The multifarious West compositional techniques have been re-understood by his own perspective, and, furthermore, have been Chinese assimilation and transformation in his music. It embodies in many aspects of his music, such as the titles of his works, "one-note-polyphony", and the adoption of the ideas and melodies of Chinese arts. Almost all of his techniques from Bach's polyphony and diversified composing theories of 20th century can be reinterpreted by these Chinese cultural ideas, even the sounds of western instruments are transformed into Chinese. Based on this point, this study will analyze some works from his "Literati Series" and "Mongolian Series", evaluate the origin and aspects of his very special intercultural idea, and put forward a conclusion that Liang's compositions are multi-perspective musical interpretation of intercultural ideas, which are rooted on Chinese historical heritages.

Wendy Wan-Ki Lee (Chinese University of Hong Kong, Hong Kong, China),
"Bells, drums, and gongs: understanding interculturalism via percussive devices in African and Chinese contemporary solo piano works"

Percussion instruments are at the core of traditional African and Chinese music. The piano, being an emblematic Western instrument that is capable of producing a wide range of pitches and endless unique timbres, has become the ideal medium of expression for many contemporary African and Chinese composers. Their solo piano works, while

in Western music notation and utilize Western formal procedures, are often inspired by aspects from their own cultural heritages; in particular, the playing techniques of, and/or sounds produced by traditional percussion instruments such as the African drums and Chinese gongs, for example, have been captured at the keyboard in many of these intercultural compositions.

From the polyrhythms and staggered entries in Akin Euba's *Saturday Night at the Caban Bamboo*, to the tone clusters and the inclusion of two Chinese gongs performed by a single pianist in Zhou Long's *Pianogongs*, their interpreters need to perform the dual role of a pianist-percussionist. Interestingly, although the initial creative energies have come from widely disparate sources, many of the compositional devices used in these piano works are in fact quite similar. What then can we learn from such musical intersections and divergences by their composers whose influences derive from African, American, Chinese, and European art traditions?

Through a comparative analysis on the percussive devices employed in selected contemporary piano works by African and Chinese composers in my presentation, I hope to facilitate an understanding of such pieces, and to encourage intercultural dialogues that are beyond the African and Chinese musical traditions.

Jeffrey Roberts (University of Alberta), "Historical and modern models for East Asian music interculturalism: reflections on creative work as a guqin performer, improviser and composer" (*Lecture Recital*)

This lecture-recital will discuss my improvising, composing and intercultural collaboration of the last decade as a guqin performer, developing new approaches to guqin performance from Chinese, Korean and Western influences. In the first part of this lecture, I will discuss my experience in expanding the traditional language of guqin. I will discuss the practical aspects of creating a language of improvisation on guqin (which has no overt tradition of improvisation) by expanding on ideas from my guqin teacher *Li Xiangting's* approach to improvisation and expanding guqin techniques and melodic vocabularies based on my own training in Western improvisation. To demonstrate, I will perform a short improvisation on the traditional piece 'Yi Gu Ren.' I will also discuss and demonstrate my use of technology in guqin composition and improvisation to expand guqin resonance through live-control during performance using sensor technology.

In the second part of this lecture, I will discuss interculturalism among Chinese, Japanese and Korean traditions from a historical and modern perspective. I will briefly overview a couple of historical examples of cultural transferences between China and Japan (Zheng and Koto) and China and Korea (Song Yayue and A-Ak ritual music) as a point of comparison and contrast with ways in which collaboration among East Asian traditional musicians unfolds today. As a modern example, I will present some work by *PAN Project*, an ensemble I co-founded with Piri master Gamin that includes Chinese guqin & erhu, Korean piri & janggu and Japanese fue instrumentalists.

I will present a short solo improvisation integrating guqin, sinawi and sanjo traditions and play excerpts from ensemble improvisations.

Links to Video and Recordings

1.) Song of the Roosting Crows (guqin & electronics)

https://youtu.be/avVLBBLZpuc?list=PLddTp9SONpAlCg99cGkffJ7B4BP__cy2u

2.) Excerpt from an Improvisation on a melody from the piece 'Yi Gu Ren'

<https://soundcloud.com/jeff-roberts-1/guqin-improvisation-on-melody-from-yi-gu-ren>

3.) *PAN Project* Improvisation on Chinese guqin and Korean sinawi traditions (guqin, piri, saenghwang, janggu)

<http://www.jeff-roberts.org/#!east-asian-improvisation-ensemble/c1dtd>

Discussion Panel 3: **Constructing Indigenous Identity in Latin America**

Chair: Gloria Chacon, Assistant Professor of Literature, University of California, San Diego

Discussant: Walter Aaron Clark, Professor of Music, University of California, Riverside

Silvio dos Santos (University of Florida),

“‘Mata cacique’ (Kill the Indian chief): The crossroad between musical activism and imagined indigeneity in Brazilian music”

In response to the news of the murder of a Yanomami chief (*cacique*) in Brazil around 1980, Marlos Nobre composed *Yanománi*, op. 47 (1980) as a statement of solidarity with an entire ethnic group threatened of annihilation. As a trained sociologist and one of the foremost Brazilian composers, Nobre provided a powerful voice on behalf of the Yanomamis when, facing the indifference of the Brazilian population to the mass killings, their only hope would be to get international attention to their plight. Yet, as an intercultural artifact, Nobre's work builds upon a history of stereotypical images of the *índio brasileiro* (Native Brazilian) in the arts, literature, and music, which ranges from representations of the exotic and noble savage to the backward and pagan Indian and finally to a figure that poses a threat to national security.

As I demonstrate in this paper, Nobre represents the death and transfiguration of the cacique and an imagined rendering of the Yanomami's rituals of death within a musical language that, although it emulates "native" sounds, is built upon avant-garde techniques of Western music. Moreover, while the few "Indian" words that comprise the lyrics are hardly understood, the Portuguese message, which reflects a well-documented trope in discourses about Indians, is very clear: "Mata cacique" (kill the Indian). Juxtaposing elements of Western music within an imagined indigenous context, Nobre offers a sharp critique to the Brazilian government and society, whose negligence has enabled what the Council on Hemispheric Affairs has deemed to be a genocide.

Juan Rubio (University of California, San Diego),
"Musical transnationalism in the 'periphery': the construction of local identity through cultural appropriation and technological agency in Cumbia Rebajada"

Since the late 1960s different types of music from the Colombian Atlantic coast have been introduced to México. *Porro*, *cumbia* and *vallenato* came via recordings and live performers. Although these musics were adopted in several Mexican cities, the city of Monterrey stands out as the place where Colombian music generated a complex and long-standing phenomenon known as the "colombia de Monterrey." This sub-culture, formed mainly by poor, rural immigrants (and immigrant descendants) and working class populations, adopted and appropriated the Colombian rhythms and eventually turned them into an element of their identity. While Colombian music was performed and consumed in different ways in Monterrey, a particular practice made use of technological means to advance this process of cultural appropriation; what came to be known as *cumbia rebajada*. The *rebajadas* are slowed down/lower pitched versions of Colombian *cumbias*, made by lowering the speed of reproduction (RPM) of LPs. Such processes turn technology into an active agent in interculturalism and the construction of local identity. While scholars have studied the "colombia de Monterrey" phenomenon, the *rebajada* practice has been kept as part of a larger narrative. This presentation focuses on the history, repertoire and agents (both human and technological) behind the *rebajada* phenomenon, showing it as part of a South-South cultural dialogue and, hence, out of the Euro-American genealogy of music technology.

Ernesto Calderon, (University of San Carlos, Guatemala),
"The youth orchestra as interculturalSpace in Aldea Zet in San Juan Sacatepequez, Guatemala"

In this presentation I would like to approximate the idea of conceiving youth orchestras as "intercultural spaces." An example comes to mind, Daniel Barenboim's West-Eastern Divan Orchestra which serves as a neutral space for Israeli and Arab young musicians to interact by making music. I was lucky to be one of the founders of a project that started in 2005 that sought to start a music school and a youth orchestra in "Aldea Zet," an indigenous Kaqchikel community in San Juan Sacatepequez, Guatemala. The project is similar to the Venezuelan "El Sistema" but here we use the Suzuki methodology. After the 36-year armed conflict in Guatemala, indigenous communities have been excluded from participation in the cultural life of the country and it is until now with projects like this, that indigenous communities can contribute to the artistic life of the country. Based on some experiences from this project, I believe it is possible to conceive this youth orchestra as a space where interculturality is experienced. I will talk about three aspects:

1. The orchestra constitutes an “intercultural space” where mestizo culture (Spanish-speaking) and the Kaqchiquel culture coincide to influence each other. This is particularly observed in the repertoire choice, where besides the traditional Western works; traditional Guatemalan tunes (such as the son “El Grito”) are also studied and performed. In that way, the orchestra can constitute a door to bring up under-represented repertoire from excluded communities. This was just the beginning, because, the children in the community discover that they could represent their cultural values with their instruments, so... they started to play indigenous and popular Guatemalan music with their occidental instruments. This created a strong link and compromise to learn more, because they realized that the music is going to let them express their living conditions in a different way... and they started to be seen and heard.
2. The orchestra also constitutes a space where the traditional “culture of genre” is questioned. In impoverished indigenous communities such as Aldea Zet, the role of women is seen as the person who has to stay home, cook and take care of children. Of particular interest, is the case of the double bass player, Yolanda Muzúz, who as a result of playing in the orchestra, in an interview, she says that her life has taken a different route with respect to what would be traditionally expected from her. The girls, generally, at age 14 get married, without possibilities of study or better future, our girls (those who started 10 years ago), are among 18 and 26, and they changed those paradigms in their community, they are single, studying and having better opportunities than their mothers.
3. Finally the orchestra constitutes a space where the traditional idea of a Western orchestra is questioned. Although the orchestra can be seen as an elitist Western institution par excellence, in this case, it constitutes a very different thing. The orchestra is a space where Kaqchiquel culture is revitalized by strengthening ties among parents and children and creating a deeper sense of communal identity.

Attached videos:

<https://www.youtube.com/watch?v=pXxbEFhKW7g>

<https://www.facebook.com/242360619181417/videos/878100885607384/>

<https://www.youtube.com/watch?v=mBQqj42Fmaw>

<https://www.youtube.com/watch?list=PLyIFxhHe84vexl4xVhRIOIt8enZy-dKe&v=xc6VN27CUUQ>

https://www.youtube.com/watch?v=um9IbX65Wfk&list=PLBT-8LEzyRmBRCnR7TnsUvPTY9aGNK_zW

<https://www.facebook.com/GuatemalaFestivalSuzuki/videos/670784306395756/>

Discussion Panel 4A: **Contesting Historical Biases**

Chair: Sarah Schneewind, Professor of History, University of California, San Diego

Amy Bauer (University of California, Irvine),

“Marginal no more: cross-cultural appropriation and reception in New Music”

Contemporary music may well have been recognized as a global phenomenon by the end of the 20th-century, yet as Björn Heile asserts, this fact remains to be fully absorbed or conceptualized. Widespread recognition of cross-cultural interaction has yet to affect the ontology of “new music” as category, or to challenge the distinctions between musical center and periphery, those quilting points so fundamental to the history of modernism in general. Whether the appropriation of folk or non-Western material within a Western art music context is marked as “exotic” or lauded as genuinely intercultural thus often reflects the external bias of the reviewer, rather than the cultural politics of the composer or her time. Yet such biased reflection, I argue, is part and parcel of the modernist project, and a necessary step in challenging the structural relations that determine what constitutes margin or center. This paper thus performs a “double take” on intercultural appropriation: I look at brief examples of cross-cultural borrowings in the works of four musical modernists, and critique how these borrowings are portrayed by four different musicologists: Robert Piencikowski on Pierre Boulez, Leonora Saavedra on Carlos Chávez, Björn Heile on Erik Bergman and Peter Niklaus on György Ligeti. By examining such appropriation in terms of intention and reception I try to illuminate a more nuanced and cosmopolitan attitude toward intercultural musical borrowing, one I see as central to the project of musical modernism as actually practiced, and opposed to the “universalist aesthetic” depicted by Adorno and others.

Zhuqing Hu (University of Chicago),
“Hybrid voices: Western music theory at the service of a Chinese emperor”

Attributed to Teodorico Pedrini, an Italian missionary who gave music lessons to Emperor Kangxi, the imperially-endorsed *Lülü Zhengyi - Xubian* ("True Doctrine of Music - Sequel," 1714) was one of the earliest treatises on Western music written in Chinese. While celebrating *Xubian* as fruit of cross-cultural exchange borne by Catholic missions, scholars often caution that it exerted little impact on Chinese music. I argue, however, that this conventional reading is based on a problematic dichotomy between the West as initiator of cultural exchange--or, later, cultural imperialism--and the East as its indifferent or resistant receiver. Though elucidating historical and current forms of Western Orientalism, this dichotomy silences non-Western agents by assuming their passivity, thus becoming Orientalist itself. My rereading of *Xubian* illuminates the multilayered non-Western agencies that indigenized its apparently Western content and embedded it within the already hybridized and politicized Chinese musical scholarship of the time. The foreignness of Western music proved expedient for the Manchu (non-Han) Qing dynasty, which, having recently quenched major Han-Chinese rebellions, anxiously harnessed Confucian discourses on music's centrality to dynastic legitimacy. By placing Pedrini within a genealogy of historic non-Han contributors to Han-Chinese music, *Xubian* mobilizes his foreignness to legitimize the Manchus as heirs to Han-Chinese legacies. Furthermore, specific contents of *Xubian* serve to substantiate Emperor Kangxi's politically-charged and still controversial tuning reform introduced in other volumes of *Lülü Zhengyi*. Attending to how Western music was indigenized and politicized re-sounds the hybrid voices muffled by the characterization of eighteenth-century global encounters as essentially Orientalist.

Lauren Whitelaw (Northwestern University),
“Reclaiming creativity and convention: female musicians and the Germanic ideal in the late *Aufklärung*”

The idea of interculturalism evolves concurrently with our changing perspectives of each historical period. As one example, standard historiography has often represented the late Enlightenment as prohibitive to women, yet recent scholarship in musicology now elucidates a lost history at the end of the eighteenth-century, when female musicians participated in androcentric genres and practices to a greater degree than at any other time. Women openly and actively engaged in performance, composition, and publication in operatic, sacred, and orchestral production, their elevated cultural agency eclipsing prevailing legal and social restriction.

In this essay, I rehabilitate this history and argue that heightened female agency in “public” artistic practices articulated both the progress of native culture, exercised within the Germanic ideal, and the maturation of Enlightenment tenets for both genders – at a time when women saw themselves less as subordinates or objects of idealization than as autonomous keepers of artistry and intellect. I suggest that a common strategy for male writers was to situate female executants and composers within patterns of (not necessarily male) excellence and emerging nationalism by framing female performance and production within the order and unity of German rationality. By invoking the aesthetics of the great masters in their reviews, modern critics granted female musicians native appeal; by associating their works with the weight and power of German tradition, they situated production by women within an acceptable framework of legitimacy by musical heredity.

Tekla Babyak (Cornell University),
“‘Following Nietzsche’s advice’: French musical evocations of Spain, 1900-1920”

The first two decades of the 20th century saw an explosion of Spanish-themed works written by French composers, including *La Habanera* (1907) by Raoul Laparra, *Rapsodie Espagnole* (1908) by Maurice Ravel, and *Iberia* (1912) by Claude Debussy. How did Spain come to exert a strong intercultural influence on French musical culture? Ralph Locke views the French obsession with Spain as a form of Orientalist fantasy, while Jane Fulcher and James Parakilas situate this phenomenon in the context of French imperialism. But these arguments do not fully explain why Spain in particular became a main focus of French exotic fantasies.

Examining this issue from the standpoint of intercultural connections, my paper argues that the German philosopher Friedrich Nietzsche shaped the French interest in Spanish music. In his 1888 monograph *Case of Wagner*,

Nietzsche proclaimed that music should be “Mediterranized” in order to overthrow Richard Wagner’s German influence. He praised Bizet’s Spanish-style opera *Carmen* as a Mediterranean antidote to Wagner. My paper demonstrates that these pronouncements found a receptive audience in the anti-Wagnerian climate of early 20th-century France. Current scholarship has overlooked Nietzsche’s influence on French music, but this influence was widely acknowledged in French periodicals of the time. For instance, the French music critic Lionel de Laurencie noted that “French composers are following Nietzsche’s advice to ‘Mediterranize’ music” (*Mercur de France*, 1903). Tracing the intercultural networks between France, Spain and Nietzsche’s Germany, I conclude that Nietzsche’s *Case of Wagner* inspired many French musical evocations of Spain.

Discussion Panel 4B: **Intercultural Spectacle**

Chair: Charles Thorpe, Professor of Sociology, University of California, San Diego

Lisa Burnett (Stanford University),

“First as tragedy, second as intercultural icon? When communist propaganda songs achieve international YouTube stardom”

Launched in 2006, nearly two decades after the end of the Cold War, YouTube would seem to be a most unlikely home for the Communist propaganda song. Indeed, Communist propaganda, firmly rooted in the last century and usually meant for the ears of one given nation only, might well be a candidate for the musical genre least likely to achieve intercultural success. Nevertheless, quite a few such songs have garnered YouTube view counts in the millions. Although it would be easy to dismiss this phenomenon as the product of misplaced nostalgia on the part of users who grew up in the relevant regimes and/or mere curiosity on the part of others, many of the clips have not only been deliberately subtitled into English by the uploader (often on viewer request), but have received positive commentary from users in countries and languages far removed from those of their original intended audiences. This paper examines a subset of Communist propaganda songs from the USSR, the Chinese cultural revolution, and Kim Jong Il’s North Korea, which have seven-figure view counts and support from Western-language commentators who show no evidence of any other association with the songs’ countries of origin. Through an exploration the features – musical, visual, and textual – that these video clips have in common, I aim to show that the advent of globalized digital media has, ironically, helped transform pieces of music created for a narrowly specific cultural moment into surprising emblems of musical interculturality.

Ljubica Ilic (Academy of Arts, University of Novi Sad, Serbia),

“Thy kingdom come: memories of Yugoslavia”

Western artists and intellectuals were strongly invested in Yugoslav conflicts of the 1990s. Many of them, like Susan Sontag and Peter Handke, decided to visit the area in order to somehow understand causes of the country’s violent breakup, or to support one of the sides involved in the conflict. Others remained politically non-active while still expressing their feelings and thoughts about the horrors of the warfare, only within the aesthetic realm. Such is the artistic activity of an American composer Ingram Marshall who dedicated his composition *Kingdom Come* (1997) to the Yugoslav tragedy. In his work, Marshall combines orchestral sonorities with the tape recordings from his 1980s travels through Yugoslavia. He creates a sonic dedication to the part of the world that he so strongly felt connected with – to its troubled history, complex diversity, and violent present. In this essay, I examine several questions related to Marshall’s “aesthetic” investment in the Yugoslav question. In the first place, I explore the possibility of expressing something meaningful about contemporary conflicts within the confines of a musical work: what is the effect of sonic expression like Marshall’s in our spectacle- defined culture, oversaturated by proliferation of images of warfare? Second, does Marshall’s personal exploration of Yugoslav *musics* of prayer and mythical storytelling somehow transform our own understanding of the conflict? Finally, is it possible to hear *Kingdom Come* as a cry of powerlessness in the face of violence taking place globally and yet before our eyes?

Erin Bauer (Laramie County Community College, WY),

“Stylistic unification through common socioeconomic background in the case of Rowwen Heze and Los Lobos”

In the case of popular Limburg rock group Rowwen Hèze and East Los Angeles roots-rock band Los Lobos, shared sociological experiences, despite significantly differing regions, races, and languages, create a unified combination of creative characteristics. Rowwen Hèze's characteristic musical approach, combining elements of Texas-Mexican accordion music, American rock, and the regional brass band, and eventual success can be traced to the group's early assimilation of Los Lobos's distinctive musical style. This creative relationship between seemingly disconnected cultural communities demonstrates the important effects of ethnic demography and common socioeconomic background on modern musical globalization. By examining the unexpected musical relationship between the Limburg region of the Netherlands and the Mexican-American community of East Los Angeles, certain similarities of background become clear, creating what Marshall Berman refers to as "families of resemblances" in which seemingly disparate cultural groups draw from parallel life experiences to cultivate a "unity of disunity." While the concept of "Americanization" generally promotes a certain ambivalence and even animosity among communities overrun by the external culture, this Dutch absorption of Mexican-American musical characteristics instead generates a common stylistic "family" among ethnically and socioeconomically marginalized populations. This presentation demonstrates that, in contrast to more exploitative understandings of cross-cultural assimilation between American rock stars and global roots-rock bands, common social backgrounds among poor, ethnically diverse, and typically marginalized communities, regardless of extreme geographic and cultural distances, instead create metaphorically collaborative groups that transcend perceived positional boundaries.

Robert Wahl (University of California, Riverside),
"Bringing the Old world to the New: Carlos Surinach and flamenco music in *Ritmo Jondo*"

The sound of flamenco music captivated audiences in the U.S. during the mid-twentieth century and permeated both art and popular music. Contributing to this fascination were many expatriate musicians who fled Spain for the U.S. following the outbreak of the Spanish Civil War. Carlos Surinach (1915-97) was one such figure. Born in Barcelona, Surinach had a successful career conducting and composing in Spain, Germany, and France before he moved to the U.S. in 1951 to base his career in New York City. It was in New York that Surinach made a name for himself with American audiences by introducing them to the sound of Spanish flamenco, albeit adapted for the concert hall and ballet stage.

Through concert reviews, program notes, and style analysis, I will examine the reception and depiction of flamenco music in Surinach's ballet *Ritmo Jondo* (1952) with choreography by Doris Humphrey (U.S.) and José Limón (Mexico) as the male lead. While Surinach would eventually work with other eminent choreographers (e.g. Martha Graham, Alvin Ailey, Robert Joffrey), this ballet represents his first overt attempt to capture what he describes as the authentic sound of flamenco. This claim will be assessed through Surinach's use of flamenco palos (musical forms) like garrotín, saeta, and bulerías as the basis for the individual movements of *Ritmo Jondo*. Surinach's ballet not only illustrates an intercultural production but reflects the wider popularity of Spanish artists in the U.S. during the 1950s and 60s.

Panel 5A: Cultural assumptions in the West

Chair: to be decided

Discussant: Nicol Hammond, Assistant Professor of Music, University of California, Santa Cruz

Twila Bakker (Bangor University, UK),

"Straw cathedrals: tracing the Central African influence of *Electric Counterpoint* through Steve Reich's E-sketches"

The American composer Steve Reich's music is known to garner critical responses such as Kyle Gann reviewing a concert of his work at BAM in the *Village Voice* "these European monuments built of African folk-rhythmic units were marred by a structural incongruity of ends and means, like cathedrals made from straw."

Although Reich's work is often described in the same breath as African drumming traditions, *Electric Counterpoint* (1987) is his only work that draws its melody from a Central African piece. In the programme note for the work

Reich claims that the melody from the first movement of *Electric Counterpoint* is taken directly from Simha Arom's transcriptions in *Polyphonies et Polyrhythmies Instrumentales D'Afrique Centrale*, and while it does appear in the book, the actual treatment the pattern underwent before its inclusion in *Electric Counterpoint* is fairly extensive. This acknowledgment of the melodic material's source helped to assuage fears from Reich's fans of cultural appropriation in *Electric Counterpoint* and also more generally in Reich's oeuvre—yet in reality Reich was in fact assuming another culture's music in his work. This paper traces the incorporation of the “African rhythm” from Arom's text through Reich's e-sketch materials that are now housed at the Paul Sacher Stiftung in Basel, Switzerland. These digital materials demonstrate that the selection of the melodic rhythm from the Arom document was fundamental in the formation of the final work and that Reich was scouring the text for some cultural straw to build a cathedral.

Adilia On-ying Yip (Royal Conservatory Antwerp, Belgium),
“Inventing new marimba performance techniques from its African heritage (*Lecture Recital*)”

The aim of this practice-based project is to search for new performance perspectives for the marimba (invented in 1910s) by inquiring into its African roots—the music tradition of the West African pentatonic balafon of the Bobo and Bamana tribes living in Mali and Burkina Faso.

Through a triangulation of research methodology—participant-observation (field studies and lessons with local musicians), literature (African ethnomusicology, phenomenology in music) and artistic practice (analyses and experiments in music)—have produced important insights about the complex polyrhythmic structures of the West African balafon music in light of the embodiment of music. Some intermediate findings: firstly, largely due to oral tradition, the musical concepts like rhythm and melody are embodied in forms of bimanual (two-hand) coordination and spatial distance, rather than symbolic representation. Secondly, body movement as the central intention in the music-making.

In the history, composers and performers, e.g. Steve Reich and György Ligeti, have initiated music projects to adapt the African sonority to the Western contemporary music, but barely a work grows out of an inquiry into the embodied performance practice of the African genre. In this twenty minutes performance, I will perform excerpts from three newly commissioned works: *Inner Sight Etudes* (2015) by Cornelia Zambila, *Sound Portrait V* (2015) by Enric Riu and *Reset the History* (2016) by Juan Marco Albarracín. These new creations are not only developed from my intercultural music experience, but also to redevelop the contemporary music practices in the discourses of sensorial, graphical-movement score and history respectively.

Taylor Smith, (Cuyamaca College),
“‘Sweet Trinidad:’ imitation and representation in Van Dyke Parks' *Discover America*”

Some six years after completing his first album, Van Dyke Parks released *Discover America*, a collection of cover songs. More specifically, *Discover America* consists almost entirely of songs originating from Trinidad and Tobago. And, the majority of the songs' lyrics revolve around descriptions of the United States and American culture, through the eyes of Trinidadian songwriters from the 1920s, thirties, and forties. Thus, *Discover America* is an American musician's interpretation of various Trinidadian musicians' representations of the United States. As such, *Discover America* is an exploration of cross-cultural pollination in both topical and stylistic terms. Parks' arrangements show a sensitivity to Calypso's intricacies, though they are rarely simple re-orchestrations of Calypso tunes.

This paper examines Parks' imitations of Trinidadian music alongside the lyrics' representations of American culture. Van Dyke Parks' arrangements seem to be an attempt at representing the original artists' ideas about America juxtaposed against his own interpretations of Trinidadian culture. Though Parks is clearly a fan of Calypso, his orchestrational choices reveal underlying assumptions about the style and region. This paper investigates the ways Parks portrays Trinidadian music (and, thereby, Trinidadian culture). Additionally, special attention is paid to the ways Parks reacts to the original songs' descriptions of American history and culture. In short, this discussion is an exploration of intercultural (mis)understanding and representation as presented in *Discover America*.

Panel 5B: **Artist Presentations**

Chair: Mark Dresser, Professor of Music, University of California, San Diego

Dhiren Panikker (University of California, Riverside),

“Musical entanglements: intra-action, intercorporeality and the intercultural musical encounter” (*Lecture Recital*)

Intercultural collaborations have been a critical site for musical exchange and dialogue across fluid boundaries of self, culture, and nation. How do these new creative and political alliances subvert narrow discourses on cultural authenticity? How does face-to-face contact challenge an exoticist and distanced appropriation? What role do technologies—both material and digital—play in the construction of these intercultural spaces? I will explore these questions through an intercultural lecture/recital featuring South Indian Classical percussionist Rusty Gillette and myself on piano and electronics. This project builds on my upcoming dissertation research on interculturalism in contemporary jazz, and years of professional experience as a composer/improviser. First, we will perform an original composition based around *Carnatic* rhythmic cycles, open improvisational structures, and live digital synthesis using Ableton Live and MaxMSP. This will be followed by a short lecture that examines our intercultural practice through the theoretical framework of “intercorporeality” (Stanyek 2004), or face-to-face exchange, and Karan Barad’s (2003, 2007) notion of “intra-actions,” or entangled networks between human and non-human relations. Through this creative and critical exploration, and in dialogue with a range of scholarship from spatial politics to posthumanism, and ethnographic reflections on the somatic experience of sound, I suggest a new model of intercorporeal exchange that takes into account both human (sounding and listening bodies) and non-human phenomena (material instruments and digital technologies). Ultimately, this project will help theorize intercultural improvisation and highlight the complex relationship between bodies and technologies in an era of increasing transnational mobility and virtual interconnectivity.

Celeste Oram (University of California, San Diego), “The whole world from the shearing shed: radio hams, Vera Munro, & New Zealand’s grassroots modernism”

“Many of us then had a sense of awe, of dealing with things greater than we could understand and we knew that throughout history many good men, and women too, had been ruined, tortured and burnt at the stake for dabbling in magic not one fraction as wonderful as this.”

Brenda Bell, along with her brother and fellow amateur radio operator Frank, would in 1924 be the first to establish two-way radio communication between opposite sides of the world—New Zealand and the United Kingdom—from a sheep station in the rural South Island. Yet Brenda & Frank’s space-defying feat was the crest of a wave: New Zealand’s keen amateur radio operators had already set several distance records, and the nation’s nascent institutional broadcasting was bolstered by rapid public assimilation of the new technology of radio.

The mainline narrative of New Zealand’s cultural history insists on New Zealand’s colonial debt to a British pastoral sensibility, the inevitable primitiveness of an insular island state, and a dearth of modernist or technological influence on the nation’s art and culture. Yet this narrative is contradicted by the resolutely modernist aptitude and optimism of New Zealand’s bounding amateur radio activity in the first half of the 20th century. Though consigned to microhistories and far removed from the nation’s artistic tradition, there’s a strong case for New Zealand’s pre-WWII “radio hams” (amateurs) as a locus of globally-networked, but thoroughly indigenous, modernism.

My recent work as a composer has fancifully imagined what experimental sonic practice might have emerged from early amateur radio activity in my native New Zealand. Out of meticulous historical research has emerged the outsider artist persona of Vera Wyse Munro (1897-1966): a telematic improviser, amateur broadcaster, and sonic artist, whose work and practice I have undertaken to reconstruct. In this presentation I will outline my approach to this undertaking, which is a kind of musical larp: an intercultural roleplay via sound between histories true and truthy; between normative nationalist narratives and subversive microhistories; between esoteric historical technologies and ubiquitous contemporary technologies; between guarded cultural institutions and the open-source ethos of the amateur.

Eren Arin (Istanbul, Turkey), “Tracing the path for an individual expression” (*Lecture Recital*)

Institutionalisation of styles in contemporary art music nowadays is much more evident than ever. The innovative qualities found in the diverse textures of 70's and 80's (ranging from primitive repetition to default catastrophe) are now under the protection of academic institutions from opposing camps. On the other hand, any kind of institutional control over the process of art production naturally rationalize the output for the sake of predictability and reproducibility. So the dilemma arises here as the teaching/ reproduction of the musical styles of recent past in order to maintain a protection shield over them, but at the same time to compromise on the representation of personal idiom.

I'm one of the composers who praise the desire and struggle of expressing individuality, to being one of the successful followers of any accepted style. In that sense, cultural representation in music is one of the keys for acquiring a distinct way of expression. In my case, it is the use of makamic material or gestures derived (or stylised) from either Anatolian folk or Turkish traditional music is the way for creating representation. Technically I create space for representation by two ways: one is using microtonality and gestural qualities of Makam tradition as the subjects of music. The other is leaving enough time and space (texturally) for the representation of cultural idioms existing in a quasi meditative mood. The overall result is taksim like (improvisation in makamic style) gestures surrounded by atmospheric emptiness.