

Intercultural Music Conference and Concerts  
Department of Music, The University of California, San Diego

Schedule of Events

All concerts and panels are free of charge.

Note on the locations:

Room 127 is also called the “Recital Hall,” which is different from the “Conrad Prebys Concert Hall”

All rooms are in the Conrad Prebys Music Center unless noted with an asterisk (\*).

Presentations below include academic papers, composer presentations, and lecture recitals, the latter of which is marked as such. Unless otherwise noted, all presentations are 20 minutes long, immediately followed by 10 minutes of questions.

Public pre-conference seminar.

Thursday, February 25, 2-5pm, location: Warren Room 2155\* (direction will be sent to participants)

*Please RSVP at [sdicm2016@gmail.com](mailto:sdicm2016@gmail.com) for participation in the seminar. Spaces are limited. Although preference is given to UC San Diego graduate students and IcM conference participants, we welcome members of the wider San Diego community to join us.*

*Please note that specific readings should be completed before attending the seminar to facilitate conversation.*

Presented by Professor Martin Scherzinger, composer, musicologist, and media theorist at New York University

Topic: Musical Property in a Networked Age

Friday, February 26

10.30a-noon      Conference Registration, Room 136 (the other registration time is 4.45-6.00p. See below.)

11.00-11.45a      Reception/Lunch, Room 136  
*Complimentary to all conference presenters and UC San Diego Graduate Students & Faculty*

noon-12.15p      Opening Address by **Lei Liang, Acting Chair, Department of Music**, Room 127 (Recital Hall)

12.15-1.15p      **Keynote Speech** by Jann Pasler (Professor of Music, University of California, San Diego)  
*Location: Room 127 (Recital Hall)*  
Title: Deconstructing Colonial and Postcolonial Interculturality  
In her talk, Professor Pasler will start with the Romans and the French, move to the Andalousians and their traditions that returned to North Africa, and finish with the concept understood by the Senegalese after independence.

1.30-3.15p      Discussion Panel 1A: **Cultural Policies in the Middle East**, Room 264  
Chair: Babak Rahimi, Associate Professor of Literature, University of California, San Diego

Erol Koymen (University of Texas, Austin), “Forbidden music: Hasan Ferid Alnar’s *Kanun Concerto* in the Turkish Republic” (cancelled)  
Joshua Charney (University of California, San Diego), “The Shiraz Arts Festival and the slide towards revolution”  
Bijan Zelli (Independent Researcher), “The impact of intercultural streams on revolutionary Iran’s music policy”

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

1.30-3.10p      Discussion Panel 1B: **Voice and Language in Intercultural Music**, Room 127 (Recital Hall)  
Chair: Miller Puckette, Professor of Music, University of California, San Diego

Ofer Gazit (University of California, Berkley), “African drums, American dreams: immigrant musicians in the Civil Rights Movement”  
Jeanette Gallant (Independent Researcher), “Musical borderlessness in the Acadian diaspora”  
Viola Yip (New York University), “Keeping an accented voice: the pursuit of individuality within globalized experimental music”  
Viola Yip (New York University), performance of George Aperghis, *Récitations no.11* (1978)

3.30-4.30p **Distinguished Composer’s Lecture** by Chinary Ung (Distinguished Professor of Music, University of California, San Diego), Room 127 (Recital Hall)  
Title: The space between cultural fingerprints, dreams, and imagination

4:30-6.00p **Happy Hour and Concert:**  
**Locating the Allegory: Intercultural Perspectives on Earle Brown's *December 1952***  
*Location: The Loft, 2<sup>nd</sup> floor, Price Center\**  
  
*Door at 4.00p, Show at 5.00p*

4.45-6.00p Conference Registration, *The Loft, 2<sup>nd</sup> floor, Price Center\**  
Details on bar crawl will be announced at the Loft.

#### Saturday, February 27

8.00-9.00a Breakfast, Room 136  
*Complimentary for all conference participants*

8.00-9.00a Registration, Room 136 (The other registration time is at 12.30-1.30p. See below.)

9.00-10.30a Discussion Panel 2: **Chinese Music as Intercultural Resource**, Room 127 (Recital Hall)  
Chair: Richard Madsen, Professor Emeritus, Department of Sociology, University of California, San Diego

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

10.45a-12.30p Discussion Panel 3: **Constructing Indigenous Identity in Latin America**, Room 127 (Recital Hall)  
Chair: Gloria Chacon, Assistant Professor of Literature, University of California, San Diego  
  
Silvio dos Santos (University of Florida), “Mata cacique” (Kill the Indian chief): The crossroad between musical activism and imagined indigeneity in Brazilian music”  
Juan Rubio (University of California, San Diego), "Bringing down the house: Soundscapes, transnationalism, and technological agency in Cumbia Rebajada”  
Ernesto Calderon, (University of San Carlos, Guatemala), “The youth orchestra as intercultural Space in Aldea Zet in San Juan Sacatepequez, Guatemala”  
  
Discussant: Walter Aaron Clark, Professor of Music, University of California, Riverside

12.30-1.30p Lunch, Room 136  
*Complimentary for all conference participants*

12.30-1.30p Conference Registration, Room 136

1.30-3.30p Discussion Panel 4A: **Contesting Historical Biases**, Room 127 (Recital Hall)  
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”  
 Zhuqing Hu (University of Chicago), “Hybrid voices: Western music theory at the service of a Chinese emperor”  
 Lauren Whitelaw (Northwestern University), “Reclaiming creativity and convention: female musicians and the Germanic ideal in the late *Aufklärung*”  
 Tekla Babyak (Cornell University), “‘Following Nietzsche’s advice’: French musical evocations of Spain, 1900-1920”

- 1.30-3.30p Discussion Panel 4B: **Intercultural Spectacle**, Room 264  
 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”  
 Ljubica Ilic (Academy of Arts, University of Novi Sad, Serbia), “Thy kingdom come: memories of Yugoslavia”  
 Erin Bauer (Laramie County Community College, WY), “Stylistic unification through common socioeconomic background in the case of Rowwen Heze and Los Lobos”  
 Robert Wahl (University of California, Riverside), “Bringing the Old world to the New: Carlos Surinach and flamenco music in *Ritmo Jondo*”
- 3:45-4.45p **Keynote Speech** by Martin Scherzinger (Professor, New York University),  
 Room 127 (Recital Hall)  
 Tentative Title: Algorithms of musical time: from autonomous to automatic listening  
 Please see his abstract on [icm2016.wordpress.com](http://icm2016.wordpress.com)
- 5.00-5.45p Composers’ Round-Table: **Composition in the Intercultural Context**, Room 127 (Recital Hall)  
 Speakers will include Shahrokh Yadegari (Professor of Theater, University of California, San Diego), Hilda Paredes (London), Chinary Ung (Distinguished Professor of Music, UC San Diego), and Roger Reynolds (University Professor, UC San Diego; chair and moderator of this panel)
- 5.45-7.00p Dinner, Room 136  
*Complimentary to all conference presenters and UC San Diego Graduate Students & Faculty.*
- 7.00p Concert: **Luminous: redfishbluefish with Mark Dresser**  
*Location: Conrad Prebys Concert Hall*
- redfishbluefish is the acclaimed, San Diego-based percussion ensemble led by Steven Schick, Reed Family Presidential Chair and Distinguished Professor. This performance of intercultural music will feature Professor Mark Dresser as bass soloist for Professor Lei Liang’s composition *Luminous*, along with Professor Aleck Karis, Professor Erik Carlson, Professor Stephanie Richards, and numerous UCSD graduate students. The program (not in order) is as follows:
- Guo Wenjing, **Parade** for three percussionists
  - Hilda Paredes, **Tzolkín** for solo percussion  
 James Beauton, solo percussion
  - Ran Duan, **Epigrams** for two percussion and trumpet
  - Stephen Lewis, **maples, father, sheep, fog** for percussion trio
  - Lei Liang, **Luminous** for contrabass and ensemble  
 Mark Dresser, solo contrabass

Sunday, February 28

- 8.00-9.00a Breakfast, Room 136  
*Complimentary to all conference participants*
- 9.00-10.45a Panel 5A: **Cultural assumptions in the West**, Conrad Prebys Concert Hall  
 Chair: Nicol Hammond, Assistant Professor of Music, University of California, Santa Cruz

Adilia On-ying Yip (Royal Conservatory Antwerp, Belgium), “Inventing new marimba performance techniques from its African heritage (*Lecture Recital*)  
 Twila Bakker (Bangor University, UK), “Straw cathedrals: tracing the Central African influence of *Electric Counterpoint* through Steve Reich’s E-sketches”  
 Taylor Smith, (Cuyamaca College), ““Sweet Trinidad:’ imitation and representation in Van Dyke Parks’ *Discover America*”

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

9.00-10.30a Panel 5B: **Artist Presentations**, Room 127 (Recital Hall)  
 Chair: David Borgo, 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*)  
 Celeste Oram (University of California, San Diego), “The whole world from the shearing shed: radio hams, Vera Munro, & New Zealand’s grassroots modernism”  
 Eren Arin (Istanbul, Turkey), “Tracing the path for an individual expression” (*Lecture Recital*)

11.00-11.45a **Special Lecture Recital Artist Presentation, Conrad Prebys Concert Hall**  
 Hossein Omoumi (University of California, Irvine)

Noon-1:30p **Musical Dialogues Across Continents: IcM Closing Concert**  
*Location: Experimental Theater, Conrad Prebys Music Center*

All performers are from The University of California, San Diego unless otherwise noted

**Ja’binit** (2013) Pamela Flores (University of San Carlos, Guatemala)  
 Marimbas, Christopher Clarino and Fiona Digney  
 Flute, Michael Matsuno

**Jazz Pipa** (2015) Luk Wai-Chun (Vincent) (Chinese University of Hong Kong)  
 Pipa, Zhuxi Wang (San Diego)

**Sketch II** (2016) Anahita Abbasi  
 Kamancheh, Niloufar Shiri  
 Electronics, Anahita Abbasi

**Power of the script** for trombone and electronics (2015) Zhaoyu Zhang (University of Illinois, Urbana-Champaign)  
 Trombone, Eric Starr (San Diego State University)

**Music for Piano** (1989) Franghiz Ali-Zadeh (Azerbaijan/ Germany)  
 Piano, Mirna Lekic (*composition presenter*, Queensborough Community College, City University of New York)

**Kara Toprak** (2011) Elisabet Curbelo  
 Kanun, Sanaz Nakhjavani (Istanbul Technical University, Turkey)  
 Voice, Elisabet Curbelo  
 Electronics, Elliot Patros

**By the Lovesick Tree** (2015) Shing Chun-hay (Chinese University of Hong Kong)  
 Flute, Michael Matsuno

**middlemen who didn’t do diddly** (2014) Tobin Chodos  
 Marimba, Christopher Clarino  
 Violoncello, Tyler J. Borden  
 Bass clarinet, Michiko Ogawa

**Faryaad** Based on a Kurdish melody  
 Sibarg Ensemble Poem of Hafez  
 Piano, Josh Charney  
 Percussion, Arian Khoroushi (University of California, Riverside)  
 Kamancheh, Niloufar Shiri  
 Bass, Kyle Motl  
 Voice and percussion, Hesam Abedini  
 Tar, Ebrahim Poustinchi (College of Design, University of Kentucky)