

国際シンポジウム

MUSIC THEATRE STUDIES AND TRANSNATIONAL HISTORY

DATE **1. 24** Fri
2025
10:30 - 18:15

神戸大学
鶴甲第二キャンパス
F257



Time Schedule

10:30-11:15

1 **YUMI NOTOHARA** (OSAKA COLLEGE OF MUSIC):
TRANSNATIONAL PERSPECTIVE ON BRITTEN'S SINFONIA DA REQUIEM
11:15-12:00

2 **NANCY YUNHWA RAO** (RUTGERS UNIVERSITY):
TRANSPACIFIC OPERATIC IMAGINATION:
CHINESE OPERA THEATER AND TRANSPACIFIC MIGRATION
12:00-13:30

LUNCH BREAK

13:30-14:15

3 **RINA TANAKA** (KYOTO SANGYO UNIVERSITY):
BEYOND THE TOWER OF BABEL:
ENVISIONING TRANSNATIONAL MUSICAL THEATER HISTORIOGRAPHY

14:15-15:30

4 **DAVID SAVRAN** (THE CITY UNIVERSITY OF NEW YORK):
RECENT PRODUCTIONS OF KURT WEILL'S DER SILBERSEE IN BELGIUM,
FRANCE, AND GERMANY AND THE CONTINUING RELEVANCE OF THE
PIECE'S ANTI-FASCIST MESSAGE.

15:30-16:00

COFFEE BREAK

16:00-16:45

5 **CAROL J. OJA** (HARVARD UNIVERSITY) AND
MISAKO OHTA (KOBE UNIVERSITY):
REVISITING THE ROLE OF U.S. MUSIC DURING THE POSTWAR
OCCUPATION OF JAPAN: A BICULTURAL PERSPECTIVE

17:00- 18:15

DISCUSSION

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THE REISCHAUER INSTITUTE OF JAPANESE STUDIES AT **HARVARD UNIVERSITY**

科研費
KAKENHI

Carol J. Oja is William Powell Mason Professor of Music and American Studies at Harvard and Faculty Director of the Humanities at the Radcliffe Institute for Advanced Study. She previously served as Leonard Bernstein Scholar-in-Residence with the New York Philharmonic. Her research focuses on American music and culture, with an emphasis on interracial history and social justice. Oja is the author or editor of nine books, including *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century*, with Charles Hiroshi Garrett (Michigan), *Bernstein Meets Broadway: Collaborative Art in a Time of War* (Oxford), and *Making Music Modern: New York in the 1920s* (Oxford).

Nancy Yunhwa Rao is Distinguished Professor at Rutgers University. A member of the American Academy of Arts and Sciences, Rao is the author of *Chinatown Opera Theater in North America*, which received three book awards. It tells the story of iconic theater companies and the networks and migrations that made Chinese opera a part of American culture. Rao's scholarship has spanned a broad range of topics: gender and music; analysis of musical gestures and Asian aesthetics, especially the music of American ultra-modern composers and contemporary East Asian composers. Her publications offer innovative analytical approaches to cross-cultural music. Recent essays include *Sino-Soundscape*, *Inter-Asia imaginings*, *sensibilities and subjectivities*, and *materiality in the sonic imagery*. Her new book, *Inside Chinese theater: Community and Artistry in 19 century California and Beyond*, is forthcoming in 2025. Rao is the Editor-in-Chief of *American Music*. She is named 2024 Honorary Member of the American Musicological Society.

David Savran is a specialist in 20th and 21st century U.S. and German theatre, musical theatre, and social theory. He is the author of ten books on a wide range of subjects, including Tennessee Williams, musical theatre, and the Wooster Group. His *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class* (2009) was the winner of the Joe A. Callaway Award. He co-edited a special issue of *TDR* on contemporary German theatre (June 2023) and his new book, *Tell It to the World: The Broadway Musical Abroad* (Oxford University Press) is a study of the indigenization of the musical in South Korea and Germany. He has served as a judge for the Obie Awards and the Lucille Lortel Awards and was a juror for the Pulitzer Prize in Drama. Until his recent retirement, he was Distinguished Professor of Theatre and Performance at the CUNY Graduate Center.

Yumi Notohara (Ph.D., Hiroshima University) is a Specially Appointed Associate Professor at Osaka College of Music in Japan. As the chair of the "Hiroshima and Music" committee, she has been deeply involved in research on music related to the atomic-bombed city of Hiroshima for nearly 30 years. Her work, which includes interviews with survivors, composers and bereaved families, has led to numerous academic papers and essays published in both domestic and international journals, such as *Finnish Music Quarterly*, *Sounds, Societies, Significations*, and *Life Writing*. In 2015, she published her first book, "Hiroshima" ga narihibikutoki [When "Hiroshima" Resounds] (Shunjūsha, 2015, in Japanese). Currently, her research examines war-related music from both World Wars in the 20th century, with a particular focus on England and Japan, exploring themes of mourning, memory, and trauma.

Rina Tanaka is Associate Professor at the Faculty of Cultural Studies, Kyoto Sangyo University. She was a visiting fellow at the Department of Music Sociology at the University of Music and Performing Arts Vienna. Her interests include sociocultural transitions and (re-)contextualization of contemporary performing arts since the twentieth century. Her contribution to popular musical theater in German and East Asian countries appears in *The Routledge Companion to Musical Theatre* (co-authored, 2022), *Milestones in Musical Theater* (2023), and others. As a critic for contemporary performing arts in Japan, she contributes to media including *Mercure des Arts*, *Higeki Kigeki*, and *Sound Stage Screen*.

Misako Ohta is a professor of the Graduate School of Human Development and Environment, Division of Human Expression, at Kobe University. Born in Tokyo, she studied musicology at Tokyo University of the Arts (BA) and German Literature at Gakushuin University (MA). Her PhD in music history (University of Vienna, 2001) examined artistic intention and its public effects in Kurt Weill's musical theater from the 1920s into the 1930s. In 2019, co-authored with Professor Carol J. Oja, Katie Callam and Makiko Kimoto, the article "Marian Anderson's 1953 Concert Tour of Japan: A Transnational History" was published in English and Japanese. (Winner of the 2021 Irving Lowens Article Award). In March 2022 a critical biography of Kurt Weill in Japanese was published by Iwanami Shoten.