



The Center for the Interdisciplinary Study of Music

presents

MUSIC & POLITICS

An Interdisciplinary Graduate Student Conference

April 5-6, 2008

University of California, Santa Barbara

Saturday, April 5

9:00-10:00

Registration and Breakfast for Conference Participants
(South Hall, Rm 1415)

10:00-11:00 – Session 1

1A - Music and Identity in Taiwan (South Hall 2635)

Made in Taiwan: Multiethnic Diversity and Taiwanese
Identity as Reflected in Taik Rock

Chiu Wan-Ting (Graduate Institute of
Musicology, National Taiwan University)

The Construction of Native Identity through Jazz in
Taiwan

Yen-Ting Chao (Graduate Institute of
Musicology, National Taiwan University)

1B - Musical Nationalisms in Poland and Russia

(South Hall 1415/17)

The Function of Chopin as a “National Composer” in the
People’s Republic of Poland

Eva Sobolevski (University of California, Los
Angeles)

Xenia’s Lament and the Rise (?) of the Russian Folk in
Musorgsky’s *Boris Godunov* (1872)

Cindy L. Kim (Eastman School of Music,
Rochester, NY)

11:00-11:15

Break (refreshments available)

11:15-12:45 – Session 2

2A - Music and Political Choice in North American Pop (South Hall 2635)

Don't Be Misled! Detroit House, Moodymann, and Black
Aesthetic Militancy

Gerwin Gallob (University of California, Santa
Cruz)

Music and Dominance: Electronic Dance Music vs. Free
Will in the Film *Run Lola Run*

Travis A. Allen (University of California, Santa
Barbara)

Marko Perković Thompson: "True Croat" or "The
Croatian Toby Keith"?

Kathleen Wiens (University of California, Los
Angeles)

2B - Modernism and Cultural Capital (South Hall 1415/17)

Twelve-note Music and Cultural Life Under Fascism:
The Cases of Rome and Milan

Emiliano Ricciardi (Stanford University)

Helmut Lachenmann, May 68, and Music’s Crisis of
Meaning

Trent Leipert (University of Chicago)

Music as Failed Resistance in Adorno and Hebdige:
Mapping a Locus of Cultural Studies

Anne Marcoline (University of California,
Santa Barbara)

12:45-2:00

Lunch in the Music Bowl (Music Building Courtyard)

2:00-3:30 – Session 3

3A - Selling Authenticity and Modernity (South Hall 2635)

Popular Appeal in the Music of Abba and the
Authentication of Inauthenticity

Robert Burke (University of Southampton,
England)

Performed Authenticity: Sub Pop Records and the
Musical Capital of “Liveness”

Kristine Weglarz (University of Minnesota)

Rock Bands/Rock Brands: Advertising Modernity in
Indian Rock Music

Chloe Coventry (University of California, Los
Angeles)

3B - Music and the Sacred (South Hall 1415/17)

Suicide and Homicide on the Stage of Renaissance Italy:
Societal Implications of Entertainment Violence

Siu-Yin Mak (University of Southern
California)

The Turkish Language Call to Prayer: A Failed Attempt
to Nationalize a Religious Symbol

Eve McPherson (University of California,
Santa Barbara)

The Politics of “Sacred” Minimalism in Wojciech Kilar’s
Exodus and *Angelus*

Ewelina Boczkowska (University of
California, Los Angeles)

3:30-4:00

Break (refreshments available)

4:00-5:00 – Keynote Address

“Teeth Gritting Harmony’: Afro-Latino Politics and Music as
Intervention” (Music 1145)

Gaye Johnson, Assistant Professor of Black Studies
and an affiliated faculty member in the Departments of
History and Chicana/o Studies at the University of
California, Santa Barbara.

5:00-6:00 – Reception (Geiringer Hall in Music Bldg)

6:00 – Dinner (Geiringer Hall in Music Bldg)

7:30 p.m. – **Movie & Discussion** (Music 1145)

Soundtrack to War

Wired into tanks and helicopters American music and
culture exploded into Iraq against the backdrop of
gunfire, explosions, and destroyed cities. Critically
acclaimed Australian filmmaker and artist George
Gittoes was drawn to the frontline to witness war first
hand and capture its imagery on film. ***Soundtrack to
War*** is a poignant and insightful look at war and the
human condition, showcasing spontaneous musical
performances by battle weary soldiers in Iraq. This
movie is a journey through the musical landscape of a
group of American soldiers stationed in Iraq who have
transformed the stress and trauma of war into musical
expressions from heavy metal to folk.

Sunday, April 6

8:30-9:15

Breakfast for Conference Participants (South Hall)

9:15-10:45 – Session 4

4A - Reception of Music Across Political and Temporal Boundaries (South Hall 2635)

Musical Diplomacy: The Boston Symphony Orchestra Visits the USSR

Katerina Frank (University of California, Davis)

Parallels Between Politics, Class and the Treatment of American Composers in Gilded Age America

Michael Joiner (University of California, Santa Barbara)

4B - Survivors, Testimony, and the Sublime (South Hall 1415/17)

Mozart as Survivors' Music in *The Shawshank Redemption*

Jessica Stankis (University of California, Santa Barbara)

Testimony and the Politics of the Hearable

Amy Cimini (New York University)

The Female Sublime: Music as an Ethics

Linda Kick (University of California, Santa Barbara)

10:45-11:00

Break (refreshments available)

11:00-12:30 – Session 5

5A - Racial Politics in Music (South Hall 2635)

Black Venus, White Germany: The De-Politicization of Wagner in Post-War Germany

Kira Thurman (University of Rochester)

"What's the Difference Between Me and You?": Eminem and the Politics of the Backlash

Loren Y. Kajikawa (University of California, Los Angeles)

Aunt Jemima, Uncle Remus, The Kingfish, and Frank Zappa: Matters of Race in the Music of Frank Zappa

Andre Mount (University of California, Santa Barbara)

5B - Noise, Metal and Media (South Hall 1415/17)

The Presence and Absence of Music in the Media Coverage of the 2007 Anti-G8 Protests

Steven F. Rafferty (Annenberg School of Communication, University of Southern California)

The Musical Modernist as Junk Man, After the Age of Metal

Peter Gillette (University of Iowa)

Noise in the Service of Nation: NASCAR and Torture Under the Fossil Fuel Political Economy

Jacob Rekedal (University of California, Riverside)

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