



2011 CHINOPERL CONFERENCE

Program



Time: **Thursday, March 31, 2011, 7:30 AM - 5:00 PM**

Place: **Conference Rooms Anthurium and Pakalana**

Ala Moana Hotel (*next to the Honolulu Convention Center,*
where the AAS-ICAS joint conference is held)

410 Atkinson Drive Honolulu, Hawaii 96814

Telephone: 866-448-1396

Conference Coordinator: **Wenwei Du, Vassar College, wedu@vassar.edu**

Additional Events

- **Social Gathering: 5:15-6:45 PM**
- **Evening of Asian Theatre: 7:15-9:15 PM**

(see below for details)

7:30-8:10 Warming up: Breakfast, Coffee and Tea

8:10-8:20 Opening Remarks: Wenwei Du, President, CHINOPERL

Fan Pen Chen, Secretary/Treasurer, CHINOPERL

8:20-9:40 Anthurium Room and Pakalana Room

Session 1. Roundtable on Women and the Stage in Late Qing and Early Republican China

Chair: David Rolston, University of Michigan.

Participants: Mary Hirsch, Independent Scholar; Jin Jiang, East China Normal University; Steven Siyuan Liu, University of British Columbia; Colin Mackerras, Griffith University; and Elizabeth Wichmann-Walzack, University of Hawai'i

9:40-9:55 Coffee/Tea Break (*while the Conference Room is being partitioned into two rooms for concurrent sessions and Conference Registration Fees and Membership Fees collected*)

9:55-11:15 Anthurium Room

Session 2A. Tales

Chair: Shu-chu Wei, Whitman College & Tunghai University

“*Xixiang ji gushi de shuochang chuanbo*” 西厢故事的说唱传播 (Dissemination of the *Tale of the Western Wing* through Musical Storytelling), Zhang Yanjin 张燕瑾, Capital Normal University 首都师范大学

“Idle Talk under the Bean Arbor: Aspects of Informal Non-elite Storytelling in *Doupeng xianhua*,” Roland Altenburger, University of Zurich

“‘She’ Taijun yu She Taijun kao” 余太君与折太君考 (On ‘She’ Taijun the Theatrical Character and She Taijun the Historical Figure), Kang Baocheng 康保成, Sun Yat-sen University 中山大學

“Satirical Tales in *Xiaopin* Skits,” Wenwei Du, Vassar College

11:15-11:20 5-minute Break

9:55-11:15 Pakalana Room

Session 2B. Music and Singing

Chair: Colin Mackerras, Griffith University

“Bei Song ducheng Bianjing de wenyi yanchu yu shengyin wenhua” 北宋都城汴京的文艺演出与声音文化 (A Study on the Soundscape of Northern Song’s Capital, Bianjing), Yi’ou Huang 黄艺鸥, Shanghai Conservatory of Music 上海音乐学院, Visiting scholar, University of Michigan

“A Gynocentric View of the Song Tradition? The Social Imaginary of Essay on Singing (before 1324),” Patricia Sieber, The Ohio State University

“Beiping erge de youmo yu yuyi,” 北平儿歌的幽默与寓意 (Humor and Moral in Children’s Songs of Beiping), Yu Runqi 于润琪, Museum of Modern Chinese Literature 中国现代文学馆

“The Voice in Singing Folk Songs of the Han People,” Liu Ronghui 刘蓉惠, Music Conservatory of China 中国音乐学院

11:20-12:40 Anthurium Room

Session 3A. Zaju

Chair: Fan Pen Chen, State University of New York, Albany

“Song zaju fumo jue se gongneng lun” 宋杂剧副末脚色功能论 (The Roles that Fumo Plays in Song Zaju), Wang Longlin 汪龙麟, Capital Normal University 首都师范大学

“Functions of the *Jing* (Clown/Villain) Role in Yuan *Zaju* Drama,” Shu-chu Wei, Whitman College and Tunghai University

“The Authorship of *Yu Rang tun tan* 豫让吞炭 and Other Two Yuan Plays,” Hongchu Fu, Washington and Lee University

“Lun Yuandai zaju *Wutong yu yu* Qingdai chuanqi *Changsheng dian zai* biaoyan shang de qubie—Yi ‘Mishi’ juqing wei li” (论元代杂剧《梧桐雨》与清代传奇《长生殿》在表演上的区别——以“密誓”剧情为例 (Differences in Acting between the Yuan *Zaju* and the Qing *Chuanqi* Versions of the Story of Emperor Tang Minghuang and His Concubine Yang Guifei—Focusing on the Scene “Secret Pledge”), Cao Yibing 曹亦冰, Beijing University 北京大学

12:40-1:40 Lunch Break

11:20-12:40 Pakalana Room

Session 3B. Chuanqi

Chair: Lindy Li Mark, California State University at Hayward

“Dangerous Entertainment: The Popularity and Threats of Li Yu’s Plays,” Mengjun Li, The Ohio State University

“Qingchu xiqu pingdian de jingdian chonggou yiyi” 清初戲曲評點的經典重構意義 (The Significance of the Early Qing Comments on *Xiqu* in Reconstructing Classics of Drama), Kao Chen-lin 高禎臨, Tunghai University 東海大學

“Wu Lanzheng’s *Honglou meng* Opera *Jiang Heng Qiu* (1806),” Sophie Volpp, University of California at Berkeley

[“Mingdai xiqu chuanguo guocheng zhong shiyue guanxi de jinzhang ji qi jieju” (明代戏曲创作过程中诗乐关系的紧张及其解决, The Tension between Poetry and Music and Its Solution in the Creative Process of the Ming Drama), Jing Xiaoqing 敬晓庆, Xi'an Technological University College of Humanities 西安工业大学人文学院 (His paper to circulate only)]

“Public Play, a ‘Women’s’ Voice, and the Rise of the Tragic Genre in Jingju” Catherine Yeh, Boston University

1:40-3:00 Anthurium Room

Session 4A. Kunqu

Chair: Shiao-ling Yu, Oregon State University

“From Page to Stage, the Music of Kunqu,” Lindy Li Mark, California State University at Hayward

“Talented Women Singing Kunqu: The Rise of Female Amateurs and the Feminization of Kunqu Art, 1920-1945,” Minlei Ye, Princeton University

“How Do Music and Dancing Realize Dramatic Texts in Kunqu?” Joseph Lam, University of Michigan

“Qianlun *Handan meng* ‘Saohua’ *Shanghuashi* liangzhi quzi de yanchang” 浅论《邯郸梦·扫花》中的[赏花时]两支曲子的演唱) On the Aesthetics of Aria Singing: Two Songs to the Tune of “Shanghuashi” in the Scene “Sweeping Flowers” of *The Dream of Handan*), Ouyang Qiming 欧阳启名, Capital Normal University 首都师范大学

3:00-3:10 Break/Tea

1:40-3:00 Pakalana Room

Session 4B. Xiqu Scholarship and Practices

Chair: Wenwei Du, Vassar College

“The Establishment and Development of Modern *Xiqu* Scholarship,” Mei Sun, National Central University

“A Survey Study of the Theatrical Theorists in the Past 30 Years,” Shaojing Wu, University of Arkansas

“A Symbolic Quest for Human Struggle: Revisiting the text and performance of Kunqu Drama *Huozhuo* 活捉 (Taken Alive),” Rose Jang, The Evergreen State College

“Using the Radio as a Tool for Audience Development: A Cantonese Opera Community Project in Edmonton,” Helen K.Y. Cheung, University of Alberta

3:10-4:10 Anthurium Room

Session 5A. Contemporary Adaptations and Translation

Chair: Joseph Lam, University of Michigan

“Tourism and Musical Performing Arts in Contemporary China,”
Colin Mackerras, Griffith University

“Fusion: the Capacity of Nanyin, an ‘Intangible Cultural
Heritage,’ for Intercultural Synergy,” Cai Yayi, Sheng Hong Arts
Institute, Singapore

“*Duotai huangu* 夺胎换骨 (Evolving from Embryo and Changing
the Bones): Translative Mimicry,” Jonathan Stalling, The
University of Oklahoma

4:10-5:00 Soft Drinks/Juice and Snacks

4:10-5:00 Business Meeting Wenwei Du, President, CHINOPERL

5:15-6:45 Social Gathering at Longhi’s Restaurant

Fan Pen Chen, SUNY-Albany

Because of the “Evening of Asian Theatre” program at 7:15 PM, we will not be able to have out traditional CHINOPERL banquet and frolic, but we will at least have a social gathering at Longhi’s Restaurant (Ala Moana Hawaii’s Center, Level 2, 808-947-9899, a five-minute walk away from our conference site), where we can order drinks, appetizers and light food while enjoying entertaining performances that any of the conference participants would like to present.

7:15-9:15 Evening of Asian Theatre

Elizabeth Wichmann-Walzack, University of Hawai’i, Organizer,

Performed by University of Hawaii students of the Departments of Music and of Theater & Dance, in Room 310 at the Honolulu Convention Center (where the AAS-ICAS joint conference is held). The program which will feature Balinese dance, Chinese opera and Japanese kabuki. Actors will perform three scenes from UH’s 2010 Asian Theatre Program English-language production of the *Jingju* play *The White Snake*: “Stealing Spirit Grass” 盗仙草, “Escape from Gold Mountain” 逃山, and “At Broken Bridge” 断桥.

3:10-4:10 Pakalana Room

Session 5B. Spoken Drama

Chair: Hongchu Fu, Washington and Lee University

“From Uncle Tom’s Cabin to Modern Chinese Drama,” Shiao-
ling Yu, Oregon State University

“Marketing New Leftism: Youth Theatre in Beijing,” Donghui
He, Whitman College

“The Role of Spoken Drama on Chinese Ethnic Stage: Viewed
from the Play *Grand Bazaar*,” Ping Fu, Towson Univeristy