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

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-Walzcek, 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” 佘太君与折太君考 (On ‘She’Taijun the Theatrical Character and She Taijun the Historical Figure), Kang Baocheng 康保成, Sun Yat-sen University 中山大学

“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” (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” (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

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” (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 chuangzuo guocheng zhong shiyue guanxi de jinzhang ji qi jiejue” (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

12:40-1:40 Lunch Break
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


“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

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,” Shaoling 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 University

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 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-Walzcak, University of Hawaii’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.