

## Program of the Seminar 2013

Prof. Oh Hee Sook: Paradigm shift of musical genius aesthetics – Focused on genius images of Mozart and Beethoven

### Group 1

Okano Hiroshi: Diversity in the Meaning of translated Musical Expression Marks in the 18th Century: Focusing on *Affettuoso*

Yi Hyejin: The Analytic and Aesthetic Consideration on the Change of Relationship a Music and Language in the Liszt' Symphonic Poem <Hamlet> (1858)

Lee Shaw: Originality of Liszt's Song Transcriptions – transforming from vocal music into instrument music

Kim Soyi: A study on Opera *Lulu's* Character -In the Context of "Performative Language"

### Group 2

Jimbo Natsuko: Performing Music as the “Universal” Language: Lazare-Lévy's Lecture on Musical Interpretation and his Japanese Audience

Okamoto Yoshiko: Authenticity of National Anthem of Hungary: *Himnusz* in the Contemporary Historical Context

Bae Myojung: A Study on the meaning of the Adaptation (翻案) of Japanese Songs in Korean Popular Music

Kasai Amane: Labeling Music: Classification of “Pure Music” and “Light Music” in Japan

### Group 3

Kawamura Tatsuhiro: The Orientalism by the Russian composers

Matsuo Risa: Chopin's Polish Songs: In Pursuit of Transnational Acceptance

Ha Kayoung: A Study for 'Górecki phenomenon' from the aesthetic perspective

Won Yusun: The Study for Alfred Schnittke's Polystylism: The construction of musical universe through the harmonization between sensitivity and rationality

### Group 4

Nagahata Toshimichi: Classification of Christian hymnals translated in Meiji era

Horiuchi Ayako: The limit, the border and the potential of singing in Japanese

Takayama Hanako: Birdsongs and Cross-border Translations —An analysis of “The birds of Karuizawa” (1962), composed by Olivier Messiaen—

Lee Hyunji: The Language for new era, Stockhausen's Opera "Licht": Focusing on symbolism of libretto