

Ankündigung und Einladung

GASTVORTRÄGE

Ricardo Trimillos

– University of Hawai‘i –

Ricardo Trimillos is a Professor Emeritus in Ethnomusicology at the Department of Music and in arts & culture in the Department of Asian Studies at the University of Hawai‘i. He completed his PhD at UCLA (1972) on the music of the Muslim *Tausug* of the southern Philippines with additional study at the University of Cologne and the Ateneo de Manila. He has been consultant to various governments concerning arts and public policy. His research includes musics of the Philippines, Japanese traditional music, and Hawaiian music and dance. His theoretical emphases encompass music and ethnic identity, the arts and public policy, and gender in the arts of Asia Pacific published in three languages. He performs and has taught *koto*, *rondalla* and *kulintang*.

Mittwoch, 10. Juni

12–14 Uhr

Residenz, Hörsaal III

DIE BLUME VON HAWAI‘I: HISTORICISING MULTIPLE GAZES ON OPERETTA, TRUTH, SUBALTERNS, AND THE SOUTH SEAS

During the First International Period for Hawaiian music (1878-1950), Austria and Germany discovered Hawaiian music through such touring artists as Tandy McKenzie, Tau Moe, and Toots Paka as well as through its mediation via shellac, vinyl, and the airwaves. In 1929 Paul Abraham composed the operetta *Die Blume von Hawaii* (The flower of Hawai‘i) that begins in Honolulu and ends in Monte Carlo. The most obvious gaze on a subaltern is that of early 20th Century Germanic Europe on Hawai‘i as object, an essentialised and romanticised “Südsee.” However the subject position related to it engages a Jewish subaltern producing for a Germanic hegemon on the brink of the Holocaust. In the post-reunification period of Germany *Die Blume* paints Hawai‘i once again as essentialized, racialised, and re-signified.

Donnerstag, 11. Juni
8–10 Uhr
Domerschulstraße 13, Raum 113
(Institut für Musikforschung)

*PRESCRIPTIVE MALENESS/FEMALENESS,
PERFORMATIVE MASCULINITY/FEMININITY,
AND MODES OF HETERONORMATIVITY/HOMONORMATIVITY
EMBODIED IN PHILIPPINE MUSIC AND DANCE*

Music and dance are public and presentational social acts that both reinforce and critique societal notions referenced by the three sets of binaries. Further they illustrate how the three sets may function separately although not wholly independently in performance in the Philippines. In considering these functions and dynamics, the talk suggests that Western taxonomies of gender and sexuality may be less than satisfactory for the Philippines and related societies in Southeast Asia.
