

CONTENTS

1	The Idea of Entanglement, Historiography, and Organization	1
	Joanne Miyang Cho	
 Part I German-Japanese/Korean Entanglements, 1900–1945: Wagner, Bandmasters, and Japanese Students		
2	The Reception of Wagner in Japan at the Turn of the Twentieth Century: A Non-musical Dimension of Cross-Border Music Transfer	23
	Toru Takenaka	
3	Music for Modern Korea: Bandmasters Franz Eckert and Baek U-yong	49
	Hye Eun Choi	
4	Japanese Music Students in Germany and Austria, 1880 to 1945	69
	Alison Tokita	

Part II	Sino-German Entanglements, 1900–1949: Operas, Beethoven, and Jewish Cantors	97
5	The “Oriental” Utopia: Postwar Orientalism and Ferruccio Busoni’s Opera <i>Turandot</i> Lufan Xu	99
6	Reimagining China in Interwar German Opera: Eugen d’Albert’s <i>Mister Wu</i> and Ernst Toch’s <i>Der Fächer</i> John Gabriel	125
7	Demarcation and Cooperation: Nazi-Persecuted Jewish Cantors in Shanghai Exile, 1938–1949 Sophie Fethauer	151
8	What Beethoven Meant in China, 1900–1949: Music, Ideology and Power Hao Huang	173
Part III	German–East Asian Entanglements since 1945: Ferienkurse, Mozart, and East Asian Composers	195
9	Mozart in the Context of Globalization: The Musician as an Agent of Cultural Hybridity Jinsong Chen	197
10	When “Japanese” Music Became “World” Music: The Internationale Ferienkurse für Neue Musik as Intercultural Agency Fuyuko Fukunaka	227
11	The Music of the Korean-German Composer Yun Isang in the Cold War Era: Interculturality and Engagement Art Hyejin Yi	259

- 12 Korean Contemporary Music and Germany: An Examination of Four Korean Composers 277
Hee Sook Oh

- Index 297