

The Department of Musicology of the University of Basel is delighted to welcome the two keynote speakers Sabine Feisst, Professor of Music History and Literature at Arizona State University, and Michael Fjeldsøe, Professor of Musicology at the Department of Arts and Cultural Studies of the University of Copenhagen.

Likewise, the conference committee sincerely thanks the students of the *Hochschule für Musik Basel, FHNW*, their professors, and the other musicians for their contributions to the conference's musical programme. The performances will take place on September 30, 2016 at 20:00 at the *Neuer Saal* of the *Musik-Akademie Basel*.

It also gratefully acknowledges the generous support of the Swiss National Science Foundation (SNSF) and the *Freiwillige Akademische Gesellschaft Basel* (FAG) in making this conference possible.

CONFERENCE COMMITTEE

Matthias Schmidt (University of Basel)
Tobias Schabenberger (*Hochschule für Musik Basel*)
Andrew Wilson (conference director,
University of Basel)

CONFERENCE LOCATION

Musikwissenschaftliches Seminar
der Universität Basel
Vortragssaal
(main auditorium on the ground floor)
Petersgraben 27
CH-4051 Basel

PERFORMANCES LOCATION

Musik-Akademie Basel
Neuer Saal
Leonhardsstrasse 6
CH- 4051 Basel

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CONCEPTS OF IMPROVISATION THE EFFECT BETWEEN WORLD

30 SEPTEMBER – 1 OCTOBER 2016
MUSIKWISSENSCHAFTLICHES SEMINAR
DER UNIVERSITÄT BASEL
INTERNATIONAL CONFERENCE

WHILE RESEARCH ON MEANS OF COMPOSITION

and musical performance that rely on improvisation, chance, or nature has attracted a certain amount of scholarly attention since the end of the twentieth century, their impact on the art music community of the first decades of the twentieth century has generally been neglected in historical musicology. The conference, which is held as part of the SNSF-funded research project "Concepts of improvisation and their impact on early twentieth century art music", is organized by the Musicology Department of the University of Basel in partnership with the *Hochschule für Musik Basel, FHNW*.

It aims to advance current musicological research on the interplay between Western art music of the first half of the twentieth century and notions of improvisation, randomness, participatory music, and open form. It will also investigate some of the period's improvisatory approach to classical performance and the use of extempore techniques in popular and functional music. Moreover, it seeks to integrate in its deliberations current theories of 'staged improvisation' and 'performativity'.

Echoing the internationalism of the conference's thematic fields as well as that of its delegates, the chosen languages of the conference are English and German.

The conference will take place in the *Vortragssaal* (main auditorium on the ground floor) of the *Musikwissenschaftliches Seminar der Universität Basel* (Petersgraben 27, CH-4051 Basel).

FRIDAY, 30 SEPTEMBER

- 13:30 WELCOME**
(Andrew Wilson, Matthias Schmidt, Tobias Schabenberger)
- 14:00 KEYNOTE SPEAKER**
- **Sabine Feisst** (Arizona State University, Tempe USA)
"Composition as Slowed Down Improvisation": Concepts of Improvisation, Inspiration, and Spontaneity in Arnold Schoenberg's Works
- 15:00 COFFEE OR TEA BREAK**
- 15:15 PAPER SESSION 1**
- **Philip Felhordt** (Folkwang Universität der Künste, Essen Germany)
Was ist "improvisatorisch" an notierten Improvisationsbeispielen? Analysen zu Carl Czernys *Systematischer Anleitung zum Fantasieren auf dem Pianoforte*
 - **Robert Hill** (Hochschule für Musik Freiburg, Germany)
Paul Bekker's 'Improvisation und Reproduktion' (1921) Revisited
- 16:15 COFFEE OR TEA BREAK**
- 16:30 PAPER SESSION 2**
- **Christopher Anderson** (Southern Methodist University, Dallas USA)
Max Reger Improvises: Thoughts on Musical Presence as Cultural Critique
 - **Alexandre Robert** (Université Paris-Sorbonne, France)
Analysing the Development of "Improvisatory Writing" of Déodat de Séverac
 - **Andrew Wilson** (University of Basel, Switzerland)
Spot the Difference! Darius Milhaud's *Cocktail aux Clarinettes* (1920) and Otto Luening's *Trio for Flute, Violin, and Soprano* (1923/24)
- 18:00 END PAPER SESSION 2**
- FRIDAY EVENING**
- 20:00 Musical performances at the Hochschule für Musik Basel** (Neuer Saal)
Schulhoff, Luening, Cowell, Lourié, Milhaud, and more presented by Tobias Schabenberger (Hochschule für Musik Basel FHNW)

SATURDAY, 1 OCTOBER

- 9:30 KEYNOTE SPEAKER**
- **Michael Fjeldsøe** (University of Copenhagen, Denmark)
From "Syncopation" to "Swing" and "Improvisation" – Ideological Concepts of Jazz within the Context of European Neue Sachlichkeit
- 10:30 COFFEE OR TEA BREAK**
- 10:45 PAPER SESSION 3**
- **Ursel Schlicht** (Kassel Germany)
Between Composition and Improvisation: Extemporizing in Entertainment Settings from Vaudeville to Art Music
 - **Margarethe Maierhofer-Lischka** (University of Music and Performing Arts, Graz Austria)
Phenomena of "Openness" in Beat Furrer's Music Theatre and its Roots in Context of the European Avant-Garde (paper read by Andrew Wilson)
 - **Alexander Kopp** (Singen Germany)
Zum Hintergrund einer etwas revolutionären Kompositionsweise
- 12:15 LUNCH BREAK**
- 13:30 PAPER SESSION 4**
- **Yusuke Nakahara** (Budapest Bartók Archives, Hungary)
Some Improvisatory Aspects in Béla Bartók's Musical Thinking
 - **Laura Moeckli** (Basel, Switzerland)
"Freiheitlichere Anwendung des Alltäglichen" – Composing Declamatory Freedom from Wagner to Wolpe
- 14:30 COFFEE OR TEA BREAK**
- 15:00 ROUND TABLE DISCUSSION**
- 17:00 END**