

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

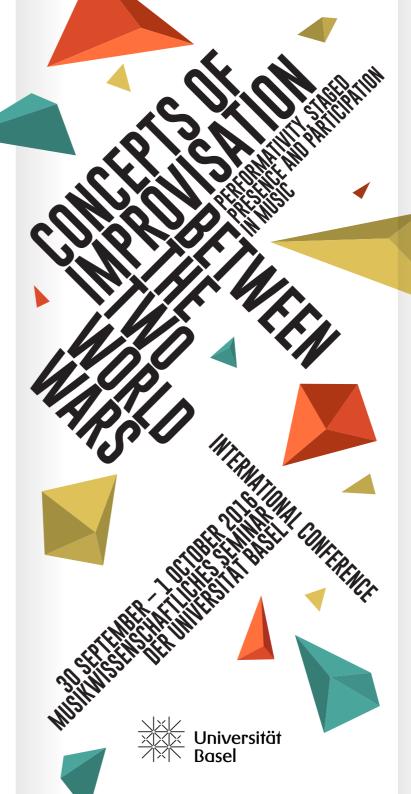
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WHILE RESEARCH ON MEANS OF COMPOSITION

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

WELCOME 13:30

(Andrew Wilson, Matthias Schmidt, Tobias Schabenberger)

14:00

Sabine Feisst (Arizona State University, Tempe USA) "Composition as Slowed Down Improvisation": Concepts of Improvisation, Inspiration, and Spontaneity in Arnold Schoenberg's Works

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
- Freiburg, Germany) Paul Bekker's 'Improvisation und Reproduktion' (1921) Revisited

COFFEE OR TEA BREAK 16:15

PAPER SESSION 2 16:30

- 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)

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

KEYNOTE SPEAKER 9:30

Michael Fieldsøe (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**

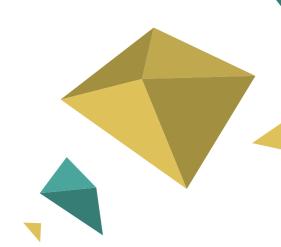
10:45 PAPER SESSION 3

- **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

LUNCH BREAK 12:15

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
- ROUND TABLE DISCUSSION
- 17:00 END







15:00

Robert Hill (Hochschule für Musik