

The Performer-Composer in the second half of the 20 th century

DAY 1 Monday October 10, 2022

09:00 - 9:30 Registration

9:30 - 10:00 Welcome addresses

- Luk Vaes (Orpheus Instituut) - Introduction to the Conference

10:00 - 12:30 Session 1 ICONS (chair: Bruno Forment, Orpheus Instituut)

- Marco Fusi - Giacinto Scelsi, a creative performer
- Luk Vaes - [A.]“Musik muß leben”: opening the Pandora’s box of Mauricio Kagel’s own performance practices
- *Break*
- Charles Corey - Performing by Necessity, Performing by Choice: Harry Partch’s Central Role in Performing His Music
- Jonas Lundblad - An Exact Romantic in the Decades of the Avant-Garde: Messiaen as organist-performer in the 1950s

12:30 – 13:30 *Lunch*

13:30 - 15:10 Session 2 CAGE (chair: Magno Caliman, Orpheus Instituut)

- Clare Lesser - ‘Voice and Shocking Things’
- Luk Vaes - [B.] Playing with John Cage’s Imaginary Landscape 5
- Ann Warde - John Cage, pianist

15:10 – 16:00 *Break*

16:00 - 17:30 Session 3 TESTIMONIALS (chair: Magno Caliman, Orpheus Instituut)

- Elliot Simpson - The Interpretive Field of Necessity
- Audrey Riley - Conversations with Gavin Bryars
- Roger Redgate - Disseminative Notation and the Impurities of Performance

17:30 - 18:30 KEYNOTE You Nakai (chair: Luk Vaes, Orpheus Instituut)

- You Nakai - An Instrument That Only I Know How to Play

20:30 - 22:00 Concert

DAY 2 Tuesday October 11, 2022

9:30 - 10:00 Registration

10:00 - 12:00 Session 4 CONDUCTING (chair: Paulo de Assis, Orpheus Instituut)

- Sara Caneva - With or without? Visual cues, lag, cognition: the idiomatic conductor in experimental composition.
- Luca Sutto - Form shaping in Penderecki's gestural practice
- Anders Førisdal - Trond Reinholdtsen - composer on stage

12:30 - 13:30 *Lunch*

13:30 - 15:10 Session 5 ELECTRO-ACOUSTIC (chair: Bruno Forment, Orpheus Instituut)

- Anders Førisdal - Bjørn Fongaard - guitarist-composer
- Neil O'Connor - Reconnections: The Composer, Electroacoustic Music & Modular Synthesis Revival
- Juan Parra - Opaque technologies: Performative applications of technological experimentation in early electronic music

15:10 - 15:30 *Break*

15:30 - 16:30 KEYNOTE Ian Pace (chair: Luk Vaes, Orpheus Instituut)

- Ian Pace - Two Contemporary Composer-Pianists: Michael Finnissy and Frederic Rzewski

16:30 - 17:30 Session 6 ALL ABOUT THAT BASS (chair: Paulo de Assis, Orpheus Instituut)

- Jonathan Heillbron - Reactivating Gstüss: Incorporating Fernando Grillo's Instrumental Practice
- Ralph Lewis - Johnny Reinhard and Performer-Composer Embodiment of Microtonal Possibility

19:00 *DINNER*

DAY 3 Wednesday October 12, 2022

9:30 - 10:00 Registration

10:00 - 12:00 Session 7 LECTURE-RECITALS (chair: Luk Vaes, Orpheus Instituut)

- Johann Vacher - Expanding Stockhausen
- Ji Liu - Programming Underrepresented Works as Creative Process: A Case Study of Creative Programming with Schubert's Unfinished Piano Sonatas and Rzewski's Winnsboro Cotton Mill Blues

- William Texeira & André Micheletti - Concrete Experimentation as a Mode of Musical Invention

12:00 – 13:00 Lunch

13:00 - 14:00 KEYNOTE 3/ Kristin Norderval (chair: Luk Vaes, Orpheus Instituut)

- Kristin Norderval - The return of the performer-composer: a gate-opening genre - How American performer-composers from Laurie Anderson to Pamela Z have changed the face of American contemporary music.

14:00 - 15:00 Session 8 WORKSHOP

- Luk Vaes - [C.] An Imaginary Kagel-scape

15:00 - 16:00 Closing remarks