



## Minimalism Unbounded!

The Fifth International Conference on Minimalist Music.

September 23-27, 2015

University of Turku & Helsinki Music Centre

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Organised by the University of Turku and  
the Sibelius Academy, University of the Arts, Helsinki

[minimalism@utu.fi](mailto:minimalism@utu.fi)

<http://www.utu.fi/minimalism-unbounded>



# Conference schedule

## **Wednesday 23 September, Turku Sirkkala Campus**

Lobby area between Artium and Minerva buildings, Sirkkala Campus, Kaivokatu 12, University of Turku (alight at Kupittaa railway station by train)

7.30 pm - 11.00 pm

Registration, welcome drinks/refreshments, "Cycles" concert in lobby area starting at 8 pm

## **Thursday 24 September, Turku University, Sirkkala Campus, Atrium, Sirkkalankatu 1 b**

09.00 am - 10.00 am

Registration, Lobby area between Artium and Minerva buildings, Sirkkala Campus, University of Turku

10.00 am - 11.30 am

Parallel Sessions 1, Hovi lecture Hall (V105) & Salonki seminar room (V108)

11.30 am - 12.00 pm

Break

12.00 pm - 1.15 pm

Keynote 1. Jelena Novak, Tauno Nurmela Hall, University Main Building

1.15 pm - 2.30 pm

Lunch

2.30 pm - 4.00 pm

Parallel Session 2, Hovi lecture Hall (V105) & Salonki seminar room (V108)

4.00 pm - 6.00 pm

Break

6.00 pm - 9.00 pm

Conference dinner at Hus Lindman Restaurant, Piispankatu 15, Turku

9.00 pm - 10.00 pm

"Eggs and Baskets" concert at Sibelius Museum, Piispankatu 17, Turku

## **Friday 25 September, Turku University, Sirkkala Campus, Atrium, Sirkkalankatu 1b**

09.30 am - 11.00 am

Parallel Session 3, Hovi lecture Hall (V105) & Salonki seminar room (V108)

11.00 am - 11.30 am

Break

11.30 am - 1.00 pm

Keynote 2. Robert Fink: When the Music Stutters: Notes Toward a Symptomatology,  
Tauno Nurmela Hall, University Main Building

1.00 pm - 2.30 pm

Lunch

2.30 pm - 4.00 pm

Parallel Sessions 4, Hovi lecture Hall (V105) & Salonki seminar room (V108)

5.00 pm

Bus departs from Central Market Square and then goes via Sirkkala Campus, Turku

7.00 pm

Bus arrives in Helsinki

7.00 pm - 8.30 pm

Break

8.30 pm

"Ääniväkeä - Sound People" concert at Wegelius Hall, Sibelius Academy,  
Töölönkatu 28, Helsinki

### **Saturday 26 September, Helsinki Music Centre, Mannerheimintie 13 A**

10.30 am -12.00 pm

Parallel Sessions 5, Black Box & Auditorio

12.00 pm - 1.30 pm

Lunch

1.30 pm - 3.00 pm

Parallel Session 6, Black box & Auditorio

3.00 pm - 3.30 pm

Break

3.30 pm - 5.00 pm

Meri Kytö: Soundwalk, Music Centre main entrance (starting point)

5.30 - 7.30 pm

Break

7.30 pm - 8.00 pm

Kyle Gann interview, Black Box, Sibelius Academy Music Centre

8.30 pm - 9.30 pm

"Focus Kyle Gann" concert, Black Box, Sibelius Academy Music Centre

**Sunday 27 September, Helsinki Music Centre, Mannerheimintie 13 A**

10:30 am - 12.00 am  
Session 7, Auditorio

12.00 am - 12.15 pm  
Closing

12.15 pm - 2.00 pm  
Meeting of the Society for Minimalist Music / with refreshments

# Musical performances & installation schedule

## Wed 23 Sep

8:30 pm CYCLES

Sirkkala (lobby between Artium & Minerva buildings), University of Turku

Performers: E-Musikgruppe Lux Ohr, Slow Floe, Atte Häkkinen

Terry Riley: Keyboard Studies II (arrangement for two synthesizers), performed by E-Musikgruppe Lux Ohr

E-Musikgruppe Lux Ohr: Sequencer variations (from Keyboard Studies II)

John Richardson: The Fold (song cycle in five parts), performed by Slow Floe

Atte Häkkinen: Loop impro (solo)

## Thu 24 Sep

9:00 pm EGGS AND BASKETS

Sibelius Museum, Piispanjatu 17, Turku

Performers: Veli Kujala, Tom Johnson and students of TUAS Arts Academy (trained by Mikko Luoma)

Philip Glass: Head-on for piano trio (4', 1967)

Erkki Salmenhaara: Sonatine for Flute and Guitar (10', 1981)

Erkki Salmenhaara: Sonatine for Two Violins (12', 1972)

Kyle Gann: Reticent Behemoth for quarter-tone accordion (6', 2015, world premiere)

Morton Feldman: Trio for Flutes (4',30", 1972)

Tom Johnson: Eggs And Baskets for narrator (Tom Johnson), flute and violin (12', 1987)

## Fri 25 Sep

8:30 pm ÄÄNIVÄKEÄ - SOUND PEOPLE

Wegelius hall, Sibelius Academy, Töölönkatu 28, Helsinki

Performers: Eija Kankaanranta & kantele orchestra, Petri Kuljuntausta & Äänikuoro (sound choir), Assi Karttunen harpsichord, Antti Tolvi

Antti Tolvi: Ääniväki (Sound Elves) (25', 2012)

Charlie Morrow: Counting to 9 - ToadFish. Performers: Petri Kuljuntausta & Äänikuoro

Hannu Saha: Arndt, performed by Eija Kankaanranta & kantele orchestra

Katri Nironen: Agadir (extract) (6', 1965), performed by Petri Kuljuntausta & Äänikuoro

Matthew Whittall: Wine-dark Sea for kantele and harpsichord (12', 2008)

Tom Johnson: Counting To Seven (6', 2012), performed by Petri Kuljuntausta & Äänikuoro

### **Sat 26 Sep**

3:30-5:00 pm

Meri Kytö: Soundwalk

Saturday 3:30-5:00 pm

Starting point: Music Centre, main entrance

This workshop will examine listening and walking as possible minimalist artistic practise. During the one and a half hour workshop we will exit the Music Centre and walk in the city of Helsinki listening to it's sonic environment. This will be done following a guide and a route designed beforehand. During the walk we will restrain from verbal communication. After returning to the Music Centre the guide will facilitate a discussion on the listening experience resonating with the themes of the conference. Please note: the walk will take a while so do dress according to the weather and wear comfortable shoes.

6:00-6:40 pm

Akusmata Sound Art Gallery (Tukholmankatu 7K, Helsinki)

Marko Timlin: Musta monoliitti (Black monolite) (30-40', 2015), solo for äänilevykone.

7:30 pm FOCUS KYLE GANN

Black Box, Helsinki Music Centre

Performers: Emil Holmström, Veli Kujala, Eija Kankaanranta, Sibelius Academy percussion group and sound designers & technicians of the Sibelius Academy

department of music technology

7:30 pm

Kyle Gann interviewed by Matthew Whittall

8 pm

Juhani Nuorvala: Concertino for electric kantele and soundtrack (7', 2000/2014)

Tom Johnson: Tango, arrangement for 5-string kantele and accordion (4', 1984)

Kyle Gann: Reticent Behemoth for quarter-tone accordion (6', 2015)

Kyle Gann: Unquiet Night (Mechanical Piano Study No. 10) (16', 2004)

Kyle Gann: The Unnameable for keyboard sampler and soundfile (12', 2012)

Kyle Gann: Snake Dance No. 2 for percussion quartet (12', 1995)

### **Wed 23 - Sun 27**

#### **SOUND INSTALLATIONS**

Juha van Ingen & Janne Särkelä 'ASLAP. A 1000 year long animated GIF loop' (Hommagé to John Cage) (2015). Fish Gallery (Alppikatu 17 lh2, Helsinki)

Installation open only on Sat 26th, 2-7 pm.

Marko Timlin

'Bits and Bytes' (2015). Akusmata Sound Art Gallery (Tukholmankatu 7K, Helsinki)

Installation open 2-6 pm daily

Petri Kuljuntausta

Transporter (2015), Sirkkala, University of Turku

Installation open Wed-Fri 8 am-8 pm, Sat-Sun 8 am-4 pm



# **Minimalism Unbounded! The Fifth International Conference on Minimalist Music. September 23-27, 2015**

**Organised by the University of Turku and the Sibelius Academy, University of the Arts, Helsinki**

At this conference we will encourage new debates about the sounds and cultural meanings of minimalist music.

Usually associated with the North American style propagated since the 1960s by composers like Steve Reich, Philip Glass, Terry Riley and La Monte Young, the influence of minimalism on musical life and cross-arts practices extends beyond these now canonical figures and arguably also predates them. This conference will continue to direct focused attention towards the core repertory, but will also encourage work which challenges our assumptions about the boundaries of the style and its significance.

Minimalism Unbounded! will focus above all on the relevance of the minimalist style in the 21st century. The influence of minimalism is especially evident in music performed in multimodal and cross-artistic settings, including film, musical theatre, sound, installation and performance art. It has disseminated and transformed beyond its reductive origins in the musical avant-garde and is today heard in diverse settings, some of them recognisably postminimalist, informed by environmental concerns, inspired by spiritual or mystical ideas, and permeating popular styles and forms including film scores, ambient and drone music, glitch and IDM.

We welcome musicologists and composers, cultural theorists and philosophers, inter-arts researchers and music theorists with a view to stimulating lively debate about the past and current state of the art in minimalist music and cognate artistic practices.

## **Keynote speakers**

Robert Fink  
Jelena Novak

## **Guest composer**

Kyle Gann

## **Programme Committee**

John Richardson (Chair)  
Susanna Välimäki (Vice-Chair, University of Turku)  
Juhani Nuorvala (Vice-Chair, Sibelius Academy)  
Petri Kuljuntausta  
Meri Kytö  
Tanja Tiekso  
John Pymm  
Pwyll ap Sion

The conference is organised jointly by the Department of Musicology at the University of Turku and the Sibelius Academy in Helsinki. It is supported by the Society for Minimalist Music, the International Institute for Popular Culture (IIPC), Finnish Doctoral Programme for Music Research (MUTO), Arts Promotion Centre Finland The Arts Council of Varsinais-Suomi, Sumu-project, Finnish Society for Acoustic Ecology, Akusmata sound gallery and Research project "Music, Nature and Environmental Crises".

# Keynote presentations

Robert Fink 10

Jelena Novak 11

# Keynote presentations

## Robert Fink

When the Music Stutters: Notes Toward a Symptomatology

### Abstract:

In a world saturated with cyclic musical repetition, how much repetition is “too much”? Is it possible to identify any repetitive musical gesture which resists normalization, which intrinsically signifies a culturally significant “excess” of repetition? Even in the most slowly evolving, cyclically repetitive musical environments, one finds arresting moments when the groove’s ongoing orbital progression through time gets audibly “stuck,” enacting what producers and listeners call a “stutter edit” – or, simply, “a stutter.” When we hear music like this as metaphorically “stuttering,” whether or not the moment actually involves the slicing and rearranging of vocal samples, we invoke a particular, highly-charged instance of communicative neurodiversity – disfluent speech rhythm – precisely as a sign of excessive repetition. The repetitive structures of music have often been prescribed as an antidote to disfluencies of speech. But when repetitive music itself stutters, it becomes analogous in that moment to the overload of repetitions and blockages in poetic speech that triggers the transcendent breakthrough into pure intensity of affect that Gilles Deleuze, perhaps the most consequential philosopher of excessive repetition, called making “language as such stutter.”

This paper will present, following Deleuze, a symptomatology of the musical stutter. Drawing on the rich clinical literature on people who stutter, I will construct a phenomenological taxonomy of musical stutter effects, 1970-2010, using examples from the repetitive avant-garde (Lucier, Reich, Johnson) and repetitive popular (hip-hop, EDM) repertoires.

### Biography:

Robert Fink is Professor of Musicology in the UCLA Herb Alpert School of Music. His research focuses on music after 1965, with special interests in musical minimalism, popular music, post-modernism and the musical canon, and the intersection of cultural and music-analytical theory. He has published widely in musicological journals, and is the author of *Repeating Ourselves* (2005), a book-length study of the minimal music of Steve Reich, Philip Glass, and others as a cultural reflection of American consumer society in the mass-media age. He is co-editing a volume of essays on tone and timbre in popular music, and his next book, on the politics of classical music in a post-classical world, is tentatively titled *Declassified*.

Professor Fink is a Recipient of the UCLA Distinguished Teaching Award and the Graduate Mentorship Award (both 2014). He lectures on a wide variety of popular and classical music topics. His course on “The History and Practice of Electronic Dance Music,” which typically enrolls almost 400 students, was the first of its kind at a major university; it was named the “Best College Pop Music Class” by Spin Magazine in 2002. Professor Fink is the Chair of UCLA’s minor program in Music Industry, and a co-founder of the new Center for Music Innovation, where UCLA professors and thought leaders in music, technology, and entrepreneurship can come together to understand and influence the future of music as an art and business.

## **Jelena Novak**

Opera on the Horizon of Postminimalism

### **Abstract:**

In his essay "A Forest from the Seeds of Minimalism", Kyle Gann discusses developments of postminimal techniques in various musical poetics that came after the era of strict minimalist procedures. Similarly to Gann, my aim is to consider 'what came after' minimalist music, although my discussions extends also to the visual arts. I will zoom in on what is happening to postminimalism in recent opera productions that further redefine the world of opera. This includes works by less central figures than those whose works had a major impact on postminimalist operatic aesthetics, such as Glass, Andriessen, Reich and Adams. Some of the postoperas I would like to discuss are: operatic installations by Marguerite Humeau, Claudia Molitor, Janet Cardiff and George Bures Miller; 'television operas after TV' where opera and television reinvent each other (minute operas by Michel van der Aa and the reality opera *The News* by Jacob ter Veldhuis (Jacob TV), *Invisible Cities* an opera for headphones by Yuval Sharon and Christopher Cerrone, and the opera *Two Boys* by Nico Muhly. The status of postminimalism in each of these works will be examined in order to see how and why its functions in opera change.

### **Biography:**

Jelena Novak works in the area of musicology, opera studies, performance studies, dramaturgy and criticism. She is a postdoctoral research fellow at CESEM, New University of Lisbon with the project "Opera beyond Drama". She was a founding Committee member of the Society for Minimalist Music and a founding member of the editorial collective TkH [Walking Theory]. In 2013 she won the Thurnau Award for Music-Theatre Studies. She is author of the book *Postopera: Reinventing the Voice-Body* (Ashgate, 2015), and is currently co-editing (with John Richardson) the book *Einstein on the Beach: Opera beyond Drama* for the Ashgate Interdisciplinary Studies in Opera series.

## **Kyle Gann**

FOCUS KYLE GANN, sat26.9. 19:30, Black Box, Helsinki Music Centre

Kyle Gann interviewed by Matthew Whittall

Juhani Nuorvala: *Concertino* for electric kantele and soundtrack (7', 2000/2014)

Tom Johnson: *Tango*, arrangement for 5-string kantele and accordion (4', 1984)

Kyle Gann: *Reticent Behemoth* for quarter-tone accordion (6', 2015)

Kyle Gann: *Unquiet Night* (Mechanical Piano Study No. 10) (16', 2004)

Kyle Gann: *The Unnameable* for keyboard sampler and soundfile (12', 2012)

Kyle Gann: *Snake Dance No. 2* for percussion quartet (12', 1995)

Performers: Emil Holmström, Veli Kujala, Eija Kankaanranta, Sibelius-Akatemian lyömäsoitinyhtye, sound designers and -technicians of Sibelius-Academy department of music technology

### **Biography:**

Kyle Gann, born 1955 in Dallas, Texas, is a composer and was new-music critic for the *Village Voice* from 1986 to 2005. Since 1997 he has taught at Bard College. He

is the author of *The Music of Conlon Nancarrow*, *American Music in the 20th Century*, *Music Downtown: Writings from the Village Voice*, *No Such Thing as Silence: John Cage's 4'33"*, *Robert Ashley*, and the introduction to the 50th-anniversary edition of *Cage's Silence*. Gann studied composition with Ben Johnston, Morton Feldman, and Peter Gena. Of his hundred-plus works to date, about a fourth are microtonal, using up to 37 pitches per octave. He's received commissions from the Orkest de Volharding, the Indianapolis Symphonic Choir, the Dessoff Choir, the Relache Ensemble, pianist Sarah Cahill, and many others. His music is available on the New Albion, New World, Cold Blue, Lovely Music, Mode, Meyer Media, Brilliant Classics, New Tone, and Monroe Street labels. In 2003, the American Music Center awarded Gann its Letter of Distinction

# Abstracts

Alphabetical order

## **James Andean**

**Email:** james.andean@uniarts.fi

**Affiliation:** Sibelius Academy, University of the Arts Helsinki

**Paper title:** Electroacoustic Minimalism & Minimalist Electroacoustics

### **Paper abstract:**

Studio technology and electronics both played a critical role in the early development of minimalism, from the tape-based experiments that led to early works by Terry Riley ('Mescaline Mix' (1962), 'The Gift' (1963)) and Steve Reich ('It's Gonna Rain' (1965), 'Come Out' (1966)), to some of La Monte Young's and Terry Riley's key works employing a variety of electronic resources.

At the same time, there is a minimalist thread running through some corners of the core electroacoustic repertoire, often employing similar resources to similar ends. This includes classic composers like Eliane Radigue, François Bayle, and Pauline Oliveros, as well as more recent composers like Robert Normandeau and Jean-François Laporte.

In some of these instances, the cross-pollination between these two communities is clear, sometimes to the extent that such a division can be dismissed as largely illusory; in other cases, however, composers seem to have arrived at similarities in terms of both resources and results from very different starting points.

This paper will map some of the cross-pollinations between minimalism and electroacoustic music, in the formative crucible of the 1960s as well as beyond.

Some particular topics of interest include:

- Distinctions between 'tape music' and 'electronic music' in electroacoustic and early minimalism, and their relative degrees of cross-influence;
- Questions of community, genre, and technique;
- Minimalist tendencies in instrumental output vs. electroacoustic output in the work of composers from both categories - for example, Steve Reich's tape music vs. his instrumental works, or the work of Luc Ferrari. Ferrari is perhaps better known for his electroacoustic works, but his instrumental work is often described as 'early European minimalism' - a tendency which generally does not surface in his tape music or radiophonic works.

## **Twila Bakker**

**Email:** mup00a@bangor.ac.uk

**Affiliation:** Bangor University

**Paper title:** From Electric to Cello: Cultivating connections between Steve Reich's Cello Counterpoint (2003) and the counterpoint pieces from the 1980s

### **Paper abstract:**

Before 2003, Steve Reich's Counterpoints—like the Phase pieces before them—seemed doomed to remain relics of the decade during which they were composed. In 1996, K. Robert Schwarz noted that the 1980s Counterpoints were replete with “the gradual construction of interlocking, constantly repeated canons ... dynamic and harmonic stasis” and, as a result, “[carried] the torch of minimalism into another generation.” Considered by some to be frivolous works (used as musical confetti) for virtuosos to throw into their recitals on a whim, Schwarz in fact has argued the case

that these pieces resemble microcosms of minimalism in an increasingly post-minimal world. Schwarz was writing nearly a decade after Reich's last work in this medium; the composer had produced no new Counterpoint, making it seem safe to assume that he had moved on. It was therefore somewhat surprising when Cello Counterpoint (2003) appeared sixteen years after the last 1980s work of a similar name Electric Counterpoint (1987)'s final chords rang out. The major works of intervening years explored the possibilities of technology and live performance through the pioneering of video-opera and integrated speech and instrumental works—not on the pattern-based composition of the 1960–70s that the Counterpoints reference. What then prompted Reich to return to this series after such a lengthy break? What, if any, are the new musical features found in Cello Counterpoint, which are absent from the 1980s works? And, finally does Cello bear any resemblance to the sibling works that its very name evokes? Drawing on important extant sketch material relating to Cello Counterpoint housed at the Paul Sacher Stiftung in Basel, Switzerland; and interviews conducted by Schwarz with Reich, housed at Queens College, CUNY, this paper will explore the path Reich took from Electric to Cello, and how Cello Counterpoint fits into Reich's Counterpoint series.

**Jonathan Bernard**

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**Affiliation:** University of Washington

**Paper title:** The Aesthetics of Drone

**Paper abstract:**

This paper will explore the nature of drone-based composition in Western music since its advent in the avant-garde of “art” music (for lack of a better term), probably inaugurated by La Monte Young with his Theatre of Eternal Music, half a century ago, and its nearly simultaneous appearance in rock (earliest example I know of: Velvet Underground). John Cale's membership in both of these ensembles suggests the possibility of a common origin—but a more important question to consider is the development of drone since then. Does it necessarily have the same meaning in both musical spheres, and is it used to the same ends? And does the existence of a drone-based practice in both art and popular music have any conceivable bearing on how drone is defined in relation to minimal music? That is, does drone plausibly belong among the contributing strands to minimal/post-minimal music; or is it fundamentally inimical to minimalism, crucially characterized as it is by a wall-to-wall sameness that effectively blocks any process of gradual change? “Drone” here includes any music that either is made up entirely of an unchanging tone-based foundation or is played for an appreciable period of time over such a foundation (which need not consist of sustained tones, however: Rhys Chatham's Guitar Trio comes to mind). The possibility that drone for either or both musical “camp”(s) owes some of its inspiration (if not its technique particularly) to certain non-Western musics will be considered. An important component of my investigation will be insights gleaned from musicians who, like Cale, have had first-hand experience with drone on both sides of the aisle, as it were, and who are in a position to speak of the similarities and differences that arise between these two musical experiences.



**Damjana Bratuž****Email:** dbratuz@gmail.com**Affiliation:** Professor Emeritus and Adjunct Research Professor The Don Wright Faculty of Music, Western University, London, Canada**Paper title:** On the Creation of One's Own Precursors (II)**Paper abstract:**

Every composer - to borrow from Borges' paradoxical statement on writers - "creates his own precursors;" and composers, too, are for the most part "translators and annotators of pre-existing archetypes." In a paper given under the same title ["On the Creation of One's Own Precursors (I)"] at the Semiotic Summer Institute at Imatra in 1996, I discussed how the music of Bartók had transformed our reception of Liszt's compositions; how Liszt's rhythmic and melodic constructions, his timbric and structural innovations, suddenly were 'heard' and at last recognized for their prophetic contribution.

During my doctoral studies in the U.S. in the 1960s, when the first echoes of 'minimalist' music reached university departments, they triggered the recollection of some performances I had heard in Europe in my youth: one was a live rehearsal of Carl Orff's *Antigonae* at the Salzburg Summer Festival of 1949, the other two, broadcast on the Italian radio network, were Alexander Mosolov's *Iron Foundry* (1927), heard quite often soon after WWII, and *Pacific 231* (1923) by Arthur Honegger.

Closer to that first encounter with American Minimalism was all the research I had done for my doctoral thesis on Bartók's *Folk Element*, which provided me both with the sudden recognition of "pre-existing archetypes" in the music of Reich, Riley and Glass, and with a fresh insight into the 'prophetic' aspects of Bartók's "shaping genius."

In my paper, I will survey/recall the elements in Orff's, Mosolov's, and Honegger's works that had subverted at first hearing all previous musical/compositional experiences; and I will examine one composition each by Max Richter (*Recomposed*) and Terry Riley (*The Cusp of Magic*) in order to explore with a new lens Bartók's achievement:

his use of Repetition: in the apraja formations of the duda (bagpipe); in the drone idea; in the Arab and Bulgarian ways of percussion, each with its own *respiro*. His use of the archetype of the human hand that makes wood, or a membrane, 'speak.' his use of the Archetype of the human voice, i.e., in the lament (e.g., the dirge in the 2nd Movement of *Piano Sonata*), and in the *sf* 'shouts' typical of some dances (e.g., the 3rd Movement of the same *Sonata*).

his use of *Ostinato*, motoric, patterns, characterized by endless variation and invention and, as performed by Bartók, characterized especially by his distinctive mark, the circular enfolding in time – by the presence, the memory, the archetype of the body turning in dance.

**Adam Cadell****Email:** cadelladam@gmail.com**Paper title:** *Radically Quiet: An Autoethnographic Reflection from the 21st Century Minimalist Underground***Paper abstract:**

'*Radically Quiet*' is an autoethnographic reflection on my recent path into minimalist music. Through reflections on my encounters with minimalism, this paper offers new perspectives on the minimalist repertory by exploring the influence of previously

unpublished recordings of post-war minimalist music on the development of minimalist practices, such as my own, in the early 21st century. Further, this paper will focus on the minimalism of Black Metal, shedding new light on minimalism in the Nordic region through a discussion of the influential “primitive” music found in the albums of Nordic Black Metal bands. This mixture of pioneering minimalism with recent minimalist undercurrents is not unique, it has inspired a large section of the 21st century counter-culture. This paper will address these influences – as they manifest in both a stylistic and philosophical fashion – in light of my community (Brisbane, Australia), and specifically my role and experiences as a practitioner within it. Lastly, reaching back to the precursors of minimalism, and indeed to the practice of my own instrument, the violin, I will reflect on my experiences studying the Gondze fiddle of Ghana, a profound influence on my practice since encountering it during my time living in Ghana in 2013. By reflecting on my experiences of a distinctly West African musical tradition, I bring the discussion back to the roots of minimalism in Western 20th century composition through the unmistakable influence that West African music had on the genesis of minimalism. This collection of influences on my own work, places a mirror up to the wider state of minimalist music in the 21st century, an era where the dominance of “business” makes a minimal approach more radical and meaningful than ever before.

**Paul Cassidy**

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**Affiliation:** Goldsmiths, University of London

**Paper title:** On the Systematic Mastery of Phasing in Steve Reich’s Piano Phase

**Paper abstract:**

Piano Phase (1967) is Reich’s first work for live performers that features the phasing technique that characterised his earlier tape compositions. In Piano Phase the ‘moving pianist’ gradually increases the tempo against the ‘static pianist’ until the moving pianist is locked in one semiquaver ahead of - or ‘out of phase’ with – the static pianist. The moving pianist then repeats the process until two semiquavers out-of-phase - and so on and so forth, until the moving pianist is once again played in unison with the static pianist. Execution of phasing in performance is extremely difficult, and many regard this phasing technique as something attainable solely by intuitive approaches. However, there is testimonial evidence – my own conversations with Russ Hartenberger of Steve Reich and Musicians - that two seasoned performers of Piano Phase (Hartenberger and his duo-partner Bob Becker) are capable of holding the tempo within the ‘fuzzy transitions’ (those sections in which the moving part gradually increases in tempo and is no longer played in time with the static part). Furthermore, they are capable of holding the tempo at determinate intervals within each fuzzy transition: the quarter-way point (downbeats one hemidemisemiquaver apart), the halfway point (downbeats one demisemiquaver apart), and the three-quarter way point (downbeats three hemidemisemiquavers apart). In this paper I will demonstrate that this systematic mastery of phasing is something that can be attained methodically. I will present the results of two ‘phasing experiments’ performed by myself (one employing a piano-and-tape arrangement of Piano Phase, the other employing a ‘two pianos two hands’ arrangement). The results of these experiments prove it is possible to attain mastery of phasing methodically. I will conclude that the existence of this methodical approach allows us to regard phasing as something that can be learned and perfected methodically like any other virtuoso technique.

**David Chapman****Email:** david.chapman@rose-hulman.edu**Affiliation:** Rose-Hulman Institute of Technology**Paper title:** Contrasts and Continuities in the Performance History of Philip Glass' *Music in Twelve Parts***Paper abstract:**

Scholarly discussions about Philip Glass' *Music in Twelve Parts* (1971–74) are divided over the question of its large-scale formal design. Some describe the four-hour minimalist composition as complex but ultimately coherent, while others refer to its part-to-part (that is, movement-to-movement) relationships in terms of extreme contrast. Both of these views insufficiently address its special multivalence. The “coherent” view assumes an ideal version of the complete composition that reflects our present-day access to recordings and transcriptions, but which audiences heard at only three out of ninety-one concerts in the early 1970s. According to Glass, moreover, any subset of the work's twelve parts may be played in any order, further subverting any sense of continuity between consecutive movements. The “extreme contrast” view, on the other hand, undermines relationships between movements even where one might reasonably claim them and ignores the Philip Glass Ensemble's performance practices in its early years. Drawing on archival programs, the Ensemble's internal records, and Glenn Lemieux's 1993 transcription, this paper examines the meaningful yet ephemeral patterns that emerge from the composition's history: certain pairings recurred and others were avoided altogether; later parts never preceded earlier ones; some parts occasionally appeared as single movements, while others never did; and so on. This project, and the catalog of relationships that results from it, reckons with *Music in Twelve Parts* not only as an abstract work, but also as a series of performed events. In this way, the performance of *Music in Twelve Parts* becomes a vital part of its compositional history, which in turn helps us circumscribe its myriad theoretical possibilities.

**Marek Dolewka****Email:** marekdolewka@gmail.com**Affiliation:** Jagiellonian University in Kraków, Institute of Musicology**Paper title:** Silence as Minimalism: the case of Morton Feldman**Paper abstract:**

In his book 'Techniques of the Contemporary Composer' (1997) David Cope lists five ideas that minimalist composers incorporate in their music. These ideas are (in order of appearance): silence, concept music, brevity, continuities, phase and pattern music. The main goal of this paper is to present the role of silence in the work of Morton Feldman, often described as one of the precursors of minimalism. To shed some light on that issue, I will focus on the statements of the composer and critics. I will also analyse some of Feldman's works to see what aspects and features of silence they include. Hopefully, this research will enrich the perception of silence in the context of minimalism, reduced by Cope to 'silounds' – 'environmental sounds occurring within composer-created silence'.

**Rita de Cássia Domingues dos Santos****Email:** rita.domingues@gmail.com**Affiliation:** UFMT Federal University of Mato Grosso Brazil**Other authors:** Oliver Yatsugafu and Teresinha Prada, UFMT Federal University of Mato Grosso Brazil**Paper title:** Impurity and Post-minimalism in the compositions "Três Contos de Cortázar" and "Issa" by Gilberto Mendes**Paper abstract:**

The present proposal discusses the development of the Post-minimalism and the Scarpetta's Aesthetics of Impurity (1985) in two compositions by Gilberto Mendes, "Três Contos de Cortázar" (1985 - for piano) and "Abertura Issa" (1995 - for Orchestra). Gilberto Mendes (1922) is one of the most prolific Brazilian composers. He holds an extensive repertoire of his own including pieces for soloistic instruments, chamber music, choral and orchestral pieces among others. He always favored the diversity of musical styles over the choice of a single musical trend. The composer's eclectic and cosmopolitan universe is present in his musical production in such a way that he transits from one style trait to another with facility and creational freedom. The choice of the pieces for this proposal was made following Mendes' third compositional phase (1982 heretofore), a period marked by the (post-) minimalism style. For the musical analysis, we make use of Potter et al. (2013) White (1994), Schönberg (1991), and Cervo (2007) to demonstrate how the impurity is revealed in the post-minimalistic compositional procedure. In the introduction, the research states a contextualization of the post-minimalism in the Brazilian contemporary musical literature and features how Mendes positions himself in relation to this compositional trend. The conclusion highlights the information which corroborates the identification of a blending protocol enabled by the post-minimalism, which is the procedure that supports the Aesthetics of Impurity defended by Scarpetta, showing how the deterritorialization occurs in such musical manner. The topic provides an understanding of significant compositions in the Brazilian musical context which were not explored under the post-minimalistic view. Through this study, we wish to contribute for a greater knowledge of the post-minimalism in the Brazilian music making as well as to a broader divulgation of compositions by the Brazilian composer Gilberto Mendes who is representative, creative, and contemporary.

**Kyle Gann****Affiliation:** Bard College**Paper title:** Elodie Lauten as Minimalist Improviser**Paper abstract:**

Keyboardist/composer/singer/rock star Elodie Lauten (1950-2014) was a rare improvising minimalist (though like Terry Riley in that respect), and one whose improvised works and composed works can hardly be distinguished by style. This paper will present transcriptions of several of Lauten's improvised works (Adamantine Sonata, Sonata Ordinaire, Variations on the Orange Cycle), comparing different recordings where possible, and relate her use of scales and modes to her system of Universal Mode Improvisation (UMI), in which scales, keys, and rhythmic patterns are correlated with Indian Vedic cosmologies, hexagrams of the \*I Ching\*, and astrological signs. The comparisons will show that Lauten at times brought a chromaticism and moodiness to minimalism suggestive of her French/American binationality.

**Richard Glover**

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**Affiliation:** University of Wolverhampton

**Paper title:** Tuning systems as processual material

**Paper abstract:**

The paper will discuss two recent pieces of mine which explore intervallic relationships between different tuning systems through the use gradual process. I aim to promote the notion that tuning systems can themselves constitute material for systematic processes, and will contextualise this concept with contrasting implementations of gradual process in other music.

My own approach to process usually involves systematic pitch changes which contribute to a continually transforming overall sound, such that the resultant harmonies become the main aspect towards which focus is directed. However, this is not a terminal point but rather provides a window for the listener onto other aspects of their experience, such as sensation, perception, temporality and memory. By applying stepwise gradual transformational procedures onto a variable system such as equal temperament, the paper will explain how intervallic relationships within each single temperament provide a series of engaging sound objects across the differing temperaments.

The paper contextualises this multiple tuning approach with other compositional methodologies which employ different tuning environments, so as to identify existing lineages and related traditions. I will also discuss how these two pieces relate to a broader definition of microtonality, engaging with what this term might mean in the 21st century and how it relates to minimalist aesthetics.

The two pieces are performed on keyboard using Scala software, and I will discuss how the affordance of digital technology to easily juxtapose various tuning systems, which previously were limited to single instruments, enables more creative approaches to the manner in which tuning systems are employed in performance. The paper will close with suggestions for future avenues for study in this area through creative composition and associated research.

**Andrew Granade**

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**Affiliation:** University of Missouri - Kansas City Conservatory of Music and Dance

**Paper title:** Philip Glass and the Tangled Reciprocity of Documentary Film Music

**Paper abstract:**

There is a moment two thirds of the way through Peter Weir's 1998 film *The Truman Show* where Christof, the titular show's creator/director, appears on a talk show to discuss notions of ethics in relation to filming a man's life without his knowledge. Returning to his studio after the interview, Christof watches Truman sleep on a giant screen while next to him, Philip Glass plays a circular, somnolent piano composition. In that single shot, barriers between what is real and what is fiction break down as a composer known for his documentary work appears on screen accompanying a fictional scene about a "reality" television show that is succumbing to real life. The significance of that scene continues to grow upon reflection. Over the past thirty years, Glass's music has become the sound documentarians use when attempting to burnish their films with the sheen of verisimilitude whether or not Glass composed new music for the film. Consider that while Glass has composed twenty-one documentary scores, his music has appeared in over seventy documentaries. This

presentation builds off that scene in *The Truman Show* by uncovering why Glass's music has become so ubiquitous in documentary filmmaking. Exploring trends in musical scholarship, it shows that for many, minimalism has come to represent an objective sound. Using recent scholarship in documentary studies, it demonstrates that while earlier documentarians sought an "impression of authenticity," modern filmmakers seek to represent the world rather than reproduce it. And looking closely at Glass's music in *The Art of the Steal* (2009) and *Jiro Dreams of Sushi* (2011), it confirms that the music's use creates what Paul Arthur calls a "tangled reciprocity" between authenticity and persuasion, objectivity and narrative, ultimately adding unexpected resonances that will continue to draw documentarians to it for years to come.

**Jason Jedlicka**

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**Affiliation:** Indiana University

**Paper Title:** Theatrical Time Through Audio Technology: Steve Reich and Beryl Korot's *Three Tales*

**Paper Abstract:**

Following up on their success with *The Cave* (1993), Steve Reich and video artist Beryl Korot collaborated a second time on *Three Tales* (2002). Billed as a "new type of music theater" (Reich 2002), *Three Tales* is a piece that combines aspects of opera and movies, utilizing historical film and video footage, videotaped interviews, photographs, text, and specially constructed stills. A work accomplished through technology, by technology, and about technology in virtually every sense of the word, it recounts three landmark events from the twentieth century—the explosion of the Hindenburg zeppelin, the atomic bomb testing on the island of Bikini, and the cloning of the sheep Dolly. Although presented as a type of documentary, Reich and Korot voice social and ethical concerns by way of the aforementioned media.

One of the most interesting aspects of the piece is the way that Reich digitally manipulates recorded audio to fit the music—something unprecedented up to that point in his output. These alterations are then infused into certain textures, effectively becoming the music. With Korot's images and video, the voices and their settings give rise to issues concerning how the perceiver—the listener/viewer—experiences time in the piece. This study will examine how audio (and video) technology shapes the perceiver's sense of experiential time in *Three Tales*. To support my analysis, I draw on Jonathan Kramer's *The Time of Music: New Meanings, New Temporalities, and New Listening Strategies* (1988), using the author's different categorizations of time to illuminate two scenes from the third "act"—Dolly. I consider musical, visual, textual, and narrative elements and their amalgamation in the dramatic trajectory of the piece, arriving at how the use of technology might provide an additional perspective to and for the perceiver.

**Tom Johnson**

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**Affiliation:** composer

**Paper title:** *Other Harmony*

**Paper abstract:**

"*Other Harmony, Beyond Tonal and Atonal*" is the new book published this winter by Editions 75. See [oh.editions75.com](http://oh.editions75.com). In a MaMuX seminar a few weeks ago I talked about the reactions to the book and about how my music has changed since writing

it. My mathematician colleagues also spoke, Jedrzejewski speaking about the music theorists of the 1950s in general, and Amiot exploring some of the mathematical implications of what I said, especially concerning block design. I can attach the text of my contribution to that session, which of course I would update in September. I am not sure that Emmanuel or Franck would be free to attend this event, and have not even consulted them. In fact, the reason I am sending this proposal after the deadline is because I wasn't aware of it until this morning. I have been looking at old articles to prepare a book of my writing for MusikTexte, and I ran across my lecture about the history of my definition of Minimal Music (which I delivered either in Kansas City or in Leuven) and decided to check out your web site, and only then saw the announcement. It would be a pleasure to attend another one of your stimulating sessions, and I hope you can consider my proposal.

**Meri Kytö**

**Affiliation:** Tampere University

**Paper title:** Transforming Finnish Soundscapes

Sonic poster at

Sirkkala (lobby between Artium & Minerva buildings), University of Turku

Wed 23 – Fri 25

**Paper abstract:**

Transforming Finnish Soundscapes (2014–2016) is a research and culture project that aims to map out meaningful soundscapes within the geographical borders of Finland. The project explores qualitative aspects of sound environments including the experiences of the people living within them. The project started off with a writing competition on descriptions of sound environments. After this a selection of the proposed soundscapes were recorded together with the informants. The material (writings, interviews, recordings, photos) is archived and used in research, pedagogy and artistic works. The project also enables the diachronic comparison with the field material collected ten years ago in the One Hundred Finnish Soundscapes project. The sonic poster consists of field recordings and interviews made during 2015. The project is organized by The Finnish Society for Acoustic Ecology (SAES).

**David McIntire**

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**Affiliation:** Missouri Western State University

**Paper title:** Process and Intuition in the Piano Music of Ann Southam

**Paper abstract:**

Ann Southam (1937-2010) was born in Winnipeg, but spent most of her adult life in Toronto, first as a student at the University of Toronto, and then as a composer and instructor of electronic music. Her early career was centered in composing electronic music for dance companies, but in later years she began to compose many works for solo piano. Hearing Terry Riley's A Rainbow in Curved Air proved to be a major inspiration for her, and through its (and other composer's) influences her music began to display many minimalist characteristics, including repetitive structures, extended ostinato, and additive formal processes. These she viewed as illustrative of the actions of women's daily lives. She also employed 12-tone techniques (although

in a non-traditional, non-dogmatic fashion), working with the same row (which she referred to as a "twelve-interval row") for more than two decades. With the development of this "everlasting row," her music took on a new consistency and unity, coinciding with a new focus on the piano. Starting in the mid-1980s, she began composing with this new tool, using it repeatedly with many works (*Soundings for a New Piano* (1986), *Qualities of Consonance* (1998) *Simple Lines of Inquiry* (2009) are but a few), and she returned to its intervallic resources for the remainder of her life. In the course of this presentation, using score excerpts, analysis and sound recordings, I will show how Southam's approach to minimalism allowed her to forge a distinctive and powerful voice that was true to her feminist ideals and offered a means for her to affect a balance between serialism, minimalist formal procedures, and her own flights of intuitive invention.

**Sasha Metcalf**

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**Affiliation:** University of California, Santa Barbara

**Paper title:** "A New Age of Opera": David Gockley, Houston Grand Opera, and Philip Glass's *\_Akhnaten\_* (1984)

**Paper Abstract:**

When David Gockley became general director of Houston Grand Opera (HGO) in 1972, he developed a personal mission to broaden the American opera repertory. Blaming the dearth of popular new music on university-based modernists, Gockley looked to Philip Glass, who had an established record of successfully cultivating his own audience. Gockley believed Glass's collaborative associations with avant-garde theater and synthesis of popular and classical styles manifested a contemporary sensibility that could ensure the long term wellbeing of opera. HGO had its first major opportunity to produce a Glass opera with the American premiere of *\_Akhnaten\_* (1984). Although most reception studies tend to focus on critical responses, this paper reveals the crucial role Gockley played in promoting ideologies and shaping the reception of the *\_Akhnaten\_* production. Using HGO archival material, I demonstrate how Gockley and his team launched an aggressive marketing campaign, including Egyptian art history exhibitions and screenings of Glass and Godfrey Reggio's film *\_Koyaanisqatsi\_* (1982), to attract new audiences that typically would not attend an opera. The strategy worked: *\_Akhnaten\_*'s box-office success prompted HGO to add another performance to meet ticket demands.

Simultaneously, Gockley responded to the concerns of his conservative subscribers via "town hall" meetings and correspondence, using their feedback to balance their needs with his desire to produce new works. Gockley had reason for optimism about the future of American opera in the 1980s, as the National Endowment for the Arts Opera-Musical Theater program offered an unprecedented amount of money to new music-theater collaborations. Moreover, the enthusiastic audience response in Houston allowed Gockley to persuade his board of directors to subsidize another Glass opera—this time, an HGO commission. I show that it was because of impresarios like Gockley that Glass's operas became a model for innovation, bringing in record ticket sales and revitalizing American opera.



**Frank Nawrot****Email:** Fnawrot@gmail.com**Affiliation:** Central Michigan University**Paper title:** Resurrecting a Minimalist Masterpiece: Julius Eastman's "Evil Nigger"**Paper abstract:**

Julius Eastman (1940-1990) was a homosexual, African-American, minimalist composer. During his lifetime, he was largely unknown for his compositions, and after his death he was all but forgotten. However, recently there has been more interest in his life due to the mystery surrounding it and the beauty of his music. Luckily there are some original manuscripts that one can look to for insight into his music. One such piece is "Evil Nigger." I am trying to create a publishable score of this work to spread in the music community. It is an open-instrumentation piece that utilizes time-based mensuration and improvisation. In order to confidently release a score of this piece, I must first unpack its contents and study Eastman himself to stay true to the original intent of this work. This is a delicate task due to the vagueness of the original score and the controversial title of the piece. This paper will provide two things: 1) An analysis of the work to describe the nature of the music and 2) prescriptions on how to execute this work successfully based on the analysis and what Eastman himself has said about the piece.

**Patrick Nickleson****Email:** patrick.nickleson@mail.utoronto.ca**Affiliation:** University of Toronto**Paper title:** Transcription, Recording, and Authority in "Classic" Minimalism**Paper abstract:**

The process of transcribing—making marks on paper to render sounds into documents—highlights critical aporias in minimalist historiography: the displacement of the score by the recording, the collaborative nature of authorship, and the ontological confusion about “the work” and “the author” that result from both. As students in the 1950s, prominent minimalists were influenced by ethnomusicology and “world music” recordings: Steve Reich cites the transcriptions of A.M. Jones and his own trip to Ghana; Philip Glass developed his additive rhythmic processes while transcribing music by Ravi Shankar; and Ali Akbar Khan’s 1956 album *Music of India* had a powerful impact on Tony Conrad and La Monte Young (Shank 2014). While Gopinath (2004) and Scherzinger (2005) have productively criticized the colonial logic of Western minimalists “looking east” for resources, these early influences provide context for the later prominence of transcribed documents. Drawing on my 2014 interviews with composer-transcribers Marc Mellits, Nico Muhly, and Evan Ziporyn, I interrogate minimalist scores and documents in relation to the recordings that precede them. Because many minimalists developed their music collaboratively in rehearsal and performed from memory, there was no concern for documents to “authorize” future performance. However, in 1986, Boosey & Hawkes hired Mellits to transcribe Reich’s 1976 recording of *Music for 18 Musicians* for publication; likewise, Glass hired Muhly to create scores for early pieces like *Music in Twelve Parts*, and Ziporyn developed a score for Riley’s *Poppy Nogood*. Similarly, Young’s *day of the antler* is a transcription from an archival tape from which another performer on that tape, Tony Conrad, produced a different sort of document: a prose manifesto in first-person plural about the ensemble’s collectivist practice. By highlighting transcription, this paper argues that minimalist

historiography makes works and interpellates authors in ways that distract from its early authorial politics.

**Jerry Pergolesi**

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**Affiliation:** University of Toronto; Contact Contemporary Music

**Paper title:** Unfinished Business: A brief survey of music inspired by the events of September 11, 2001

**Paper abstract:**

Often regarded as cold, detached and impersonal, minimalist music is not often described as programmatic. Aside from staged productions and operas most American minimalist composers have tended to avoid incorporating controversial and political subject matter into their music overtly, however one event more than any other has challenged this notion. The events of September 11, 2001 remain ingrained in the collective consciousness of many people. Arguably, this event has come to define a presidency, change the way people travel, and according to Judith Butler (2004) has: “heightened nationalistic discourse, extended surveillance mechanisms, suspended constitutional rights, and developed forms of explicit and implicit censorship” rather than instigate “patient political reflection.” (xi) Among the insurmountable amount of documentaries, books, articles, blogs, and endless discussions and debates that followed, a small phenomenon has also taken place with regard to its effect on the world of concert music. The events of 9/11 have inspired several works by American minimalist and post-minimalist composers, including: the Pulitzer Prize winning *On the Transmigration of Souls* (2002) by John Adams; *The Disintegration Loops* (2001) by William Basinski; *Light Is Calling* (2001) and *The Sad Park* (2006) by Michael Gordon; *Men* (2001) and *World to Come* (2010) by David Lang; *Trinity Requiem* (2011) by Robert Moran; and *WTC 9/11* (2010) by Steve Reich. Of these works and composers, no composer has been so bold as to entitle a work as directly as Reich (*WTC 9/11*) nor has any other work, inspired by and reflecting upon those events, created such controversy challenging the notion that music is apolitically situated. Through a post-structural examination of selected works I attempt to extend our understanding of minimalism as a sonic, social and cultural practice in the 21st century and address the questions: Who is this music for, why and to what end?

**Mark Perry**

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**Affiliation:** Oklahoma State University

**Paper title:** Beyond Dance Music: Intelligent Dance Music as EDM Subgenre

**Paper abstract:**

At the beginning of the 1990s, a new subgenre of electronic dance music (EDM) emerged, diverging from the dance-driven categories of house and techno music. Within intelligent dance music (IDM), music producers employed ambient or atmospheric instrumentation with extensive repetition. Alan Parry argued that IDM, in contrast to other EDM genres, consisted of “music that moves the mind, not just the body”. Works belonging to the subgenre of IDM first appeared in *Artificial Intelligence*, a series of LPs released between 1992 and 1994 by Warp Records—making the claim that the recordings were “listening albums” as opposed to being dance music. In my paper, I will provide analysis of various tracks from the series *Artificial Intelligence*, applying examination and terminology related to EDM, with the

goal of providing insight to the subtle differences and similarities between IDM and other genres of EDM, and highlighting the intersections of minimalism with intelligent dance music.

**Keith Potter**

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**Affiliation:** Goldsmiths, University of London

**Paper title:** “Tonality and Harmony in Steve Reich's Music for 18 Musicians: what the composer's sketchbooks tell us”

**Paper abstract:**

What Ronald Woodley has called Steve Reich's “gradual realignment with certain branches of ‘mainstream’ European music, a realignment achieved, however, through radicalization rather than compliant re-absorption” took its point of departure from the purging power of rhythmic repetition on pitch materials themselves so reduced that little remained left in them of their possible Western classical associations. So it is clear that the approach to pitch organisation to be found in works such as Piano Phase (1967) is best summed up as “modal”, not “tonal”, due not least to this work's manifest avoidance of chordal structures. Yet what of the approach to pitch organisation to be found less than ten years later, in Music for 18 Musicians (1974-76)? Reich's own assertion that “harmonic movement plays a more important role here than in any of my earlier pieces” has frequently been taken as a signal that the “cycle of 11 chords” heard at its beginning and end is responsible for a significantly new approach to harmony that is also applied in the 45 minutes of music “bookended” by these slow chordal statements. This paper will draw on the sketch materials for this work (housed at the Paul Sacher Stiftung in Basel, Switzerland) to make some fresh observations on the composer's approach to tonality and harmony in this work. Questions to be addressed include: • what role, exactly, did this “cycle of 11 chords” play in the compositional process behind Music for 18 Musicians? • what new evidence is revealed by these sketchbooks regarding Reich's approach to the organisation of pitch materials in this work? • what can be learned more generally from these sketch materials about how Reich planned such a large-scale instrumental composition at this time? • what assistance do these sketch materials provide the analyst seeking the most illuminating methodologies to interrogate this music's “new harmony”?

**John Pymm**

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**Affiliation:** University of Wolverhampton

**Paper title:** English is the only language which I speak: Gottwald, Reich and linguistic identity in Mein Name Ist ... (Portrait der Schola Cantorum, 1981)

**Paper abstract:**

Clytus Gottwald's polemical views of Reich's music generated public correspondence with the composer in 1975. Although Gottwald's observations of Reich's music relate specifically to Drumming – which he compared to the effect of working on an industrial production line – his criticisms immediately triggered a wide-ranging debate with the composer. The correspondence was published entirely in German through the pages of Melos/Neue Zeitschrift für Musik, with Reich's contribution being translated. Despite this unpromising start, however, Reich later produced a work for the ensemble founded by Gottwald in 1960, the Stuttgart Schola Cantorum. The resulting piece, Mein Name Ist ... (Portrait der Schola Cantorum,

1981) is a parallel work to *My Name Is: Ensemble Portrait*. Yet the Bayer Records recording of the German piece released in 1993 was subsequently deleted, and Reich's later correspondence with Georg Sachse – 'Forget this piece, I have' – appears to forbid further scholarly investigation. Reich's stated reasons centre on matters of linguistic identity: 'Since English is the only language which I speak, and understand fluently, I have decided that in all my compositions in which I use recordings of speech, I will use American English'. The matter of language and identity cannot be quite so easily dismissed, however. As well as establishing the principle that speech material can generate the harmonic structure of a piece as well as its melodic lines, this German trope of *My Name Is* fashions a new linguistic identity for Reich's music, which has not been considered thus far by musicologists writing in English. This paper explores *Mein Name Ist* as a geographical repositioning of Reich's music, and offers a new perspective on the composer's use of speech material in creating identity.

### **John Richardson**

**Affiliation:** Turku University

**Paper title:** The Confluence of Glassian Minimalism and Ecocriticism in Three Films

#### **Paper abstract:**

In this paper I will discuss the soundtracks of three ecocritically themed films: the documentary *Koyaanisqatsi* (dir. Godfrey Reggio, 1982), with music by Philip Glass; the Icelandic documentary *Draumalandið* (*Dreamland*, dir. Andri Snær Magnason and Þorfinnur Guðnason, 2010), with music by Valgeir Sigurðsson; and the science fiction film *Interstellar* (dir. Chris Nolan, 2014), with music by Hans Zimmer. My research combines close readings of the films and materials gleaned from interviews with two of the composers, Sigurðsson and Glass. In the context of a broad discussion touching also on methodological issues relating to the practice of close reading and ecocritical theory, I will consider, among other things, how *Koyaanisqatsi* influenced the approaches taken in the two more recent ecocritically themed films.

### **Anthony Ritchie**

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**Affiliation:** University of Otago Music Department

**Paper title:** Voices from afar: the influence of minimalism on New Zealand Composers

#### **Paper abstract:**

New Zealand's isolation from the musical mainstream means that, in the past, new trends from afar have taken some time to establish themselves. It was not until 1986 that minimalism made any impression in this country, which was the year the inaugural New Zealand International Arts festival featured a concert by the Philip Glass Ensemble. Following this, some younger generation composers have integrated elements of minimalism into their work, including David Hamilton, John Psathas, Jeremy Mayall and Gareth Farr. None of these composers followed what Potter would call "radical minimalism", but rather belonged more to the "mainstream", and were influenced to varying degrees by a range of US composers. However, these examples are unusual within contemporary New Zealand music: most composers in the last thirty years have shunned minimalism, with a far greater number pursuing, broadly speaking, complex and atonal styles. At the second Composers Association Conference in Auckland in 2014, for example, not one paper

made mention of minimalism, and none of the music performed showed its influence. Despite this, Psathas and Farr are easily New Zealand's most widely performed composers, and Mayall and Hamilton are similarly very frequently commissioned, performed and recorded. All five composers are eclectic in style, so it may not be possible to attribute their popularity to minimalism alone. However, the minimalist aesthetic has been important, I believe, in emphasizing elements such as regular pulse, modality and tonality in their music.

**Justin Rito**

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**Affiliation:** Michigan State University

**Paper title:** Toward a Rhythmic Transformational System: David Lang's cheating, lying, stealing

**Paper abstract:**

David Lang's music is often associated with the late twentieth-century trend called postminimalism due to its reliance on repetition and rhythmic process as primary developmental characteristics. Despite the popularity of Lang's music in the contemporary landscape, relatively little research has been published on his rhythmic processes and why they might be so compelling. This paper presents one possible direction for research of postminimalist music using an adaptation of transformational music theory. I use Richard Cohn's 1992 beat class technology to define a rhythmic transformation, and I demonstrate that transformation through a case study Lang's work cheating, lying, stealing. The opening motive of cheating, lying, stealing is developed through means that cannot be represented by a simple transposition. The transformation I demonstrate creatively models the rhythmic process in Lang's work, elucidating some of its primary aural characteristics. With this study I highlight an underrepresented repertory in music research—works associated with postminimalism—through a unique adaptation of a well-established theoretical model. In doing so, I argue that minimalist music and the music it has influenced, which are both occasionally criticized for their lack of musical development, can be heard and explored through rhythmic transformations that underscore some of their most interesting and rewarding qualities.

**Bill Sallak**

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**Affiliation:** Kent State University, USA

**Paper title:** Approaching the Threshold: Minimalism, Microsound, and Phenomenologies of Silence

**Paper abstract:**

Musical silence is a polyvalent phenomenon. While many musicians give pride of place to John Cage in discussions of musical silence, Cage's concept of silence—namely, that "silence" is the spectrum of all unintended sound that occurs in a given timespan—is too narrow to be of much general use. A general theory of silence in Western art music must get its arms around the vast majority of that body of music, most of which operates as a discourse—a series of utterances, made by a speaker, intended for an audience. The explorations of musical silence in the minimalist canon, especially in the electronic subfield of "microsound," provide a much more useful and generally illuminating perspective on the ways in which silence functions in Western art music as a whole. One of the deepest philosophical examinations of discursive silence is Bernard Dauenhauer's book *Silence: The Phenomenon and its*

Ontological Significance. Following upon the work of Husserl, Heidegger, Max Picard, and others, Dauenhauer's definitions of silence ("a founded, active, intentional performance which is required for the concrete clarification of the sense of intersubjectivity," and "a yielding, following upon an awareness of finitude and awe...that binds and joins" discursive participants) align with the stated goals of a number of microsonic composers. In addition, Dauenhauer gives an extensive taxonomy of the types and functions of discursive silence, many of which can be directly applied to the microsonic repertoire. This paper discusses phenomenologies of silence and related issues in microsonic music through an examination of Richard Chartier's 2007 works (sketch for) deletion and (sketch for) deletion 2. Topics include functional ambiguities of discursive silence in microsonic contexts, instances of implied silence through the manipulation of different frequency bands, and the implications of digital "absolute" silence.

**Jedd Schneider**

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**Affiliation:** Independent

**Other authors:** David McIntire, Missouri Western State University

**Paper title:** Krautrock and American Minimalism

**Paper abstract:**

First emerging at the end of the 1960s, an uncanny confluence of German bands promulgated a sound and style simultaneously derided as "Krautrock" and lauded as "Kosmiche" music.

This paper attempts a useful working definition of Krautrock as a distinct genre, which style includes an awareness and incorporation of world (non-Western) musics, motorik, groove-based rhythms, non-linear tonal and temporal structures, use of electro-acoustic technology/techniques and avant garde innovations, and long-form compositions. Most striking is the manner in which all of these elements manifest in the Krautrock idiom as mirroring their use in the music of contemporary American minimalist composers, chiefly LaMonte Young, Terry Riley, and Steve Reich. The narrative of Krautrock's intersection with minimalist influences will be described specifically through the output of German bands Can, Faust, and Agitation Free, and how their music serves as a direct, tangible conduit of minimalist tropes from their genesis with Young, Riley, and Reich and progressing into the rock idiom with The Dream Syndicate and The Velvet Underground. While a few ensembles like Kraftwerk eventually became part of the popular consciousness, most of these bands labored in relative obscurity until their demise in the late-1970s. Even so, the music of all groups under the Krautrock penumbra, as well as their dance and hip-hop progeny, exudes remarkably similar traits and betrays like influences, all informed by American minimalism.

**Dragana Stojanović-Novičić**

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**Affiliation:** Associate Professor, Faculty of Music in Belgrade, Serbia

**Paper title:** Minimalist flashes in opus of Conlon Nancarrow

**Paper abstract:**

In this study I would discuss some minimalist aspects of the works of Mexican-American composer Conlon Nancarrow (1912-1997). The unique artistic Nancarrow's «destiny», his isolated life in Mexico and a very slow recognition of his musical ideas, affected his compositional life. He was not too interested to act in

accordance with current/recent developments, although he was, at least partially, and for sure from late seventieth, aware of what was going on in an outside musical world. It doesn't mean that he was a conservative eccentric – on the contrary, he was an unpredictable artistic mind, sometimes extremely radical, who made a huge impression on some of the important composers of the twentieth century (György Ligeti, John Cage, Elliott Carter etc). Nancarrow was never enthusiastic about minimalist music; he had rather ignored and underestimated the orientation of minimalist composers. In his letters to colleagues and friends he would criticize this kind of music, especially when it came to opus of Philip Glass. However – in some way similarly to Edgard Varèse who neglected the existence of any of his own artistic connection with Futurist ideas, while actually was sharing some of their crucial standpoints – Nancarrow periodically applied the features that can be recognized as the minimalistic in their core: processual thinking (additive and subtractive processes), a use of the small amount of the basic elements... The majority of the Nancarrow's opus belongs to the unconventional instrument: a player piano. I would concentrate on the discussion and analysis of the features and textures of Nancarrow's Study Nos 20 and 21 for prepared piano, in order to demonstrate the author's – although only partially applied – minimalist approach to music tissue. His compositional strategy is not the same throughout the studies: a reduced language appears as a kind of the alternative speech to a dense polyphonic texture.

### **Gregory Straughn**

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**Affiliation:** Abilene Christian University

**Paper title:** Epigraphic Violence: a Hermeneutic of Beginning in the Works of Arvo Pärt

#### **Paper abstract:**

The openings of many minimalist works carry the aura of having already started. Robert Fink noted this when he quoted a record-jacket description of engaging the music “as though you opened the door to an auditorium where a performance is already in progress.” Of course, his quote was describing a Telemann concerto, not Reich or Glass, and this well supports Fink’s point: that minimalism shares a structural feature in common with Baroque music. The unfolding of a work based on the opening measures applies equally to Bach as it does to Pärt, especially works like *Spiegel im Spiegel*, *Arbos*, and *An den wassern*. Indeed, Pärt is rigorous in his application of fractal-like relationships to determine micro-and macro-level musical structures. This kind of structural rigor is more difficult to achieve in texted music as both semantic and dictional concerns must be considered along with purely musical choices. Pärt’s motet “Which Was the Son Of...” (2000) balances text meaning and diction within alternating homophonic passages and those of his signature tintinnabuli style. The result is a masterful setting of Jesus’ genealogy from Luke. While most of the text is the litany of offspring, the work begins with an epigraph situating the subject in the context of his ministry. This paper examines the structure of that epigraph as it informs the overall compositional plan. Its relatively lush harmonies – including 4-voice cadence structures replete with 4-3 suspensions – are more common to the nineteenth-century than the twenty-first. The unique liturgical use of the genealogy and the function it has in relation to its Icelandic commission will also be considered. Comparison to other biblical settings in Pärt’s oeuvre reveal the motet’s place as a melding of earlier style within a later vocabulary: the old and the new, a perfect analog to the function of a genealogy.

## **Henrik Strindberg**

**Email:** hs@henrikstrindberg.se

**Affiliation:** Society of Swedish Composers, Swedish Royal Academy of Music

**Paper title:** brains and dancing, a series of successful attempts to merge minimalism with European art music tradition

### **Paper abstract:**

Five works of three Swedish composers from three different generations stand out as successful merging between American minimalism and the European Art Music tradition. I would like to see my own family of compositions "Rhythm and Sound" as a continuation of this mini-tradition. Folke Rabe went to California 1965 och got to know all the composers around the San Francisco Tape Music Center. He took part in the second performance of in C. Back in Stockholm he composed the tape piece "What??" . Ligeti got What?? released on the legendary record label Wergo and later Jim O'Rourke released What?? on his own label: Dexter's Cigar. The first example of a Swedish composer returning from USA and successfully merging American minimalism with European art music tradition. 1977-78 Mikael Edlund went to San Francisco where he got to know John Adams. After returning to Sweden Edlund composed "Trio sol" and the string quartet "brains and dancin" (1980-81). Obviously Edlund tried to merge American minimalism with his European heritage. A few years later Anders Hillborg returned from a visit to Buffalo. Hillborg composed "Mouyayoum" 1983. Again a successful merging of American minimalism with European tradition. 1999 Hillborg followed up with the orchestral work "King Tide". He has mentioned these two works as maybe his most important. 2005-09 I wrote a series of post minimalistic compositions built around the same one idea: arpeggiation on harmonics on the string instruments. I call this family of works "Rhythm and Sound". - Cut Sections (pianotrio), 2005 - Neptune's Field (orchestra), 2006, awarded the Christ Johnson Musikpris Fund - Timeline (for nine musicians), 2008, awarded a shared Swedish Grammy 2010 - The 5th String (solo violin), 2009

## **Dean Suzuki**

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**Affiliation:** San Francisco State University

**Paper title:** Andrew Poppy: DIY/Rock/Minimal Music Mash-up

### **Paper abstract:**

"This paper will investigate the work of Andrew Poppy, a second generation British minimalist composer, his co-founding of the Lost Jockey, a new music ensemble, the cross-fertilization of classical, rock and minimal music, and the realization of his compositions in the recording studio. Poppy, born in 1954, grew up and developed into a composer and performer in a cultural milieu that included not only classical music (including experimental and minimal music), but also rock: the British Invasion, psychedelic rock, and jazz-rock fusion. Inspired by much American experimental music, his influences include Cage and Feldman, but especially the minimalists: Glass, Reich, and Riley. Like many baby boom composers, Poppy cites rock musicians as important and career shaping influences, including the Beatles, Cream, Hendrix, and Zappa. Under consideration will be the cultural shift that allowed musicians to mount concerts, produce independently released records, and form ensembles outside of academia and the classical music establishment. Like the American minimalists before him, Poppy understood that putting together an



ensemble and performing his own music was a necessity. Poppy co-founded the Lost Jockey, part new music ensemble, part rock group, in 1981. Initially the group included like-minded musicians Orlando Gough and John Barker, and shortly thereafter, David Owen and Shaun Tozer, all composers and keyboardists. The group expanded to as many as thirty members or more, performing and recording their own works.

Finally, this paper will examine Poppy's use of the studio to record his music after the manner of rock and pop producers, such as Phil Spector, Brian Wilson and George Martin, as well as Trevor Horn, who signed Poppy to a recording contract with his ZTT record label, best known for successful rock groups and artists such as Frankie Goes to Hollywood and the Art of Noise. "

**Janne Vanhanen**

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**Affiliation:** Aesthetics, University of Helsinki

**Paper title:** Can noise be minimal? Noise music and minimalism

**Paper abstract:**

My presentation examines the relation between Noise music and the ethos of musical minimalism. The concept of noise has recently emerged as a major subject of research in the Sound Studies paradigm. After the developments in 20th century avant-garde and popular music, it seems easy to approach the non-tonal materiality of the sound spectrum as yielding the most substantial stratum of music. Yet, even after the affective and materialist turns in philosophy and research of the arts, is a conceptualization of noise possible? Or would that aim be a contradiction in itself? Noise's inherent challenge is that it is very hard to define: is noise a matter of reception (disturbing sound), communication (interference in information flow), aesthetics ([dis]pleasure of noise) or even ontology (every sound as noise)? A similar difficulty lies in considering minimalism in music, as the influence of what could at the moment in 1960s be defined as a somewhat shared milieu of musical idioms has later spread into many different contexts. Similarly, musical ancestors and different lineages can be postulated outside the "Minimalism" of North American composers. Can one find minimalism in music that highlights noise as its compositional or productive principle, as in the Noise music of recent decades? Aiming at a cross-section of noise and minimalism in music, I shall sketch out the conceptual characteristics of both terms, and then examine how empirical musical practices correspond with such labels.

**Daniel Varela**

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**Affiliation:** independent research

**Paper title:** Mediterranean Zen - Chance Minimalism: Juan Hidalgo works for Cramps Records.

**Paper abstract:**

In 1964 Spanish composer Juan Hidalgo (Palmas de Gran Canaria, 1927 -) cofounded ZAJ, an artists collective described by Dick Higgins as "the most important Spanish group since the Civil War". Hidalgo was the first Spanish composer in Darmstadt Internationale Ferienkurse für Neue Musik in 1957 with Ukanga, a serial - chance piece for five group of instruments. One year later he premiered Caurga in the same festival. By those years, his contact to John Cage and David Tudor in Milan was a remarkable influence for his own work, very close to

Fluxus under the influences of Zen Buddhism concepts. Hidalgo gradually become a composer of text - action scores considering musical instruments as symbols and not as the usual sound production machines. Hidalgo took distance from music as itself and going beyond boundaries of language using photograph, installation and performance art strategies. Nevertheless, he wrote two remarkable music opus in the seventies, good examples of crossover between Fluxus, Conceptual Art and minimalism in a strict but organic, poetical way. Cramps Italian record label from Milano released Tamaran (sperm drops for 12 grand pianos) in 1974 and Rose Sélavy (six moldy pieces for six sound sources an endless ZAJ etcetera) related to Marcel Duchamp alter ego in 1976. Hidalgo developed extreme forms of composition: Tamaran is based on piano harmonics as sound drops with a deep spatial affect due to the amount of pianos and silence in between the notes. Rose Sélavy is a linear melodic set of pieces with cells of few notes, non motoric repetition, clear sound quality and additive effect in which is possible to appreciate a crossroads between Conceptual Art, Minimalism and Fluxus as in many examples from Minimalism very early days.

### **Susanna Välimäki**

**Email:** susanna.valimaki@utu.fi

**Affiliation:** University of Turku

**Other participants:** Petri Kuljuntausta, Juha Torvinen

**Workshop title:** Minimalism in Finland

#### **Description of workshop:**

This workshop outlines trends and influences of minimalist music in the history of Finnish music and in the contemporary musical culture of Finland. The workshop consists of the following three papers, but is open to other papers as well that may suite the subject matter.

### **Petri Kuljuntausta**

**Paper title:** The Early Reception of Minimalism in Finland

In my paper, I will examine the early reception of minimalism in Finland during 1960s and the beginning of 1970s. During that time, composers and artists, such as Terry Riley, Ann and Colleen Riley, Ken Dewey, and Pandit Pran Nath, visited Finland, and their pieces were performed in happenings and festivals. Some archive footage and recordings from these early happenings, exhibitions, and concerts exist, such as the recording of the performance of Riley's Music for the Gift (1963), performed in Helsinki and Jyväskylä in 1964, as a part of Dewey's happening.

The information concerning the early reception of minimalism in Finland is however scarce, and often incoherent. Yet it is clear that this period was artistically and culturally vital, and many important cultural events related to early minimalism took place during that period. For instance, What! by Swedish composer Folke Rabe was performed in Finland in the 1960s, and it can be regarded as a drone music classic. A tape composition called A Must For all Sibelians by Gavin Bryars was played in an exhibition in 1969. Early minimalist music was also broadcast in nationwide radio (by the Finnish Broadcasting Company), and Finnish composers, researchers, and journalists reported about minimalist music in newspapers, music journals, and radio programmes. For example, Finnish composer and musicologist Erkki Salmenhaara talked about LaMonte Young in radio already in 1960s. He also composed avantgardistic pieces, such as the one for "ferrophone" (an instrument consisting of a metal plate). Some works by the Finnish experimental composer and instrument

designer Erkki Kurenniemi, made in the 1960s, can be considered minimalistic and even "pre-techno" (e.g., the soundtrack for the film *Hyppy*, 1964). The performances of Electric Quartet (an electronic synthesiser for four musicians), a joined project by Kurenniemi and Finnish underground artist M. A. Numminen, should as well be understood in the context of early minimalistic experiments. Likewise the repetitive and experimental devices in the film scores composed by the Finnish film composer Erkki Ertama during the 1960s, could be seen in the light of early minimalism.

### **Susanna Välimäki**

**Paper title:** Postminimalism in Finnish Art Music in the 21st Century

In my paper I aim to outline the postminimalist influences in the contemporary Finnish art music. Though many contemporary Finnish composers draw on postminimal devices, remarkably few identifies as a postminimalist composer. This may be because of the exceptionally strong tradition of conservative modernist and post-serialist ideology among the Finnish classical composers and music critics, evident even in the 21st Century, in which music is denied of its semantics and socio-cultural meanings.

Against this socio-cultural context, I will discuss some examples of Finnish postminimal art music, or music with strong minimalist influences, as instances of critical aesthetics and postmodern art. This means that music is understood as a cultural-critical project that explores the modes of being in contemporary society and world. To this tradition, following Finnish composers, for instance, can be included: Pekka Jalkanen (b. 1945), Pehr Henrik Nordgren (1944–2008), Juhani Nuorvala (b. 1961), Seppo Pohjola (b. 1965), Erkki Salmenhaara (1941–2002), Esa-Pekka Salonen (b. 1958), Jarmo Sermilä (b. 1939), Matthew Whittall (b. 1975), and Aki Yli-Salomäki (b. 1975). Methodologically I draw on cultural music analysis and critical hermeneutics.

### **Juha Torvinen**

**Paper title:** Nordic Drone: Pedal Point, Static Texture, and the Northern Atmosphere

The starting point for this paper is this sheer and simple phenomenological observation: pedal points and corresponding static textures, which can be loosely regarded as "minimalistic", are extremely common in Finnish classical music. Indeed, striking drones, austere static textures, and mechanical trajectories can be found abundantly from Finnish music, from the national romantic compositions of Jean Sibelius to the present day heavy metal. These features can be considered as pre/post/minimalistic, and often they associate to nature and Northernness.

In my paper, I will examine this observation by analysing chosen musical examples of Finnish music from the early 20th century to present day, that is not considered as "minimalist music" per se (e.g., Jean Sibelius, Leevi Madetoja, Erik Bergman, Kaija Saariaho), but that employs devices, experiential atmospheres, and cultural associations similar to minimalist music.

The aim of the paper is (1) to map out the musical ("minimalistic") characteristics than can be said to build a certain Northern topic in Finnish music, and to (2) elucidate what kind experiential realm of being or mode of subjectivity this topic constructs. Methodologically the paper combines hermeneutic and phenomenological music analysis with eco-critical listening (eco-musicology). The paper addresses critically the commonly held idea according to which the nature or atmosphere of Nordic music is directly shaped by the Nordic natural environment. While not completely dismissing this causality interpretation, the paper rather

emphasises homologies that exist between musical practices (and the mode of subjectivities these practices evoke) and northern geography, climate, and environmental conditions, which are intimately linked to Northern mythologies and cultural traditions.

Wednesday 23 September	Lobby area between Artium and Mrena buildings, Sirkkaa Campus, Kaivokatu 12, University of Turku (light at Kupittaa railway station by train)
7:30pm- 11:00pm	Registration welcome: drinks/refreshments, "cycles" concert in lobby area starting at 8pm
Thursday 24 September	Turku University, Sirkkaa Campus
09:00am- 10:00am	Registration Lobby area between Artium and Mrena buildings, Sirkkaa Campus, University of Turku
10:00am- 11:30am Session 1	Sirkka seminar room (V108)
	Dances and Noise
	Jonathan Bernard: The Aesthetics of Drone
	Very Oblique: Young & Zareck's Piglet for Inca and the Relationship Between Sound & Consciousness
	Jarre Vahtrinen: Can noise be minimal? Noise music and minimalism
11:30am- 12:00pm	Break
12:00pm- 1:15pm	Keynote 1: Jelema Nwaka: Opera on the Horizon of Postminimalism, Tarmo Nummela Hall, University Main Building
1:15pm- 2:30pm	Lunch
2:30pm- 4:00pm Session 2	Sirkka seminar room (V108)
	Rock/pop/dance and minimalism
	Reich - techniques and creative process
	Tulla Baker: From Electric to Cello: Cultivating connections between Steve Reich's Cello Counterpoint (2013) and the counterpoint pieces from the 1980s
	Mark Perry: Beyond Dance Music: Intelligent Dance Music as EDM/Slogane
	Jeddi Strieder: Krautrock and American Minimalism
4:00pm- 6:00pm	Break
6:00pm- 9:00pm	Conference dinner at Hus Lirchran Restaurant, Turku
9:00pm- 10:00pm	"Eggs and Baskets" concert at Stalius Museum, Turku

Friday, 25 September		Turku University, Sikkala Campus	
09:30 am - 11:00 am	Session 3	Hovi lecture Hall (V105)	Sloroki seminar room (V108)
		Minimalism in Finland	Minimalism in the Baltic and afar
		Pentti Kujala: The Early Reception of Minimalism in Finland	Gregory Straughn: Epigraphic Violence: A Hermeneutic of Beginning in the Works of Arvo Pärt
		Suena Välimäki: Postminimalism in Finnish Art Music in the 21st Century	Henrik Stindberg: Beats and dancing, a series of successful attempts to merge minimalism with European art music tradition
		Juha Toivonen: Nordic Drone, Static, Tectonic, and the Northern Atmosphere	Anthony Rittchie: Voices from afar: the influence of minimalism from New Zealand Composers
11:00 am - 11:30 am		Break	
11:30 am - 1:00 pm		Keynote 2, Robert Fink: When the Music Stutters: Notes Toward a Symptomatology. Teuro Nummela Hall, University Main Building	
1:00 pm - 2:30 pm		Lunch	
2:30 pm - 4:00 pm	Session 4	Hovi lecture Hall (V105)	Sloroki seminar room (V108)
		Reich and others - extensions and concerns	Opera, theatre and performance
		Pyyliopiston, From Resulting Patterns to Extended Modes: Understanding Steve Reich's Circle Through his sketches	Sasha Metcalfe: "A New Age of Opera": David Cookley, Houston Grand Opera, and Philip Glass's "Kwaitari" (1994)
		John Pynn: English is the only language which I speak. Getweld, Reich and linguistic identity in Mein Name ist... (Portrait der Srdra, Carotum, 1981)	Lesonkedjoka: Theatrical Time Through Audio Technology. Steve Reich and Bayl Korot's Three Tales
		Jeny Peoples: Uffin Street Business: A brief survey of music inspired by the events of September 11, 2001	Daniel Varela: Mediterranean Zen - Orance: Minimalism, Jan Halapoworks for Camps, Records.
5:00 pm		Bus departs from Central Market Square and then goes via Sikkala Campus, Turku	
7:00 pm		Bus arrives in Helsinki	
7:00 pm - 8:30 pm		Break	
8:30 pm		"Arviväkeä - Sound People" concert at Vägelius Hall, Stielius Academy, Töölökatu 28, Helsinki	

Saturday 26 September		H&S:riki Music Centre	
10:30 am- 12:00 pm	Session 5	Black Box	Auditorio
		Minimalism's margins	Proton minimalists and postminimalism
		Frank Warlock: Resurrecting a Minimalist Masterpiece: Julius Eastman's "Eul Mijger"	Mark Deweza: Silence as Minimalism: the case of Morton Feldman
		James Arban: Electroacoustic Minimalism & Minimalist Electroacoustics	Dragana Stojanovic-Nobilo: Minimalist Flashes inopus of Conlon Nanarow
		William Sillik: Approaching the Threshold: Minimalism, Microsound, and Phenomenologies of Silence	Danijana Bratic: On the Creation of Ore's Own Precursors (I)
12:00 pm- 1:30 pm		Lunch	
1:30 pm- 3:00 pm	Session 6	Black box	Auditorio
		Process and transformation	Compositional reflection
		Richard Gouge: Tuning systems as processual material	Adam Caddell: Radically Quiet: An Autoethnographic Reflection from the 21st Century Minimalist Underground
		David Whitire: Process and Intuition in the Haruo Music of Ami Saitoh	Rita de Cassia Domingus dos Santos & Oliver Yasuyuki: Impurity and Post-minimalism in the compositions "Tres Cortos de Cortizar" and "Issa" by Gilberto Mendes
		Justin Rhee: Rhythmic Transformations in the Music of David Lang	Steve Gasky: Filing In Music: Repetition and Variation in some of my recent music
3:00 pm- 3:30 pm		Break	
3:30 pm- 5:00 pm		Mel Kyic: Suroloak Music Centre maintenance (standing point)	
5:30- 7:30 pm		Break	
7:30 pm- 8:00 pm		Kyle Gann interview/Black Box, Stollus Academy Music Centre	
8:30 pm- 9:30 pm		Focus Kyle Gann concert, Black Box, Stollus Academy Music Centre	
Sunday 27/9 2015		H&S:riki Music Centre	
10:30 am- 12:00 am	Session 7	Auditorio	Auditorio
		Another look at minimalism	
		Patrick Madson: Transcription, Recording, and Authority in "Classic" Minimalism	
		Kyle Gann: Etude/Laurenas Minimalist Improviser	
		Tom Johnson: Other Harmony	
12:00 am- 12:15 pm		Coating	
12:15 pm- 2:00 pm		Meeting of the Society for Minimalist Music /with refreshments	