First International Conference on
Music and Minimalism
31 August – 2 September 2007

Conference organizers: Pwyll ap Siôn and Tristian Evans

Programme of Events
28 August 2007

Welcome – Croeso – to the first international conference of its kind on Music and Minimalism, held at the Bangor University Wales, UK, between Friday 31 August and Sunday 2 September 2007.

Kyle Gann pointed out back in 1992 that reports of minimalism’s death were greatly exaggerated. Fifteen years on, and a mere cursory glance at the thirty-plus abstracts submitted in response to our call for papers suggests that this subject is sustaining more interest than ever within the wider academic community.

Indeed, quoting Gann again, minimalism’s only really just gotten started despite having been established for over forty years. During the past twenty-five of those there’s been a gradual but inexorable rise in publications on the subject. Recent books by Keith Potter and Robert Fink demonstrate the extent with which this subject now elicits a whole range of contrasting aesthetic, theoretic and analytic interpretations, all of which are equally valid in their own ways and according to their own terms of reference. And there is little doubt that the papers presented in this conference will give rise to important future publications in this area.

Demand has not only been generated from the top of the academic pyramid, however. Undergraduate students subscribe in great numbers to modules on minimalism in a variety of institutions (some having been introduced to its music through A-level or equivalent syllabuses) and later develop their research into MA, MPhil or PhD theses. Unlike many post-war avant-garde composers, students have actually heard of the likes of Philip Glass and Michael Nyman, and they want to find out more. And despite the protestations of many disenfranchised composition professors, more and more students are taking their creative cues from this music too.

All in all it’s an exciting time to be involved with this music, both academically and creatively. We hope that this conference will be the first of many on this subject; the wide range of subjects, approaches and methods offered in the papers contained herein is testimony to the fact that minimalism isn’t dead – it’s only gotten started, and there’s much more to come ...

Enjoy the conference!

Pwyll ap Siôn and Tristian Evans
Acknowledgements

The conference organizers wish to thank the following:

Our sponsors Kawai Pianos UK for providing a 9 ft Grand for the Ryder and Appleton concert;

Pianos Cymru for co-ordinating links with Kawai UK

Cambridge University Press and Perspectives of New Music

The Music Analysis Development Fund for providing financial assistance towards travel costs for Professor Jonathan W. Bernard

Our assistants:

Linda Jones for processing registration forms; Dr Peter Flinn for printing concert tickets and co-ordinating the Young performance; Mr Edward Wright for technical assistance in Powis; Mr Huw Powell and Aled Williams for technical assistance in MALT; Mr Gorwel Owen for help with advertising; Graeme Cotterill and Sam Ellis for help with the concert; Jo Orr, Harry Perry and Jasmine Hornabrook for general assistance.
Useful Information

Who and Where?

All conference papers will be delivered EITHER in the Main Arts Lecture Theatre (MALT), which is situated directly behind the foyer of the Main Arts Building, OR in the School of Music Hall, which is located inside the red-bricked School of Music building on the far side of Main Arts Car Park. If you experience difficulties finding them (or anything else) please ask one of our assistants, who will be happy to help. You will need to punch in a code to enter the School of Music building. The code is 3, 1, 4+2, 5 then turn the knob clockwise to open. Both entrances may be accessed with this code.

Please provide technical specifications for your presentation (video, CD, Power-point, keyboard etc.) to Tristian Evans as soon as you arrive – and even if you have done so beforehand! Any Power-point files on memory sticks should be presented to Tristian, who will load them onto the computer hard disk in MALT. Delegates and chairpersons are kindly reminded that papers are limited to 20 minutes plus 10 minutes discussion.

The Friday evening concert will be held in Powis Hall. To get there, go past the Porters’ Lodge to the right side of PJ Hall foyer then follow the corridor which runs along the side of PJ Hall. Keep going until you reach Powis Hall.

Should you need to send or receive emails during your stay, please go to the listening room opposite the music library in the School of Music building (down the corridor from the Main Hall). We hope to set up some Apple Macs which will allow you to access emails from your own college or institution.

Philip Martin Books will be setting up a display in the Main Arts Foyer on Saturday, 1 September.

Tea, Coffee and Water will be made available in the Main Arts Foyer throughout the conference. Should you require a comfort break at any point or wish to make use of our minimalist iPod (see below) please feel free to go there. Hot and cold beverages, snacks and sandwiches are also sold in Dylan’s coffee shop, which can be found by following the long corridor leading beyond PJ Hall foyer and down a flight of steps (or lift) to the ground floor. (Note that opening hours at Dylan’s during vacation is limited to between 12-2.)

The conference dinner will be held in the Plas Gwyn Bistro, indicated as number 25 on the site map included at the back of this booklet. Further information on campus accommodation will be included with your conference packs. Please make a careful note of the information on conference hall accommodation also included at the back of this booklet.
Other Events

Planning on listening for a long time?

Some of you may have noticed that we have adopted as a watermark for the conference La Monte Young’s Composition #7 – a perfect fifth interval with the simple instruction 'to be held for a long time'. We thought it might be interesting to arrange for a performance of this piece to take place alongside all our other activities on the organ in PJ Hall during the conference. A performance will start at 9 a.m. on Saturday 1 September and will end at midnight. Audiences are invited to come and go as they wish, to listen, contemplate, meditate, talk, dance, play or sing along.

Fancy brushing up on some phasing?

Our sponsors, Kawai Pianos UK, have provided us with a CP136 digital ensemble piano into which we have programmed the opening 12-note pattern from Steve Reich’s Piano Phase. Test your phasing skills by playing the same pattern against the sequencer before gradually increasing your pattern by one semiquaver / sixteenth-note beat. This is effectively a more up-to-date version of the method used by Reich to compose the piece (he had to make do with the more cumbersome tape loop back in 1967 ...). If you wish, your performance can be recorded and burnt onto CD for posterity ...

First-ever Minimalist iPod?

We’ve loaded an iPod with a wide range of minimalist music, from Adams to Zev Gordon. It’s on shuffle unless you decide to scroll down the list and choose something specific.
PROGRAMME SCHEDULE

FRIDAY 31, AUGUST 2007

12.00 – 2.00  Registration & Coffee
Main Arts Foyer

2.00 – 2.15  Introductory Remarks
Main Arts Lecture Theatre

2.15 – 3.00  Keynote address
Main Arts Lecture Theatre, Chair: Jonathan Bernard
Keith Potter (Goldsmiths College, London)
1976 and All That: Minimalism and Post-Minimalism, Analysis and Listening Strategies

3.00 – 4.00  American and European Perspectives
Main Arts Lecture Theatre, Chair: Jonathan Bernard
Maarten Beirens (Katholieke Universiteit Leuven)
Beyond antagonism: Serialism into minimalism
Kyle Gann (Bard College, Annandale-on-Hudson)
Phase-Shifting as an American Compositional Paradigm

4.00 – 4.30  Tea and Coffee
Main Arts Foyer

4.30 – 5.30  Session A: Terry Riley
Main Arts Lecture Theatre, Chair: Brian Hulse
William E. Lake (Bowling Green State University)
Structural Analysis of Minimalist Music:
The Case of Terry Riley’s In C
Ann Glazer Niren (Indiana University Southeast)
An Examination of Minimalist Tendencies in Two Early Works by Terry Riley

5.30 – 6.30  Music and Process
Music Hall, Chair: John Richardson
Evan Jones (Florida State University)
The ‘Content and Flavor’ of Philip Glass’s Harmonic Cycles
Vladimir Tasic (Belgrade University)
Process in Minimal Music

6.30 – 7.30  Buffet Dinner
Ffriddoedd Site

8.00 – 10.00  Music for 2 Pianos by the Appleton and Ryder Duo
Powis Hall
**Saturday, 1 September 2007**

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SATURDAY, 1 SEPTEMBER 2007 (CONTINUED)

4.30 – 6.30  
**Session A: Temporalities and Repetition**  
Main Arts Lecture Theatre, Chair: Maarten Beirens
Marc Botha (University of Durham)  
The Risk of Minimalism
Brian Hulse (College of William & Mary)  
Repetition as Difference: Overturning the 'Minimal' in Minimalism
Jochem Valkenburg (KU Leuven)  
"Faster than the music"? The dialectics of tempo in Louis Andriessen’s De Snelheid (1983)
Kelsey Cowger (UCLA)  
Time, Space & Motion: Performing Temporality in Early Minimalist Music

**Session B: Minimalism in Britain**  
Music Hall, Chair: Pwyll ap Siôn
Virginia Anderson (University of Nottingham) & Christopher Hobbs (University of Coventry)  
Systems: Experimental Minimalism in Britain
Scott Alexander Cook (University of British Columbia)  
Triadic transformation and harmonic coherence in the music of Gavin Bryars
Pieter Schoonderwoerd (University of Nottingham)  
Michael Nyman: A View from the Paddocks

7.30 – 10.00  
**Conference Dinner**  
Plas Gwyn Bistro

10.30 – 11.15  
**Late-night Music for Piano and Video Projection by Lola Perrin**  
Powis Hall

SUNDAY, 2 SEPTEMBER 2007

9.30 – 11.30  
**Pre-minimalism, Post-minimalism and Totalism**  
Main Arts Lecture Theatre, Chair: Tristian Evans
Geraint Lewis (Bangor University)  
Minimalist Ripples in the Welsh Musical Mainstream
David D. McIntire (University of Missouri, Kansas City)  
Terminology and Meaning in a Post-Minimalist Style: The Case of Totalism
Jelena Novak (Amsterdam School for Cultural Analysis)  
Postminimalism and Postopera: A discussion of terms – works by Philip Glass/Robert Wilson, Louis Andriessen/Peter Greenaway, John Adams/Peter Sellars and Steve Reich/Beryl Korot
Dimitri Cervo (Universidade Federal do Rio Grande do Sul, Brazil)  
Minimalism and Post-minimalism: Necessary Distinctions

11.30 – 12.00  
**Tea and Coffee**

12.00 – 1.00  
**Planning Meeting**  
WISCA

1.00 – 2.00  
**Buffet Lunch**  
WISCA

END CONFERENCE
Abstracts

Friday, 31 August 2007

2.00 – 2.15  **Introductory Remarks**  
Main Arts Lecture Theatre

2.15 – 3.00  **Keynote address**  
Main Arts Lecture Theatre, Chair: Jonathan W. Bernard

**Keith Potter (Goldsmiths College, London)**  
*1976 and All That: Minimalism and Post-Minimalism, Analysis and Listening Strategies*

American readers won’t need reminding that my title makes reference to the American Declaration of Independence of 1776; and there is, of course, a connection of sorts between that particular urge to strike out on the path of revolution, that defiant rejection of European models, and the spirit behind the American minimalism of the 1960s, in art as well as in music.

My more specific reference to the ‘Spirit of ’76’, though, is to the year 1976 itself. By the year of the American Bicentennial, musical minimalism had not exactly burned itself out; rather, it was moving at gathering speed in the direction of what we now tend to call post-minimalism. This is evident both in the work of the pioneering American minimalists - in Steve Reich's *Music for Eighteen Musicians* (1974-6), in Philip Glass's *Music in Twelve Parts* (1971-4) and *Einstein on the Beach* (1975-6), arguably even in the mid-1970s outputs of La Monte Young and Terry Riley - and in the burgeoning of related activities elsewhere: from younger Americans such as John Adams to Europeans such as Louis Andriessen, Michael Nyman and Arvo Pärt.

But what exactly was the nature of this ‘spirit’, and of the changes it wrought? And why did these happen when they did? This lecture will be but a partial stab at pursuing further some answers to questions posed in my book, *Four Musical Minimalists* (Cambridge, 2000) which takes 1976 as its point of conclusion. In making this attempt, I will also be offering a few ruminations on the current state of the scholarly attempts to understand musical minimalism; in particular, some ways in which the search for analytical methodologies appropriate to such music, and helpful in listening to early minimalist works, has been conducted since, compositionally, post-minimalism took hold.

3.00 – 4.00  **American and European Perspectives**  
Main Arts Lecture Theatre, Chair: Jonathan W. Bernard

**Maarten Beirens (Katholieke Universiteit Leuven)**  
*Beyond antagonism: Serialism into Minimalism*

Generally, the relationship between minimal music and serialism is understood as an outspoken case of antagonism. And not without reason. Minimalism is diatonic or even obviously modal, instead of chromatic, open towards non-Western (African, Asian) traditions instead of Eurocentric and tends towards (repetitive) sameness instead of total parametric differentiation. Often, minimal music (even provocatively) distanced itself from the modernist
and particularly serialist tendencies that constituted the dominant style in new music at that time.

However, when considering European minimal music, such a strict opposition between minimalism and serialism is already much harder to maintain. Although even in Europe minimal music does not clearly follow modernist recipes, it does tend to incorporate far more modernist traits than many of its American counterparts. The position of a composer such as the Belgian Karel Goeyvaerts is particularly interesting in this respect. Goeyvaerts was the first composer to write an integral serial piece in 1951, but took up a minimalist style in the 1970s. Starting from this interesting case, this paper attempts to demonstrate how, despite initial appearances, the implications of serialist thought can indeed be pointed out in minimal music. In addition to the analysis of some compositions by Goeyvaerts, this paper examines the presence of modernist harmonic, structural, rhythmic and other elements in compositions by Louis Andriessen, Gavin Bryars and Michael Nyman. After the analytical discussion of such European approaches, this paper tries to demonstrate how some of the points made also pertain to American minimal music. As such, this paper calls for a careful reconsideration of the complex relationship between both compositional styles.

Kyle Gann (Bard College, Annandale-on-Hudson)

Phase-Shifting as an American Compositional Paradigm

Steve Reich's pieces *Come Out* and *Piano Phase* introduced the idea of phase-shifting (repeated loops going out of phase) into 20th-century music, and dozens of younger composers were inspired to copy him. But it actually wasn't the first time that phase-shifting had appeared as an American innovation. Many of Charles Ives's works contain passages based on ostinatos that work against a regular phrase or meter, and then Henry Cowell, in his book *New Musical Resources* (written in 1919 but first published in 1930), suggested repeating 'links' of different lengths as a 'harmonic' analogue of rhythmic structure. Thus when post-minimalists like John Luther Adams, Mikel Rouse, Larry Polansky, Glenn Branca, David First, Rhys Chatham, William Duckworth, Paul Epstein, and myself started using repeating loops going out of phase as a structural device, it re-established a connection with an American musical tradition of the 1920s and earlier. This paper will examine passages from works by these younger composers to demonstrate how pervasive phase-shifting has become in post-1970 American music - as polyrhythm, as texture, as structural device, as hidden algorithm.

4.00 – 4.30  
Tea and Coffee

4.30 – 5.30  
Terry Riley  
Main Arts Lecture Theatre, Chair: Brian Hulse

William E. Lake (Bowling Green State University)

Structural Analysis of Minimalist Music: The Case of Terry Riley’s In C

While minimalist music has received a modicum of attention in print during approximately forty years of its existence, very little of that could be categorized as structural analysis. The reasons bruited for this are: the music lacks depth, the pitch material is limited, the steady pulse often does not form hypermetric structures, and form seems an accidental by-product of process.

Thus, there would seem to be nothing for structural analysis to reveal. Nonetheless, several authors have made significant analytical inroads, including York (1981), Epstein (1986) and Cohn (1992). When minimalism incorporates aleatory elements, the analytical obstacles might seem insurmountable, because aleatory music may not specify pitches or durations at all, or if it does it may not fix the relationships among them. However, groundbreaking work by DeLio (1980) points the way.

This lecture establishes a procedure for analysing repetitive process music by:

1. Setting aside the repetitions, analyse the figure(s).
2. Analyse the process applied to the figures.

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(3) Analyse the interactions of figures when subjected to the process.
(4) If aleatory is involved, delimit its range of possibilities and consider their effect on the analytical results.
(5) Study the overall perceptual effect of the piece.
The paper will then apply these procedures to Terry Riley’s seminal minimalist work *In C*, revealing a modulatory path, coordinated with degrees of hypermetric clarity, and a teleological form. Its aleatory possibilities somewhat obscure some of these structures but actually enhance others. These results demonstrate that structural analysis does indeed have value for the study of minimalist music.

REFERENCES

Ann Glazer Niren (Indiana University Southeast)
*An Examination of Minimalist Tendencies in Two Early Works by Terry Riley*

Minimalism is perhaps one of the most misunderstood musical movements of the latter half of the twentieth century. It is often referred to using negative terminology such as ‘trance music’ or worse, ‘stuck-needle music’. Yet its impact cannot be overstated, influencing both composers of art and rock music, sometimes even within the same piece. The original group of minimalists consisted of La Monte Young, Terry Riley, Steve Reich, and Philip Glass. The latter two composers have received considerable attention and their contributions to minimalism are widely appreciated. However, Terry Riley is one of the most innovative members of this auspicious group, and yet he has not received the appropriate recognition that he deserves. Most musicians familiar with twentieth century music realize that he is the composer of *In C*, a work widely considered to be the piece that actually launched the minimalist movement. But is it really his first minimalist work? Two pieces that Riley wrote very early in his career, as a graduate student, warrant closer attention. Riley composed his *String Quartet* in 1960, probably influenced by his friend Young, and the *String Trio* the following year. This paper seeks to identify minimalist tendencies in these two early works by Terry Riley and investigate how they foreshadow some of his later developments.

5.30 – 6.30  **Music and Process**
Music Hall, Chair: John Richardson

Evan Jones (Florida State University)
*The ‘Content and Flavor’ of Philip Glass’s Harmonic Cycles*

Many analytical studies of American minimalist music (such as those by Richard Cohn, Jan Quinn, and John Roeder on the music of Steve Reich and Michael Torke) have focussed on aspects of musical process in rhythmic and melodic domains. Relatively few scholars, however, have pursued an understanding of the harmonic dimension of this repertoire. While John Adams’s music has inspired recent research along these lines by Timothy Johnson and Catherine Pellegrino, the music of Philip Glass has been largely neglected. This paper will explore functional and contrapuntal character of Glass’s harmonic language – specifically considering the kinds of harmonic cycles found in his works since *Music in 12 Parts* and
Another Look at Harmony. Such cycles rarely proceed along ‘normative’ harmonic routes, relying instead on progressions involving common tones, chromatic inflections, and quite distant tonal relationships.

Neo-Riemannian theory, which prioritizes harmonic connections involving common tones, offers a way to measure and trace the ‘distance’ involved in progressions involving major or minor triads, such as the prominent five-chord cycle in Einstein on the Beach (f–Db–A–B–E).

Complementing the transformational view, I will also introduce a paradigm of voice leading that I have termed ‘pervasive fluency’, which permits a claim of harmonic hierarchy when every note in two ostensibly structural sonorities enjoys an un-reversing passing line or a one-degree neighbouring line leading continuously to the other sonority. This approach easily admits of non-triadic sonorities (as used in an intriguing cycle from Dance no. 4) and allows for a levelled hearing of progressions in which the usual assumptions of functional harmony may not apply.

Vladimir Tošić (Belgrade University)

Process in Minimal Music

Process represents a way of organizing musical material in order to define in advance its proper and gradual development. The process is not a pre-defined framework; it is realized through the unravelling of the chosen method, and therefore is never the same. Process is an active form, within which the structure and the method used in its realization are made one and the same. It is defined by the choice of method, and the fundamental musical core which is the source of everything else. It is a form of musical function which, much like a mathematical one, once defined, determines every change in time, both from one point to another, as well as within every point in time.

Although processes vary and are not defined once and forever, since they depend on the method of choice, as well as on the building material/core to which they are applied, we can still see some principal common traits: gradual, slow changes; repetition; lack of sudden conflict; seemingly static.

There exist various different processes and they can be divided into several basic groups:

|-----------|---------------|-------------|---------|-------------|--------------|

The process is a very well developed and most important way to build minimalist music and as such did not exist before the emergence of this music. It provides both a constructive, as well as a tonal framework for a musical piece, which provides purity, rigidity and attractiveness to the work.

6.30 – 7.30 Buffet Dinner

Ffriddoedd Site
Colin McPhee: *Balinese Ceremonial Music* (1936)

Steve Reich: *Piano Phase* (1967)

Philip Glass: *In Again Out Again* (1968)


Interval

György Ligeti: *Selbstportrait mit Reich und Riley (und Chopin ist auch dabei)* (Self-portrait with Reich and Riley (and with Chopin in the Background)) (1976)


Colin McPhee: *Balinese Ceremonial Music* (1936)

1. *Pemoengkah*
2. *Gambangan*
3. *Taboeh Teloe*

Born in Montreal in 1900, Colin McPhee was a composer, ethnomusicologist, pianist and writer. A former pupil of Varèse in New York, he lived in Bali and Java between 1931 and 1938, studying the music, dance and theatre indigenous to the region. Recognized as an international authority on the subjects, his own music was heavily influenced by his research. *Balinese Ceremonial Music* is based on some of the many transcriptions he made of Gamelan music during this period, and is dedicated to the anthropologist Margaret Mead.

Steve Reich: *Piano Phase* (1967)

*Piano Phase*, for two pianos, was composed in 1967, and is an undisputed landmark in the repertoire. It follows Reich’s ‘tape loop’ pieces of the mid 1960s, *It’s gonna rain* and *Come out*, in which identical material is presented, played on two different channels - at first in unison, and then gradually moving out of phase with each other. In *Piano Phase*, both pianists play the same repeating pattern, but one of them gradually increases tempo in order to slowly move one semiquaver ahead or out of phase with the other. This process is repeated with three repeating patterns that become shorter in duration.

Philip Glass: *In Again Out Again* (1968)

With *In Again Out Again*, Glass hit on the idea of single figures subjected to unwritten-out repetition. The combination of related repeated figures, in an F minor modality, in close and constantly shifting counterpoint, suggests the influence of Reich’s *Piano Phase* completed exactly a year before. The relationship between the two players, one continuous, the other moving against it, the latter constantly alternating between entering a relationship with the former and then abandoning it – gives *In Again Out Again* its title. Halfway through the piece,
the pianos exchange functions, and their material is presented in retrograde. The whole ingenious structure fits neatly on to just two pages.

(Notes taken from Keith Potter's *Four Musical Minimalists*, p. 281, with kind permission from the author)

**David Lang: Orpheus Over and Under (1989)**

This work is a subdued meditation in two sections, *Aria* and *Chorale*, on the experience of loss. Lang says that his inspiration for this piece came from a desire to find in music the equilibrium between hope and loss conveyed in the Orpheus myth. He writes ‘Orpheus first loses Eurydice above ground, regains her below ground, and loses her finally when crossing the horizon, where over and under meet’. Throughout the score, both pianos play in constant tremolos, the first piano keeping to a high soprano range, the second expanding down into the bass during the *Aria*, and into the stratospheres at the end of the *Chorale*.

**INTERVAL**

**Gyorgy Ligeti: Selbstportrait mit Reich und Riley (und Chopin ist auch dabei) (Self-portrait with Reich and Riley (and with Chopin in the Background)) (1976)**

*Selbstportrait* is the middle movement of Ligeti’s *Drei Stücke für Zwei Klavier (Monument - Selbstportrait – Bewegung)*. Written for the Kontarsky Duo during the same year as his opera *Le Grand Macabre*, it can be seen as a gentle homage to the three composers of the title. Consciously using both Riley’s pattern transformations and Reich’s phasing techniques, it also utilizes the ‘Blocked Key’ method initially developed by Ligeti and Karl Erik Welin in which silent clusters of notes are held by the left hand while the right hand plays rapid successions of ‘sounding’ and ‘blocked’ keys, producing interesting rhythmic distortions.

The final section makes reference to the *Presto* in Chopin’s *Piano Sonata No. 2*. As Ligeti himself said, ‘it fairly cried out to be included, as an early precursor to minimalist music’.

**Gavin Bryars: My First Homage (1978)**

*My First Homage* was written for a concert of music for two pianos that Dave Smith and I gave in New York in November 1978 and is a homage to the music of the great jazz pianist Bill Evans. In 1966, I gave up playing jazz after a long period during which improvised music had been my principal professional musical activity and also developed an almost pathological aversion to jazz and other forms of improvised music. Writing this piece represented not only a homage to music which had once been very important to me, but also served in part to exorcise my repudiation of jazz.

note by Gavin Bryars


*Hallelujah Junction* is named after a small truck stop on California State route 70 close to the California/Nevada border. It was, according to Adams ‘a case of a good title needing a piece, so I obliged by composing this work for two pianos’.

The piece loosely fits into a familiar three-movement framework without a break: tightly hocketing patterns frequently dissolving into Romantic gestures and harmonies. The lyrical central section is followed by an increasingly frenetic and dissonant finale.
KATE RYDER & DAVID APPLETON

Kate Ryder and David Appleton first began playing together as part of the PianoCircus Winter Music Festival in 1996, and in the world premiere of Heiner Goebbels' *Scutigeras* at the Oxford Contemporary Music Festival and the Huddersfield Festival of Contemporary Music.

Since then, they have been recognised for bringing a unique & exciting dimension to the piano duo. Both pianists have a reputation for promoting the music of a new generation of composers by performing, broadcasting and commissioning new work. Equally at home performing music by Reich & Glass to Stockhausen & beyond, their repertoire encompasses major European classics of the twentieth century, groundbreaking American and New World sounds, mesmerising Eastern influences and specially commissioned work from a cross section of leading composers.

Their work further extends to collaborations with artists from other fields including dance, film and multi-media. Several highly acclaimed performances as part of the BMIC Cutting Edge series at The Warehouse, London, were broadcast on BBC Radio 3, and they created their film and live music programme *Three Little Scandals* especially for the BITE festival at the Barbican, featuring Jean Genet's *Un Chant d'Amour* with a piano duo score by Patrick Nunn. They have also performed (in collaboration with the Electronic Music Studio at Goldsmiths College). Stockhausen's epic masterpiece *MANTRA* to capacity audiences which Paul Driver, writing in the Sunday Times, described as 'masterly... it seemed to open up a new creative future'.

Recently Visiting Musicians in Residence at Goldsmiths College, University of London as well as Associate Artists at Brunel University, Appleton & Ryder are experienced educators, giving lectures & workshops for schools and universities both here & abroad.
Saturday, 1 September 2007

9.30 – 11.00  **Keynote Addresses by Jonathan W. Bernard and John Richardson**
Main Arts Lecture Theatre, Chair: Keith Potter

**Jonathan Bernard (University of Washington)**

*Minimalism and/versus Pop: Some questions (and maybe some answers)*

Musical minimalism in its earliest manifestations (early to mid 1960s) was anything but popular; yet, over the next couple of decades, not only did the music of Steve Reich, Terry Riley, and (especially) Philip Glass attract large and growing audiences – gaining in the process a certain reputation for bringing a younger crowd to traditional classical-music venues – but it also attracted the attention of many musicians in the non-classical world, some of whom began to cite it as an influence on their own work. This paper addresses two questions. First, how did something so uncompromisingly austere as minimal music win such widespread favor in the first place? Second, how has the importation into jazz and rock of stylistic features associated with minimalism from its early stages affected our perception of what minimalism actually is?

**John Richardson (University of Jyväskylä, Finland)**

*Resisting the sublime: strategies of convergence and divergence in Glass's *La Belle et la Bête* *

Philip Glass effectively severed his ties with the musical avant-garde in the late 1970s, through his adoption of an increasingly eclectic musical palette allied to a growing preoccupation with mixed media. Two decades later, however, he would return to a vein of composition more in line with what Huyssen calls the 'Duchamp-Cage-Warhol axis’, a lineage of avant-garde performance that challenges the binary opposition of art and life. Typical in some respects of Glass’s late compositional style, the “cinematic opera” *La Belle et la Bête* (1994) is nevertheless characterised by a different approach to materials, in which Cocteau’s original film is projected over the heads of lip-synching singers and instrumentalists. This paper presents an overview of Glass’s compositional strategies in this work, before considering in detail the question of synchronisation. Writing on *La Belle* has tended to regard the absence of tight synchronisation as a design flaw, albeit a tolerable one. A close examination of the opera’s music, staging and historical context, however, reveals how a dialectic of convergence and divergence is integral to its semiotic makeup. This is inscribed both temporally, through the looseness of the audiovisual contract, and spatially, through the simultaneous presence of musical and cinematic “actors”. Seen and heard in this way, *La Belle* becomes an exercise in audiovisual dialogue whose constructivist ethos spotlights the performative while drawing attention to new forms of alienation that characterise experiences of temporality in (post)modernity. Arguments draw on a range of theory, including writing on cinematic montage, alienation, performativity, technology and theories of the sublime and counter-sublime.

11.00 – 11.30  **Tea and Coffee**
Parallel Symmetries? Exploring Relationships between Minimalist Music and Multimedia Forms

This paper will explore the relationship between minimalist music and film and television. When elements from minimalist music and multimedia are brought together they can in certain contexts form powerful symbiotic relationships. This relationship appears to deviate from more standard patterns established between sound and image. Unlike other musical types, minimalist music does not usually dissolve into the supporting image. Instead, it retains, affirms and even strengthens its own musical meaning in such contexts. As a result, there is a dialectical relationship between the sound-image relationship in contexts where minimalism and multimedia interact. A dialogue or discourse is set up between the two elements, broadly based on the principle of complementation, but one which allows for – or indeed, may even encourage – opposition or parallelism rather than integration. At least, this appears to be the case in most film contexts. Unsurprisingly, in television commercials minimalist music assumes a more conventional, supporting role. The nature of these relationships will be examined in more detail in the second half of the paper with reference to Philip Glass’s Koyaanisqatsi. The first part will outline connections and associations between minimalist music and different visual media in order to explore the applicability of existing theoretical models in relation to them.

Minimalism and Normalcy: Robert Ashley’s Perfect Lives

US-American minimalism has been shaped by two divergent stylistic strands: Firstly, its naissance in the 1960s can be traced back to the reception of Asian philosophy, psychoanalysis and psychedelic drugs, in short, inward orientation and spiritualism (cf. Terry Riley and La Monte Young); secondly, in the course of postmodernism, the genesis of an anti-avant-gardist aesthetics, the strive for aesthetic normalcy, as can be found with Steve Reich for instance. These two strands also manifest themselves in the minimalist music theatre scene of the late 1970s and 1980s: whereas the pieces of Philip Glass and Meredith Monk – Glass’s trilogy Einstein on the Beach, Satyagraha and Akhnaten and Monk’s Quarry and Atlas – are clearly written in the spiritualist spirit, Robert Ashley’s Perfect lives belongs to the opposite camp.

Perfect lives (1983) is an anti-opera – in all respects: the use of the voices is reduced to rhythmical speech, i.e. melodramatic vocal techniques; the story that revolves around two minor artists, American mid-west small town life and the idea of the perfect crime – does not come across and, according to the producers, is not meant to come across; what dominates visually is the middle-class ambience that furnishes the plotless scenes. Correspondingly, the medium of presentation is the video which epitomizes the amateurish film activities of the 1980s; Perfect lives should be seen in front of the domestic tv screen.

In my paper, I will investigate the interplay of minimalist techniques with the key characteristics of Ashley’s piece. To what degree Perfect lives’ aesthetics takes a stand as regards extra-aesthetical, socio-political considerations? Which roles does the piece’s properties play in this respect? Is Perfect lives meant to articulate the critique or the celebration of normalcy?
John Pymm (University of Wolverhampton)

*Steve Reich: stories of machines and minimalism*

This paper explores ways in which Steve Reich has developed the relationship between technology and minimalism. In the 1960s, Reich’s embrace of technology appeared to offer an ideal partner for his rigid systems of phase music, both as a means of storing and reproducing sound (as in the phase-tape pieces) and also as a generator of sound material (as evidenced by his development of the Phase Shifting Pulse Gate). As early as 1970, however, Reich had announced his disaffection with electronics. Yet the composer’s engagement with technology has persisted, although this has been paralleled by his increasing uneasiness with the broader impacts of technology on contemporary human existence.

Reich’s approach to technology is underpinned by a striking narrative. From the urban soundscapes of *Livelihood* and *City Life* to the open railroad of *Different Trains*, a story emerges in which repetitive music is used to comment on the repeated impacts of technology, a chronicle that reaches its climax in *Three Tales*. Ultimately it is a story that is personal rather than mechanistic, one in which the experience of industrialised city life offers a paradigm for understanding the relationship between technology and minimalism.

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1.00 – 2.00  **Buffet Lunch**
Powis Hall

2.00 – 4.00  **Session A: Other Arts and Aesthetics**
Main Arts Lecture Theatre, Chair: Beate Kutschke

Marija Masnikosa (University of Arts, Belgrade)

*American Minimalism as the Historical Turning Point of the Twentieth Century Music*

Being born in the ‘family’ of American experimental musical practices, minimalism inherited a large amount of American post-war neo-avant-garde (experimental) characteristics. Early minimalist works of La Monte Young, Riley and Glass retained the experimental character of pre-minimal experimental processes, their lack of direction, unpredictability, but they lost the most important feature of American post-war neo-avant-garde – those works were purely musical, so they ‘turned back’ to the concept of a modernist autonomy of music.

In Steve Reich’s ‘integral minimalism’, even the free note-to-note procedures of the pre-minimalist experimental ‘works-as-processes’, were substituted by pre-determined, highly disciplined procedures in minimalist ‘processes-as-(closed, autonomous)-objects’. In that point, American minimalism in fact, broke off the continuity of American experimental music, and – reaffirming both concepts of autonomy of music, and the autonomy of the artwork – turned toward European post-war late modernism.

American minimal music composed up to 1974 displays a large amount of typically high-modernist features: composing ‘from the beginning’, self-referentiality, preoccupation with the compositional technique, ‘single coding’, neutrality of the chosen musical material, rejecting any historical musical paradigm, lack of causality in the musical flow, non-hierarchical ordering, and excluding any kind of personal expressiveness.

Beside this modernist features, minimalist compositions, anticipate and prepare some post-modern musical characteristics. Those anticipating, ‘transgressive’ values of minimalism we could see in its anti-narrativity, in its ‘vertical (musical) time’, in its emphasizing the musical surface, in lack of structural depth, and, finally in undoubtedly postmodernist ‘birth of the listener’.
The fact that American minimalism contains and specifically reconciles features of the post-war American neo-avant-garde, European late modernism, and even musical postmodernism, makes this trend a historical turning point in music history of the second half of the twentieth century. Being the latest neo-avant-garde musical movement in the twentieth century, American musical minimalism was a real ‘contemporary crux’, and ‘paradigm shift toward postmodern practices’, as Hal Foster wrote about minimalism in the visual arts.

Peter J. Shelley (University of Washington)

*The Minimalist Aesthetic: A Feminist Approach*

In this paper I seek to resolve some of the problems that come with the word ‘Minimalism’. Because the term has been borrowed from art criticism, I hope to better understand what connotations it brings with it when it is applied to music. I draw comparisons between the practice and reception of Minimalist art with the contemporaneous music of Minimalist composers. I first look at the work of art critics Hal Foster, Kate Linker and Anna Chave. I then reconcile these conflicting views by adopting ideas of subjectivity and objectivity from feminist thinkers Luce Irigaray and Judith Butler, with the intention of developing a working model for a Minimalist aesthetic. This feminist-informed aesthetic model will then be used as a lens through which to view Minimalist music, specifically from its first decade, 1965-75, with the hope that such a model will provide a space in which to use the term ‘Minimalism’ more critically, with an understanding of its connotations beyond simple reductiveness and repetition.

Tanja Uimonen (University of Helsinki)

*Avant-gardist concepts of continuity and discontinuity and the aesthetics of minimalism*

In my presentation I will focus on the concepts of continuity and discontinuity as they are represented in avant-garde manifestations of music and visual arts and connect them to what is described as minimalism in music.

The concepts of continuity and discontinuity are linked to metaphysical questions of avant-garde manifestations. With metaphysical questions I refer to the artists’ opinions about the relation of art to reality. Should an artwork be totally independent from the surrounding reality, should it mirror it, or should it be in a seamless relationship with it? How is the question of representation to be solved in modern art? Should art be totally abstract or should it be concrete, or should it be both? Of what kind is the question of form in modern art?

In my presentation I will consider how the ideas of continuity and discontinuity are related to these questions in total and further how they are related to minimalist music. I will analyze the manifestation of the ideas of continuity and discontinuity in two very different minimalist compositions: Steve Reich’s well known composition *Come out* (1966) and Kaija Saariaho’s unpublished composition *Vers le Blanc* (1982). I will also present links from these compositions to visual arts.

My hypothesis is that the idea that continuity represents more naturalistic ambitions, whereas the idea of discontinuity represents ‘idealistic’ or ‘cultural’ opinions of art. This classification enables an interesting viewpoint to the aesthetics of minimalism.
Marcus Desmond Harmon (UCLA)
For the Sake of Argument: The Art of Memory, Literacy and Robert Ashley’s Improvement

Despite its relative fame and popularity, Robert Ashley’s 1992 ‘television opera’ Improvement (Don Leaves Linda) makes few appearances in the scholarly literature. One of the reasons for this lack of attention may be the opera’s resistance to theoretical or hermeneutic analysis. No score or record of performance exists outside of the released CD, and, try as one might, the ‘allegory’ that Ashley provides as a guide to Improvement’s plot does not match up with the narrative in the libretto. Faced with plot, dialogue and music that seem to point to actual meaning, it is tempting to declare the work either a failure or a critique of narrative operatic theater. This paper proposes that Improvement is the result of Robert Ashley’s infatuation with classical rhetoric, especially Frances Yates’s studies of ancient rhetorical devices in The Art of Memory (University of Chicago Press, 2001). When viewed through Yates’s work, Improvement emerges as a ‘memory palace,’ one of the methods used by Classical scholars to memorize information before the widespread adoption of written records. As a work with no archival artefacts in the form of a preliterate mnemonic device, Ashley’s ‘opera’ reflects its post-literate historical moment: stranded without authoritative instructions on performance or musical content, it appears incomplete and therefore changeable and contingent. Improvement’s musical material similarly plays upon commonalities between the pre-modern and the post-modern – melodically and harmonically minimalist, the score’s complexity lies in the repetition and overlay of spoken text, creating an effect simultaneously akin to multi-text motets and Philip Glass’s Einstein on the Beach.

2.00 – 4.00 Session B: John Adams
Music Hall, Chair: Kyle Gann

Timothy B. Cochran (Rutgers University, New Jersey)
Paradoxical Time in the Music of John Adams

In Classical music, form determines temporality. As A. B. Marx notes in his treatise on Beethoven, Sonata Form consists of hierarchical phrases displaying either motion or repose. Raymond Monelle relates Marx’s understanding of compositional construction to the perception of musical time: the Satz – a thematic phrase – evokes the present, while the Gang – transition material – moves toward the future. In minimalism, musical time is often paradoxical. Time is future-oriented: short motives and active rhythms create progressive motion similar to the semantically cool Gang of Classical music. But it is also present-oriented: the slow rate of change – rhythmic, harmonic, melodic – can signify time standing still.

John Adams exploits these warring temporalities to effect how the listener perceives and mentally structures time in his music. In Phrygian Gates, Adams prolongs sonorities for hundreds of measures, but he avoids closure through active rhythmic material, constantly shifting metric accents and delaying repose. In the first scene from Nixon in China, Adams presents manifold temporalities through augmentation and diminution of concurrent vocal material. This stretto technique obstructs the listener’s perception of a single temporality, a feature common in minimalism. Free of systematically demarcated temporalities, Adams’s music does not evoke a linear narrative but instead one akin to that of certain post-modern novels. Like Billy Pilgrim’s journey through time in Kurt Vonnegut’s Slaughterhouse-Five (Dial Press Trade, 1999) the contradicting tenses merge into an affective Gestalt temporality.
Kyle Fyr (Indiana University)

Form, Proportion and Metrical Emergence in John Adams’s Phrygian Gates

Phrygian Gates, composed for piano by John Adams in 1977-8, has a provocative rhythmic and metrical organization. Although there is an almost obsessive eighth-note pulse in the opening section and a similar sixteenth-note pulse in the closing section, how one might count a tactus is not altogether clear. Further, the printed notation is not that helpful in clarifying meter, because there is rarely a printed time-signature, and the bar lines do not seem to fill a metric function. In the absence of clear metrical structures however, I explore how Adams uses a series of three texturally accented notes as signifiers of a proportional durational structure that can be traced from the smallest sub-phrase level up to the largest section level.

In addition to the three-note textural accent pattern, Adams uses another subtler technique of articulating the joints of this proportional structure. The contrapuntal interaction of the pitch patterns provides another vehicle for structural articulation. I use a modified version of John Roeder’s pulse stream analysis (Roeder 1994) to explore how pulse streams create and demarcate form and proportion. The pulse streams created in each line are not equivalent in duration, and thus may seem initially to be non-metric. However, the moments in which the contrapuntal patterns align create “super-pulses”. The process of entrainment to these super-pulses allows metrical structures to emerge, which along with the overarching proportional structure impose a sense of pacing and direction onto this seemingly amorphous composition.

REFERENCES

Timothy Johnson (Ithaca College, New York)
The ‘Endless Wakefulness’ of Premier Chou in John Adams’s Nixon in China

At first glance it appears that Premier Chou En-lai plays only a minor role in John Adams’s opera Nixon in China – although he was the primary Chinese voice in the talks with the Americans in February 1972. A closer examination of the opera reveals that Chou’s character becomes increasingly complex over the course of the opera. His warmth toward his visitors increases significantly, but he is beset by conflicted emotions concerning the course of his own life.

This presentation discusses how Adams depicts Chou’s feelings through the shape of Chou’s melodic lines, both on local and large-scale levels, and through harmonic structure. The harmonic analysis employs a neo-Riemannian approach and reveals how hexatonic systems play a significant role in Adams’s musical characterization of the Premier.

Chou’s reflective feelings surface mainly in the third act, which contains his most extensive singing, and Chou’s thoughts conclude the opera, as he stands alone on a balcony awaiting the approach of dawn. Especially in this final soliloquy, Adams musically portrays the conflicted emotions of the Premier. In the early morning on the last day of Nixon’s visit, Chou pauses to ponder his advancing age, his lack of offspring, and his regrets about what he perceives as his limited historical impact; however, at the same time he also expresses hope for the future. Musically, the interaction of melody and harmony reflects his thoughts, and the harmonic design of the entire soliloquy encapsulates both his musings and the turmoil of his restless night.
Anthony Taylor (University of North Carolina, Greensboro)

Analysis of John Adams’s Music Through His Stylistic Evolution of the 1990s: New Applications of Stravinsky Analysis

To date, Timothy Johnson (1991, 1995) has offered the only published attempt to codify the harmonic language of John Adams. (Others have offered more circumscribed analytic studies, such as Barsom 1998, Kleppinger 2001 and Pellegrino 2003) Johnson’s analytic approach works adequately for compositions up to Nixon in China (1987). However, Adams’s next opera, The Death of Klinghoffer (1991), marked the beginning of a new stylistic period. The long spans, prolonging a single diatonic chord, upon which Johnson focused are now no longer found; thus, for the interpretation of this later music, there is currently no established methodology.

A closer examination of Adams’s music after 1990 reveals a steady evolution of style. Thus, many of Johnson’s concepts could be modified to fit individual works of this period. However, whereas Johnson’s system successfully labels chords and non-diatonic pitches, it fails to recognize deeper implications of some of Adams’s harmonic choices. Significantly, some of these choices seem to resonate with procedures found in Stravinsky’s music, as suggested in Cross 1998. In particular, the concepts of a ‘tonal axis’ and ‘dissociation’, developed for the analysis of Stravinsky’s music in Straus 1982 and Rogers 1995, seem equally appropriate here, and thus suggest uncharted avenues of analysis for Adams’s music.

Despite sharing some techniques with Stravinsky, Adams’s style continues to rely heavily on his minimalist roots. My work focuses on Nixon, Klinghoffer, and clarinet concerto Gnarly Buttons. It illustrates Adams’ preference for triads related by major thirds, and sonorities based on perfect fifths, often implying a ‘tonal axis’. His preference for thirds often aligns with the ‘hyper-hexatonic system’, from Cohn 1996, and Gnarly Buttons contains a striking example of hexatonic and diatonic materials interacting, suggesting Adams’s extension of the Stravinsky concepts of ‘collectional interaction’ and ‘dissociation’.

REFERENCES
Marc Botha (University of Durham)

**The Risk of Minimalism**

When confronted by Scylla and Charybdis, Odysseus must make a decision, often presented as a tortured, irresolvable dilemma. In fact it is relatively straightforward: on the one hand, certain sacrifice; on the other, risk (which is often misrepresented as certain death). Critically formulating a concept such as minimalism tends to follow the decision of Odysseus: sacrificing possibility for a known outcome, a stable set of attributes in which risk is minimized. Isabelle Stengers’ suggestions that relevant forms of knowledge are unambiguously associated with the taking of risks, and that risk is co-emergent with complexity, place such critical securities in serious crisis. By re-reading this section of the Odyssey through the risky proposition of Stengers’ essay, the present paper proposes that our attention should be increasingly focused on the production of a risky minimalism, which is to say a complex minimalism. It points to the fact that minimalism’s intrinsic and extrinsic formulations are simultaneously irreducible to one another as well as constitutive of minimalism’s overall significance. What is the terror of Charybdis? It is the fear of risk – of complexity and multiplicity. Ulysses is eventually forced to risk Charybdis, and while his survival does not take him home, it goes some way in demonstrating that risk is intrinsic to a relevant formulation of progress. Similarly, in confronting the complexity of minimalism we cannot hope to discover a pure Utopian aesthetics that will resolve the conflicts of the human condition. What a risky minimalism can point to is that such conflicts should not be resolved in the first place, since they provide the sublime ground of paradox from which identity is weakened and risked, even as it is reinvested with relevance.

Brian Hulse (College of William & Mary)

**Repetition as Difference: Overturning the ‘Minimal’ in Minimalism**

In modern philosophy, a decided break occurred when Kierkegaard perceived that there are two kinds of repetition. The classical notion, espoused by the metaphysicians of ancient Greece, holds that repetition is the return of the same. The second notion is that what repeats becomes something new: ‘modern philosophy will teach that life is a repetition’. Indeed, for that radical branch of philosophy known as ‘post-structuralism’, this understanding of repetition becomes a foundation. Deleuze, in particular, advocates the premise that repetition is difference.

A similar break might be seen in the music of the early minimalist composers such as Steve Reich and Terry Riley. Where the dominant aesthetic of the day valued a traditional metaphysics of difference – rooted in the uniform combinatorial values of intervals – minimalist composers made a sharp break into new aesthetic terrain; as new and as radical as Kierkegaard’s.

In this paper, I pursue the analogy between the post-structural break with classical metaphysics and the minimalist break from structuralist modernism. I consider analytic approaches to minimalist music which focus on process and temporality rather than on spatial position and identity. In reorienting our values in this way, the ‘minimal’ in minimalism goes by the board. Then, I turn these analytic possibilities on the very repertoires against which minimalism can be seen as a reactionary movement. Rather than defining one philosophy or one kind of music in opposition to another, the embrace of repetition as difference leads to a positive hermeneutics for both modes of expression.
Jochem Valkenburg (Katholieke Universiteit Leuven)
“Faster than the music”? The dialectics of tempo in Louis Andriessen’s De Snelheid (1983)

The music of Dutch composer Louis Andriessen (b. 1939) shares a number of features with music generally labelled ‘minimalist’: repetitiveness, a rock-influenced sound, and an often process-like structure. Typical of Andriessen’s approach to composition, however, is the central role of concepts (or as Andriessen calls them, ‘problems’); often with an extramusical nature. His composition De Staat (1976), for example, deals with political subject matter, whereas in De Tijd (1981), time and timelessness are placed in a dialectical relationship.

In his 1983 composition De Snelheid, scored for large orchestra, Andriessen was concerned with a specifically musical ‘problem’: tempo. In his own words, he ‘wanted to explain that tempo is not defined by the speed of the pulse [...] but by harmonic rhythm’. In clarification of this statement, Andriessen provides an analysis which mainly addresses the work’s metric-modulatory ground plan. Possibly due to its educational purposes, however, this analysis is oversimplifying and incomplete.

In this paper I will therefore present a more elaborate structural analysis of De Snelheid. I will demonstrate how the increasing pulse rate of the metric ground plan is counteracted in other musical layers: hocketing chord attacks, constituting an independent series of changing pulse rates, and a repetitive trochaic gesture, slowly gaining dominance. It is in the opposition of these layers that the ‘dialectical’ character of the composition is to be situated, with the final bars even bringing some sort of resolution.

Kelsey Cowger (UCLA)
Time, Space & Motion: Performing Temporality in Early Minimalist Music

In his seminal monograph, Performance Theory (1988), Richard Schechner argues that the act of performance continually confronts the beholder with a sense of heightened temporality, a feeling ‘of time both passing and to come, simultaneously approaching and receding, as if apprehended in an infinite perspective’. This foregrounded awareness of time is a striking feature of much minimalist music; indeed, one of the most compelling aspects of minimalism is the way the passage of time is manipulated by the sonic landscape. In much early minimalism, structures of audiovisual repetition are consciously incorporated into the work, and these elements can profoundly alter both the audience and the performer’s perceptual awareness of time. This paper will examine two early minimalist music-theater pieces that use visual metaphor to amplify the visceral sense of time passing. In Philip Glass’s Strung Out (1968), a solo violinist tapes the score to the wall at eye level and then must physically follow it around the room as the piece progresses. As such, she becomes a physical embodiment of both the musical process and of the elapsing of time. In Steve Reich’s Pendulum Music (1969), two microphones suspended from wires are swung back and forth by otherwise-still performers. The piece is over when the microphones stop swinging, and as such, microphone functions as both a sound generator and a visual means of counting down the remaining performance time. In both of these works, the performer’s presence as an actor couples with the sound s/he produces to functionally metaphorize time.
Virginia Anderson (University of Nottingham) & Christopher Hobbs (University of Coventry)

**Systems: Experimental Minimalism in Britain**

These papers will explore the terminology and meaning of systems as a particularly British experimental form of minimalism. While much minimalism is considered to be an historical (past) style by many, and ‘systems’ music was dropped as an entry in the 2001 *New Grove*, it is the contention of the authors of these two papers that systems are a living part of experimental culture and are distinct from American and other British minimal styles in terms of origin, process and aesthetic. They examine two phases of the same aspect of minimalism, one in terms of a general overview and early work, the other in terms of specific application in current work.

**Virginia Anderson**

‘*Just the job for that lazy Sunday afternoon*: British Readymades and Systems Music

‘Systems’, or ‘systemic’ music, are ‘pieces ... whose structure and/or note-to-note procedure [are] determined by a priori numerical systems’ (Christopher Hobbs). John White invented musical systems, the *Machine* series, in the 1960s. These early minimal works followed closely upon Terry Riley’s and Steve Reich’s first essays in what would later be called repetitive or minimal music. Later systems, named, following Marcel Duchamp’s ‘readymades’, transformed existing works by means of random or mathematical procedures. Musical systems have a direct structural analogy to the British systemic art movement of the 1960s and 1970s (artists including Jeffrey Steele and Keith Richardson-Jones). Michael Nyman’s use of systems processes in his early compositions, combined with his success in America with his work for Peter Greenaway’s *The Draughtsman’s Contract* (1982), led to the use of the term as a general label for most repetitive minimalism in the 1980s.

However, systems differ from other British approaches to minimalism, such as those of Steve Martland and others within the central British art music culture, partially through the rigour of early processes. Systems composers also often obscure the rigour of numerical process with jocular orchestration or sentimental surface setting; as such, they stand as a distinct style. This paper shall examine features of systems, their relation to British systemic art and their differences with serialism, American minimalism and other process music. It will finally show that systems processes are still used as a viable generative technique in British postmodern experimentalism.

**Christopher Hobbs**

*Sudoku Music: Systems and Readymades*

This paper shall detail compositional procedures used in a series of fifty pieces composed since 2005 by Christopher Hobbs. In that year sudoku puzzles began to appear in national newspapers. In the late 1960s and early 1970s Hobbs had composed music using various systemic procedures, whether devised or found (an example of the latter is his 1970 work *Aran*, where a knitting pattern provided a numerical structure). Sudoku grids, especially of the hexadecimal (‘Super’ or ‘Mega Sudoku’) type seemed suitable for turning into compositional systems, particularly since the number 16 can be seen to suggest analogies with Cage’s use of the number 64 in his 1-Ching-based compositions. The acquisition by Hobbs of Apple Macintosh’s GarageBand software, with its repertoire of readymade, non-copyright loops, provided a library of sounds from pop, jazz, country & western, ambient and world musics which could be used and adapted, by means of the sudoku grids, to produce a music which was impersonal but which would still maintain sufficient areas of compositional choice to give
them a personal identity. This paper shall examine the historical background, compositional procedures (which gradually changed from actual sudoku grids to random number sequences downloaded from the internet) and musical aesthetics of these pieces and their forerunners to provide a full overview of systems in the work of a single composer.

Scott Alexander Cook (University of British Columbia)

**Triadic transformation and harmonic coherence in the music of Gavin Bryars**

Recent developments in music theory have offered new ways of analyzing and interpreting music that uses major and minor triads differently than in traditional dominant-tonic tonality. Riemannian theory, developed and adapted from the dualist theories of Hugo Riemann (1849-1919), is perhaps the most noteworthy example.

However, there is still a broad class of triadic compositions that this theory does not satisfactorily describe. In a 2002 article, Julian Hook proposes a family of ‘Uniform Triadic Transformations’ (UTTs) that encompasses Riemannian transformations, along with a variety of other triadic transformations. The pitch classes in a triad other than the root are not explicit in his representation, making his model distinct from neo-Riemannian and other triadic models that focus on triads’ voice-leading and common-tone relationships. A UTT is expressed in the form \(<+, m, n>\) or \(<-, m, n>: the + or – indicates whether the operation preserves or reverses the mode of the triad, respectively; the integers m and n indicate the pc-interval of transposition (modulo 12) of the root if the triad is major or minor, respectively. In my presentation, I will demonstrate the applicability of Hook’s model to the analysis of chord progressions in extended musical passages from two works by the prominent contemporary British composer Gavin Bryars. Specifically, I will show how a special simply-transitive subgroup of UTTs can offer understanding and insight into some of Bryars’s compositional practices.

Pieter Schoonderwoerd (University of Nottingham)

**Michael Nyman: A View from the Paddocks**

On 25 October 2005, Pete Doherty, erstwhile frontman of the band *The Libertines* and notorious tabloid celebrity, piquantly attacked the British minimalist composer Michael Nyman in an article for the Guardian newspaper. The source of Doherty’s complaint? - That the executive management of the English football club, Queens Park Rangers, had approached Nyman (not Doherty) to provide a ‘run-out’ fanfare for their players.

Doherty’s argument was that he, as a pop icon, and ‘real fan’, was better placed to write the music, and that Nyman ‘could do the B-side’. And yet Nyman’s relationship to popular culture, whether in his film scores or his work with artists like Damon Albarn, has hardly been from an elevated, artistic glasshouse.

In fact, Nyman’s biography is replete with references to football and music, from his piece, *Memorial*, which took inspiration from the dreadful events of the Heysel Stadium disaster in 1985, to his contention that he could have supplied better theme music than Pavarotti’s rendition of ‘Nessun Dorma’ for the BBC’s 1990 World Cup coverage.

But, in 1992, Nyman produced music for, and made a cameo appearance in, the Channel 4 television production, *The Final Score*, dedicated to the legendary QPR striker Stan Bowles. Using this programme, I will demonstrate the inherent clues, both aural and visual, that it provides on Nyman’s compositional methods and a sincere ‘confluence of ... the codes of ‘high’ and popular art’, positioning Nyman’s works as quintessentially British minimalist music, and suitable candidate for Queens Park Rangers’ commission.

**Conference Dinner**

Plas Gwyn Bistro
Geraint Lewis (Bangor University)

**Minimalist Ripples in the Welsh Musical Mainstream**

The influence of minimalism on Welsh composers has not received much critical attention to date. Indeed, it is difficult to think of Grace Williams, Daniel Jones, even David Wynne – the first wave of professional 20th century Welsh composers – inhabiting the same planet as Steve Reich, Terry Riley and John Adams. But alongside occasional performances of seminal minimalist works at certain Welsh colleges and festivals from the mid-1970s, mainstream composers like Hoddinott and Mathias can now be seen to have reacted in a variety of ways to the fresh breath of minimalism, while its impact on the work of John Metcalf, in particular, has been profound; and for the younger generation minimalism has now become a mainstream in itself. This paper will attempt to trace some minimalist footprints along the Welsh musical path.

David D. McIntire (University of Missouri, Kansas City)

**Terminology and Meaning in a Post-Minimalist Style: The Case of Totalism**

This paper surveys the inception of a distinct post-minimalist style. In the late 1980s and early 1990s, American composer and critic Kyle Gann identified a new strain of post-minimalism, which he (in discussions with other composers) dubbed 'Totalism.' Over the next few years he wrote about this extensively, in several publications, along with several other critics. Unlike other stylistic terms such as impressionism, which were coined outside the artists’ purview, Totalism is a rare instance of a style’s name being coined by the actual practitioners of the art. Gann associated himself with the movement and identified other composers such as Mikel Rouse, Michael Gordon, Lois V Vierk, John Luther Adams, Rhys Chatham, Ben Neill and Arthur Jarvinen as being fellow participants in this new outgrowth of minimalism. Totalism (as defined by Gann) was primarily (though not exclusively) a New York City phenomenon associated with the ‘Downtown’ music scene there. It departs from minimalism in its embrace of highly complex rhythmic structures, greater dissonance, unusual tunings, and often exhibits a rock aesthetic. While Gann has energetically promoted the term and its associated composers, it has not been fully embraced. In this paper I compare and contrast a number of Totalist works and investigate the taxonomic dimensions of naming a stylistic movement. Critics, theorists, and the composers themselves have varied and conflicting views about the term and its validity. While the actual style is an accepted phenomenon, the future of the ‘Totalist’ neologism appears to be in doubt at this time.
Jelena Novak (Amsterdam School for Cultural Analysis)

Postminimalism and Postopera: A discussion of terms – works by Philip Glass/Robert Wilson, Louis Andriessen/Peter Greenaway, John Adams/Peter Sellars and Steve Reich/Beryl Korot

Operating with the term post-minimalism in music, I explore its representative potentials. Post-minimalism is a 'child' of musical minimalism, which basically tended to represent only the very structure of music. Consequently, the use of repetitive music in opera (whose basic 'need' is to represent non-musical phenomena by the music) is a kind of contradiction, which is discussed through different composer's poetics. One of the most provocative questions concerns post-operatic music and its possibilities of representation. I use Hans Thies Lehman's recent inauguration of the term 'post-dramatic theatre' in a discussion of the possibilities of inaugurating the term post-opera.

Dimitri Cervo (Universidade Federal do Rio Grande do Sul, Brazil)

Minimalism and Post-minimalism: Necessary Distinctions

This paper will study distinctions made between Minimalism and Post-Minimalism. Comparisons between the stylistic and aesthetical features of classic Minimalism, developed by Riley, Reich and Glass, in the 1960s and early 1970s, will be made with post-minimalist works written in the late 1970s through the 1990s, by composers such as Adams, Pärt, Andriessen and Nyman. The paper will conclude with an analysis of Nyman’s Second String Quartet.

11.30 – 12.00  Tea and Coffee

12.00 – 1.00  Planning Meeting

The planning meeting has been arranged in order to discuss, inter alia:

1. The relative strengths and weaknesses of the First Music and Minimalism conference at Bangor
2. A possible date and location for the next conference
3. Setting up a society and committee to promote minimalist and post-minimal music
4. Exploring collaborations between institutions in related areas (such as grant captures, research and teaching exchanges, academic publications, new journals, festivals, recordings, and so on)
5. Any other business

All delegates are cordially invited to attend. Please provide names to Tristan by the final session on Saturday afternoon.

1.00 – 2.00  Buffet Lunch

END CONFERENCE
Important information for delegates staying in Halls

Some Useful Contact Numbers / Addresses

Croeso-Welcome Bangor – Conference Office
Ffriddoedd Building, Ffriddoedd Road, University of Wales, Bangor, Gwynedd, LL57 2EN
Tel: (01248) 388088/383581

Ffriddoedd Site
University of Wales, Bangor, Gwynedd, LL57 2HP
Security Lodge Tel: (01248) 383472

John Morris Jones Halls
Upper Garth Road, University of Wales, Bangor, Gwynedd, LL57 2TF
Security Lodge Tel: (01248) 382673

Rathbone Halls
College Road, University of Wales, Bangor, Gwynedd, LL57 2DF
Security Lodge Tel: (01248) 383720

University Main Switchboard
Tel: (01248) 351151 / Internal: 0

University Security Control (24 hours):
Tel: (01248) 382795 / Internal: 2795

Maes Glas Sports Centre
Ffriddoedd Site, University of Wales, Bangor, Gwynedd, LL57 2EN
Tel: (01248) 382571 / Internal: 2571

North Wales Tourist Information
Tel: (01248) 713177

Ysbyty Gwynedd Hospital
Penrhosgarnedd, Bangor, LL57 2PW
Tel: (01248) 384384

Bodnant Doctors Surgery
Menai Avenue, Bangor, Gwynedd, LL57 2HH
Tel: (01248) 364492

Chubb’s Cabs
Bangor
24 hours service
Tel: (01248) 353535
Additional Information

Please be aware of the following before your visit.

Bedrooms
All rooms are non-smoking. Please note that all rooms are single bedrooms and double rooms are not available anywhere on the campus. Under no circumstances can beds be moved between rooms.

Check-in
Bedrooms are only available from 2pm on your day of arrival. Check in between 8AM – 8PM in Site Reception Coffee Shop
Check in between 8PM – 8AM in Security Lodge

Check-out
All rooms must be vacated and keys must be returned to the Site Reception by 9.30am on the day of departure.

Lost Keys
Please note there is a £15.00 non-refundable charge for lost keys.

Launderettes
A launderette can be found on each Residential Site.

Car Parking
Any vehicle parked on the University of Wales, Bangor sites must display a valid University of Wales, Bangor permit. Please ensure that you obtain a parking permit from the Site Reception on arrival. This permit must be displayed clearly at all times.

If you require any assistance during your stay, please contact a member of staff at the Site Reception who will be happy to help.

Thank you for booking with Croeso-Welcome Bangor, we hope you enjoy your stay.
ACCOMMODATION SERVICE STANDARDS

We hope you enjoy your stay at University Wales, Bangor. This sheet provides you with information about the standard services provided during your stay.

Servicing for Conference and Heritage Groups

Complimentary toiletries are provided with each stay.

Your complimentary tea and coffee will be replenished daily.

Bed linen will be changed every 8th day of your stay and your en-suite cleaned and room tidied.

Rooms are cleaned and refuse collected from your room daily.

Clean towels are provided daily; however, in an effort to minimise our impact on the environment, should you wish to re-use your towel, we will collect used towels which are placed in the shower tray only.

You will have access to basic kitchen facilities; however, please note that we do not provide kitchen utensils unless self catering requirements are specified prior to your stay.

Your kitchen will be cleaned and refuse will be collected daily.

We would like to thank you for staying at the University of Wales, Bangor and hope to see you again soon.
Notes

Composition 1960 #7
to be held for a long time
(Martin Young)
July 1960
Notes

Composition 1960 #7

to be held for a long time

gMonta

July 1960
Notes

Composition 1960 #7

(to be held for a long time)

(Alfred Young)

July 1960
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Composition 1960 #7

to be held for a long time

G. Monty Young

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First International Conference on
Music and Minimalism
31 August – 2 September 2007 @ Bangor University

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(LawrenceYoung)

July 1960