Welcome to Left Coast Minimalism: Fourth International Conference on Minimalist Music co-hosted by Robert Fink/UCLA and Carolyn Bremer/Cal State Long Beach. The conference takes place at the Bob Cole Conservatory on the campus of Cal State Long Beach Thursday, October 3, at 7:00pm through Sunday, October 6 at 11:00am.

REGISTRATION
Registration will begin at 4:00pm on Thursday, October 3 in the Daniel Recital Hall (DRH) lobby. The Registration Table will be open Friday and Saturday 9:00am – 4:00pm.

HOTEL
The conference hotel is Hotel Current, 5325 East Pacific Coast Highway, Long Beach, CA 90804, Phone (562) 597-1341, Fax (562) 597-8741, http://www.hotelcurrent.com. They provide a free shuttle to campus. You will be able to store luggage securely on campus if needed, but space is limited.

HOTEL SHUTTLE
Please check with the front desk. They will need to make two trips to campus, so there will be an early shuttle and late shuttle for the conference.

PARKING
If you plan to drive, purchase a parking pass each day you park on campus for $5 per day. There is a yellow kiosk which dispenses permits across from the conservatory entrance.

FOOD AND WATER
There will be coffee, tea, water, and snacks available during the day. Lunch is provided on Friday and Saturday in the DRH Lobby. There are some fast food establishments near the conservatory; a 7-11 convenience store, pizza, Chinese, and Japanese. You’ll be on your own for dinner Thursday and Friday; see “Restaurants within 1/2 mile from Hotel Current.” We have filtered water for those who bring a refillable water bottle.

BANQUET
The conference banquet will be at Hotel Current on Saturday 5:30 – 7:30p.

WI-FI
We will have guest wifi access for conference participants. You can bring a laptop, smart phone, or tablet. The full conference booklet will only be available in pdf. Choose Beachnet network. Select one of the login and password combinations below:

- coa-0132 XxMm9F98
- coa-0133 ZIE7scgy
- coa-0134 zlM2PqVM
- coa-0135 sA5lizCZ
- coa-0136 7ILqzpbR
- coa-0137 z1ANjayH
- coa-0138 EZGQsQ84
- coa-0139 yTidYYBs
- coa-0140 rv6p34DA
- coa-0141 tlz13xEL

CONFERENCE STAFF
There will be students working during the conference. Should you have a question, please come to the Daniel Recital Hall Lobby to locate one of the Conference Staff.
**Restaurants within ½ mile from Hotel Current**

1. Green Field Churrascaria (Brazilian Steak House $$$) (11a-10p)
2. El Burrito Grill ($$)
3. DiPiazzas (Italian and live music $$) (11a -12a Thurs. 11a-2a Fri & Sat)
4. Hole Mole (Mexican $)
5. 7-11 Convenience Store (coffee) (open 24 hours)
6. The Crooked Duck (American grill $$) (8a-10p)
7. Pancho’s (Mexican $)
8. Sushi Studio (Sushi with a Thai kick $$)
9. Wok and Roll (Chinese $)
10. Cyclo Noodles (Cambodian & Vietnamese Noodles $)
11. Charo Chicken (American & Mexican $)
12. Pizza Pasta (Italian $)
13. Lee’s Sandwiches (Asian Sandwiches, Bánh mi $) 7a-11p
14. Starbucks (coffee $) 5:30a-10p
15. Robeks (juice bar $)
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Thursday, Oct 3

Registration (4:00-6:00pm)

Session 1a (7:00-8:30pm): LISTENING (SOUND, SILENCE) Cecilia Sun, chair
Seemingly Simple: A Phenomenological Look at Arvo Pärt’s Für Alina (Maria Cizmic, University of South Florida)
Texture, Geography, and Time in the Music of Carl Stone (Scott Unrein, composer, Portland, Oregon)

Concert (9:00pm): COLD BLUE MUSIC

Cold Blue Music, the premiere record label for West Coast postminimalism, presents a concert of solo works for piano and celesta, featuring music by Daniel Lentz, Peter Garland, Michael Jon Fink, David Mahler, and others performed by the noted pianist Bryan Pezzone. This concert is sponsored by Jim Fox and Cold Blue Music.

Friday, Oct 4

Registration (9:00am-4:00pm)

Session 2a (9:00-11:00am): DOCTOR ATOMIC: A SYMPOSIUM John Pymm, chair
The Sonic Fusion of Art and Life in John Adams’s Doctor Atomic (Ryan Ebright, University of North Carolina)
Doctor Atomic at Maximum Amplification: Adams, Cage, and Intertextuality (Sara Haefeli, Ithaca College)
Revising Revision: John Adams’ Aesthetic of Conflict (Alice Cotter, Princeton University)

Session 2b (9:00-11:00am): ANALYTICAL PERSPECTIVES Keith Potter, chair
Repetition and the Minimal (Im)Pulse (Jonathan Bernard, University of Washington)
Exploring Augmentation in Steve Reich’s Double Sextet (Jason Jedlicka, Indiana University)
“Embracing the Past—Sketching the Future”: Linear Design and Compositional Development in Reich’s Electric Counterpoint (Twila Bakker, Bangor University)
“The Mysteries of Selma, Alabama”: Re-telling and Revelation in David Lang’s The Difficulty of Crossing a Field (Amy Bauer, University of California, Irvine)

Session 3a (11:30am-12:30pm): THE NEXT GENERATION Andrea Moore, chair
Post-Prohibitive or Post-Minimalist? Minimalism as Model for Muhly, Mazzoli, and Greenstein (William Robin, University of North Carolina)
The Music of Michael Torke: “Practically Defined Post-Minimalism”? (Jessica Morris, Cardiff University)

Session 3b (11:30am-12:30pm): Self-Replicating Melodic Patterns in Two Keyboard Pieces (Paul A. Epstein with pianist R. Andrew Lee)

Session 4a (1:30-3:30pm): MINIMALISM IN POPULAR MUSIC Sumanth Gopinath, chair
Interactive Minimalism: Glass and Beck’s REWORK_ project (Tristian Evans, Bangor University)
Turn On, Tune In, Drift Off: Environments and the Countercultural Link between Minimalism and Ambient Music (Victor Szabo, University of Virginia)
From One Loop to Another. From Minimalism to Punk (Christophe Levaux, University of Liège)
Roots Minimalism: Folk, Blues, and the Acoustic Avant-garde (Robert Fink, University of California, Los Angeles)
Session 4b (1:30-3:30pm): CONCEPTUALISM & TECHNOLOGY  Sarah Hill, chair

Say It Out Loud, Over and Over Again (Dean Suzuki, [San Francisco State University])
“Morphing” and Process in the Music of Larry Polansky
(Giacomo Fiore, San Francisco Conservatory of Music; California State University, Monterey Bay)
From Machine Fantasies to Human Events: Steve Reich and Technology in the 1970s
(Kerry O’Brien, Indiana University)
Hearing the Flowers, Reading the Seeds in Jon Gibson’s Call (1977)
(David Chapman, Washington University in St. Louis)

Session 5a (4:00-5:00pm): MINIMALISM AND GENDER  Robert Fink, moderator

Minimalism and Gender: Queries and Notes
(Sumanth Gopinath, University of Minnesota)
Response and discussion

Session 5b (4:00-5:00pm): MINIMALISM AND DANCE  Eric Smigel, chair

Choreographing In C (Sarah Hill, Cardiff University)
“I Consider Myself More of a Maximalist”: The Pedestrian Music of Malcolm Goldstein
(Jay Arms, University of California, Santa Cruz)

Concert (8:00pm): The Cole Conservatory New Music Ensemble and Laptop Ensemble

The Cole Conservatory New Music Ensemble, directed by Dr. Alan Shockley, is dedicated to performing contemporary music in all of its guises. The ensemble has given regional and world premieres, provided an evening of works connected to Abstract Expressionism in the University Art Museum, staged happenings on campus, and commissioned Christian Wolff. The concert will feature works by Lang, Rzewski, Tenney, Reich, and Beck, guest faculty performers Dave Gerhart and Mark Uranker, as well as the Laptop Ensemble, directed by Dr. Martin Herman.

Saturday, Oct 5

Registration (9:00am-4:00pm)

Session 6a (9:00-11:00am): INFLUENTIAL FRIENDS (AND ENEMIES)  Giacomo Fiore, chair

Postcards from California: The “Valentine Manifesto” in James Tenney’s Postal Pieces
(Eric Smigel, San Diego State University)
Dispatch(ed) from the Dream House: La Monte Young, Authority, and Dissent
(Jeremy Grimshaw, Brigham Young University School of Music)
Tony Conrad’s Early Minimalism: An Alternate History (Cecilia Sun, Claire Trevor School of the Arts)

Session 6b (9:00-11:00am): MINIMALISM AND FILM  Rosaleen Rhee, chair

Minimalist Film Music in Context: The Case of Man on Wire (Pwyll ap Sion, Bangor University)
Minimalism and Memory in Battlestar Galactica (Andrew Granite, University of Missouri, Kansas City)
Woody Allen and Philip Glass Meet: Cassandra’s Dream
(Dragana Stojanović-Nović, University of Arts, Belgrade, Serbia)
Recalling Koyaanisqatsi: Intertextuality and Minimalism’s Cultural Reception
(Rebecca Eaton, Texas State University)
Session 7a (11:30am-12:30pm): **ASHLEY Jeremy Grimshaw, chair**

“The Migration of Consciousness”: Understanding Robert Ashley’s *Perfect Lives* through Music Video
(Charissa Noble, San Diego State University)

“Eventfulness Is Really Boring”: Robert Ashley as Minimalist (Kyle Gann, Bard College)

Session 7b (11:30am-12:30pm):

The Sound of Western Zen: Japanese and Zen Aesthetic in Hans Otte’s *Das Buch der Klänge* (Tysen Dauer)

Session 8a (1:30-3:30pm): **POLITICS AND MEMORY Maarten Beirens, chair**

Steve Reich’s Very Own Truman Show (John Pymm, University of Wolverhampton)
The Politics of Steve Reich’s Music: An Investigation into the Composer’s Use of Speech Prosody in Music (Celia Fitz-Walter, University of Queensland)
Tangled Traumas: Divergent and Converging “Holocausts” in *Different Trains* and *Doctor Atomic* (Ryan Hepburn, Newcastle University)
Memorial Minimalism: 9/11 and the Narration of Nation (Andrea Moore, University of California, Los Angeles)

Session 8b/i (1:30-2:30pm): The Path and the Expanse (Andy Lee, Regis University)
Session 8b/ii (2:30-3:30pm): Cataloguing as a Compositional Device (Steve Gisby, Brunel University & Dean Rosenthal, Open Space Publications)

Keynote Address (4:00-5:00pm):
Banquet (5:30-7:30pm)
Concert (8:30pm): Eclipse Quartet

The conference’s guest artists, The Eclipse Quartet, is dedicated to the music of twentieth century and present day composers. Violinist Sara Parkins and Sarah Thornblade, violist Alma Lisa Fernandez, and cellist Maggie Parkins will perform music by Julia Wolfe, Jim Fox, and John Adams.

Sunday, Oct 6

Session 9a (9:00-11:00am): **THREE TALES OF SOURCING REICH Robert Fink, chair**

On The Right Track? Reminiscence and Authenticity in Reich’s *Different Trains* (John Pymm, University of Wolverhampton)
The Sketch Materials for Reich’s *Triple Quartet*: Some Initial Observations (Keith Potter, Goldsmiths, University of London)
To Hebron and Back Again: Mapping Harmony in Steve Reich’s *The Cave* (Maarten Beirens, KU Leuven)

Session 9b (9:00-11:00am): **GLASS AS OPERA COMPOSER Marissa Steingold, chair**

From Einstein to Disney: Political Economy of Opera beyond Drama (Jelena Novak, University of Amsterdam)
Dido on a Spaceship, Wearing Khādi, but Still in North Africa: Continuous Variations in Philip Glass’s *Portrait Opera Trilogy* (Timothy Johnson, Ithaca College)
The Future of American Opera? Harvey Lichtenstein’s Role in Promoting Philip Glass (Sasha Metcalf, University of California, Santa Barbara)
A “Coming-into-being”: Minimalist Politics at the Occupy *Satyagraha* Protest (Patrick Nickleson, University of Toronto)

Planning Meeting (11:00am-1:00pm)
from Cold Blue music

Cold Blue Two
An anthology of 14 new, previously unrecorded works (many written for this CD) by John Luther Adams, Gavin Bryars, Rick Cox, Michael Jon Fink, Jim Fox, Peter Garland, Daniel Lentz, Ingram Marshall, Read Miller, Larry Polansky, David Rosenboom, Phillip Schroeder, Chas Smith, and James Tenney.

“Darkly lyrical, evocative.”—John Schaefer, New Sounds (WNYC)

“These works could be described as beautiful oddities—some even devastatingly gorgeous, but always with a twist... each one of these works sports frayed edges, chipped corners, or other subtle disturbances that turn it into a highly personal proclamation.” —Alexandra Gardner, NewMusicBox

“Stellar”—Alex Ambrose, Q2, WQXR

Stephen Whittington  Music for Airport Furniture  (23-min. CD single)
A subtle, sublime string quartet performed beautifully by Zephyr Quartet.

“Belying its Satie-esque title, this work unravels to reveal a music of sheer elegance and eloquence.”
—Peter Garland

“Music for Airport Furniture is open and airy, contrails elegantly criss-crossing a sky-blue background. Ever elevating, the viola sighs, the cello is occasionally plucked, an impatient passenger shuffling his feet. A beautiful piece.”—Stephen Fruitman, Avant Music News

Jim Fox  Black Water  (18-min. CD single)
Boisterously churning music for three pianos, performed by Bryan Pezzone.

“A nearly relentless shimmering movement that explores the full range of the keyboard. When the lines do linger a bit in a particular area of tranquility, the mood easily turns reflective, but the bulk of Pezzone's work across the three piano parts keeps ears pulled forward...””—Molly Sheridan, NewMusicBox

“Exciting music.” —Paul H. Muller, Sequenza21

John Luther Adams  Four Thousand Holes
“I can't stop listening to Four Thousand Holes.”—Alex Ross

“This is music by someone who knows who he is and what he wants.”—Robert Carl, Fanfare

Christopher Hobbs  Sudoku 82
“This piece changes one’s entire perception of time”—Gramophone

Peter Garland  String Quartets
“We find here a love of richly layered, slowly moving harmonies and ... a beauty so deep it hurts...”—Sequenza21

“Elegantly constructed but with an occasional anxious or querulous edge.”—Signal to Noise

Christopher Roberts  Last Cicada Singing
“Roberts bends his instrument in new directions entirely.”—Gramophone

“Elegant harmonies... a haunting recording.” —John Schneider, KPFK, Global Village

John Luther Adams - the place we began / Christopher Roberts - Trios for Deep Voices / Chas Smith - Nakadai
Daniel Lentz - Point Conception / Steve Peters - The Webster Cycles / John Luther Adams - Red Arc Blue Veil / Michael Fales - The Tubes
Charlemagne Palestine - A Sweet Quasimodo Between Black Vampire Butterflies for Maybach / Daniel Lentz - On the Leopard Altar / Chas Smith - Descent
Kyle Gann - Long Night / Rick Cox - Fade / Jim Fox - descansos, past / Steve Peters - from shelter / Michael Jon Fink - A Temperament for Angels
Daniel Lentz - Los Tigres de Marce / Jim Fox - The City the Wind Swept Away / various (Garland, Cox, Childs, Fink, Lentz, Smith) - The Complete 10-Inch Series
from Cold Blue / Michael Byron - Awakening at the Inn of the Birds / Chas Smith - An Hour Out of Desert Center / John Luther Adams - The Light That Fills the World
Larry Polansky - four-voice canons / various (Budd, Byron, Cox, Fink, Fox, Garland, Kuhlman, Lentz, Marshall, Smith, Tenney) - Cold Blue
various (Adams, Cox, Fink, Fox) - Adams Cox Fink Fox / Rick Cox - Maria Falling Away / Chas Smith - Aluminum Overcast
Michael Jon Fink - I Hear It in the Rain / various (Garland, Lentz, Fink, Fox, Byrne) - Dancing on Water / Jim Fox - Last Things
Michael Byron - Music of Nights Without Moon or Pearl / Chas Smith - Nikko Wolverine

www.coldbluemusic.com
Seemingly Simple: A Phenomenological Look at Arvo Pärt’s *Für Alina* (Maria Cizmic, University of South Florida)

Arvo Pärt’s *Für Alina* inaugurated his tintinnabuli style in 1976. Although Pärt consistently distances himself from western minimalism, *Für Alina* is “minimal” in many respects: it is a process piece that performs a shimmery spareness in minute form. *Für Alina* holds in embryo many of the musical-cultural qualities of Pärt’s subsequent tintinnabuli works, at least of the 1970s. The piece formulates its simplicity through a non-teleological tonality focused on the nuances of diatonic dissonance. By integrating Pärt’s well-documented interests in chant and early music, Orthodox Christianity and bell ringing, and a reference to Beethoven (*Für Alina* as a recollection of *Für Elise*), this small work brings together a nexus of concerns that seemed particularly compelling in unofficial Soviet culture of the 1970s and 80s—a sense of cultural isolation prompted musicians, artists, and filmmakers to pull together references to faith, a broad understanding of European cultural history, with an impulse to create aesthetic styles that were new (and at times seemingly postmodern).

Situated within these musical and cultural contexts, this paper will present a phenomenological interpretation of performing *Für Alina*. The piece’s simplicity and brevity may make the work seem initially easy to play. This paper will argue, though, that Pärt’s particular formulation of simplicity produces a number of significant experiences of the pianist. The spare texture and slow tempo require absolute precision, for any small aberration will mar the work’s effect. This goal of precision, coupled with the quiet dynamics and the piece’s unmetered slowness, prompts a pianist to listen with particular care to each pair of notes—how they arrive and how they decay. The almost continuously held pedal transforms the piano into a resonating bell, causing the performer’s introspective listening to lead to a carefully modulated relationship with the instrument. Although Pärt did not go on to write many more works for solo piano, a phenomenological discussion of this pivotal composition leads to a fuller understanding of what Pärt’s desire for musical simplicity can create, and how the pianist’s experience figures within the broader cultural context of 1970s Soviet culture as well as even wider concerns regarding minimalist performance practices.

Texture, Geography, and Time in the Music of Carl Stone (Scott Unrein, composer, Portland, Oregon)

Carl Stone is so far off the map of known minimalists that his name didn’t even make the list of suggested topics for this specialized conference, yet he is a respected colleague and friend of so many that are more celebrated. A composer than spans the worlds of California minimalism/experimentalism and the Pacific Rim (Japan mainly); he has long blended slowly developing manipulations of sampled sound, collage, and technology and hung it on a lattice of culture and seemingly disparate connections.

I am interested in shedding light on Stone’s place in minimalism/postminimalism by talking about his time at CalArts, his many years in Japan, and his use of technology in the first decade of his mature work. To explore his methods I will pull examples from three of his works: “Sukothai” (1979), “Shing Kee” (1986), and “Banteay Srey” (1991).
The Sonic Fusion of Art and Life in John Adams’s *Doctor Atomic* (Ryan Ebright, University of North Carolina)

In his 2008 autobiography, John Adams mused that “*Doctor Atomic* will never be an easy addition to the standard repertoire,” owing to its “abstracted treatment” of time and space. The 2005 opera’s unorthodox spatial and temporal construction reveals itself in many ways, including the simultaneous representation of different locales and the choral manifestations of the protagonist’s thoughts. *Doctor Atomic*’s challenge to traditional operatic space-time, however, is most deeply effected through the creation of a sonic environment within the opera house, one that dissolves traditional boundaries between spectator and performer, between fiction and reality.

Fittingly, in an opera that deals with humanity’s most devastating interaction with technology—the creation of the atomic bomb—Adams achieves this avant-garde dissolution of the theatrical fourth wall by embracing a charged and fraught form of technology (at least within the operatic world): amplified electronic sound. Placing electronic sound alone at the beginning and end of the opera, Adams gives these soundscapes a privileged position; digital sound, not the orchestra, sets the tone for the work and occupies its final moments. In the same way that the proscenium arch of the theater provides a framing device for the visual presentation of the story, the sections of musique concrète frame the aural presentation of *Doctor Atomic*. By transitioning from proscenium-based sound in the first act to a surround sound environment in the second, Adams collapses the aural boundary imposed by the proscenium and metaphorically transports the audience into the opera’s story.

Sound design in opera remains largely unexamined in musicological scholarship, despite its increasing use in new works. With *Doctor Atomic*, Adams and sound designer Mark Grey created an electronic soundscape that furthers the avant-garde goal of disintegrating the boundaries separating art and life. Utilizing new interviews with members of *Doctor Atomic*’s creative team, and drawing on theories of sound art, film music, and avant-garde aesthetics, this paper examines one instantiation of the avant-garde’s legacy in American post-minimalist opera and testifies to the continuing evolution of opera in the twenty-first century.

*Doctor Atomic* at Maximum Amplification: Adams, Cage, and Intertextuality (Sara Haefeli, Ithaca College)

As a Cage scholar, it may have been difficult to hear almost any recent music without noting echoes of Cage at the end of his centennial year. One musical moment struck me with particular force, however. Toward the end of Act II of John Adams’ *Doctor Atomic*, Oppenheimer sings, “There are no more minutes, no more seconds. Time has disappeared. Eternity reigns now.” In 2012, I could not hear *Doctor Atomic*, the tale of the first nuclear bomb test and the birth of the nuclear age, without thinking of Cage. My mind equated “no more minutes, no more seconds” with Cage’s piece, *0’00”* (Zero minutes, zero seconds), the score for which consists of one sentence: “In a situation provided with maximum amplification (no feedback), perform a disciplined action.” In this new conceptual context, I heard what followed in the Adams opera as a possible realization of *0’00”*. Imagine an atomic bomb test as a performance of a disciplined action at maximum amplification. Then imagine the social and political repercussions from such a realization.

According to Michael Klein, author of *Intertextuality in Western Art Music*, theories of intertextuality assert that “a reader always brings other texts to an understanding of the single text, so that all writing is filled with allusions, quotations, and references to other writing.” Exploring an intertextual interpretation of *Doctor Atomic* is more than just a curious cerebral exercise. In an opera whose libretto and music are embedded throughout with allusions, quotations, and references, an intertextual reading is particularly fruitful. Such a study draws parallels between Cage’s philosophies of anarchic politics, technology, silence, and Adams’ political opera.
Revising Revision: John Adams’ Aesthetic of Conflict (Alice Cotter, Princeton University)

John Adams is a habitual reviser. Over twenty years, *The Death of Klinghoffer* (1991) saw three compositional overhauls, representing the most acute example in Adams’s operatic output, if not the entire American repertory, of the marked role that critical voices, political developments, and even catastrophe can play in the remaking of a score through time. Adams to this day adjusts the score in response to pressures, both external and internal, engaging in a process that nulls the concept of a fixed opera text. Presently, a definitive edition remains elusive, an idea that modifies the very basis of how we go about reading *Klinghoffer* critically. Yet the evolution of *Klinghoffer* is emblematic of a practice that characterizes an important aspect of Adams’s compositional approach more generally. *Doctor Atomic* (2005) and *Nixon in China* (1987), too, have undergone revisions since their respective premieres, as have a number of Adams’s non-stage works, the most recent being *Absolute Jest* (2012). The constant pressure of deadlines in Adams’s life, often leading to rushed work, contributes in part to his tendency to revise pieces after their premieres. The process of revision thus takes up a large portion of Adams’s compositional life; yet it is one, Adams confirms in a number of sources, of profound personal and aesthetic conflict.

This paper examines the centrality of revision to Adams’s compositional process. Relying on hitherto unknown notes and sketches from Adams’s personal archive, I attend closely to the continually shifting texts of *Atomic, Klinghoffer, and Nixon*. By focusing on the salient modifications in the scores and the critical issues that lend them urgency, I propose that these operas can only be understood as a product of revision. I define revision here not necessarily as a corrective measure but instead as a vital aspect of Adams’s compositional practice that allows for us to understand these works as existing, no less than other art forms, in a forum influenced by many diverse and changing factors. Furthermore, the notion that Adams revises in relation to a community of dominant critical voices—political, musicological, and institutional, to name a few—poses a unique ontological challenge for thinking about why multiple versions of the operas need to exist. By viewing these revisions in their historical and political contexts, I argue that Adams’s operas are part of a larger communal process—a lively, collaborative, and public dialogue—at play in the evolution of these works.

Session 2b (9:00-11:00am): ANALYTICAL PERSPECTIVES

Repetition and the Minimal (Im)Pulse (Jonathan Bernard, University of Washington)

Call me a contrarian, but as I have witnessed the steady expansion of the purview of minimal music in the scholarly and critical literature on the subject to include repertoire ever more distant from its genesis, I’ve begun to think either that our conceptual tent has gotten too big to be viable or that more are crowding under its canvas than it was ever designed to accommodate. Granted, there is a certain satisfaction to be derived from seeing musical ideas that the mainstream once considered crazily radical gain the kind of legitimacy they now enjoy—for the metamorphosis of Young, Reich, Riley, and Glass into Old Masters has bestowed in turn a kind of secondhand legitimacy upon the critical acumen of those who took this music seriously from the start—and of course it feels friendly to be so inclusive. Nevertheless, as minimalism has been given a kind of open-ended lease on life by way of “postminimalism”; as it has annexed certain earlier repertoire as “proto-minimal”; as it has staked claims on other music of the past 60 years whose composers have probably never imagined themselves as allied, aesthetically or in any other way, to the Original Four . . . I’ve begun to wonder: is the line between minimalism and other more or less recent music infinitely negotiable? Might there be instead some benefit to be found in exploring the minimal impulse with a more rigorous and/or exclusive definition of minimalism in hand?

This paper considers the basis for minimalism’s identity from the vantage point of what is generally thought to be one of its key features, repetition. Despite the seeming ubiquity of repetition in the core minimal repertoire,
one can hardly claim that the simple presence or absence of repetition in a given work is sufficient to establish or deny its minimal character. Perhaps, however, a closer scrutiny of the phenomenon of repetition would allow finer distinctions to be drawn. One might begin by asking: What, exactly, is being repeated? How is the repetition initiated? How maintained? How ended, or how (abruptly or gradually) supplanted by something else, probably also characterized by repetition? Attempting to pin down aspects of repetition as a technique may eventually help answer the more important question: To what extent is a minimal aesthetic communicated by the perceived importance of repetition in a given context?

Exploring Augmentation in Steve Reich’s Double Sextet (Jason Jedlicka, Indiana University)

Much scholarly discourse on Steve Reich’s music has been about rhythm and meter, and for good reason. His innovative techniques of phasing—two voices starting in unison, followed by one of the voices gradually increasing tempo so as to “slip” ahead of the other—and dividing 12/8 meter in various ways so that ambiguous meters arise have earned him a unique niche in contemporary music. Another important technique prevalent in Reich’s works—augmentation—is lesser known. While this aspect of composition is obviously not new, Reich has adopted a more liberal approach in its use. Instead of adhering to direct proportions, the composer freely lengthens note values as he feels appropriate—in fact, he says the process is entirely developed by ear.

I address processes of augmentation in Double Sextet, written in 2007 for the chamber ensemble eighth blackbird. This piece follows in the tradition of a number of Reich’s works by having the ensemble or soloist play against themselves with prerecorded tape. My objective is to explore how Reich might determine the length of each note value and how he might develop the process by ear, attempting to systematize an allegedly intuitive process. To aid in my discussion, I apply concepts from diatonic set theory as developed by John Clough and rhythmic theory as developed by Richard Cohn and Justin London. Additionally, I consider phrasing and grouping structures in each of the piece’s two distinct strata—what eighth blackbird colloquially refers to as the melodic “front line” and the harmonic/rhythmic “back line”—as they relate to augmentation. I present the opening of the piece as a case study, examining rhythmic and metric properties of each stratum by using generic and specific modular beat-class spaces, then combining them to see how they interact, suggesting how we might hear this music.

“Embracing the Past—Sketching the Future”: Linear Design and Compositional Development in Reich’s Electric Counterpoint (Twila Bakker, Bangor University)

By the 1980s the label ‘minimalist’ could no longer be applied with any degree of certainty to the music of Steve Reich. The audible processes so important and apparent in his works of the 1960–70s had by the 1980s given way to a more relaxed reflection of their former rigid selves.

The trajectory of the development of Reich’s compositional style during this period can be traced in his set of Counterpoint pieces, especially the first movement of the composer’s third work in the set, Electric Counterpoint (1987). This movement ostensibly consists of three easily identifiable sections, the second of which displays the same loosening from strict process to a series of ‘related-but-not-rigorous’ melodic patterns. While the melodies presented in this movement therefore display a relaxation in terms of Reich’s strict adherence to audible process, their internal coherence in fact betrays the composer’s original musical character. Mathematically calculated and systematically unraveled, the thirteen guitar lines (one live guitarist, with 10 guitar and 2 bass guitar lines accompanying on a tape part) create a jangling mosaic of sound that comprises, at least on the surface, quite individual parts.

Such an assumption – that of the unique character of the lines – can be dispelled by an examination of extant sketches of Electric Counterpoint housed at the Paul Sacher Stiftung, and only fairly recently made available for study. From the evidence provided in these sketchbooks, in printed computer files, and in Reich’s own compositional diary on Electric Counterpoint, it is possible to partially reconstruct Reich’s compositional processes
at this time – one of dramatic change in his stylistic development. Reich’s increasing reliance upon computer notation software can be found in the creation of melodic patterns that are more strictly related to one another than in his earlier works from the 1980s, thereby suggesting a step back towards the cohesiveness and rigour of Reich’s music from the late 1960s.

This paper will undertake an exploration of the melodic patterns constituting *Electric Counterpoint*’s first movement, demonstrating how they develop and connect with one another, and how the composition of these patterns and *Electric Counterpoint* as a whole relate to a shift in Reich’s compositional approach and style.

“The Mysteries of Selma, Alabama”: Re-telling and Revelation in David Lang’s *The Difficulty of Crossing a Field* (Amy Bauer, University of California, Irvine)

Based on a story by Ambroise Bierce, David Lang’s *The Difficulty of Crossing a Field* concerns a plantation owner in the antebellum south who—in full view of witnesses—disappears into thin air while crossing a field. In his LA Times review of Long Beach Opera’s 2011 production, Mark Swed declared that Lang’s opera was about the “difficulty of existence ... a hybrid opera/play, unlike any other.” In *Difficulty*, words, music and drama fold into one another, mimicking the way each character’s view of the central mystery collapses into the unknowable absence that drives its narrative. Although Mr. Williamson’s disappearance remains ambiguous, the work’s setting does not: the thoughts of his slaves, neighbors and family reflect different existential viewpoints even as the relations among slaves, owners, and family members fix the story squarely in 1854. Mac Wellman’s libretto makes deft use of the 700 words in Bierce’s restrained account to illustrate this suspension of logic and time, while Lang’s string quartet lines circle literally and figuratively around hypnotic spoken and sung exhortations. Andreas Mitisek’s novel staging for the LBO further emphasized the gap between observation and reason by putting the audience on stage, while singers and actors moved forward and back from various locations in the fog-shrouded and dimly-lit auditorium.

By replacing a central figure with a central lack, and a conventional plot with a circular, almost motionless narrative, *Difficulty* emphasizes the modern subject as lack laid bare. Yet this is but the first of the opera’s revelations. For it reminds us, per Hegel on the Egyptians, that “the mysteries of Selma, Alabama” are mysteries for the Alabamians themselves and, by proxy, their audience. All who witness the series of seven numbered “tellings”—the central event recounted from different viewpoints—are implicated in a further cycle of “re-tellings” that spiral outward from each production. My paper likewise “re-tells” the opera by reflecting on seven entwined aspects of the work: its unique blend of musical and textual minimalism, as well as the role history, staging and audience perception play in a successful production. If Mr. Williamson’s absence points to the lack that animates the social and economic disparities of the pre-Civil War south, the opera’s marriage of hallucinatory images, cyclic repetition and stagecraft bear witness to a lack that—in the present—drives the creation of new musical theater, in a culture confused about opera’s relevance in the twenty-first century.

Session 3a (11:30am-12:30pm): THE NEXT GENERATION

Post-Prohibitive or Post-Minimalist? Minimalism as Model for Muhly, Mazzoli, and Greenstein (William Robin, University of North Carolina)

Observers of New York’s current music scene have identified a new inclusiveness among young composers, who seem to have moved beyond distinctions between Uptown academicism and Downtown experimentalism to integrate a variety of idioms into their music. Though the reasons cited for the emergence what Kyle Gann calls a “post-prohibitive generation” are wide-ranging, this paper will focus on the crucial precedent of minimalism in their new approach. I will addresses how minimalism has acted as a model for both musical technique and production methods among three composers born after 1975: Nico Muhly, Judd Greenstein, and Missy Mazzoli. None of these musicians participated in the interdisciplinary, downtown scene that produced musical minimalism;
they instead first encountered the music of Reich and Glass on CD in the 1990s, when they were teenagers.

In this paper, I explore three distinct roles that minimalism has played in the lives of Muhly, Mazzoli, and Greenstein: its precedent in allowing them to incorporate elements of pop into their music; how their formation of new institutions reflects those established by the original minimalists in the 1960s; and how they have transformed the abstract techniques of the early minimalists into ones rooted in notions of personal expression. By examining how minimalism has acted as a direct influence on these composers as well as a filter through which they can articulate their non-classical influences, I show that post-prohibitivenesss itself represents a new phase of post-minimalism.

The Music of Michael Torke: “Practically Defined Post-Minimalism”? (Jessica Ruth Morris, Cardiff University)

The work of American composer Michael Torke (b. 1961) has been described by scholars and critics as being post-minimal and even Torke himself has claimed this distinction. However, the term ‘post-minimal’ is one that is highly resistant to definition. Despite its well-defined and common usage within the visual arts, in relation to the scholarly study of music it is still lacking any precise definition, with discrepancies over the spelling of the term serving to add to this confusion. Using a selection of works from the composer’s œuvre, this paper will seek to explore the notion of post-minimalism in order to further our understanding of it, and to put forward one example of what post-minimalism in music may be. Torke’s Ecstatic Orange (1985) will be the first of three pieces to be examined here, as not only is it one of his first and most successful works, but to quote the composer himself, it is (alongside Yellow Pages (1985)) one of the pieces he considers to have ‘practically defined post-minimalism’. This suggestive statement is worth investigation in itself, and a brief stylistic analysis of the work will identify its post-minimal features. Similarly, the works Telephone Book (1995) (of which Yellow Pages is the first movement) and Tahiti (2009) will provide a point of comparison to the former, against which we can trace the development of these features over a broad chronological period. By looking at these three works, I will aim to highlight the key aspects of Torke’s music that have led to him being labelled as post-minimal, and seek to appreciate the composer’s own understanding of this term, and his relationship with it. Although post-minimalism may not be defined by one composer alone, this investigation will offer a point against which further narratives may be developed: Michael Torke’s music may well be considered as post-minimalist, but can it be considered as a definition of post-minimalism?

Session 3b (11:30am-12:30pm):
LECTURE RECITAL

Self-Replicating Melodic Patterns in Two Keyboard Pieces (Paul A. Epstein with pianist R. Andrew Lee)

Self-replicating melodic patterns are constructed in such a way that the pattern is embedded in itself. That is, in a self-replicating pattern of m notes, taking every nth note produces a replica of the pattern. I will illustrate the nature and use of self-replicating patterns, beginning with a brief introduction to their structural characteristics. The main body of the talk will be concerned with two keyboard pieces of mine, in each of which the source pattern is replicated at three different ratios. 57:4/5/7 for harpsichord (1998) will be heard in excerpts from a studio recording by Joyce Lindorff. 72:7/11/13 for piano (2012) will be given its first performance by R. Andrew Lee.

Session 4a (1:30-3:30pm):
MINIMALISM IN POPULAR MUSIC

Interactive Minimalism: Glass and Beck’s REWORK_ project (Tristian Evans, Bangor University)

The release of Philip Glass and Beck’s collaborative Rework album in October 2012 brought together Glass’s minimalism and the contribution of twelve artists with backgrounds in a vast array of genres such as indie rock,
folk, chillwave, acousmatic, electro pop, jazz and post-classicism. Such artists as Beck, Peter Broderick, Memory Tapes, Amon Tobin, My Great Ghost and Jóhann Jóhannsson— to name but a few— remixed an extensive amount of Glass’s existing works, including *Einstein on the Beach, Glassworks, Satyagraha, North Star* and *Mad Rush*.

Both Glass and his music have ventured into techno and post-rock environments on several previous occasions. The 1990s heard quotations from Bowie and Eno’s music in the *Low Symphony* (1992) and the *Heroes Symphony* (1996), and also presented Glass’s orchestration of Aphex Twin’s ‘Icct Hedral’(1995). Mas Y Mas released a techno version of the *Koyaanisqatsi* soundtrack in 2001, and various artists presented a collage of sounds on the *Glass Cuts* album (2005). However, what sets the *Rework* compilation even further apart from such earlier efforts is its co-release with a downloadable multimedia app for iPhone and iPad developed by Snibbe Studio. This app not only offers an additional layer of interpretation by means of graphical visualizations of eleven tracks, but also a ‘Glass Machine’— a function that allows the user to create new musical patterns in the style of Glass’s early works, thereby presenting a new form of accessibility to minimalism.

This paper will commence with a broad survey of the quotations employed in the album, before examining a selection of examples in greater detail. Theories on sampling, quotation and remixing will be discussed, particularly the writings of Chris Cutler (1994) and Kevin Holm-Hudson (1997), in addition to more recent research by Eduardo Navas (2012) and Joseph Auner (2013), in order to study the re-contextualization of Glass’s existing works. Simon Reynolds’s thoughts on post-rock (1995) will also be taken into account.

By examining My Great Ghost’s reworking of *Music in Twelve Parts*, Jóhannsson’s ‘Protest’ scene from *Satyagraha* and the ‘Glass Machine’, the paper will analyse the audio-visual dimension of the interactive app, taking into account the multimedia theories of Nicholas Cook (1998). This will lead to an assessment of the contribution made by the visual representation of the music towards the overall perceptual and interactive experience.

**Turn On, Tune In, Drift Off: *Environments* and the Countercultural Link between Minimalism and Ambient Music (Victor Szabo, University of Virginia)**

“‘Tintinnabulation’ carries synesthesia into an unusual new realm. Many people have compared [it]... to a very pleasant “recreational drug” experience; yet, unlike drugs, there are no unpleasant side effects and you are always in complete control. If the effect is too powerful, all you need do is reach for a knob or switch.” —Syntonic Research, liner notes to *Environments 2: Tintinnabulation* (Atlantic, 1970)

“Ambient Music is intended to induce calm and a space to think.” —Brian Eno, liner notes to *Music for Airports* (Editions E.G., 1978)

From the late 1960s into the ‘70s, commercial recordings of minimalist and ambient music would be marketed as weapons in the battle over the right to alter one’s own consciousness. According to the faith of public countercultural intellectuals such as Leary, Marcuse and McLuhan, the selective cultivation of aural and visual environments would prominently figure in the “politics of the nervous system”; McLuhan, for instance, recommended the application of technologized art as an “anti-environment” for the purpose of “strategically numbing” one’s senses to technocratic control. Easy Listening and Muzak would not do, of course—if the anti-authoritarian were to
harness the power of what R. Murray Schafer would later decry as audioanalgesia, and apply it to the end of perceptual awakening, she should succeed only through discerning taste and self-administration.

This paper explores minimalism’s influence upon popular music recording practices as filtered through the legacy of countercultural intellectualism. A close reading of Tintinnabulation, the second of eleven Environments LPs released on Atlantic between 1970-79, fills in some missing historical links between the U.S. counterculture, minimalism, and what would come to be called “ambient” music.

From One Loop to Another. From Minimalism to Punk (Christophe Levaux, University of Liège)

If the numerous interactions between La Monte Young’s Theatre of Eternal Music and The (pre-)Velvet Underground around 1964-65 would at first glance seem to furnish an illustration of the notorious postmodernist collapse of the boundaries between art and popular music, they would also testify to the rise, during the second half of the 20th century, of a shared “culture of repetition” (Fink 2005).

This “culture of repetition” and the “breakdown of the distinction between art and popular music” have nevertheless been the scene of new music genre constructions on both sides of the high/low cultural boundary, which seems to maintain. In the beginning of the 1970’s, La Monte Young becomes the father of a “Minimalism” partly rooted in the serial and Cageian tradition. At the same time, the Velvet Underground becomes one of the Punk rock precursors, a new genre where “minimalism” is a synonym of shock and amateurism.

How genre discourses have been constructed so that La Monte Young’s Theatre of Eternal Music enters the minimalist canon and The (pre-)Velvet Underground the punk aesthetics? What inclusions and exclusions have been in consequence operated in both works? How did critics, scholars, composers and performers contribute to this construction? These are some of the questions we will be trying to answer in this paper.

Roots Minimalism: Folk, Blues, and the Acoustic Avant-garde (Robert Fink, University of California, Los Angeles)

The intersection of repetitive minimalism with popular music has usually been conceptualized as the crossing of a line drawn, roughly, along the stylistic border between avant-garde electronics and Afro-diasporic dance. Tape loops, sequencers, and drum machines have indeed led both art music and vernacular composers toward what Steve Reich imagined as a universal “ethnic music” featuring clear tonal centers, repetitive beats, and shiny, often electronically-produced textures.

But there was another, fuzzier border to be crossed, between psychedelic folk, “cosmic” blues, and the repetitive avant-garde. In this paper, I will trace the history of what one might call “roots minimalism,” a fusion of country blues guitar, new age tripping, and shoe-gazing post-rock. It is a story set largely outside of the Downtown New York scene where disciples of La Monte Young and Steve Reich famously combined post-punk with post-Cage aesthetics to create guitar symphonies and no wave dance music.

This left-coast vernacular minimalism can be traced back to the quixotic figure of John Fahey (aka Blind Joe Death), whose 1960s cross-breeding of complex country blues guitar pattern picking and extended tonal/temporal structures masqueraded as “new age” music for those not attuned to his uncompromising experimentalism. Releases on his Takoma Records label (run out of Berkeley and then Los Angeles during his time as a UCLA graduate student) provided the basic texts for an underground church of the repetitive guitar, whose early acolytes included Leo Kottke and Robbie Basho.

Fahey dropped out of sight for almost two decades before being rediscovered by a new generation of guitarists under the rubric “American Primitivism.” The early 21st century saw a flood of “freak folk” whose currents flow
across the boundary between acoustic revivalism and minimalism. A new American Primitive school of acoustic roots minimalists – Sir Richard Bishop, Sean Smith (Berkeley Guitar), Ben Chasny (Six Organs of Admittance), as well as Europeans like James Blackshaw and lutenist-composer Jozef van Wissem (Brethren of the Free Spirit) – all claim Fahey as an influence, use acoustic blues pattern picking as a basic building block for extended trance-like improvisation, and deploy a complex of quasi-religious signifiers to gesture at the experimental roots of the minimalist experience.

Session 4b (1:30-3:30pm): CONCEPTUALISM AND TECHNOLOGY

Say It Out Loud, Over and Over Again (Dean Suzuki, San Francisco State University)

Minimalism, or at least some of its techniques, entered into the vocabulary of American sound poetry (also known as text-sound composition), a genre at the intersection of music, poetry, and performance art, by the late 1950s. Landmark works, such as Reich’s *It’s Gonna Rain* and *Come Out*, pieces that can rightly be considered text-sound compositions, were created by the mid-1960s. This paper traces and explores the history, development, and influence of minimalism in American sound poetry. Both the techniques and aesthetics of minimalism will be under consideration. The role and effect of repetition, stasis, the reduction of materials and means, and gradually unfolding processes will be examined citing specific works by various composers and poets.

The breadth of minimalist work in the genre will be explored, including works by artists who regard themselves primarily as composers (Robert Ashley, Joan La Barbara), poets (Brion Gysin, John Giorno, Aram Saroyan), intermedia and performance artists (Laurie Anderson, Anna Homler), and text-sound composers (Charles Amirkhanian, Customer Service). Their work ranges from the repetition of a single word, to minimalist music that serves as foundation over which text is laid. This paper will trace the connections between minimalism in music and sound poetry. Indeed, some works, such as Ashley’s *She Was a Visitor* and La Barbara’s *Circular Song* might correctly be considered to be at once both sound poems and musical compositions.

The evolution of minimalist techniques and aesthetics will be examined beginning with Brion Gysin’s permutation poems. Though Gysin cannot be considered a minimalist, his work and aesthetic are reflections of the Zeitgeist which gave birth to minimalism. Gysin’s contributions to minimalist sound poetry are manifested not only in his own poems, but also in the work of John Giorno whom he mentored and influenced.

Under consideration will be the cultural, aesthetic and artistic milieu in which these and other artists embraced experimentalism, including minimalism. All of the aforementioned artists were part of a larger arts community that included minimalists, but also others. A potent and vital dialogue took place wherein the various artists found kindred souls who shared aesthetics and techniques.

* Reich’s text-sound compositions, as well as Alvin Lucier’s *I Am Sitting in a Room* will not be discussed in this paper, as they are well known text-sound compositions and have been thoroughly analyzed and otherwise covered by others.

“Morphing” and Process in the Music of Larry Polansky
(Giacomo Fiore, San Francisco Conservatory of Music; California State University, Monterey Bay)

Over the course of a four-decade career, Larry Polansky (b. 1954) has composed music that negotiates experimentalism and tradition, exploring aesthetic concerns as diverse as rational tunings, instrumental virtuosity, and the integration of adaptive computer systems and live performers. Fueled by a relentless musical curiosity, Polansky employs consistent methodology and compositional strategies to ensure the overall cohesiveness of a multifaceted and wide-ranging body of works. Much of Polansky’s music features processes that produce and develop the musical material. Varying in complexity from simple performance directions to convoluted
algorithmic procedures, Polansky’s processes can control the music on harmonic, melodic, rhythmic, and formal levels.

After identifying some of the main processes used by Polansky throughout his works, this paper focuses on morphing, or the gradual transformation of one musical element into another. Specifically, the discussion draws examples from compositions that feature morphing between related harmonic series; instances of melodic morphing; and finally pieces in which sound events (such as motives or aggregates) are substituted into an existing structure gradually. These examples, which are representative of the breadth, consistency, and chronological development of the composer’s style, include electronic and acoustic works dating from 1975 to the present day. Among the pieces in consideration are the seminal early works Four Voice Canons 2–4 (1975–78) and Psaltery (1979), which foreshadow Polansky’s preoccupation with gradual parametrical changes; more recent pieces include 51 Melodies (1991), Roads to Chimacum (1992), The Casten Variations (1994), for jim, ben, and lou (1995), Ensemble of Note and Piker (1998), and 9 Events (2011).

Based on archival research, a review of the principal theoretical sources (published by Polansky and others in various forums), musical analysis, and the author’s first-hand experience in performing some of the composer’s morphing pieces, this discussion explores a substantial and previously unaddressed element in the repertoire of one of today’s most prolific composers. Furthermore it relates Polansky’s use of musical processes not only to the core minimalist repertoire, but also to broader trends in the U.S. experimental tradition—specifically, the reliance on automatic procedures to avoid drama and silence the composing self, as exemplified in the works of James Tenney, Alvin Lucier, and John Cage.

**From Machine Fantasies to Human Events: Steve Reich and Technology in the 1970s**  
(Kerry O’Brien, Indiana University)

In the early 1970s, composer Steve Reich renounced his use of electronics and technology after years of involvement. Beginning with *Drumming* (1971), the composer used no electronics outside of amplification for over a decade. However, throughout the 1970s, critics continued to critique Reich’s work in technological terms, often calling the music “mechanical” and “controlling.” In this paper, I argue that Reich employed multiple strategies, both musical and rhetorical, to challenge and complicate his reputation as a composer of so-called “mechanical” music. Throughout the early 1970s, Reich insisted that the control he sought through music was an “inner control,” a technology of the body, which Reich likened to his experience with hatha yoga—a practice he had sustained for over 10 years.

Reich moved away from technology at a time when technology was conceived in loose and broad terms. Technology, many believed, went beyond devices, instruments, or mere things, and permeated social life. When music critics claimed that Reich’s music was “machine-like,” they often were not referring to instrumentation. Rather, such criticism invoked the logic of technology—the pursuit of maximum efficiency, productivity, and control.

In response to such critiques, Reich repeatedly maintained that he was after an inner discipline of the body. This concern becomes explicit in works such as *Clapping Music* (1973), written for the “human body,” and *Music for 18 Musicians* (1974-76), inscribed with bodily measure, such as the “human breath.” Reich’s history with technology, then, persists in his work of the 1970s and can be interpreted within a much broader history of discipline, control, and techniques of the body.

**Hearing the Flowers, Reading the Seeds in Jon Gibson’s *Call* (1977)**  
(David Chapman, Washington University in St. Louis)

This paper examines Jon Gibson’s flute composition, *Call* (1977), as a representative sample of the composer’s unaccompanied solo music of the late 1970s. This historically informed analysis contrasts Gibson’s meticulous
compositional process against his music’s mellifluous aural effect. With the aid of concert reviews, archival documents, and recent interviews with the composer, I show how Gibson’s music—and the critical discussion surrounding it—wrestled with the fraught legacies of both academic serialism and early minimalism, raising questions about the proper relationship between composing and listening in late twentieth-century American music.

John Rockwell and Tom Johnson initiated the debate over Gibson’s music in a pair of concert reviews from May 1975. Responding unfavorably to the composer’s work, 32/11 (1974), Rockwell extolled the avant-garde virtue of a structuralism “you can actually hear, as opposed to just read about.” Rockwell focused his critique on the apparent conflict between Gibson’s highly technical program notes and the sound of 32/11 in concert. Johnson, by contrast, wrote that the “beauty of numbers and logical truths” could produce music “far easier to hear than any 12-tone row ever was.” He defended Gibson, insisting that sensual accessibility trumped structural audibility. Despite their disagreement about the merits of Gibson’s approach, I argue that both writers found a common foil in serialism, connecting the composer’s music to broader arguments about legitimate avenues for experimental, “new music” composition.

The friction between structure and sense lingered in appraisals of Gibson’s music. As late as 1996, Tim Page argued: “there is nothing didactic about Gibson’s work. [...] He is not purely cerebral. [...] Gibson always cared about the flower as well as the seed—something that cannot be said for all the early minimalists.” My analysis of Gibson’s Call explores the tensions within Page’s botanical metaphor, between the overt “flower” of Gibson’s musical sound and the covert “seed” of his orderly creative technique. I examine the work’s precompositional melodic sequence and permutation processes to account for its strong sense of motivic continuity. I discuss Gibson’s use of what may be termed “variables,” which provide elements of constant change in his melodic sequences. Finally, I compare Gibson’s 1977 manuscript to his 1979 recording, highlighting the flexibility of his approach when performing finished compositions. I argue that these features undermine the severity of Gibson’s processes and reflect a post-atonal, late-minimalist effort to embrace rigorous structure and intuitive whimsy alike.

Session 5a (4:00-5:00pm): MINIMALISM AND GENDER

Minimalism and Gender: Queries and Notes (Sumanth Gopinath, University of Minnesota)

Sometime in the early 1990s, the argument emerged that minimalist music’s lack of teleological direction—that benchmark of Western tonal music homologically linked to the male ideologies to which it was inextricably bound—made it, in some sense, a feminist music. Around the same time, discourse on minimalism in the plastic arts had taken a rather different critical turn, in which minimalism was seen to be associated with a “rhetoric of power,” one strikingly male in its precepts and productionist ideology. But whereas some have more recently undertaken reclamation projects on behalf of the women who made minimalist forms of art (James Meyers’s work on Anne Truitt comes to mind), a sustained gendered critique of minimalism is presently lacking.

The following is a provisional attempt at a rectification, and proceeds in three steps: first, a closer examination of the scholarly literatures making claims for minimalism’s gendered (and Othered) meanings; second, a cursory glance at the highly gendered musical practices of the “canonical” male minimalists, including selected moments in performances and works by La Monte Young, Terry Riley, and Steve Reich; and third, a brief treatment of the many women musicians influenced by or intersecting creatively with minimalism, undertaken in comparison with the composers and practices discussed in the previous two sections. In pursuing this agenda, the essay relies heavily on an accounting of male and female bodies in the creation and especially performance of minimalist music, investigating it through the lens of a gendered division of labor. What emerges, I hope, is the sense that minimalism, such as it is, is less a unified entity with a consistent gendered politics and more a site of struggle, a field of contestation in which differences in gender dynamics are illustrated most clearly at the articulations of
practices or domains: between music and the other arts, between feminist and pre-feminist generational cohorts, between modernisms and postmodernisms.

Session 5b (4:00-5:00pm): MINIMALISM AND DANCE

Choreographing In C (Sarah Hill, Cardiff University)

The premiere of Terry Riley’s In C coincided with the dawn of psychedelia in San Francisco. The work’s history, embedded as it is in the landscape and creative environment of the city, is also entangled with the general search for spiritual transcendence that many in the burgeoning local counterculture undertook with the aid of peyote, mescaline and LSD. Riley’s own belief in the shamanic power of music infuses In C with a sense of its chronological moment, and it as this sense of ‘moment’ that carried the first recording of the piece (Columbia, 1968) through the turbulent end years of the decade, with its label promising listeners ‘the only legal trip you can take.’ The 1968 Columbia recording also inspired San Francisco Ballet choreographer Carlos Carvajal to create Genesis 70, a 40-minute metaphysical journey, and one of the last creative utterances of the fading local psychedelic counterculture.

It is my intention in this paper to explore the little-known Genesis 70, not only as a piece of choreography, but also as a limited, live performance of In C. I will draw on extensive personal interviews with Carlos Carvajal, as well as documentary and archive sources, and consider this work as one of a number of notable interactions of the psychedelic ‘underground’ with the mainstream culture of San Francisco in the 1960s.

“I Consider Myself More of a Maximalist”: The Pedestrian Music of Malcolm Goldstein (Jay Arms, University of California, Santa Cruz)

Malcolm Goldstein (b. 1936) is a composer, improviser, and violinist known for his solo improvisations, graphic scores that integrate improvisational ideas, and work with the Tone Roads Ensemble and Judson Dance Theater in the 1960s. Though he is not generally considered a minimalist, and distances himself from all such labels, many of Goldstein’s compositions demonstrate qualities that are prevalent in works by minimalist composers. This paper draws upon personal interviews with the composer, materials found in his personal collection, and my own performance of this music as the foundation for an exploration of works by Goldstein that contain minimalist elements.

One idea found in Goldstein’s works is the extreme simplification of individual sounds that change gradually over time, shifting the focus of performance and listening to minute changes in the sound rather than larger structural devices. Goldstein relates this notion not to the corresponding concepts of minimalist composers, but to the Judson era dance technique of pedestrian movement, the incorporation of movements into a dance composition that non-dancers are capable of, such as walking or running. One key aspect of the pedestrian idea in dance is the shifting of focus to a normal or mundane action in an attempt to expose its inherent complexity. Goldstein achieves a similar result in music through his simplification of sonic materials to reveal nuance in timbre and the physicality of performance. In many pieces, this technique results in the perception of extensive nuance and complexity within a very simple structure to the point where Goldstein states facetiously: “I really consider myself more of a maximalist.” Another way in which Goldstein pedestrianizes his music can be found in his Illuminations from Fantastic Gardens for vocal ensemble (1964), in which the calligraphically rendered text also functions as the musical notation. Performers of this piece do not need to be trained vocalists or have the ability to read standard music notation, both of which are pedestrian characteristics. The performers are instructed to proceed through the text at their own pace in a manner strikingly similar to that of Terry Riley’s In C composed that same year.

This paper explores two ways in which Goldstein borrowed a concept from dance and creatively applied it to his music in interesting ways. In doing so, Goldstein arrives at a music that is unique to his own style, but also relevant to a discussion of minimalism.
In 1970 James Tenney left New York to teach at the newly formed California Institute of the Arts, where he composed the majority of a set of instrumental works dedicated to several friends and colleagues. Known as the *Postal Pieces*, these aphoristic works appear on postcards (or “scorecards”) presenting singular musical events that continuously unfold in arch forms and unidirectional processes, or what Tenney called “swells” and “ramps.” Koan, for example, written for violinist Malcolm Goldstein, features a sequence of tremolos that gradually ascend in quartertone increments, and *Having Never Written a Note for Percussion*, composed for percussionist John Bergamo, consists of a sustained crescendo and decrescendo, producing a “swell” of constant timbral variation. The *Postal Pieces* represent a distillation of ideas regarding the morphology and perception of musical form that occupied Tenney in the previous decade. The simplicity of concept and materials, the transparent predictability of form, and the deliberate avoidance of rhetorical drama encourage listeners to focus exclusively on sonic properties, while the physical format of the scores as deliverable postcards, some of which consist only of verbal instructions reminiscent of his association with the Fluxus movement, reflects Tenney's view of music as a social phenomenon.

Tenney's transition from New York to Los Angeles marked a profound shift in his personal, artistic, and professional activities, and the *Postal Pieces* exemplify his aesthetic conviction in the link between art and life. He regarded the scorecard collection as an exploration of sound as well as a gesture of affection toward specific individuals, which is evidenced by his “Valentine Manifesto,” an unpublished, heart-shaped calligram that was originally intended as the last piece of the set. In the manifesto, Tenney outlines the principles of continuity and simplicity that had governed his recent work, expresses a moral obligation to send music into the community as both physical and social action, and describes the collected pieces as “an extended Valentine meant for everyone who receives them, but especially for those I have loved.” Drawing from personal interviews with Tenney and dedicatees of selected pieces, as well as from unpublished notes, score drafts, and correspondence, I will discuss how the “Valentine Manifesto” clarifies musical aspects of the individual *Postal Pieces*, and offers insight into how Tenney sought to apply principles of continuity and simplicity to his daily life during a period of radical change.

Through most of its decade-long gestation, my book, *Draw a Straight Line and Follow It: The Music and Mysticism of La Monte Young*, enjoyed Young’s support, and benefited greatly from archival access, multiple personal and telephone interviews, and extensive correspondence. As the book neared publication, however, disagreements over certain historical and biographical issues strained our relationship, to the point that Young withdrew his support from the project. After its publication, Young vocally denounced the book, even launching a website outlining his opposition to it.

Two issues lie at the heart of Young’s complaints: an overemphasis, as he sees it, on the influence of his having been raised a Mormon; and what he perceives as a neglect of his study of North Indian singing under Pandit Pran Nath. In this paper I will show how Young’s portrayal of this perceived imbalance—as a tension between two distinct and competing influences—not only misconstrues my work in a historiographically simplistic way, but in fact reinforces certain fundamental notions about lineage, authority, and dissent that Young would have encountered in Indian music decades after extensive exposure to them in Mormonism. In other words, I will argue that Young’s opposition to my book, and his response throughout his career to dissent generally, could
be seen (particularly by critics of Mormonism’s power structures) as one of the most Mormon things about him. I will also address his critique in several of its particulars, including his claims about his and his guru’s position within the Kirana gharana, or artistic lineage, of North Indian Music; his ideas about the influence of his early work on other composers; and various details about his early life.

Tony Conrad’s Early Minimalism: An Alternate History (Cecilia Sun, Claire Trevor School of the Arts)

One-time collaborators in the seminal ensemble The Theater for Eternal Music, Tony Conrad and La Monte Young have since fallen out over the ownership of the recordings they made in New York in the 1960s. Young, who retains physical custody of the tapes, has steadfastly refused to release their content. Conrad and Young have traded barbs and threatened lawsuits; in 1990, Conrad even took to the streets of Buffalo to picket one of Young’s concerts. After realizing that “La Monte Young wanted me to die without hearing my music,” Conrad released the provocatively named Early Minimalism in 1996. Despite its title, the four-CD set contains only one actual piece of early minimalism (Four Violins, 1964). The other works all bear titles dated in 1965, but are in fact “covers” Conrad made in mid-1990s of now-inaccessible and imperfectly-remembered originals.

In this paper, I examine how Conrad has used the realization of these pieces to force us to re-think the philosophy and history of early minimalism. Fundamental to his disagreement with Young is the question of authorship: Young insists on his role as composer whereas Conrad argues that their group made collectively improvised music that signaled a radical break from past composition-centered models of music making. Moreover, Conrad asserts that this ontological change moved minimalist music away from the high-art cultural tradition. Reinstating Conrad at the core of the Theater of Eternal Music also introduces other unexpected influences on the development of minimalism, including the scordatura tunings of 17th-century Italian composer Heinrich Biber, whose music “transformed” Conrad and open his ears to the possibilities of using timber as a key compositional technique.

Session 6b (9:00-11:00am): MINIMALISM AND FILM

Minimalist Film Music in Context: The Case of Man on Wire (Pwyll ap Sion, Bangor University)

‘Musique de Film, que me veux-tu’? If film music had existed back in the eighteenth century, one imagines that Fontenelle’s question would have been easier to answer than for the sonata. Film music’s meaning is often self-evident because images provide a much clearer context in which to understand music. We don’t really have to ask the question, ‘Film Music, what do you want from me?’

Recent film scholarship suggests that the marriage between sound and image often yield far richer meanings than previously anticipated, however, and that these relationships are often complex and multi-layered.

I shall attempt to elaborate on this notion in this paper by looking at the application of pre-existing minimalist music in film. The use of pre-existing music in film has been the subject of recent scholarship, for example by Stilwell and Powrie (Changing Tunes: The Use of Pre-existing Music in Film, 2006), but their research concentrates on the use of classical music and pop songs in films rather than on the use of pre-existing contemporary music. During the 1980s and 1990s Nyman’s music was frequently used in a variety of contexts by film directors such as Peter Greenaway and Christopher Frampton, but James Marsh’s recent Oscar-winning film documentary Man on Wire (2008), which focuses on the extraordinary life of tightrope walker Philip Petit (culminating in his walk across the towers of the World Trade Centre in 1974) was the first to draw exhaustively on pre-existing pieces. This paper contextualises both Nyman’s music and – by extension – the minimalist genre in general, by comparing multiple functions of the same music, including tracks from A Zed and Two Noughts (1985), Drowning by Numbers (1988) and The Libertine (2004).
In December of 2003, Ronald D. Moore’s reimagined version of the 1970s television show *Battlestar Galactica* premiered as a miniseries that soon led to a full series on the Sci-Fi channel. Composers Richard Gibbs for the miniseries and Bear McCreary for the series set out to create a soundscape directly opposed to the brassy orchestral sound of the original version by embracing what Ron Rodman has termed “multilingualism.” Instead of an orchestra, they employed seven to nine musicians playing a battery of percussion and instruments ranging from the duduk to the electric violin. This multilingual ideal also impacted the diegetic music chosen for the show, as on three occasions, McCreary used pre-existing music that re-centered music in the show’s narrative. Each time, the pieces chosen acted both diegetically and intradiegetically and served as an anchor for the characters’ memories of their home in the Twelve Colonies, none more so than Philip Glass’s “Metamorphosis One.”

In the episode “Valley of Darkness” from Season Two, rogue pilot Starbuck finds a recording of her father playing the piano, supposedly a composition he wrote himself. That work, a diegetic rendering of Philip Glass’s “Metamorphosis One,” stirs her memories of home, contradictory feelings of wishing to leave her old life behind while simultaneously wanting to hold on to important memories, like those of her father. Throughout the rest of the series, Glass’s work and the notion of Starbuck’s father as a pianist became important markers of memory for the character as she journeyed metaphorically and physically into unknown territory. Several recent studies, most notably those by Rebecca Doran Eaton, have fruitfully mined minimalist film scores to discover how minimalist tropes have recently become what Claudia Gorbman termed “cinematic musical codes,” music fraught with enculturated meanings that can be exploited by film makers. However, although scholars have explored the use of minimalism to represent the Other, the mathematical, and dystopia, one trope that has not been explored but is evident in numerous film and television scores is the way composers and film makers use the repetitions inherent in minimalist music to signal memory on screen. Using recent frameworks in Memory studies that seek to understand the technologies of memory and the ways in which recorded sounds and musical cues can trigger memories and encode them personally and culturally, this presentation looks widely at other film uses of minimalist music to represent memory before detailing *Battlestar Galactica*’s use of Glass’s music to outline the characteristics of the “minimalism as memory” trope. Doing so adds to our understanding of cultural practices of minimalist music and the ways film and television music have exploited its musical features and cultural familiarity to produce a multiplicity of resonant meanings.

This paper will concentrate on musical aspects of Woody Allen’s film *Cassandra’s Dream* (2007), for which Woody Allen invited Philip Glass to compose the film score. Before *Cassandra’s Dream*, Allen rarely commissioned original scores from composers (for instance, an exception was *Everything You Always Wanted to Know About Sex / But Were Afraid to Ask*, 1972 whose music was by Mundel Lowe). More often, he would use some of his favorite pieces or songs of jazz or classical provenance (Cole Porter, Dick Hyman, George Gershwin, Felix Mendelssohn, Franz Schubert). Allen also said: “Once in a great while I will, for special reasons, use scoring.” (*Woody Allen on Woody Allen*, Edited by Stig Björkman, London: Faber and Faber, 2004, p. 35) Glass’s minimalist orientation might have attracted the director for its great dramatic perspective achieved by relatively limited means of expression. This movie is one of few in Allen’s opus that has almost no humorous elements. Aware of the fact that its plot is consistently dark and pessimistic, depriven of any “lighter” aspects that could make a kind of an expressive balance, Allen probably wanted a strong and reliable musical support that would deepen the tragic dimension. He found it in Glass’s type of musical language. Here, a dark drama is “covered” by music in a minor key, and some of the short and pregnant musical motives are repeated all throughout the movie as symbols of the main characters’ obsessions and frustrations. I will analyze this film score in the context of the dramatic actions it supports. Both main characters (brothers Ian and Terry) will be observed from the point of view of the music that accompanies
their appearances. There is a need to specify how different habits and actions – vices (gambling), criminal acts (murder), or greed for money – were depicted or reflected in music. Some motives, occurring at the beginning, anticipate a final series of tragic acts (two homicides and a self-murder), in the same way that the very name of a boat the brothers buy at the beginning of the film (Cassandra’s Dream), with its allusion to Cassandra from a Greek mythology, foreshadows a horrifying movie epilogue.

Recalling Koyaanisqatsi: Intertextuality and Minimalism’s Cultural Reception
(Rebecca Eaton, Texas State University)

Minimalism has become increasingly popular as underscore since the groundbreaking 1982 film Koyaanisqatsi. Many of its deployments quote or parody Philip Glass’s Koyaanisqatsi music, often while borrowing the film’s visual style. Despite its current ubiquity in Hollywood and television, few scholars address its treatment within multimedia. Robert Fink (2006) recounts cultural analogues to minimalism, but only describes in a few vignettes its operation in audio-visual cultural products. In “Parallel Symmetries” (2009), Pwyll ap Siôn and Tristan Evans tackle the technique’s mass-culture manifestations, applying Nicholas Cook’s theory of multimedia to a two-commercial analysis. They report that these advertisements borrow music and imagery from Koyaanisqatsi but use their differences to conclude that multimedia favors minimalism for its flexibility, its multiple possible meanings.

Rather than semiotic ambiguity, I submit that further scrutiny reveals both these commercials and other minimalist-employing multimedia not only reference Koyaanisqatsi’s musico-visual style, but their signification often alludes to that trendsetting work. Nova’s “Lord of the Ants: Naturalist E.O. Wilson,” serves as one example. Both Koyaanisqatsi’s “The Grid” and “Lord of the Ants” combine minimalism with time-lapse filmography of Grand Central Station to suggest a loss of individuality or dehumanization. Through analyses of multimedia ranging from multiple ant documentaries, to Watchmen, to Grand Theft Auto IV, to South Park’s scatological Christmas parody, I engage intertextual references to Koyaanisqatsi as a lens to reveal popular culture’s commentary on 1) minimalism’s relationship to other cultures, 2) its place in the high/low art continuum, and 3) its meaning.

Session 7a (11:30am-12:30pm):

“The Migration of Consciousness”: Understanding Robert Ashley’s Perfect Lives through Music Video
(Charissa Noble, San Diego State University)

Robert Ashley’s opera for television Perfect Lives is an enactment of his theory of the “migration of consciousness in America.” Ashley uses the term “consciousness” to encompass identity and worldview, both of which he links inextricably to speech. He explains that as American consciousness diverged from Europe, it broke from its roots and became increasingly fragmented over the years. Ashley cites three phases in the development of American consciousness: linear, fragmented, and more fragmented but with new meanings. He uses the Westward migration of Americans as a metaphor to clarify his theory, with each phase allegorized by a region of the United States. My paper will explicate the ways in which the surface features of Ashley’s opera present his theory of “the migration of consciousness” by focusing on one of the frequently used devices in the opera, the disembodied voice. The continuity of the opera is contingent on Ashley’s unceasing flow of narration, so a “disembodying” of Ashley’s voice often occurs, as the picture changes from his visible delivery of the narrative to other visual events, such as Blue Jean Tyranny’s hands playing the piano or the activities of the opera’s various characters. This device seems to function as a structural point, marking significant shifts in melodic motive, tempo, narrative content, and mood. This device is also present in many popular music videos, particularly those of the 1980s, in which the disembodied voice often creates a sense of unity in the absence of linear narrative or causal events. Scholars who have given critical attention to music videos, such as Carol Vernallis, offer analyses of form and content in music videos through an examination of the role of the disembodied voice. In this paper, I will use Vernallis’s model to analyze and interpret how this device presents Ashley’s theory throughout Perfect Lives. In conducting this
analysis, conventional genre categories can be reconsidered in a more flexible manner so that Ashley’s opera might be interpreted as an epic music video, while music video might also be understood as a type of condensed American operas.

“Eventfulness Is Really Boring”: Robert Ashley as Minimalist (Kyle Gann, Bard College)

Twenty years ago, Robert Ashley, with his operatic tendency toward information overload, would have been considered anything but a minimalist. (In fact, he half-jokingly called himself a serialist). Yet his early music, which was coextensive with the early years of minimalism and flowed from the same milieu, shares some of the premises of minimalism, and over the decades Ashley’s minimalist aims have become more and more overt. This paper will first detail some of Ashley’s concern with repetition (in such pieces as She Was a Visitor and Fancy Free) and empty time structures in the first half of his career. Spending the 1970s in the Bay Area, he there went through a tremendous style change with the completion of his opera Perfect Lives, based in a quasi-minimalist set of repetitive beat structures over an unvarying tempo; though the improvisation of the performers is encouraged, repetitive elements abound. Subsequently, the giant modular opera Atalanta is entirely based on a cyclic six-chord progression, and Ashley’s underlying, large-scale minimalist conception becomes even more evident in the symmetrical 6,336-beat structures of his Now Eleanor’s Idea operas.

The paper’s second half will describe the full flowering of minimalist (or, more properly, postminimalist) textures and structures in Ashley’s post-1990 music. For instance, Dust puts simple chord progressions through a phase process with repeating isorhythms; the second recording of Atalanta is undeniably minimalist in texture, and delineates an over-arching melodic process; and instrumental works like Outcome Inevitable and Tap Dancing in the Sand explore inscrutable processes within a diatonic harmonic stasis. As Ashley told the author in a 2009 interview, “I was never interested in eventfulness. I was only interested in sound. I mean, just literally, sound in the Morton Feldman sense…. There’s a quality in music that is outside of time, that is not related to time… That’s sort of what I’m all about, from the first until the most recent.” The changing relationship of Ashley’s music to this remark, which was made partly in hindsight and partly in recognition of what his central concerns have been all along, traces a fifty-year trajectory in his output that spirals from the periphery to the center of the minimalist aesthetic.

Session 7b (11:30am-12:30pm): LECTURE RECITAL

The Sound of Western Zen: Japanese and Zen Aesthetic in Hans Otte’s Das Buch der Klänge (Tysen Dauer, University of Nebraska, Lincoln alumnus)

Hans Otte’s Das Buch der Klänge (1979-1982) is becoming recognized as one of the representative pieces of European minimalism/post-minimalism. Yet deep connections with Eastern religion and philosophy acted as the inspiration of the work and are pivotal to understanding the piece. Otte became familiar with the Eastern inspired works of John Cage, Terry Riley, and La Monte Young as a radio broadcaster in Germany and later sought out more direct contact with Eastern religion, philosophy, and music. He turned to the literature of Bhagwan Shree Rajneesh, who was writing about Zen Buddhism in the late seventies and later made trips to Japan (often to visit his wife who was studying at a Zen monastery). This lecture recital will include a brief biography of Hans Otte but focus on connecting Das Buch der Klänge with aesthetic terms and concepts prevalent in Japanese philosophy of art and religious art esthetics.
Steve Reich’s Very Own Truman Show (John Pymm, University of Wolverhampton)

Woodie King Jr’s little known film *The Torture of Mothers* (1980) is a realisation of Truman Nelson’s 1964 book of the same title. King’s short film lasts for 52 minutes and stands as an imaginative recreation of Nelson’s oral history of events that took place in April 1964, which resulted in the wrongful imprisonment of a group of six young African-American men for murder.

King’s film was not the first occasion on which Nelson’s work had been dramatized, however. Nelson is better remembered for his organizing of a benefit concert at Town Hall, New York in April 1966, intended to raise funds for a retrial of the six men using lawyers of their own choosing rather than those appointed by the court. The centrepiece of the programme was a sound collage based on *The Torture of Mothers*, an aural dramatisation of Nelson’s book by Steve Reich, whose composition *Come Out* was also performed at the end of the Benefit whilst a freewill collection of money was taken.

This paper examines the complex relationship between Nelson’s book, Reich’s dramatisation, and King’s film. It considers the following issues:

- the tensions between the roles of author and auteur, as evidenced by Nelson, King and Reich;
- the framing of historical events, and their dramatic representation;
- the presentation of living characters;
- the function of silent witnesses, whose voices are suppressed

The session will include short excerpts from King’s film and detailed examination of the content of Reich’s sound collage, his very own Truman Show.

The Politics of Steve Reich’s Music: An Investigation into the Composer’s Use of Speech Prosody in Music (Celia Fitz-Walter, University of Queensland)

In a *New York Times* article published not long after the September 11 terrorist attacks in the United States, a current leading musicologist, Richard Taruskin, defended the Boston Symphony Orchestra’s decision to withdraw performances of excerpts of the opera *The Death of Klinghoffer* by American composer John Adams (b. 1947) because of its subject matter and its perceived sympathy for the Palestinian terrorists involved in the plot (“Music’s Dangers and the Case for Control,” *The New York Times* December 9 2001: 3). The decision to withdraw this work led to wide debate amongst scholars, with Taruskin praising what he deemed to be a prudent decision at a time of national mourning, especially given that one of the chorus members was widowed as a direct result of the attacks. But Taruskin did not write the article simply to defend the orchestra’s decision; he also took the opportunity to launch a scathing attack on Adams’ opera and what it signifies post-9/11.

Three years earlier, Taruskin expressed a very different reaction to a work about the Holocaust that was composed by another American composer, Steve Reich (b. 1936). Taruskin classed Steve Reich’s *Different Trains* as “the only adequate musical response – one of the few adequate artistic responses in any medium – to the Holocaust” (“A Sturdy Musical Bridge to the 21st Century,” *The New York Times* August 24 1997: 4). This is a bold statement, and one that was asserted without sufficient elaboration or explanation given the weight of the claim that was made. Reich has based a number of his works on recorded speech excerpts. Recorded speech provides, in the composer’s words, “a documentary and a musical reality.” However, debate has arisen with regards to how Reich has fashioned recorded speech for incorporation in his compositions and how this has affected the nature of its representation in musical form.
This paper will discuss Reich’s compositional treatment of recorded speech excerpts with regards to the way that he approaches combining music and language. One of Reich’s most recent works, WTC 9/11 (2010), was composed in response to the September 11 terrorist attacks, and this work will be a particular focus. This paper will also consider Taruskin’s polarizing reaction to Adams’ The Death of Klinghoffer and Reich’s Different Trains.

Tangled Traumas: Divergent and Converging “Holocausts” in Different Trains and Doctor Atomic (Ryan Hepburn, Newcastle University)

During the past twenty-five years, a range of American post-minimalist composers have written instrumental and operatic responses to cultural traumas occupying the social, cultural and political conscience of contemporary America. Among the most well known are works by “celebrity” representatives, Steve Reich and John Adams, and among the less well known, pieces by Michael Gordon and Janika Vandervelde. While such works can be considered in relation to the crises they refer to, hardly any musicological discussions have focused on the interpretative possibilities for exploring historical traumas not explicitly delineated within a given piece – the result, perhaps, of perceived or established socio-historical hegemonies surrounding certain crises, as well as the heterogeneous complexities that characterise the consequences, reactions and discourses of cultural trauma.

In an attempt to acknowledge the alternative interpretative possibilities I refer to, therefore, this paper offers hermeneutic readings of Steve Reich’s Different Trains (1988) and John Adams’s Doctor Atomic (2005) that take them beyond their immediate programmatic concerns with the Nazi Holocaust and atomic bomb respectively. In doing so, the paper argues that both works represent a broader postmodern American concern with the trauma and fear of “Holocausts”, while also projecting some of the social, cultural and political dimensions that have defined contemporary America’s encounters with, and reception of, recent historical traumas. This premise is initially suggested through references to the works’ established topical concerns, before expanding to alternative readings that situate Different Trains within its broader contextual settings of the Cold War and the AIDS crisis in America, and Doctor Atomic within the “terrorized” and post-traumatic paranoia of the Bush Administration’s “War On Terror.”

As a result of such interpretative recontextualizations, questions warranting further consideration emerge: Firstly, to what extent does an American preoccupation with the trauma and fear of “Holocausts” suggest an even broader postmodern concern with issues of crisis, trauma and suffering, and how might such a concern ultimately affect our understanding and commonly held perceptions of postmodernism? Secondly, to what extent are the recontextualizations presented and referred to ethically viable? When a significant proportion of such a discussion concerns the adaptation of subject matter intimately associated with the Nazi persecutions, will we ever be able to avoid asking: “whose ‘Holocaust’ is it anyway”?

Memorial Minimalism: 9/11 and the Narration of Nation (Andrea Moore, University of California, Los Angeles)

Musical responses to 9/11 included a range of genres, with classical music occupying its customary place as part of institutional and state responses. In 2001, the New York Philharmonic offered a semi-impromptu performance of Brahms’ “German Requiem;” subsequent commemorations included Yo-Yo Ma’s 2002 performance of Bach behind then-mayor Rudolph Giuliani’s roll call of victims, and the same year’s “Rolling Requiem” project, in which the Mozart Requiem was performed by hundreds of choirs worldwide. While the events of 9/11 are marked every year, the most prominent commemorations have been at the one and ten-year anniversaries.

In this paper I consider two works written at those anniversaries: John Adams’ “On the Transmigration of Souls” (2002) and Steve Reich’s “WTC 9/11” (2011). Adams and Reich are arguably two of the best-known composers in the U.S.; they, and more broadly, minimalism and its offshoots, have come to stand for American classical music. Because of the composers’ stature, both works have had substantial performance and reception histories,
and were commissioned or supported by significant institutions, including the New York Philharmonic and the National Endowment for the Arts. Both use primary texts (recorded, live, or both) from 9/11, including a reading of names, original recordings of first responders, and text fragments from personal memorials to the dead. These texts are highly selective, yet unmistakably linked to 9/11.

What do these pieces achieve as musical memorials? I argue that their effect is far more nationalistic than commemorative, an effect created partly through their textual narratives, and supported by classical music’s associations with seriousness and high moral purpose. Adams’ intoning of names and evocation of location can be illuminated by philosopher Judith Butler’s argument that “we have to consider the obituary as an act of nation-building.” Reich’s claim of adhering to “documentary reality” has been challenged before, and the recordings he included in “WTC 9/11” create an uncritical narrative of American heroism. Furthermore, his claim that 9/11 was a “major historical event in the history of the world” frames a national crisis as inherently global, avoiding the issue of America’s violent role in bringing 9/11 to the rest of the world. In considering the process by which these pieces narrate visions of the nation, I analyze music and text, and look at domestic and international critical response, institutional involvement, audience reception, and the composers’ writings and interviews.

Session 8b/i (1:30-2:30pm): LECTURE RECITAL

The Path and the Expanse (Andy Lee, Regis University)

In his essay, “And On It Went,” Wandelweiser composer Jürg Frey writes about two species of temporality: the path and the expanse. These two terms match almost exactly what Jonathan Kramer described as linear time and vertical time in The Time of Music. Frey describes attempting to compose right on the threshold of these two temporalities, creating music where “static sonic thinking almost imperceptibly acquires direction” and “the path gradually transforms into space.”

This blending, or in Frey’s case, balancing, of temporalities is not foreign to minimalist compositions. As I have argued previously, minimalist music, even at its simplest, is colored by both of these basic temporalities. In Piano Phase, the transitions between instances of the phasing process invite memory and expectation, even heightening tension as “the path” is once again revealed. With An Hour for Piano, even the paucity of material and length of the piece cannot wholly eliminate instances where memory and expectation play an important role in the hearing of the piece.

Still, Wandelweiser composers seem to be interested in eliciting much different effects in their music than the minimalists. Their music is often colored by vast expanses of silence, the subltest inflections of sound, and a freedom in notation that stands in contrast to the rigor of many minimalist compositions. Yet Frey’s piano music features few of these key elements. His writing is very precise, diatonic, and often features exact repetition. This, combined with his take on temporality, seems to place him in league as much with the minimalists as with the Wandelweisarians.

Yet the end result is somehow distinct. While minimalist temporality seems intent on drawing attention to often overlooked elements of music, Frey seems intent on drawing attention to the sound itself. This crucial and subtle difference will be demonstrated through analysis and performance of Frey’s Klavierstück 2 and selections of les tréfonds inexplorés des signes pour piano (24-35).

Session 8b/ii (2:30-3:30pm): LECTURE RECITAL

Cataloguing as a Compositional Device (Steve Gisby, Brunel University & Dean Rosenthal, Open Space Publications)

In this joint presentation, composers Steve Gisby and Dean Rosenthal will discuss musical compositions that
are based on the idea of “catalogues.” A “catalogue composition” delineates all of the mathematical possibilities of a particular process. The deployment of this compositional strategy is seen in minimalist compositions of Tom Johnson, Hanne Darboven and others, and in several of our own works.

We will give a short history of this sub-field of minimalism and discuss *The Chord Catalogue* (Johnson) and *Opus 17a* (Darboven). We will discuss our works “Coming Home” (SG), “Combinations” (DR), “Looking North” (SG), and “4 Notes” (DR) and our use of catalogues in these works; additionally, excerpts will be performed. We will make concluding observations on this most interesting topic in contemporary minimalism.

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**Keynote Address (4:00-5:00pm)**  

Tim Page is a professor at both the Thornton School of Music and the Annenberg School for Communication and Journalism at the University of Southern California.

Page won the Pulitzer Prize for criticism in 1997 for his writings about music in *The Washington Post*, where he has held the position of chief classical music critic since 1995. Prior to coming to the *Post*, he served as the chief music critic for *Newsday* and as a music and cultural writer for *The New York Times*. During his years in New York, he was the host of an afternoon program on WNYC-FM that broadcast interviews with hundreds of composers and musicians, including Aaron Copland, Virgil Thomson, Dizzy Gillespie, Philip Glass, Meredith Monk and Steve Reich. An interview with Glenn Gould, comparing the pianist’s two versions of Bach’s *Goldberg Variations*, was released as part of a three-CD set entitled *A State of Wonder* in 2002 that became a surprise best-seller.

In 1993, Page conceived and then served as the first executive producer for BMG Catalyst, a short-lived record label devoted to new and unusual music. Projects included “Spiked,” an album of music by Spike Jones with liner notes by Thomas Pynchon; “Memento Bittersweet,” an album of music by Chris DeBlasio, Kevin Oldham, Lee Gannon and other HIV-positive composers; “Night of the Mayas,” the first CD devoted entirely to orchestral works by Silvestre Revueltas, Mexico’s leading composer; two solo recital discs by violinist Maria Bachmann and several others. Page has also produced concerts at venues ranging from Carnegie Hall to New York’s once-infamous Mudd Club. From 1999 to 2001, he was the artistic advisor and creative chair for the St. Louis Symphony Orchestra.

On The Right Track? Reminiscence and Authenticity in Reich’s Different Trains
(John Pymm, University of Wolverhampton)

This paper will present the author’s ongoing research into the source recordings for Different Trains (1988) and Reich’s contemporary diary records as a means of setting this work in a broader narrative framework. This material may be categorised as:

- interviews conducted with people who were participants in the composer’s own story
- interviews conducted with people who shared a similar story but were previously unknown to Reich
- parallel interviews conducted with other people, but not by Reich.

These three categories bring to light a tangled mass of personal histories, human emotions, social attitudes, injustices, prejudices and economic realities. Some of these threads support the weaving of the work’s metanarrative – the parallel story between the trains taken in the late 1930s in the US by the boy Reich and the plight of millions of European Jews transported to the death camps; others serve to broaden it.

Drawing on these interviews and Reich’s diary entries between 1967 and 1987, the paper will raise – and seek to answer – the following questions:

- how can we distinguish faithful witnesses in a context of staged authenticity?
- to what extent does personal reminiscence in the interviews frame Different Trains, rather than the reverse?
- what hidden themes emerge through the interview material and how might they alter the perception of the finished work?
- what unintended stories does the work tell?

The Sketch Materials for Reich’s Triple Quartet: Some Initial Observations
(Keith Potter, Goldsmiths, University of London)

This paper will outline and illustrate some of the author’s recent research on the evolution of Reich’s Triple Quartet (1999). The material at the Sacher Stiftung related to this composition consists mainly of 55 pages to be found in the composer’s Sketchbooks, and a large number of computer files (the medium that Reich used, in tandem with the Sketchbooks, from 1986 onwards to explore his ideas, in this case aurally as well as visually). Work on this composition occupied Reich between May 1998 and April 1999: basically, between execution of the first part of Three Tales, ‘Hindenburg’, and this music-theatre composition’s second and third parts, ‘Bikini’ and ‘Dolly’.

Drawing mainly on the first of the Triple Quartet’s three movements, the paper will attempt at least provisional answers to some of the following questions raised by this material:

- what were Reich’s compositional models for this work, and how important are these for an appreciation of its achievements?
- how does Reich’s attitude to harmony and tonality evolve during this period of his output?
- how did Reich deploy his computer-based resources to extend his contrapuntal, as well as harmonic, methods?
- what sorts of relationship can be identified at this time between Reich’s thematic materials, his harmonic language and his contrapuntal concerns?
When, from *Different Trains* (1988) onwards, Steve Reich turned to samples of spoken interview fragments as the basis for compositions, it provided him with new musical possibilities, but also brought considerable challenges. By using speech melodies as musical material, the composer was more or less obliged to retain the pitch material, rhythm and tempo of the samples themselves. Stringing together different samples thus implied frequent shifts in tempo, melodic contours and, most importantly, harmony. As a result, sudden chord changes and constantly shifting gears are remarkable features of *Different Trains*—features that seem at odds with the harmonic continuity of almost anything Reich had done before.

One can safely assume that the particular challenge of these compositions was to shape an overall large-scale structure in which the narrative sequence of the individual samples, the work’s dramaturgy, coincides with at least some degree of coherence on the level of harmonic structure. This paper examines the harmonic devices that Reich uses to articulate structure in, and to bring coherence to, *The Cave* (1993), his second and longest sample-based composition. Drawing on Reich’s composition sketches as well as analytical observations, the paper aims to illustrate some of these many elaborate harmonic devices that the composer used in order to organise his musical material. Some reconstruction will be attempted of at least a few of the strategic decisions that he made during the composition process, as the composer navigated between the restrictions imposed by the samples, on the one hand, and the unifying logic of a harmonic framework, on the other—on both the smaller and the larger scale.

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Session 9b (9:00-11:00am): GLASS AS OPERA COMPOSER

From Einstein to Disney: Political Economy of Opera beyond Drama (Jelena Novak, University of Amsterdam)

“Einstein on the Beach” (1976) by Philip Glass and Robert Wilson questioned the conventions of opera, dance, theatre and even performance-art. This extensive non-narrative operatic archive is Glass’s and Wilson’s sharp statement about art, science, power, relativity. It could also be read as the implicit critique of the institutions of the society in which “Einstein” emerged. Thirty seven years later “The Perfect American” (2013), Glass’s opera about last months of Walt Disney’s life had its world premiere. In this paper I will discuss how these two pieces relate to each other, and how and what they ‘say’ about opera beyond drama, opera in the age of (new) media, potentials of repetitive music to represent extra-musical phenomena, and cultural contexts from which they emerged.

Dido on a Spaceship, Wearing Khādi, but Still in North Africa: Continuous Variations in Philip Glass’s *Portrait Opera Trilogy* (Timothy Johnson, Ithaca College)

No one would confuse Philip Glass’s operas with those of Henry Purcell, yet Glass’s novel use of continuous variations form—a long-standing compositional technique, perhaps best known from Purcell’s “Dido’s Lament”—betrays many similarities with Glass’s forebears. The idea that Glass uses ostinati and repetitive chord patterns is not a revelation; in *Singing Archaeology* (1999), John Richardson observed many close similarities between Glass’s use of the form and historical aspects of the form (especially the Baroque chaconne and lament). Nevertheless, discerning variation within Glass’s continuous repetitions reveals an effective and inventive approach to the form. On the other hand, some of Glass’s harmonic procedures are not as far removed from *Dido’s Lament* as they first may appear. This presentation provides a detailed music analytical investigation of Glass’s use of continuous variations form in *Einstein on the Beach* (1975), *Satyagraha* (1979), and *Akhnaten* (1983). Glass uses this age-old compositional form in new ways in his music involving rhythmic/metric variation, contrapuntal layering, as well as melodic lines traditionally associated with the form.
In *Einstein on the Beach* continuous variations primarily appear in the Knee Plays and in Act IV. Two harmonic patterns underlie these passages and form the repeated fixed material in the form. In the Knee Plays and Act IV, Scene 3 ("Spaceship"), Glass uses a fixed chord pattern: Fm – Db – A – B7 – E. This partially functional harmonic progression concludes with IV – V7 – I, but begins with a voice-leading procedure better described using neo-Riemannian labels (such as L and PL) that reflect their connections by common-tone and semitone voice leading. The variations over this continuously repetitive pattern primarily involve shifts in rhythm and meter, but also melodic invention.

Glass’s last work in the trilogy, *Akhnaten*, features several passages in continuous variations form. The countrapuntal interaction of voices against Egyptian Pharaoh Akhnaten’s melodic ostinato and against the underlying fixed harmonic pattern in the orchestra gradually builds in intensity and texture providing a stunning conclusion to Act I. Other passages feature two different ostinati that form the basis of an entire section (such as Act II, Scene 2) and include relatively strong dissonances in both the harmonic treatment and the vocal melodic lines.

Finally, *Satyagraha* concludes with a simple harmonic pattern supported by bass lines that conceal the parallel root movement of the chords. Gandhi, clothed in humble handspun khādī, sings a soaring melody that, despite its breathtakingly emotional affect, consists only of the ascending pentatonic scale. This passage provides a fittingly simple overlay, as metric changes provide the variation in the form at the end of the opera, providing an impact that arguably matches the expressive intensity of *Dido’s Lament*.

The Future of American Opera? Harvey Lichtenstein’s Role in Promoting Philip Glass

(Sasha Metcalf, University of California, Santa Barbara)

When Harvey Lichtenstein became executive director of the Brooklyn Academy of Music (BAM) in 1967, he refashioned it into a principal center for contemporary dance, music, and theater in the U.S. His undertakings culminated in the Next Wave Festival, an annual two-month program of experimental music and performances that made him a leading impresario of the avant-garde. Participating artists included composer Philip Glass, theater-director Robert Wilson, and dance companies of Lucinda Childs and Twyla Tharp. One of the most successful offerings of the 1981 Next Wave series was the American premiere of *Satyagraha* by Philip Glass, a work that established the composer as a mainstream artist and marked a turning point away from the unconventional music-theater of *Einstein on the Beach* (1976). This production was not just a one-time engagement; Lichtenstein regularly promoted Glass, lauding him as a crossover artist whose output could reach a wider audience than the conservative fare that traditional opera companies offered.

I argue that BAM-Glass productions helped popularize and sustain discourse about Glass’s work, which was connected to the larger and more fraught debate concerning the role and identity of opera in contemporary culture. The debate reflected a conflict between critics, administrators, and artists either committed to traditional repertoire or determined to extend it via new, often unconventional works involving risk concerning finances and audience reception. Lichtenstein maintained that opera had not yet entered the twentieth century because of its ties to a nostalgic past and the ivory tower of academia. To him, operas like *Satyagraha* offered an innovative and financially advantageous path for the vitality of American opera—they evinced a synthesis of popular and high art that would attract younger audiences and lead to sold-out performances.

By examining discourse about *Satyagraha* in periodicals, correspondence, and interviews, I reveal that an earnest, private exchange matched the public one. Lichtenstein, I show, tirelessly defended the merit of Glass operas in his correspondence with Metropolitan Opera director Anthony Bliss and *New York Times* chief music critic Donal Henahan, both of whom had misgivings about the composer. The patronage of BAM helped transform Glass from an outsider, “downtown” artist to a prominent American composer attracting both opera commissions and Hollywood studios.
On December 1, 2011 as the crowds watching the final performance of the Metropolitan Opera’s production of *Satyagraha* (1979) were about to exit into the Lincoln Center plaza, the opera’s composer Philip Glass addressed an Occupy Wall Street protest gathered there. Through ‘the peoples’ microphone,’ Glass read a passage from the Bhagavad Gītā that is set in the opera’s closing aria. While there may merit to a critique that accuses Glass of exploiting the popularity of the Occupy movement, this paper will argue that the union here of minimalist music and Occupy Wall Street fulfilled a partially forgotten aspect of minimalism’s political potential—a critique of representative privilege.

Through readings of early minimalist writing including Reich’s rejection of the composer’s privilege, and minimalists’ constant attention to the audience I will argue for minimalism as a genre in which the composer as representative is rejected in favour of an leveling of composer and listener—including conceiving of the composer and performers as listeners. Thus in contrast to Timothy Johnson’s analysis of minimalism as aesthetic, style, or technique, this paper will present minimalism as a politics through which the composer imagines, and thus produces, an audience over whom he or she holds no privilege. Drawing on Jacques Rancière’s “emancipated spectatorship”, this paper will examine how the resonance between the politics of musical minimalism and the aesthetics of Occupy Wall Street turned a consensual space for the veneration of Great Music into a dissensual space for the appearance of critique through the imagery, text, and politics of that music.