8th International Conference on Music & Minimalism

THE SOCIETY FOR MINIMALIST MUSIC &
BGSU'S MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC
5–8 MAY 2022

PRELIMINARY CONFERENCE PROGRAM

THURSDAY, 5 MAY

Thursday Abstracts
All times are Eastern Standard Time

#MinSoc2022

8:30 a.m. **Registration (Kobacker Lobby)**

9–10:30 a.m. Session 1

Session 1a: *Ontologies*
MMAC 1002
Chair: Maarten Beirens

Minimal Nation: The Abstract Repetitions of Robert Hood's Minimal Techno [Virtual]
VINCENT JENEWEIN, Freie Universität Berlin

Beyond Mechanical Sound: Discovering and Understanding the Emergent Repetition in Minimal Music
MARK SACCOMANO, Universität Paderborn

"This piece is…": A Heideggerian Reading of La Monte Young's *Compositions 1960*
JAMES KOPF, Penn State University

Session 1b: *Minimalism's Social & Spatial Vectors*
MMAC 1004
Chair: Patrick Nickleson

"I am only interested in perfect work": Forces of Inertia to the Commodification of La Monte Young's *The Well-Tuned Piano*
JORDAN LENCHITZ, Florida State University

Analysis of Musical Minimalism used in the Recovery of Mourning Potentialized in Times of Social Isolation: Reflections and Practices [Virtual]
GISELA GUSMÃO, Federal University of Mato Grosso

10:45 a.m.–11:45 a.m. Session 2

Session 2a: *Wind Minimalisms*
MMAC 1002
Chair: Mark Saccomano

The Great Highland Bagpipe in Minimal Music: Tradition and Hybridity in Music by Julia Wolfe and Matthew Welch [Virtual]
CEDRIC FEYS, KU Leuven

The Influence of Minimalist Compositional Techniques on Literature for Wind Ensemble
JUSTIN ZANCHUK, College of Saint Benedict and Saint John's University

Session 2b: *Process*
MMAC 1004
Chair: John Pymm

Gestural Forces in Steve Reich's Augmentation-as-Process Works
MARTIN ROSS, University of Western Ontario

Phase-Shifting in Two Brazilian pieces: *Minimus* and *Arranjos e Desarranjos*
IGOR MACK, Federal University of Mato Grosso

11:45 a.m.–1:00 p.m. Lunch Break

1:00–2:00 p.m. **Concert – Downtown Minimalism: Music by Glass, Monk, Reich & Ziporyn (Bryan Hall)**

2:15–3:45 p.m. Session 3

Session 3a: *Minimalist Appropriations in Recent Italian Cinema and British Television*
MMAC 1002
Chair: Anne Searcy

Post-minimalist Passion in the Soundtrack of *Call Me By Your Name*
DAVID CAMERON MUNRO, Bowling Green State University

The Influence of Nordic Noir on the British Crime Drama: Music as a Signifier of Specific Local Identities
MICHAEL BAUMGARTNER, Cleveland State University

Through a Glass, Darkly? Minimalist Appropriations in the Music of Ólafur Arnalds

PWYLL AP SIÔN, Bangor University

Session 3b: *Crossovers*
MMAC 1004
Chair: Kyle Gann

Postminimalism, Pop, and the Operatic Arts of Sun & Sea
NICHOLAS STEVENS, Naxos of America, Inc.

Gained in Translation: Hans Ek's *ENO—Remixed for orchestra*
PER BROMAN, Bowling Green State University

From Southern California to the Studio: Harold Budd and "Pretty" Minimalism
JOSEPH FINKEL, University of California, Santa Cruz

3:45–4:15 p.m. **Coffee (Kobacker Lobby)**

4:15–5:15 p.m. **Lecture-Recital**

Kelly Hall
Community Development Through Sonic and Spatial Explorations: Realizing the Open Score Works of Jordan Nobles
NICHOLAS PAPADOR, University of Windsor

5:15–6:00 p.m. **Opening Reception (Kobacker Lobby)**

6:00–8:00 p.m. **Dinner Break**

8:00 p.m. **Concert – Low Country Minimalism: Music by Andriessen & Goeyvaerts (Bryan Hall)**

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FRIDAY, 6 MAY

Friday Abstracts

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#MinSoc2022

8:30 a.m. **Registration (Kobacker Lobby)**

9–10:30 a.m. Session 4

Session 4a: *Historiography*
MMAC 1002
Chair: Sumanth Gopinath

Introducing Tony Conrad's *What Music Did*
PATRICK NICKLESON, University College Dublin

Rethinking Musical Minimalism through Primary Sources [Virtual]
KERRY O'BRIEN, Cornish College of the Arts
WILLIAM ROBIN, University of Maryland

Early Minimalism, Jazz and the Work of Distinction
MARK MAHONEY, Cornell University

Session 4b: *Perception*
MMAC 1004
Chair: Martin Ross

Resulting Patterns and Performed Multistability in Reich's *Violin Phase*
KRISTEN WALLENTINSEN, Rutgers University

"The Theme is Difficult": The Limits of Human Audition in Steve Reich's *The Desert Music* [Virtual]
JOHN AHERN, Princeton University

On Slowness: The Perception of Time in the Music of Éliane Radigue
ANNA-LOUISE RANDOLPH WALTON, Columbia University

10:45 a.m.–11:45 a.m. Session 5

Session 5a: *Spiritualities*
MMAC 1002
Chair: Brent Yorgason

"Computer Music for Idiots": The Minimalism of Sir John Tavener (1944-2013)
TYLER THRESS, Ohio University

Ishq Ustad - Love is the Teacher: Pandit Pran Nath's Influence on Minimalist Composers
LISA BOAS, Bangor University

Session 5b: *Archival Perspectives on Reich*
MMAC 1004
Chair: Patrick Nickleson

Steve Reich: Insights from the K Robert Schwarz Archive
JOHN PYMM, University for the Creative Arts

The Four Seasons of *The Four Sections*: A Glimpse into the Compositional Journey of Steve Reich's 1987 Orchestral Work [Virtual]
TWILA BAKKER, Independent Scholar

11:45 a.m.–1:00 p.m. Lunch Break

1:00–2:00 p.m. **Concert – Minimalist Potpourri: Music by Bryars, Leach, Monk, Pärt & Tenney (Bryan Hall)**

3:00–3:30 p.m. **Coffee (Kobacker Lobby)**

3:30–4:30 p.m. **Keynote: Tashi Wada** [Virtual] **(Bryan Hall)**
"A Musical Inheritance"

6:00 p.m. **Conference Dinner (Inner courtyard)**

8:00 p.m. **Concert – Minimalism for Deep Listening: Music by Frey, Hennies, Lamb & Oliveros (Bryan Hall)**

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PRELIMINARY CONFERENCE PROGRAM

SATURDAY, 7 MAY

Saturday Abstracts
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#MinSoc2022

8:30 a.m. **Registration (Kobacker Lobby)**

9–10:30 a.m. Session 6

Session 6a: *Glass on Stage*
MMAC 1002
Chair: Eftychia Papanikolaou

"Break Glass, Pull Red Handle": Philip Glass's Music as a Stylistic Bridge in Twyla Tharp's *In the Upper Room*
ANNE SEARCY, University of Washington

Through the Looking-Glass: Dissociation and Dance in Philip Glass's *Einstein on the Beach*
ROBERT WATERS, New Jersey Institute of Technology

Session 6b: *Minimalism and the Moving Image*
MMAC 1004
Chair: Michael Baumgartner

Alberto Iglesias's Post-Minimalist Concert and Film Music: A Case Study [Virtual]
DIEGO ALONSO, Humboldt Universität zu Berlin

Takada in Fox's Clothing: Musical Possession in *Le Renard Bleu*
PAMELA MASON-NGUYEN, Bowling Green State University

Picturing Pärt: Holy Minimalism on the Big Screen
BRENT YORGASON, Brigham Young University

10:45 a.m.–11:45 a.m. Session 7

Session 7a: *Reich, Then and Now*
MMAC 1002
Chair: Pwyll ap Siôn

Another Look at Steve Reich's *Phase Patterns* (1970): Towards Infant Consciousness
SUMANTH GOPINATH, University of Minnesota

Hearing and Understanding Canons in Steve Reich's Recent Music
JASON JEDLIČKA, Independent Scholar

Session 7b: *Analyzing Adams*
MMAC 1004
Chair: Nicholas Stevens

Unstopping the Words: Towards an Analytical Method for John Adams's *Doctor Atomic*
[Virtual presentation]
ANTHONY YOUNG, University of Auckland

Unveiling the Signifiers of Rain in John Adams's *China Gates*
LEAH AMAROSA, University of Cincinnati, College-Conservatory of Music

11:45 a.m.–1:00 p.m. Lunch Break

1:00–2:00 p.m. **Concert – Keyboard Minimalism: Music by Adams, Lang, Lauten & Moe (Bryan Hall)**

2:15–3:00 p.m. **Lecture-Recitals**

Kelly Hall
Using the Fluxus Workbook & Integrating Audiences into Performances
KERI LEE PIERSON, Bowling Green State University

Choral Room (MMAC 1040)
Escape! - Where Do Transcriptions of Minimalist Music Take Us?
GERARD COUSINS, Independent Scholar

3:00–3:30 p.m. **Coffee (Kobacker Lobby)**

3:30–4:30 p.m. **Keynote: Ellie Hisama** [Virtual] **(Bryan Hall)**
"The Fragment and the Long Song of Julius Eastman"

4:45–5:30 p.m. **Business Meeting of the Society for Minimalist Music (Kelly Hall)**

8:00 p.m. **Concert – Ecstatic Minimalism: Music by Julius Eastman (Bryan Hall)**

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SUNDAY, 8 MAY

Sunday Abstracts

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#MinSoc2022

8:30 a.m. **Concert – Conceptual Minimalism: La Monte Young's *Composition 1960 No. 5* (TBD: Kobacker Lobby or Inner Courtyard)**

9–10:30 a.m. Session 8

Session 8a: *Global Minimalisms*
MMAC 1002
Chair: Per Broman

The Development of Minimalist Techniques: The Influence of Minimalist Music on Asian Composers [Virtual]
JINGXUAN WANG, University of Arizona

A Decolonial Minimalism? The Poetics of Austerity and Asymmetry in Coriún Aharonián's Music
JOSÉ IELPI, La Plata National University

Goeyvaerts's Minimalisms
MAARTEN BEIRENS, University of Amsterdam

Session 8b: *Utterance and/as Form*
MMAC 1004
Chair: Kristen Wallentinsen

Philip Glass and the Spiral Rondo
DAVID GARNER, University of South Carolina

Form as the Forest, Motives as Trees: *Stuttered Chant* (2011) by David Lang
EVAN JONES, Florida State University

10:45 a.m.–11:45 a.m. Session 9

Session 9a: *Histories and Legacies*
MMAC 1002
Chair: Ryan Ebright

Cicadas, Schematics, and Shakers: The Compositional History of *Shaker Loops* [Virtual]
MICHAEL PALMESE, Maynooth University

The Musical Legacy of Allen Ginsberg: The Glass and Lauten Approaches
EVAN JAY WILLIAMS, Peabody Conservatory

Session 9b: *Post-Minimalism, Post-Totalism*
MMAC 1004
Chair: David Garner

GALÁXIAS by Rodolfo Coelho de Souza: Aesthetics of Mobile and Structural Post-Minimalism [Virtual]
RITA DOMINGUES DOS SANTOS, São Paolo University

Post-Totalism: Rhythmic Complexity in Contemporary American Post-Rock
MICHAEL ZAVORSKAS, Rutgers University

11:45 a.m.–1:00 p.m. Lunch Break

1:00–2:30 p.m. **Concert – Minimalist Supermix: Music by Budd, Johnston, Joyce, Labadie, Reich & Wada**