

Српска академија наука и уметности  
Музиколошки институт САНУ  
Удружење за минималистичку музику

Serbian Academy of Sciences and Arts  
Institute of Musicology SASA  
Society for Minimalist Music

у сарадњи са  
Музичком школом „Мокрањац“  
Центром београдских фестивала (ЦЕБЕФ) и  
Установом културе „Пароброд“

in cooperation with  
“Mokranjac” Music School  
Belgrade Festivals Center (CEBEF) and  
Cultural Center “Parobrod”

Девета међународна конференција о музици и минимализму  
The Ninth International Conference on Music and Minimalism

# МИНИМАЛИСТИЧКА ПРОЖИМАЊА MINIMALIST INTERSECTIONS

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Hall 2, Knez Mihailova 35, 1st floor  
Hall 1, SASA Institutes, Knez Mihailova 36, 1st floor

Девета међународна конференција о музици и минимализму  
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The Ninth International Conference on Music and Minimalism  
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МИНИМАЛИСТИЧКА ПРОЖИМАЊА

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The Ninth International Conference on Music and Minimalism  
MINIMALIST INTERSECTIONS

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## The Ninth International Conference on Music and Minimalism

### MINIMALIST INTERSECTIONS

Belgrade, Serbian Academy of Sciences and Arts, 29 May — 1 June 2024

**Saturday 25 May — Monday 3 June 2024**

Cultural Centre “Parobrod”, Kapetan Mišina 6a

**Exhibition: The Origins of Yugoslav Musical Minimalism** (Free entry)

Curators of the exhibition: **Laura Emmery and Ivana Miladinović Prica**

**Tuesday 28 May 2024**

18:00 SASA Institutes, Knez Mihailova 36, Hall 1, 1st Floor,  
**Business Meeting of the Society for Minimalist Music**

**Wednesday 29 May 2024**

09:30 Registration — Great Hall of the SASA, Knez Mihailova 35, 2nd Floor

10:00 Welcoming Address — Great Hall of the SASA

**Svetislav Božić**, Full Member of the SASA — Department of Arts

**John Pymm**, Interim President of the Society for Minimalist Music

**Katarina Tomašević**, Director of the Institute of Musicology SASA

**Jelena Janković-Beguš**, Belgrade Festivals’ Center (CEBEF)

10:30 Session 1 — Great Hall of the SASA

*Core Minimalism and its Contemporary Readings*

Chair: **Maarten Beirens**

10:30 **Pwyl ap Siôn** (Bangor University, United Kingdom):

*Musical Wellsprings in a Parched Landscape: The Harmonic Sources of Steve Reich’s The Desert Music (1984)*

11:00 **Keith Potter** (Goldsmiths, University of London, United Kingdom)

*Steve Reich’s Worktapes for Music for 18 Musicians: Some Observations on Their Value for Research*

- 11:30 **John Pymm** (Sheffield Hallam University, United Kingdom)  
*'... a place to rest, a point of repose': Max Richter's Sleep and Creating Liminal Space*
- 12:00 **David Kirkland Garner** (University of South Carolina, United States)  
*Tempo and Expressive Microtiming in Phillip Glass' Études for Solo Piano*
- 12:30 Coffee break
- 13:00 Session 2 — Great Hall of the SASA  
*Minimalism and Postminimalism in Brazil*  
Chair: **Pwyll ap Siôn**
- 13:00 **Rita de Cássia Domingues dos Santos** (Universidade Federal de Mato Grosso, Brazil)  
*Tango para Kimiê and Itinen Sanzen: Intertextuality and the Aesthetics of Impurity into Postminimalism of Cartas para Yataro*
- 13:30 **Lígia Alves de Figueiredo** and **Rita de Cássia Domingues dos Santos** (Universidade Federal de Mato Grosso, Brazil)  
*CAFO: Conexions of Postminimalist in the djent*
- 13:00 Session 3 — Hall 2, 1st Floor  
*Minimalism and Technology*  
Chair: **Marija Maglov**
- 13:00 **Mauricio Rodriguez** (San Francisco Conservatory of Music, United States)  
*On/Off Music: Algorithmic Generation of 1-Bit Minimal Music*
- 13:30 **David Chapman** (Rose-Hulman Institute of Technology, Terre Haute, IN, United States)  
*Beyond Modularity: Listening to Early Minimalist Music and First-Generation Video Game Sound in the Long 1970s*
- 14:00 Cocktail Lunch at the Club of the SASA (Mezzanine)  
Free for all attendees
- 15:00 Session 4 — Great Hall of the SASA  
*Minimalism in Theory and Practice*  
Chair: **Viktor Lazarov**
- 15:00 **Kristen Wallentinsen** (Mason Gross School of the Arts, Rutgers University, United States)  
*A Typology of Multistable Phenomena in Minimalist Music*

- 15:30 **Roddy Hawkins** (University of Manchester, United Kingdom)  
*(For and) Against Intellectual Complexity in Music: Contact Magazine, British New Music Discourse, and the Fate of the Mixed Avant-Garde in the Long 1980s*
- 16:00 **Tingting Yang** (Shanghai Conservatory of Music, China and Bard College Conservatory of Music, United States)  
*Reshaping and Revelation: Structural Construction of Philip Glass's Trilogy of Vocal Symphonies*
- 16:30 Coffee break
- 17:00 Keynote 1 — Great Hall of the SASA  
**Christophe Levaux** (Université libre de Bruxelles, Belgium):  
*On the Establishment of a Musical Concept: Minimalist Music Through the Lens of Science and Technology Studies*  
 Moderator: **John Pymm**
- Discussion
- 19:00 **Concert by the Ensemble for Different New Music** (Ansambl za drugu novu muziku — ADNMM)  
**Bioskop Balkan**, Braće Jugovića 16  
*Free entry for all conference participants*
- Program:  
*Images in D* (2021) by Andrej Negić  
*Mindfields* (2019) by Dragoljub Ilić  
*From the New Old World / Aus der Neuen Alten Welt* (1999) by Milimir Drašković  
*Ovo nije Op. 1* [This Is Not Op. 1] (2018) by Miroslav Savić  
*My First Homage* (1978) by Gavin Bryars
- 20:30 **Conference Dinner**  
**Restaurant KONAK MIKAN**, Maršala Birjuzova 14

## Thursday 30 May 2024

- 09:00 Registration
- 09:30 Session 5 — Great Hall of the SASA, Knez Mihailova 35, 2nd floor  
*Minimalism and Postminimalism in the Baltics and Poland*  
Chair: **Kevin C. Karnes**
- 09:30 **Jānis Kudiņš** (Jāzeps Vītols Latvian Academy of Music, Riga, Latvia)  
*Local Specificity of the New Simplicity in Latvian Academic Music: Intersections of Neoromanticism, Minimalism and Other Stylistic Trends*
- 10:00 **Rima Povilionienė** (Lithuanian Academy of Music and Theatre, Vilnius, Lithuania)  
*Navigating the Juxtaposition of Super-minimalism and Microtonality in Lithuanian Music from the Late 20th to the Early 21st Century*
- 10:30 **Evan Martschenko** (Eastman School of Music, Rochester NY, United States)  
*“Feel the Emptiness”: Micro-Schemata in the Music of Henryk Mikołaj Górecki*
- 11:00 **Jason Jedlička** (Belmont University, Nashville TN, United States)  
*Voice and Agency in Henryk Górecki’s Symphony No. 3*
- 09:30 Session 6 — Hall 2, 1st Floor  
*Minimalism and Postminimalism in Serbia*  
Chair: **Jelena Janković-Beguš**
- 09:30 **Ivana Miladinović Prica** (Faculty of Music, University of Arts, Serbia)  
*Landscapes of Serbian/Yugoslav Minimalism through the Lens of the Ensemble for Different New Music*
- 10:00 **Blanka Bogunović** and **Nikola Dedić** (Faculty of Music, University of Arts, Belgrade, Serbia)  
*The Socio-cultural and Psychological Crossroads of Minimalist Composer – Miroslav Miša Savić*
- 10:30 **Nikoleta Dojčinović** (Serbian Broadcasting Corporation, Belgrade, Serbia)  
*Atmospheric Music: Minimalism in Vladimir Tošić’s Film Music*
- 11:00 **Marija Masnikosa** (Faculty of Music, University of Arts, Serbia)  
*Diverse Genealogies of Serbian Musical Postminimalism*
- 11:30 Coffee break
- 12:00 Session 7 — Great Hall of the SASA  
*Minimalist Intersections in Germany, Switzerland and Belgium*  
Chair: **Christophe Levaux**



- 12:00 **Ulli Götte** (Zentrum für Interkulturelle Musik e. V. Kassel, Germany)  
*Nik Bärtsch's Special Fusion Approach to Minimal Music*
- 12:30 **Christoph Schuller** (Ludwig-Maximilians-Universität München, Germany)  
*Postmodernism versus Modernism? The Reception of American Minimal Music in Germany*
- 13:00 **Maarten Beirens** (University of Amsterdam, The Netherlands)  
*Reading Mertens Through Mertens*
- 13:30 Lunch break
- 15:00 Session 8 — Great Hall of the SASA  
*Arvo Pärt*  
Chair: **Marija Masnikosa**
- 15:00 **Paul Sherill** (University of Utah, United States)  
*Form Follows Scalar Content in Arvo Pärt's Fratres*
- 15:30 **Kristina Sočanski Čelik** (University of Oslo, Norway)  
*Arvo Pärt, Minimalism and the Musical Experience*
- 15:00 Session 9 — Hall 2, 1st Floor  
*Steve Reich*  
Chair: **Keith Potter**
- 15:00 **Lisa Boas** (Bangor University, United Kingdom)  
*"Mozart Effect" Versus the "Minimalist Effect": How Listening to Steve Reich's Music for 18 Musicians (1976) Can Lead to Improved Performance in Executive Function Tasks*
- 15:30 **Nevena Stanić** (Northwestern University, United States)  
*The Polyphony of Influence in Steve Reich's Proverb: Early Music Movement, Paul Hillier, and ECM Record Series*
- 16.00 Keynote 2 — Great Hall of the SASA  
**Kevin C. Karnes** (Emory University, United States)  
*DJ Culture, Black Market Sounds, and "Minimalistic Hardcore Sequencer Music" in Riga – with Excursions to Tallinn and Berlin – from 1975 to 2000*  
Moderator: **Jason Jedlička**
- Discussion
- 17:15 Coffee break

17:45 Roundtable 1 — Great Hall of the SASA  
*New Books on Minimalism*

*On Minimalism: Documenting a Musical Movement* by **Kerry O'Brien** and **William Robin**, eds. (University of California Press, 2023)

*The Names of Minimalism: Authorship, Art Music, and Historiography in Dispute* by **Patrick Nickelson** (University of Michigan Press, 2023)

*We Have Always Been Minimalists: The Construction and Triumph of a Musical Style* by **Christophe Levaux** (University of California Press, 2020)

Moderator: **John Pymm**

Discussion

20:00 **Concert by Sandra and Jeroen van Veen and LP Duo (Sonja Lončar and Andy Pavlov)**

**Great Hall of the Kolarac Endowment**, Studentski trg 5

Tickets will be provided for all conference participants, courtesy of CEBEF

Program: **Simeon ten Holt: *Canto Ostinato***

*Performed on two pianos and two DUALITY Hybrid pianos*

## Friday 31 May 2024

- 09:00 Registration
- 09:30 Session 10 — Great Hall of the SASA, Knez Mihailova 35, 2nd floor  
*Minimalist Intersections in North America and Japan*  
Chair: **Jelena Novak**
- 09:30 **Twila Bakker** (Independent Researcher, Canada)  
*Pond Study: An Exploration of the Details in Ann Southam's Spatial View of a Pond*
- 10:00 **Zafer Özgen** (University of Oslo, Norway)  
*Minimalism and Programmatic Narratives in John Luther Adams's Trilogy: Become River, Become Ocean, and Become Desert*
- 10:30 **Hiske Krammer** (University of Amsterdam, The Netherlands)  
*Echoes from the Quarry: Voice as Interdisciplinary Emblem of the Traumatized Body in Meredith Monk's Performance Quarry: an Opera in Three Movements*
- 11:00 **Rui Hara** (Kyoto University of the Arts, Japan)  
*On Japanese Minimalism: Examination of its Rise and Cultural/Social Contexts*
- 09:30 Session 11 — Hall 2, 1st Floor  
*Minimalism in Europe*  
Chair: **Miloš Bralović**
- 09:30 **Mark E. Perry** (Oklahoma State University, United States)  
*Encuentros de Pamplona and the Spanish Minimalism of Llorenç Barber*
- 10:00 **Anna Dalos** (Institute of Musicology, Hungarian Academy of Sciences, Budapest, Hungary)  
*Young Hungarian Composers on the Path of Minimalism in the 1980s: The "Group 180"*
- 10:30 **Oana Andreica** (The "Gheorghe Dima" National Music Academy Cluj-Napoca, Romania)  
*Minimalist Orientations in Romanian Music: a Search for the Archetype*
- 11:00 **Sonja Lončar** (Faculty of Music, University of Arts, Serbia) and **Andrija Pavlović** (Faculty of Technical Sciences, University of Novi Sad, Serbia)  
*Minimalism as a Bridge to (Neo) Classical Piano Music and Beyond*
- 11:30 Coffee break

- 12:00 Session 12 — Great Hall of the SASA  
*Minimalism, Pop and Electronic Music*  
 Chair: **David Kirkland Garner**
- 12:00 **Holly Shone** (Bangor University, United Kingdom)  
*La noche de un minimalista? Towards a Synthesis of Pop and Minimalism in Ludovico Einaudi's music*
- 12:30 **Joseph Finkel** (University of California Santa Cruz, United States)  
*On the Plateaux: Brian Eno, Harold Budd, and Ambient Music*
- 13:00 **Eric J. Isaacson** (Indiana University Bloomington, United States) — ONLINE  
*Steve Reich's Reuse of Musical Materials and Compositional Techniques in Double Sextet (2007)*
- 12:00 Session 13 — Hall 2, 1st Floor  
*Serbian Minimalist Intersections*  
 Chair: **Ivana Miladinović Prica**
- 12:00 **Ivana Ilić** (Faculty of Music, University of Arts, Serbia; Emory University, Atlanta GA, United States)  
*The Meaning of Repetition in Contemporary Opera: Three Perspectives by Serbian Women Composers*
- 12:30 **Jelena Novak** (CESEM, Universidade NOVA Lisbon, Portugal) and **Miroslav Miša Savić** (Ensemble for Different New Music, Serbia)  
*Phantom Composer, Lost Opera: The Case of Mihajlo from Peć by Miloš Petrović and Baroque as Forgery through Postminimalist Lens*
- 13:00 **Jelena Janković-Beguš** (Belgrade Festivals' Center — CEBEF, Serbia)  
*Vlastimir Trajković, the (non-)minimalist*
- 13:30 Lunch break
- 15.00 Keynote 3 — Great Hall of the SASA  
**Elena Dubinets** (London Philharmonic Orchestra, United Kingdom)  
*"What Do We Talk About in Times of War?" On the Ukrainian Minimalism*  
 Moderator: **Kevin C. Karnes**
- Discussion

## **Concerts, Exhibition, Film and Cocktail @ Cultural Centre “Parobrod”**

Kapetan Mišina 6a

Free entry for all conference participants, courtesy of “Parobrod”

Artistic directors: **Laura Emmery** and **Ivana Miladinović Prica**

### **18:30 Ensemble for Different New Music**

Dragoljub Ilić, Andrej Negić, Nataša Penezić, Miroslav Savić (piano/keyboards)

Program:

*Vreme 3.1* [Time 3.1] by Miodrag Lazarov Pashu (1981)

### **19:15 Break and Cocktails**

Showing of *The Belgrade Minimalists: Ensemble for Different New Music—40 Years Later*, a documentary film by **Srđan Janjuš** (2018)

### **20:00 Pneuma Quartet**

Dimitrije Beljanski (piano), Tetiana Tomić (violin), Stefan Milović (clarinet),  
Nina Henig Beljanski (cello)

Program:

*Echoes of Ostinato* by Dimitrije Beljanski (2023)

*Dream Quartet* by Miloš Raičković (1986)

*OCD* by Faruk Mehić (2023)

*Altus* by Vladimir Tošić (2001)

*Titex* by Milivoje Pićurić (2021)

*Cliffhanger* by Dimitrije Beljanski (2022)

**Saturday 1 June 2024**

**LECTURE RECITALS**

**Great Hall of the Music School “Mokranjac”, Dečanska 6**

Moderator: **Ivana Medić**

10:00 **Viktor Lazarov** (Faculty of Music, University of Montreal, Canada)  
*Stylistic Evolution and Diversity in Piano Music by Opus 4: 1988–2023*

11:15 **Paul David Kean** (Independent performer/researcher, South Wales)  
*The Complete Solo Piano Music of John Adams: Evolutions in Style and Performance Practice*

12:15 Break

Moderator: **Paul David Kean**

12:30 **Ivana Medić** (Institute of Musicology, Serbian Academy of Sciences and Arts)  
*Minimalism as a Vehicle for Postmodern Spirituality: Old Indian Cantillation and Hilandar Bells by Vuk Kulenović*

13:00 **Miloš Raičković** (Composer, independent researcher, Serbia/United States)  
*Water Tones (1977): A Mini-Workshop and Performance*

13:45 **David Kirkland Garner** (University of South Carolina School of Music, United States)  
*Timelike Curves: Composing with Microtiming*

14:30 Lunch break

16:00 Session 14 — ONLINE (Streamed from Hall 1, Knez Mihailova 36, 1st floor)  
*Minimalism Worldwide*  
Chair: **Monika Novaković**

16:00 **Michael Francis Duch** (Norwegian University of Science and Technology, Trondheim, Norway)  
*Performing Minimalism(s)*

16:30 **Martin Ross** (Independent Researcher, Canada)  
*The Iconicity of Arvo Pärt’s Für Alina*

17:00 **José F. Ielpi** (Universidad Nacional de La Plata, Buenos Aires, Argentina)  
*A Translation of Beckett, Two Actors and a Group of Musicians: Minimalism and Absurdity in Carlos Mastropietro’s Viejo final de partida*

17:30 **Laura Emmery** (Emory University, United States)  
*The Student Cultural Center in Belgrade as a Cultural Phenomenon and a Propagator of Yugoslav Experimental Minimalism*

**Hall of the Belgrade Philharmonic Orchestra, Uzun Mirkova 1**

Tickets will be provided for all conference participants, courtesy of CEBEF

20:00 **Concert by Vladimir Milošević (piano) and Nemanja Stanković (cello)**

Program: **Music by Philip Glass**

Glassworks Opening No.1 (1981)

“I’m Going to Make a Cake” from *The Hours* (2002) (arr. Michael Riesman)

Piano Etude No. 2 (1995)

Piano Etude No. 5 (1995/96)

Piano Etude No. 6 (1996)

Piano Etude No. 20 (2012)

Songs and Poems for Solo Cello (2007)

“The Poet Acts” from *The Hours* (2002) (arr. Miloš Bralović)

Metamorphosis 2 (1988) (arr. Laura Emmery)

Glassworks Closing (1981) (arr. Laura Emmery)

Artistic Director: **Laura Emmery**

**Sunday 2 June 2024**

**Great Hall of the Kolarac Endowment, Studentski trg 5**

**11:00 Matinee Concert**

Free entry

Program: **Music by Miloš Raičković**

Petite Suite (2012/2019)

Variations (1989)

Kolo japansko [Japanese Round Dance] (2022)

B-A-G-D-A-D (2002)

Passacaglia & Double Fugue on B-A-C-H and B-A-G-D-A-D (2013)

Romance No. 1 (1988/2018)

32 (2022), first performance

Now or Never (2023)

Duet Without You (2011)

Performers: Marija Lazić, oboe; Marko Bogdanović, piano; Stana Krstajić, flute; Milena Stanišić, harp; Srđan Tošić, guitar; Nataša Mitrović, piano; Ivana Dakić, oboe; Katarina Aleksić, violin; Maja Mihić, piano; Sanja Romić, oboe; LP Duo



## ABSTRACTS AND BIOGRAPHIES

### KEYNOTES

#### ***On the Establishment of a Musical Concept: Minimalist Music Through the Lens of Science and Technology Studies***

**Christophe Levaux** (Université libre de Bruxelles, Belgium)

[christophe.levaux@ulb.be](mailto:christophe.levaux@ulb.be)

Born in the wake of social constructionism in the second half of the 20th century, Science and Technology studies have sought to explore how facts and techniques are produced, as well as their entanglements with the social world, from which they were previously often separated. While these studies have often been devoted to the objects of the natural sciences, recent research has focused on the formation of narratives in the Humanities. In this respect, tools developed in Science and Technology Studies allow us to enrich traditional historiography, and to shed light on the social processes explaining the advent of new facts, categories, or concepts. In the study of music, the establishment of labels designating styles or genres are privileged cases study, all the more when these labels enter the common language. As a matter of fact, such an establishment often covers up the numerous controversies, polemics, ideological struggles, and alliances, in sum: the social processes necessary to make it happen.

The present contribution intends to explore the socio-technical construction of musical categories taking as a case study the advent of Minimalist music, as a current amongst the most important and influential of the 20th century. It aims to retrace the history of the battles that – from pure fiction to ‘established fact’ – led to the triumph of Minimalist music.

**Christophe Levaux** is a Belgian musicologist working for the National Fund for Scientific Research (FNRS) at the Université Libre de Bruxelles, Belgium. His cross-disciplinary research combines Science and Technology Studies and the History of experimental and popular music of the 20th century. He has published in journals such as *Tacet*, *Rock Music Studies* or *Organised Sound*, and authored or edited books published by the University of California Press, Routledge or Bloomsbury Academic, including *We Have Always Been Minimalists: The Construction and Triumph of a Musical Style* (UCP, 2020).

***DJ Culture, Black Market Sounds, and “Minimalistic Hardcore Sequencer Music” in Riga – with Excursions to Tallinn and Berlin – from 1975 to 2000***

**Kevin C. Karnes** (Emory University, Atlanta, United States)

[kkarnes@emory.edu](mailto:kkarnes@emory.edu)

For a certain bohemian set in the Latvian capital of Riga, the turn of the millennium was filled with the sounds of the composer/performer duo Hardijs Lediņš (1955-2004) and Kaspars Rolšteins (b. 1971): their opera *Rolstein on the Beach* (1996), an homage and sendup of Philip Glass’s work of two decades earlier; their collaborative recording project called *Ideal Standard* (2003); and other, smaller endeavors. These projects marked a return to creative work for Lediņš, whose technologically rich music and video performances of the 1980s were emblematic of Latvian glasnost and perestroika, but who fell silent shortly after the end of the Soviet empire. Picking up close to where he left off, Lediņš’s late work with Rolšteins exemplified what the Berlin DJ Westbam calls “minimalistic hardcore sequencer music”: music realizable only via new technologies that burst onto global markets in the 1980s, whose minimalist structures reflected the unique affordances and distinct limitations of those instruments and tools. This presentation will sketch a history of this kind of music-making in the eastern Baltic, where it dominated swaths of the alternative music scene across a quarter-century of radical social and political change.

My presentation will begin with two foundational events that set the stage for the emergence and development of this scene. First, a pair of underground music festivals in 1976–77, featuring Arvo Pärt and other artists who refused to recognize a meaningful boundary between classical and popular musics. Second, the sensational visit to Riga by Westbam in 1987, which seeded a local obsession with House music and DJ culture. I’ll consider the spread of new technologies to the Soviet republic via black market channels, through which Latvian artists acquired the latest electronic instruments almost as soon as they became available in the West: the synthesizers, sequencers, drum machines and samplers that fueled the birth of House music and other DIY projects around the world. I’ll retrace specific explorations of these technologies by Lediņš and others in the 1980s and early 1990s, which gave rise to musics that shaped the soundscape of late-Soviet Riga. Finally, I’ll consider the afterlife of those explorations in the collaborations of Lediņš and Rolšteins from the turn of the century – from a time when those once-revolutionary technologies were themselves becoming obsolete in the shadow of digital audio workstations, and when “minimalistic hardcore sequencer music” was itself becoming emblematic of a receding age.

**Kevin C. Karnes** is a musicologist who studies sounding expressions of identity, difference, and belonging in Eastern and Central Europe from the nineteenth century to the present. His work bridges archival research and ethnography, engaging projects in such domains as sound studies, anthropology, philosophy, and art history. He is the author of four books, most recently *Sounds Beyond: Arvo Pärt and the 1970s Soviet Underground* (University of Chicago Press, 2021), and the editor of seven volumes, including *Korngold and His World* (Princeton UP, 2019) and *Jewish Folk Songs from the Baltics* (A-R Editions, 2014). He has served as editor-in-chief of the *Journal of the American Musicological Society* (2020-22) and founding series editor of the Oxford Keynotes Series, published by Oxford University Press (2015-20). Since 2022, he has taught as a Visiting Professor in the Faculty of Musicology at the Jāzeps Vītols Latvian Academy of Music in Riga.

## ***“What Do We Talk About in Times of War?” On the Ukrainian Minimalism***

**Elena Dubinets** (London Philharmonic Orchestra, United Kingdom)

[elenadubinets@gmail.com](mailto:elenadubinets@gmail.com)

Ukrainian minimalists follow in the footsteps of other Eastern European minimalists who strive to reconcile minimalist techniques with referentiality. Especially in the last 30 years since the proclamation of Ukraine’s independence, they believe that such techniques, together with consonant music language, allow them to speak to their audiences about familiar topics and to share important messages. There are very few “pure” Ukrainian minimalists; however, many composers use some principles of the style. Aside from employing repetitive techniques and various elements of Ukrainian folklore, they are often enamored by the atmosphere of spirituality and sacredness that such techniques can help create.

It is important to note that minimalist techniques were initially used in Ukraine independently from any Western influences and before American minimalism became known in the Soviet Union. For example, already in the late 1960s, Leonid Hrabovsky utilized an additive principle derived from calculations based on the Fibonacci series to create a pulsating effect in his piano compositions – the technique he termed “structural minimalism.” Since the very early 1980s, when Arvo Pärt already left the Soviet Union for Austria and then Germany, a number of composers both in Russia and Ukraine started using minimalist techniques on a regular basis, including Nikolai Korndorf, Alexander Gugel, Oleksandr Shchetynskyi, Svyatoslav Lunyov, Victoria Poleva and others. Many of today’s Ukrainian minimalist composers came of age after Ukraine pronounced its independence in 1991, including Oleh Bezborodko, Oleksandr Shymko, Maxim Kolomiets, Vitalii Vyshynskyi and Maxim Shalygin (the words of the latter are used in the title of this talk). In this presentation, I will situate these composers’ work in the historical context related to Western and Russian minimalism.

A highly accomplished artistic leader and music scholar, **Elena Dubinets** is Artistic Director of the London Philharmonic Orchestra having previously held top artistic planning positions at the Seattle and Atlanta symphony orchestras. She also serves as Curator for The Cleveland Orchestra’s annual Mandel Opera & Humanities Festival. In 2018 she was named one of *Musical America’s* Professionals of the Year.

Elena is a caring impresaria whose goal is to mirror the values of the community in projects that bring people together to create and enjoy deep, meaningful explorations within music genres. She is a passionate and persistent promoter of musicians of all gender, skin color and ethnic identifications, and an initiator of projects striving to reflect our time, fostering a culture of learning, and undoing historic inequities. She has envisioned and brought to successful premieres more than 120 new works by composers from all over the globe, organised tours to four continents, and overseen multiple Grammy-winning recording projects. Elena has taught at universities in the U.S., Russia, and Costa-Rica, published six books, and written hundreds of articles, liner and program notes in multiple languages. Her book *Russian Composers Abroad* about historical and sociological aspects of musical emigration from Russia and the former USSR (Indiana University Press, 2021) was awarded *Choice Review’s* 2022 Outstanding Academic Title.

Elena received her MA and PhD degrees from the Moscow State Tchaikovsky Conservatory in Russia, lived in the U.S. since 1996, and moved to London in 2021.

## LECTURE-RECITALS

### ***Stylistic Evolution and Diversity in Piano Music by Opus 4: 1988–2023***

**Viktor Lazarov** (Faculty of Music, University of Montreal, Canada)

[viktorlazarov89@icloud.com](mailto:viktorlazarov89@icloud.com)

The Belgrade-based minimalist group of composers, Opus 4, is recognized as an important avant-garde phenomenon in late 20th-century modern Yugoslavian and Serbian musical contexts. The group has left deep ties and legacies within Serbian music, specifically, through their musical and phenomenalist works,<sup>1</sup> as well as their theoretical writings. However, today their works are mostly performed separately on various occasions: single composer's anthology, contemporary music series, festivals, etc. The music of individual Opus 4 members is regularly played and broadcast within Serbia and can be heard across Europe, Canada, and the United States. On occasion, compositions by Opus 4 members are presented together under the original entity, usually covering a period from the 1990s to the early 2000s.

This lecture-recital offers a rare perspective into the evolution and diversity of Opus 4's compositional style through the performance of piano works by each member, spanning a period of 35 years. From Vladimir Tošić's *Retude* (1988), Milimir Drašković's *HPSCHD* (1990), Miodrag Lazarov Pashu's *Waltz* (2008) to Miroslav Miša Savić's *Ground* (2022–2023) for piano and tape, the stylistic evolution of Opus 4 members demonstrates a variety of minimalist and post-minimalist techniques and compositional procedures.

After tracing the emergence and early work of Opus 4 in the late 1970s and 1980s, each composer's work will be analyzed based on published documentation (interviews, theoretical works, musicological outputs) and the author's novel research, including correspondence and interviews with three of the four composers. Following a stylistic analysis, the four works will be performed on the piano in chronological order by the author. A sound system is required for playing a track of electronic music during the live performance of Savić's *Ground*.

#### Program:

Vladimir Tošić ..... *Retude* (1988), 7 min  
Milimir Drašković ..... *HPSCHD op. 2* (1990), 7 min  
Miodrag Lazarov Pashu ..... *Waltz* (2008), 10 min  
Miroslav Miša Savić ..... *Ground* (2022–2023), 13 min

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<sup>1</sup> Designation by M. L. Pashu of any artwork that falls under the umbrella term of happenings, performance art, etc.

### **Water Tones (1977): A Mini-Workshop and Performance**

**Miloš Raičković / Milos Raickovich** (Composer, independent researcher, Brooklyn NY, United States)

[mraickovich@yahoo.com](mailto:mraickovich@yahoo.com)

This lecture-recital involves: 1) a brief talk about my piece *Water Tones*; 2) teaching volunteers from the audience how to play it; and 3) the performance of the piece, with a follow-up discussion.

In the introduction (5 min), I will explain that *Water Tones* was first performed in Belgrade in 1977 by 9 musicians playing on 3 pianos (18 hands). In this piece, individual players freely permute six notes (G, A, B, C, D, E), while the conductor is creating his/her own improvisation by conducting (changing) the dynamics, tempo, and articulation. I would then teach nine volunteers from the audience how to perform their parts (10 min.). The remaining 15 minutes are reserved for the performance of the piece and a feedback conversation.

*Water Tones* is suitable for fast preparation. Please see the attached page, with performance instructions. Although it could be useful for performers to read the instructions beforehand, it is not necessary. Participants do not have to be pianists; being a musician with some piano knowledge will suffice. Materials required: 3 keyboards.

*Water Tones* was recently performed in two workshops at the Network of European Minimal Music Organizations conference in Belgrade, in November 2023. One workshop was with music students (aged 15–18), while the other was with professional musicians.

FYI, please see the video from the workshop: <https://www.youtube.com/watch?v=UXXgNXbwtDY>

I hope this lecture-recital might better connect the conference participants to the Belgrade minimalist scene of the 1970s and add a “hands-on” approach to the conference activities.

**Milos Raickovich** (Miloš Raičković), composer and conductor, was born in Belgrade in 1956. He has lived in Belgrade, Paris, Los Angeles, Honolulu, Hiroshima and New York. Today, he divides his time equally between New York and Belgrade. In 1970s, Raickovich was among the founders of the Ensemble for Different New Music (1977). Raickovich studied composition with Vasilije Mokranjac, Olivier Messiaen and David Del Tredici, and conducting with Borislav Pašćan, Pierre Dervaux, and Herbert Blomstedt. He holds a PhD in composition from The City University of New York, and has taught at CUNY and in Japan.

Raickovich’s music has been performed in Europe, USA, Canada and Japan. His early compositions, from the late 1970s, can be described as minimalist, ascetic and meditative. Since 1979, his music has evolved into a style that combines Minimalism with Classical forms, a style he calls “New Classicism.” Raickovich’s music is released on CDs: *New Classicism* (Mode Records), featuring pianist Margaret Leng Tan and the Moscow Symphony Orchestra conducted by the composer; *B-A-G-D-A-D*, and *Far Away* (Albany Records). The Los Angeles Times critic Mark Swed describes Raickovich’s New Classicism as “...neither ironic nor naive but, instead, a unique postmodern response to both Minimalism and multiculturalism.”

<http://library.newmusicusa.org/MilosRaickovich>

## ***The Complete Solo Piano Music of John Adams: Evolutions in Style and Performance Practice***

**Paul David Kean** (Independent performer/researcher, South Wales)

[pauldavidkean@gmail.com](mailto:pauldavidkean@gmail.com)

American composer John Adams has written four works for solo piano: *China Gates* (1977/78), *Phrygian Gates* (1977/78), *American Berserk* (2001) and *I Still Play* (2017). Each of these works constitutes an indicator as to the stage of evolution that Adams' musical language was in at the time of composition. *China Gates* and *Phrygian Gates* are the composer's first coherent 'postminimalist' statements: both works exhibit features common to early minimalism (steady pulse, gradual harmonic shift, structural rigour, modular repetition, rhythmic continuity), yet the presence of other, less typical features (dynamic variety, expressivity, goal-oriented directionality) demonstrates Adams' departure from minimalism's inherent simplicities. In contrast, Adams' two 21<sup>st</sup>-century piano compositions – *American Berserk* and *I Still Play* – display few (if any) of the familiar minimalist tropes found in *China Gates* and *Phrygian Gates*, and together exhibit a multiplicity of musical references (Bach, Beethoven, Nancarrow, bebop) that reflects the polystylism of Adams' later compositional output. In this lecture recital, I will show how the performance practice issues surrounding each work can also serve to chart the development of Adams' musical vocabulary over time. I will demonstrate how, as works of postminimalism, *China Gates* and *Phrygian Gates* require a performer who possesses certain skills (mental concentration, physical endurance, rhythmic precision, technical consistency) that are themselves crucial to the performance of much of the early minimalism that precedes these works. I will then show how *American Berserk* and *I Still Play* incorporate many features of 'pre-minimalist' piano repertoire, and consequently require a performer that possesses the mental agility, technical facility, and expressive nuance crucial to the performance of more 'traditional' piano works.

This lecture recital will feature complete performances of *China Gates* and *I Still Play*, and performances of excerpts from *American Berserk* and *Phrygian Gates*.

**Paul David Kean** is a contemporary classical pianist and independent researcher based in South Wales. He obtained his PhD in performance from Goldsmiths, University of London, (working with Keith Potter and Andrew Zolinsky), having previously studied piano at the Royal College of Music with Irina Zaritzskaya and Andrew Ball. As a soloist, Paul has an extensive contemporary repertoire and has performed works by composers such as John Cage, La Monte Young, Terry Riley, Steve Reich, Philip Glass, John Adams, Frederic Rzewski, and Graham Fitkin. As an ensemble player, Paul played with the UK six-piano contemporary music ensemble Piano Circus between 2008 and 2018, performing with the group across the UK, Europe, and the United States. In 2019, Paul participated in the Tectonics Festival, Glasgow, performing Dave Smith's 4-keyboard work *Diabolus Apocalypsis*, alongside Christopher Hobbs, Catherine Laws, and the composer himself.

As a researcher, Paul's primary interests include the conception of analysis as an aspect of minimalist performance practice and non-standard performance strategies for minimalist repertoire. The products of Paul's research include his 2016 solo performance of Steve Reich's *Piano Phase* and his 2020 solo performance of Reich's *Clapping Music*.

## ***Minimalism as a Vehicle for Postmodern Spirituality: Old Indian Cantillation and Hilandar Bells by Vuk Kulenović***

**Ivana Medić** (Institute of Musicology, Serbian Academy of Sciences and Arts)

[ivana.medic@music.sanu.ac.rs](mailto:ivana.medic@music.sanu.ac.rs)

Vuk Kulenović occupied a unique place in Serbian music. Born in Sarajevo in 1946 to a Muslim father and Serbian Orthodox mother, educated in Ljubljana, Belgrade, and Stuttgart, he embodied a supranational Yugoslav identity. From 1979, he taught at the Belgrade Faculty of Music. In 1992, after the breakup of Yugoslavia, he emigrated to the USA, where he spent the last twenty-five years of his life. He died in Boston in 2017.

Kulenović was just a few years older than the group of composers who boisterously brought minimalism to the Yugoslav music scene in the late 1970s, rebelling against the rigid composition curriculum at the Belgrade Faculty of Music. This group emulated American minimalism and Fluxus; Kulenović did not join in, although he shared certain aesthetic views with them. He merged elements of American minimalism with influences stemming from popular music, archaic layers of Serbian folklore, “world music”, and European 20th-century compositional schools. Thus, Kulenović integrated minimalist elements into his postmodernist, highly referential, and inclusive musical style.

In this paper, I analyze two compositions by Vuk Kulenović, *Old Indian Cantillation* for double bass and prepared piano (1986) and *Hilandar Bells* for piano (1992). These works perfectly illustrate Kulenović’s employment of minimalist techniques to achieve archaization and tone painting. In the first case, Kulenović creates a “free” sound evocation of imaginary India: he uses irregular rhythmic structures akin to “*talas*”, whereas double bass and prepared piano evoke timbres of Indian instruments such as *sitar*, *ektar*, *gopichand* or *banam*. On the other hand, in *Hilandar Bells*, Kulenović uses minimalistic techniques to create the onomatopoeia of the bells, which ring thunderously from the Hilandar – the only Serbian monastery on Mount Athos, built in the 12th century. Kulenović wrote this piece just before he emigrated to the USA never to return, thus bidding farewell to his lost homeland.

**Ivana Medić** is a Principal Research Fellow of the Institute of Musicology, Serbian Academy of Sciences and Arts, and Full Professor of the Department of Multimedia Design, School of Computing in Belgrade. She is President of the Serbian Musicological Society and a member of the Governing Board of the Institute of Musicology SASA. She has served as a convener of the BASEES Study Group for Slavonic and East European Music (SEEM) since 2011. Ivana earned her BMus and MPhil in musicology at the Faculty of Music, University of Arts in Belgrade. As a winner of prestigious scholarships, she earned her doctorate from the University of Manchester in 2010. While living in the UK (2006–2013) she worked at the University of Manchester and the Open University.

Ivana has written five monographs and edited ten books and proceedings. She has led many national and international projects; currently, she is Head of the project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* (2022–2024). She has published five monographs and edited ten collections of essays. She has won several awards for outstanding contributions to Serbian musicology, including the Award “Stana Đurić-Klajn” for the best monograph in 2019, and a Plaque of the Institute of Musicology SASA in 2022. She is active as a pianist and bass guitarist, performing contemporary music.

## ***Timelike Curves: Composing with Microtiming***

**David Kirkland Garner**

[DGARNER@mozart.sc.edu](mailto:DGARNER@mozart.sc.edu)

Since the widespread adoption of equal temperament, composers and theorists in Western classical music have continuously strived to expand the boundaries of the 12-note chromatic scale. However, in contrast, the exploration of rhythm, particularly microtiming and groove studies, has only begun to attract notable attention among composers and theorists in recent times. This growing interest has been propelled by advancements in software that afford precise temporal analysis of recordings. *Timelike Curves* is a work-in-progress, a multi-movement electroacoustic composition for piano. This piece delves into a technique employing microtiming to craft austere process-based minimalist music. Inspired prominently by the phasing compositions of Steve Reich, it ventures into the diverse array of groove possibilities inherent in a pulse divided into 60 equal parts. Through this creative journey, I aim to unearth fresh dimensions of rhythmic expression.

**David Kirkland Garner** is an Associate Professor of Composition and Theory at the School of Music, University of South Carolina, having previously taught at Duke, Kennesaw State, North Carolina State and Elon Universities. At USC, Garner serves as the assistant director of the Southern Exposure New Music Series and teaches a wide variety of composition and theory courses. He holds degrees from Duke University (PhD, 2014), University of Michigan (MM, 2007) and Rice University (BM 2005). His music reconfigures past sounds — from Bach and Schumann to minimalism to blues and bluegrass — into new sonic shapes and directions. He seeks to make time and history audible, particularly through an exploration of archival recordings documenting the musical traditions of the U.S. South. He has worked with world-renowned ensembles including the Kronos Quartet, which commissioned a work based on the music of the Scottish diaspora. Awards include a Charles Ives Scholarship from the American Academy of Arts & Letters, an ASCAP Young Composer Award, and first prizes in the OSSIA, Red Note and NACUSA competitions. His music has been performed by the Pittsburgh New Music Ensemble, Contemporaneous, Imani Winds, Invoke string quartet, Ciompi Quartet, Vega Quartet, San Deigo Symphony, Locrian Chamber Ensemble, the Wet Ink Ensemble, the Boston New Music Initiative, Mallarmé Chamber Players and the yMusic ensemble. Garner has published and presented scholarship on topics surrounding the banjo, Cape Breton fiddling and minimalism.



## INDIVIDUAL PAPERS

(Authors in alphabetical order)

### ***CAFO: Conexions of postminimalist in the djent***

**Lígia Alves de Figueiredo** (Universidade Federal de Mato Grosso, Brazil)

[nina\\_alves\\_01@hotmail.com](mailto:nina_alves_01@hotmail.com)

**Rita de Cássia Domingues dos Santos** (Universidade Federal de Mato Grosso, Brazil)

[brazilian.minimal@outlook.com](mailto:brazilian.minimal@outlook.com)

Minimalism, by being more communicable than other genres of concert music, can therefore influence more strongly other musical genres (SANTOS, 2019). This broader accessibility also means that more composers of music from different popular genres are listening and absorbing, whether consciously or intuitively, the resources used in postminimalist composition, which is a current aspect of musical minimalism. In this sense, heavy metal seems to have taken some characteristics of this musical movement. Actually, not the heavy metal style as a whole, but a recent subgenre: *djent*, with its repetitive riffs. However, in addition to the characteristics of the riffs, could one assume that djent has other connections with postminimalism? Is the compositional process thought of in a similar way? To a better understanding of whether there is a connection between postminimalism and djent, the piece CAFO (2009), by the Californian band “Animals as Leaders”, was selected and analysed in an attempt to establish a relationship between the two musical genres. For this analysis, we focused on the first guitar performance (Tosin Abasi's guitar), and the other instruments were left in the background due to their role in the performance. We used White's method (1994), which is divided into two levels. The first is an analysis that is divided into four topics: rhythm, melody, harmony, and sound, which are subdivided into macroanalysis, middle-analysis, and microanalysis; the second part is a conclusion of the information extracted, so a deeper understanding of the work is achieved. As a result, the connection between djent and postminimalism was established through the following characteristics of the work: repetitions for texture instead of using it for structure (Parelis, 1983); clear sectioning of the form (Johnson, 1994); major concern with sound (Bernard, 2003); and more intuitive compositional procedure (Fink, 2004).

**Lígia Alves de Figueiredo** was born in Cuiabá, Mato Grosso. She graduated in Music from the Federal University of Mato Grosso (UFMT), specializing in Vocal Pedagogy, using the Full Voice® method; Full Voice® Coach since 2021 and Master's student in Contemporary Culture Studies, also from the UFMT. Lígia is currently studying distortions and vocal effects, working as a singing teacher and vocal coach at Bateras Beats Cuiabá. In addition, Lígia conducts the male vocal group at the same institution; works as Musical director of the OnBroadway musical theater group; conductor and arranger for the choir; conducts a children's choir at school Educandário Espírita Maria de Nazaré, in a social project.

*(Rita de Cássia Domingues dos Santos's biography on p. 33)*

### ***Minimalist Orientations in Romanian Music: a Search for the Archetype***

**Oana Andreica** (The "Gheorghe Dima" National Music Academy, Cluj-Napoca, Romania)

[oana.andreica@amgd.ro](mailto:oana.andreica@amgd.ro)

Romanian composers active during the second half of the 20th century embodied the aspirations of a country permanently seeking to be in line with European cultural ideologies. Located at the peripheries of the continent, caught between its oriental inheritance and occidental values, Romania had already been striving to define and affirm its own national identity, at the same time seeking admission to the table of the great. Such was also the case in the cultural sphere, most of all in literature, painting and music, in which the main contemporary trends were rapidly absorbed. Therefore, it is not surprising to discover that, in spite of the restrictive cultural and social life imposed by the Communist authorities, Romanian music was remarkably up-to-date with the newest international innovations in style and language.

The minimalist style of composition was present in Romanian music in conjunction with a preoccupation for the archetypal stratum of the sound, more precisely the prevalent use of the first harmonics. Each composer embracing this trend would then choose their own "archetypes", a small number of basic elements, often extracted from traditional music, and operate with them in different ways. Corneliu Cezar, Octavian Nemescu, Doina Rotaru, Adrian Iorgulescu, or expats Lucian Mețianu, Corneliu Dan Georgescu and Mihai Mitrea-Celarianu were among those who included a minimalist phase in their compositional careers. Some of their works will be discussed in the present paper.

**Oana Andreica** is an Associate Professor at the Department of Musicology of the "Gheorghe Dima" National Music Academy in Cluj-Napoca, Romania, where she teaches Musicology and Musical Semiotics. She is also a musical secretary of the Transylvania State Philharmonic. She was engaged in a postdoctoral project conducting research on musical semiotics and Costin Miereanu's music. She regularly participates in national and international musicology conferences and her list of publications comprises books, studies, articles, interviews, and chronicles. In 2012 she published the monograph *Art and Abyss. The Mahler Case*, and in 2020 the book entitled *Incomplete Concert Guide*. She is also a co-editor of the volumes *Readings in Humanities* and *Music as Cultural Heritage and Novelty* published by Springer in 2018 and 2022 respectively.

### ***Musical Wellsprings in a Parched Landscape: The Harmonic Sources of Steve Reich's The Desert Music (1984)***

**Pwyll ap Siôn** (Bangor University, United Kingdom)

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Inspired by William Carlos Williams's poetry, Steve Reich's *The Desert Music* (1984), for large orchestra and chorus, represented an important departure from the composer's previous works of the 1970s and early 80s. Its harmonic language has been described by Reich as "more chromatic and 'darker,'" while K. Robert Schwarz suggested that its ominous and unsettling sound world served to "broaden [the composer's] expressive vocabulary."

The introduction to *The Desert Music* sets the tone. Featuring full orchestra and choir singing vocable sounds, a pulsing five-chord pattern cycles around four times before we hear Williams's words for the first time. Reich saw these chords as altered dominant harmonies whose jazz inflections appear to relate to an interest in jazz harmony that went back to the composer's teenage years and to his private studies with composer Hall Overton during the late 1950s. Nevertheless, Reich's sketches dating from around the time he was working on *The Desert Music* suggest that his harmonic net was cast much wider, as seen in chords copied out from European and American composers from the late nineteenth and early twentieth centuries that included Wagner, Debussy, Ravel, Stravinsky, Bartók, and Ives.

Drawing on materials housed at the Paul Sacher Stiftung in Basel, this paper will trace the evolution of the opening harmonies from *The Desert Music* in relation to the composer's sketches. The paper will conclude by trying to situate Reich in relation to a European symphonic canon but also as heir to an American vernacular tradition which included jazz. These two elements appear to play themselves out in what literary theorist Harold Bloom has called *the anxiety of influence*, where a composer marks his or her own imaginative space by creatively "misreading" the past in various ways.

**Pwyll ap Siôn** is Professor of Music at Bangor University, Wales. He has authored, edited and co-edited several volumes on the music of minimalist composers, including Steve Reich, Philip Glass and Michael Nyman. Along with Tristian Evans, he organised the First International Conference on Minimalist Music, held at Bangor University in 2007, which led to the establishment of the Society for Minimalist Music, and has presented papers in all nine conferences since then. He co-edited *Rethinking Reich* (Oxford University Press) with Sumanth Gopinath in 2019 and has contributed reviews and articles to *Gramophone* music magazine since 2007. He is currently working on a monograph on Reich's music provisionally entitled *Speaking through Sound: A study of Steve Reich's text-based works and vocal compositions*, which he's hoping to complete later this year.

### **Pond Study: an exploration of the details in Ann Southam's "Spatial View of a Pond" (1986/1996/2006)**

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The late Canadian composer and staunch feminist, Ann Southam (1937–2010) is often paraphrased linking her minimalist-process music with the life-sustaining processes common in women's work, those actions that occurred daily for survival, including activities such as knitting and other hand work. In much of her "so-called" minimalist output Southam herself wove together two different compositional sensibilities—atonality and minimalism—with the commonality of their underlying processes.

Utilizing compositional documents and studio notes from the Ann Southam Fonds housed at the Banff Centre for Arts and Creativity in Banff, Canada this paper investigates the processes developed by Southam in her work "Spatial View of a Pond, after a painting by Aiko Suzuki" commissioned for the Canadian new music organization, ARRAYMUSIC. "Spatial View" was composed originally for piano and tape in the mid-1980s, revised for solo piano in 1996, and revisited again in 2006. While the revision of material is not

unusual for most composers, and certainly not for Southam, as the concept of this work spans the final two decades of Southam's career the implication is that it was an ongoing concern for her; a compositional microcosm that Southam continued to worry at. Furthermore, this preliminary exploration of the minimalist soundscape found in "Spatial View I and II" suggests that much like Suzuki took a surprising perspective when she evoked a broad, overarching outlook for her painting of an ostensibly small body of water. Southam followed suit by subtly shifting her perspective throughout and also between each version of "Spatial View" utilising a tone row to continually question the same musical material.

**Twila Bakker** holds a doctorate in music from Bangor University, Wales, which focused on Steve Reich's *Counterpoint* pieces. In 2018 she was awarded a fellowship from the Paul Sacher Stiftung in Basel, Switzerland to further her current digital humanities-based research which addresses digital sketch studies and technological influence in music composition utilizing Reich's oeuvre as one case study. Other areas of research interest include Canadian composers and the application of communication theorist Marshall McLuhan's ideas within music. She holds degrees in musicology from the University of Victoria, Canada; as well as, history, music and music education from the University of Alberta, Canada.

### ***Reading Mertens through Mertens***

**Maarten Beirens** (University of Amsterdam, The Netherlands)

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When in 1980, the Belgian musicologist Wim Mertens published his book *De Amerikaanse Repetitive Muziek*, it tentatively marked the beginning of scholarly attention to minimalist music. Its status as the first book-length study of the music of Young, Riley, Reich and Glass gained further prominence with its appearance in English translation, this time with a (subtly but significantly) different title (*American Minimal Music*, 1983). However, for Mertens himself, the musicological involvement with minimalism more or less ended at this point (with the exception of his participation in Michael Fahres' *European Minimal Music Project*, 1982). Instead, his attention shifted towards composing in a minimalist vein, initially recording under the moniker Soft Verdict, but soon establishing himself under his own name, helped by his collaborations in theatre with Jan Fabre (*The Power of Theatrical Madness*, 1984) and film with Peter Greenaway (*The Belly of an Architect*, 1987).

This paper sets out to examine the early work of Mertens as a composer through the lens of his writings on minimalism. Thus, taking the main points he introduces in his discussion of the American minimalists, including the insistence on minimalism as ateleology, essentially anti-dialectic and non-representational, will serve as a starting point for critically examining his early albums, from the experimental *For Amusement Only* (1980) up to his most elaborate minimalist effort, *Maximizing the Audience* (1984).

**Maarten Beirens** is a lecturer in historical musicology (20th – 21st centuries) at the University of Amsterdam, The Netherlands, and teaches music history at the conservatory in Brussels, Belgium. Until 2012 he was affiliated with the Katholic University Leuven as a postdoctoral researcher at the Fund Scientific Research - Flanders. He is a music critic

specializing in new music for *De Standaard* and a publicist on new music in other music media. He studied musicology at the Catholic University of Leuven, where he also received his PhD with a thesis on European minimal music. He is the general director of Festival 20/21 (Leuven) and artistic director of its *Transit* section for 21st-century music. He is currently serving as the President of the Society for Minimalist Music.

***“Mozart Effect” versus the “Minimalist Effect”: how listening to Steve Reich’s Music for 18 Musicians (1976) can lead to improved performance in Executive Function tasks***

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In 1993 Frances Rauscher published the findings of her research into music listening and enhanced spatial abilities (Rauscher 1993, 1994). Her findings were dubbed ‘The Mozart Effect’ and generated interest regarding the ability of music to potentially enhance cognitive functions. However, Rauscher’s experiments were discredited due to poor methodology, with Glenn E. Schellenberg (2012) suggesting that cognitive faculties may, in fact, be enhanced through manipulation of mood and arousal (therefore, through manipulation of mode and rhythm/tempo), rather than caused by the ‘Mozart Effect’ or complexity of the stimulus, as initially claimed by Rauscher.

In line with phenomenological accounts of meditative and focussed states of consciousness from both audience members and performers of *Music for 18 Musicians*, we ask whether listening to Minimalist music in a major mode, with rapid repetition, may positively affect listeners’ mood and arousal levels, leading to an increase in focus and concentration and consequently resulting in heightened abilities in tests of executive functions. Positive findings may also confirm a psychological basis for some of the applicable tropes of minimalism set out by Rebecca Leydon (2002). This may have implications for therapeutic uses of Minimalist music.

This paper forms part of my PhD research, which investigates the effects of minimalist music on the brain in a multi-disciplinary project. My research combines musicology with Cognitive Neuroscience, investigating the potential psychological effects of listening to and/or performing minimalist music. This paper will consider upcoming EEG/ERP experiments forming part of this study, which will test the effects of listening to Steve Reich’s *Music for 18 Musicians* (1976) against Mozart’s *Sonata for Two Pianos in D Major* (K448), before an ERP trial measuring Executive Functions between musicians and non-musicians (using a Go/No Go paradigm). EEG/ERP data acquisition will be starting in March 2024; this paper will consequently outline some of the hypotheses and anticipated results.

**Lisa Boas** graduated in 2020 from Bangor University with a first-class BA (Hons) in Music. She received an MA(res) in Musicology from Bangor University in 2023, which investigated the influence of Indian philosophy and music on American minimalist and post-minimalist composers. She is currently in her first year of doctoral research at Bangor University, investigating the potential effects of Minimalist music on the human brain. She is an instrumental and singing teacher and has recently completed a year of working as a musician in residence at a Nursing home for Dementia sufferers. She also enjoys yoga, reading, swimming and walking. She currently lives in North Wales with her three children, two dogs and three cats.

## ***The Socio-cultural and Psychological Crossroads of Minimalist Composer – Miroslav Miša Savić***

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This study opts for an interdisciplinary approach encompassing music, psychology of music, and art history. It focuses on the composer who played a role in the emerging avant-garde movement in the specific, multilayered context of artistic, social, political, and cultural system intersections between East and West during the Cold War. The presentation pinpoints a crucial period of two decades (1975–1995) in the life-path development of the minimalistic/avant-garde composer Miroslav Miša Savić, a period when the new generation of *Different New Music* composers and performers came forth around the unique institutional infrastructure of the Belgrade Student Cultural Center (SKC) and where he played one of the central roles in music program conceptualization. The appearance of the *SKC phenomenon* and the artistic movements that arose in it will be explained in the context of the achievements of the student movements in 1968 and how the political ideology of the student movement transformed into the artistic ideology of the so-called 'second line' (Ješa Dengri) with minimalism in music, but also with hybrid artistic phenomena (e.g., conceptual art, performance art, body art, arte povera, video art). Aiming to learn more about the impacts that this daring period had on the work and life path of Miroslav Miša Savić, we conducted the qualitative research study based on semi-structured interviews. The results help us to understand the emergent creativity development at the crossroads of the ecological systems of the social and cultural fields, musical domain, and personal discourse; moreover, how the complex environmental matrix affected creative endeavors, avant-garde artist identity, and the fate of autotelic personality.

**Blanka Bogunović** holds a PhD in psychology and a BA in music performance (Flute). She is a Full Professor of Psychology and Education Science at the Faculty of Music, University of Arts in Belgrade, and a guest lecturer at the Department of Psychology, University of Belgrade and Music Academy, University of Sarajevo. Her research interests include the psychology of music, the motivation and personality of the musically gifted, specialist music education, music performance skills and expertise, creative processes in making music, and interdisciplinary studies in music. She is (co)author of five books and many articles and chapters related to her research interests. She is the author of the book *Musical Talent and Successfulness* (2008/2010), which received the *Dr Borislav Stevanović National Award for Outstanding Contributions to Psychology in Serbia* (2009). She is the co-founder and coordinator of the Regional Network Psychology and Music (RNPaM), the originator of the Psychology and Music Interdisciplinary Encounters (PAM-IE Conference), an ESCOM Representative for Serbia, and an EC ESCOM member at Large. She is co-editor of the forthcoming book published by Open Book Publisher, *Psychological Perspective on Musical Experiences and Skills. Research in the Western Balkans and Western Europe*.

**Nikola Dedić** is an Associate Professor of Art History and Theory at the Faculty of Music, University of Arts in Belgrade. He graduated in Art History at the Faculty of Philosophy in

Belgrade and received his PhD from the University of Arts in Belgrade. He is the author of the books *Utopian Spaces of Art and Theory After 1960* (2009), *Towards a Radical Critique of Ideology: From Socialism to Post-socialism* (2009), *Triumph of Contemporary Art* (co-author, 2010), *Lower than Human: Srđan Đile Marković and Underground Figuration* (2011), and *Painting in the Age of Media: Dragomir Ugren* (2011). He is co-editor of the anthology *Radical Abstraction: Abstract Painting and the Limits of Representation* (2013) and *Contemporary Marxist Theory of Art* (2016). He is the deputy editor-in-chief of the journal *Art+Media*. He won the “Lazar Trifunović” award as the best art critic. He studies history and theory of art of the second half of the 20th century with a special focus on Yugoslav art after World War II, materialist theories and philosophy of language.

### **Beyond Modularity: Listening to Early Minimalist Music and First-Generation Video Game Sound in the Long 1970s**

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First-generation video games and early minimalist music share historical proximity in what recent historians have termed the “Long Seventies,” roughly 1966 to 1980. Continuous game soundtracks emerged at the end of this period in Taito/Midway’s *Space Invaders* (1978), with obvious analogs to the modular repetitions of minimalist music. This presentation begins earlier, however, and considers a broader range of both game sound and early minimalist practice. Atari’s *PONG* (1972) and Steve Reich’s *Pendulum Music* (1968, rev. 1973) feature comparably minimal sonic means that aestheticize technological byproducts, emphasize the clustering of events, and offer listeners irreducibly multimedia experiences. Atari’s *Space Race* (1973) transposes Reich’s temporal phase-shifting processes onto both physical/visual space and aural pitch-space. Milton Bradley’s *Simon* (1978) introduces its melodic memory game one note at a time, with similarities to works such as Frederic Rzewski’s *Les Moutons da Panurge* (1969), Steve Reich’s *Four Organs* (1970), and Jon Gibson’s *Melody I* (1973). *Space Invaders* emerges at the end of this history concerned less with minimalist aesthetics than the practical exigencies of gameplay. These observations build upon the work of game music scholars Karen Collins (2008), Williams Gibbons (2018), and others in drawing parallels between video game music and the midcentury avant-garde, though minimalist music rarely figures prominently in these studies. I follow especially Elizabeth Medina-Gray (2014, 2016) and minimalist scholar Robert Fink (2005) in resisting claims of causality or intent, instead calling attention to correlated performing/listening experiences. Rather than overstating similarities, I argue that the discursive strategies of one serve as a revealing lens for the other: their shared traits expand our listening modes and challenge our canon formations; they suggest a pedagogy that renders accessible the aesthetics of the avant-garde; and they support hearing the “beep-boop” tones of early video game sound as musical, even as a minimalist music.

**David Chapman** is an Associate Professor of Music at the Rose-Hulman Institute of Technology, United States. He holds a BMus from Kennesaw State University, a MA from the University of Georgia, and a PhD from Washington University in St. Louis, where he completed a dissertation on the Philip Glass Ensemble. His scholarly interests include

American music in the late 20th century and most recently video game music, while his teaching covers the fundamentals of tonal music, histories of Western art and popular musics, and musics of the global south. He has presented at Minimalist Society conferences in Leuven; Long Beach; Helsinki; and Knoxville; and he is pleased to be back for the conference in Belgrade!

***Young Hungarian Composers on the Path of Minimalism in the 1980s: The “Group 180”***

**Anna Dalos** (Institute of Musicology, Hungarian Academy of Sciences, Budapest, Hungary)  
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Minimalism began to conquer Hungarian composition in the early 1980s. The first clear signs of the compositional reception of it appeared in the workshop of the New Music Studio. This group of composers – primarily Zoltán Jeney (1943), László Sály (1940), and László Vidovszky (1944) – followed the ideas especially of John Cage from the beginning of the 1970s, and performed American experimental music at their concerts. Steve Reich was also invited by the Studio to Hungary and several of his works were premiered and performed in Budapest at the Studio’s concerts. The effect of minimalism, especially repetitive music is even more noticeable in the compositions of younger composers – István Márta (1952), Tibor Szemző (1955), László Melis (1953), Béla Faragó (1961), András Soós (1954) – who begun their carrier at the beginning of the 1980s. Their independent workshop called “Group 180” performed the works of the American minimalist repertoire (Steve Reich, Philip Glass). The young composers themselves have deliberately joined their work to this stylistic ideal. Their concerts have been visited by a new generation of audiences growing up under the influence of popular and rock music. “Group 180” introduced a new phenomenon in the Hungarian music life: the practice of modern music, which does not reject popular devices, and which follows and accepts the need for intelligibility of the audience. Besides describing the appearance and presence of American and Hungarian minimalists in the music life, I primarily seek to find out in my paper, what goals led the younger generation to work with popular, minimalist/repetitive means in their music, in the context of the stylistically and politically quite fragmented Hungarian musical life of the decade preceding the political change in 1989.

**Anna Dalos** studied musicology at the Ferenc Liszt Academy of Music, Budapest (1993–1998), and attended the Doctoral Program in Musicology of the same institution (1998–2002) writing her PhD thesis on Zoltán Kodály’s poetics (2005). As a winner of the “Lendület” grant of the Hungarian Academy of Sciences in 2012, she is head of the Archives and Research Group for 20<sup>th</sup>-21<sup>st</sup> Century Hungarian Music at the Institute for Musicology RCH HUN-REN. Her research focuses on 20<sup>th</sup>-century music, the history of composition and musicology in Hungary. She has published articles on these subjects and short monographs on several Hungarian composers (Pál Kadosa, György Kósa, Rudolf Maros). Her book on Zoltán Kodály’s poetics was published in 2007, and a collection of her essays on Kodály in 2015. She was awarded the Bence Szabolcsi Prize in 2019. Her recent monograph on the history of composition in Hungary between 1956 and 1989 appeared in 2020 in Budapest. Her monograph on Zoltán Kodály was brought out by the prestigious University of California Press in September 2020. She became a Doctor of the Hungarian Academy of Sciences (DSc) in 2021.



## **Tango para Kimiê and Itinen Sanzen: Intertextuality and the Aesthetics of Impurity into Postminimalism of Cartas para Yataro**

**Rita de Cássia Domingues dos Santos** (Universidade Federal de Mato Grosso, Brazil)

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The theoretical-aesthetic concept for the postopera *Cartas para Yataro* (2021-2023), being currently composed by Rita Domingues, is postminimalism. Williams (2009) brought the main characteristics of postminimalist music, as citation and extra-musical references, while Masnikosa (2013) classifies it as impure (full of mixtures), expressive, and with significant contrasts. The *Abertura Issa*, by Brazilian composer Gilberto Mendes (1922-2016), features either Aesthetics of Impurity (SCARPETTA, 1985) as postminimalist characteristics (SANTOS, 2019), and from this inspiration, the postopera *Cartas para Yataro* was started. These two pieces, *Tango para Kimiê* and *Itinen Sanzen*, will be in the third act of the postopera, “Inverno”, and have been already presented, independently of the postopera, which is in the process of composition. *Tango para Kimiê* had its premiere in October 2022, on the “XXX Panorama de Música Atual Brasileira”; and *Itinen Sanzen* was first presented on the “I Encontro da Música Eletroacústica Brasileira”, in 2023. It is proposed in this work to present an intertextual analysis demonstrating the postminimalism of these two pieces. Composed for clarinet and guitar and lasting five minutes, *Tango para Kimiê* is to be inserted in the postopera in the moment when Yataro meets Kimiê, his future romantic interest, and dances a tango with her. *Itinen Sanzen* is a 15-minute-long electroacoustic work, intended to be performed in the postopera at the time of the death of the Buddhist master of Yataro, picturing the Buddhist concept of the “three thousand realms in a single moment of life”. The raw materials used to create this work were voice samples and instrumental performance samples. The analysis has shown that traces of postminimalism were effectively observed in these works, as well as the relationship with other styles being permeated by intertextuality and the Aesthetics of Impurity during the compositional procedure.

A researcher dedicated to music analysis, music education and the “Contemporary (Artist) Poetics” line of research, composer **Rita de Cássia Domingues dos Santos** is Professor at the Interdisciplinary Postgraduate Program in Contemporary Culture Studies, Coordinator and professor for the undergraduate degree in Music (Bachelor’s and Teaching degrees) at Arts department (FCA/UFMT). She graduated in Composition and Conducting from Universidade Estadual Paulista and obtained a Master in Musicology from the School of Communications and Arts (USP). She is a member of the Society for Minimalist Music and leader of the ContemporArte research group. She holds a PhD in Contemporary Culture Studies (ECCO / UFMT). In 2017 she completed a sandwich doctorate at Bangor University (Wales-UK), under the supervision of Pwyll ap Siôn. The result of this research is published in her book “Repensando a terceira fase composicional de Gilberto Mendes: o Pós-Minimalismo nos Mares do Sul” (CRV, 2019). She later studied contemporary opera at the Universidade Nova de Lisboa, under the supervision of Jelena Novak; and undertook a post-doctoral internship at the Faculty of Philosophy, Sciences and Letters of Ribeirão Preto (USP), with the project “Galáxias: matizes minimalistas na segunda fase composicional de Rodolfo Coelho de Souza”. She is currently finalizing the composition of the postopera *Cartas para Yataro*.

### ***Atmospheric Music: Minimalism in Vladimir Tošić's Film Music***

**Nikoleta Dojčinović** (Serbian Broadcasting Corporation, Belgrade, Serbia)

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Composer Vladimir Tošić has been writing film music for the past twenty years. Most often, it is music for documentary-feature, historical, feature films, e.g. "Milunka Savić - Heroine of the Great War" (2013), "Serbia in the Great War" (2014), "One Hundred Years of the Serbian Military Air Force" (2012), "Zoran Đinđić's Last Day" (2006), etc., which were broadcast as part of the Serbian Radio-Television series "Merila vremena" (Measures of Time).<sup>2</sup>

Audio-visual formats always condition the creation of applied music, especially if their subject matter is temporally and historically defined. In this sense, the basic questions are whether and to what extent composers, limited by many factors, remain consistent with their established compositional styles.

Through an interview with the composer Vladimir Tošić and an analysis of his film music, this paper will search for answers as to whether he remained faithful to minimalism, or whether he used other compositional styles and techniques in his film music. Special emphasis would be placed on the use of minimalist music segments, their repetitiveness and their narrative. The search for the essence of Vladimir Tošić's minimalist film music would also refer to the process of composing images/inspiration/movement/tempo/character music/narrative.

This paper will also highlight the value of film music, which is less often the focus of analysts and theoreticians, as well as its autonomous "life" through CD and sheet music releases and concert performances.

**Nikoleta Dojčinović** has worked as a television and radio editor, presenter, and journalist at the Serbian Broadcasting Corporation (RTS) for over three decades. Currently, she is the Editor-in-Chief of the Music Department of the First Program of Radio Belgrade. As a board and jury member, she has participated in numerous domestic and international cultural events. She won the "Golden Badge" award in 2018 for an outstanding contribution to the development of culture in Serbia. She earned an MA degree from the Department of Music Theory at the Faculty of Music in Belgrade and obtained a PhD in Theory of Art and Media from the University of Arts in Belgrade. Throughout her career, she has been a member of the Association of Journalists of Serbia and has participated in EU projects *Forte* and *Demusis*.

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<sup>2</sup> <https://www.youtube.com/channel/UC7YXaFfjb6bZ7hCBazybS8w>

### ***Performing Minimalism(s)***

**Michael Francis Duch** (Norwegian University of Science and Technology, Trondheim, Norway)

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I have been involved in many different forms of minimalist musics over the last two decades as both performer and researcher, playing music by John Cage, Morton Feldman, Terry Riley, LaMonte Young, to name a few. In this presentation, I will show some examples of mainly long-duration minimalist solo pieces for double bass, and discuss them and their characteristics.

One of my first experiences with long-duration minimalist solo pieces was Hanne Darboven's *Opus 17a*: A solo piece for double bass with a steady stream of continuous eight-notes lasting approximately 70 minutes. Being both a composer and visual artist, Darboven's works from this period, the mid-eighties, were often referred to as large-scale minimalism. In addition to performing this piece live on several occasions, a video recording has been used as part of the exhibition *Doppelleben – Double Lives* in Vienna (2018) and Bonn (2020).

Pauline Oliveros' *Horse Sings from Cloud* is a piece with open instrumentation; it can be performed on any instrument, solo or as an ensemble, for any length of time. Here the focus is on long notes, drones and deep listening, a term coined by Oliveros herself. I had the pleasure of working closely with Oliveros on a number of occasions.

Michael Pisaro-Liu is another composer I have had the pleasure of working closely with, and *mind is moving (IV)* from 1996 is one of many pieces I have performed by the composer. Here one plays one note per minute for an hour focusing on the attack and decay of every plucked note. My recording of the piece was released as a double vinyl record on SOFA Music in 2022. My experiences working with the composers and performing their music are also something I wish to discuss as part of this presentation.

**Michael Francis Duch** is a double bass player from Trondheim, Norway, and a professor of double bass, jazz and experimental music at the Norwegian University of Science and Technology. He is Deputy Head of Research at the Department of Music, where he teaches main instrument, ensemble and free improvisation. He has been involved in about 70 recordings released in various formats and collaborated with Pauline Oliveros, Mats Gustafsson, AMM, Christian Wolff, Tony Conrad, Joëlle Léandre and others. Michael Francis Duch plays in a trio with Rhodri Davies and John Tilbury, the improv quartet LEMUR with Bjørnar Habbestad, Hild Sofie Tafjord and Lene Grenager, the Glaswegian avant disco-band AMOR, and various other constellations.

## The Student Cultural Center in Belgrade as a Cultural Phenomenon and a Propagator of Yugoslav Experimental Minimalism

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On December 7, 1977, Miloš Raičković (b. 1956), assembled a group of friends from the Faculty of Music in Belgrade (FMU) and took center stage at the Student Cultural Center (SKC). The ensemble would soon become known as Ensemble for Different New Music, a group that played a pivotal role in promoting music by Yugoslav minimalist composers. The piece Raičković presented at this concert had caused an uproar at the FMU six months earlier, where his professors gave him a failing grade. The cause for this tumult: Raičković had composed a piece of minimalist music.

Raičković, like his peers—Milimir Drašković, Miodrag Lazarov Pashu, Miroslav Savić, and Vladimir Tošić, who would go on to form a composer collective named Opus 4—found no support or room for compositional growth at their home institution. Rather than succumbing to the “dogmatic and conservative” leanings of academia and giving in to the pressure of composing in “moderated modernism,” a remnant of the postwar ideology of socialist realism, these rebellious students turned toward American minimalism. They found a new, welcoming, and progressive home for their experimentation and exploration: the Student Cultural Center.

Gifted to the students by the Yugoslav Communist Party in an effort to subdue the massive protests of 1968, the SKC was given free rein on students’ mode of experimentation. Barely two months after its opening in 1971, Marina Abramović already shocked the country (and the world) with her provocative conceptual and performance art. The young composers in the adjacent building (that housed the FMU) watched in awe as artists, such as Joseph Beuys and John Cage brought Fluxus and performance art to their corner of the world. The rebellious composers wasted no time to take on the reigns of their compositional expression—they became self-managed editors of the music division at the SKC, and quickly propelled their movement and the music activity at the SKC to international stardom. In this article, I illustrate the pivotal role the SKC played in promoting a unique brand of Yugoslav minimalism and ultimately defining a new era of avant-garde music in the country.

**Laura Emmerly** is an Associate Professor of Music Theory at Emory University, Atlanta. Her research focuses on Eastern European music studies during the Cold War and Western post-1945 music. She published a monograph, *Compositional Process in Elliott Carter’s String Quartets: A Study in Sketches* (Routledge, 2020) and a critical edition, *Elliott Carter Speaks: Unpublished Lectures* (University of Illinois Press, 2022). Her articles appear in *Twentieth-Century Music*, *Contemporary Music Review*, *The Musical Quarterly*, and *Music Theory Online*, among others. She is Editor-in-Chief of the journal *Music Theory Spectrum* and Co-Editor of *Contemporary Music Review*.

### ***On the Plateaux: Brian Eno, Harold Budd, and Ambient Music***

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Begun in 1978, *Ambient II: The Plateaux of Mirror* (1980) is a concept album that marks the second collaborative effort between British recording artist Brian Eno and American composer Harold Budd and the second installment in a four-part series Eno designated as "ambient." Upon its release, one critic labeled the music as "more motionless mellowness along the lines of last year's *Ambient I: Music For Airports*." Another wrote, "the music is and remains ambient, no more, no less. It blends perfectly with Habitat, plant-filled decors, part of the ow of sound from TV, supermarket speakers that we all take for granted." To underscore this prevailing lack of interest expressed by most, a different reviewer declared that *The Plateaux of Mirror* was "the most rigorously ambient of the three albums in the sense that it would probably function best as an installation in an airport, laundromat, supermarket, or other muzak site..." and does "not sustain real interest for very long."

Overall, these reviews showcase a divergence of views on the album's immersive and ambient qualities, ranging from seamless integration into various environments to doubts about its capacity to captivate listeners over an extended duration. This prompts an exploration of the nuanced meaning of "ambient" in this particular musical context. In the liner notes for *Ambient I: Music for Airports* (1978), Eno defined ambient music as something that "must be able to accommodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting." Budd gradually found his music associated with the label, a classification he vehemently opposed. He believed Eno deliberately sought a "faceless" or "neutral" quality in his music, yet he deemed it impossible to create music devoid of interest. In this paper, I recreate and explore Eno's collaboration with Budd while exploring the ambient series and its deeper context.

**Joseph Finkel** is a PhD student of musicology at the University of California, Santa Cruz. He obtained his Bachelor of Arts degree at Youngstown State University in Ohio and his Master of Arts degree at Arizona State University. Some of his interests include late twentieth-century experimental music composition, politics, and environmentalism. Joe has given papers on John Luther Adams, Ben Johnston, and La Monte Young. He has also published works on the music and ideas of Alvin Curran and John Cage. Recently, Joe has been examining ambient music and Southern California minimalism. He is also interested in independent music publications around the United States (ca. 1970s) and specifically intersections of culture, identity, and narrative, in EAR magazine.

### ***Tempo and expressive microtiming in Phillip Glass' Études for Solo Piano***

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"If I am to be remembered for anything, it will be for the piano music, because people can play it." Phillip Glass' monumental *Études for Solo Piano, Books 1 and 2* (1994–2012) are his most performed and recorded music and there has been a flurry of activity around the

etudes in recent years including a boxed set of folios and essays by performers and fellow artists published in September, 2023. The etudes also represent a distillation of his composition technique in his mature style, which Susan McClary described as “Brahmsian autumnal nostalgia” (McClary, 2000).

Close analysis of the etudes compared to early works like *Music in Fifths* (1969) reveals the stylistic shift from early minimalism and the New York hypnotic school to the more Romantic-inspired language of post-minimalism. In my 2022 MinSoc paper titled “Phillip Glass and the Spiral Rondo,” I showed how Glass’ use of repetitive forms morphed from two and three note cells into more phrase-length building blocks in the etudes. However, it was not only the musical material that shifted, but also the performance practice that evolved from machine-like precision to his mature style which relies heavily on Romantic approaches to expressive performance to bring the pieces to life.

This paper will investigate how performers use expressive microtiming (*rubato* and tempo fluctuation) in select movements from the etudes using Sonic Visualiser to examine and quantify Inter Onset Intervals (IOIs) for each beat. By analyzing recordings of over a dozen performers’ approach to tempo, rubato, and microtiming, I hope to provide insights into the performance practice around the etudes and to better understand Glass’ mature compositional style and concepts of post-minimalism, while also contributing to the growing area of microtiming studies and empirical musicology.

*(David Kirkland Garner’s biography on p. 24)*

### ***Nik Bärtsch’s special fusion approach to minimal music***

**Ulli Götte** (Zentrum für Interkulturelle Musik e. V. Kassel, Germany)

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The Swiss musician and composer Nik Bärtsch personifies a current form of musical minimalism, similar to that developed by the Swiss saxophonist and composer Don Li in the 1990s. With his formation *Ronin*, with which he has been giving concerts worldwide since 2001, Bärtsch develops repetitive processes that are unthinkable without the model of minimal music, but whose term is obviously deliberately avoided so as not to evoke the continuation of a tradition on which one is resting, as it were. Nik Bärtsch’s music, which he characteristically calls ‘Zen Funk’ or ‘Ritual Groove Music’, avoiding the term Minimal Music, revolves around the aesthetic and compositional values of reduction, repetition, pattern and module. Bärtsch’s focus is on the concept of reduction, which he regards as a philosophically connoted guideline, but which is very decidedly reflected in his music. Music can also be described as a combination of complex rhythmic patterns. The fact that (the pianist) Bärtsch presents his music primarily in the band line-up: piano, electric bass, bass clarinet and drums, is to be understood less as a localization in the genre of ‘popular’ music, but rather as an expression of an extremely collective way of playing.

In my paper, Bärtsch’s music will be presented analytically in order to substantiate the thesis that a specific further development of musical minimalism has been established here, especially in the aesthetic sense of repetition as a strategy for making musical depth perceptible. An exemplary sideways glance at a work by Don Li, who occasionally collaborated with Bärtsch, complements this perspective.

**Ulli Götte** works as a freelance composer, musician and musicologist in Kassel, Germany. His main artistic fields are contemporary music and jazz, whereby his primary focus is minimal music. Götte is also artistic leader of the *International Gamelan-Festival Kassel* since 2013. Ulli Götte founded and conducts the unique German minimal music ensemble *in process*. He is the leader of the Kassel Gamelan Group *Manyar Sewu* and conductor of the Youth World Music Orchestra. Since 2017 Götte has been working for the Education program of the Elbphilharmonie Hamburg. He has written orchestral works in small and large settings, string quartets, chamber music, jazz and solo instrumental works, several multimedia projects, compositions for gamelan, sound installations, and much more. He won the Culture Prize of the City of Kassel in 2002. He has a doctorate in musicology and writes on minimal music and rhythm. His books include: *Minimal Music: Geschichte - Ästhetik - Umfeld* (Noetzel, 2000), *Weltsprache Rhythmus: Gestalt und Funktion in der Musik des Abendlandes und außereuropäischer Kulturen* (Noetzel, 2015) and *Wiederholung als zentrales universelles Gestaltungsmittel der Musik* (Metzler, 2020).

### ***On Japanese Minimalism: Examination of its Rise and Cultural/Social Contexts***

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Both inside and outside of academism, with the labeling of "minimal music," the four composers/performers have been regarded as a "canon" for a long time: La Monte Young, Terry Riley, Steve Reich, and Philip Glass. In recent years, however, there have been studies that examine the process of canon formation itself, as well as studies that shed light on various aspects of minimalism that are not reduced only to the above four artists' practices (Levaux, 2020) (O'Brien and Robin, 2023). In this situation, the examinations of the practices of minimalism in countries other than the U.S. and Europe are becoming increasingly important.

This study investigates how Japanese minimalism, which appeared in the 1970s, was deeply related to the social/cultural situations at that time. For this purpose, this paper mainly focuses on the concept of "information society" that had been widely used since the late 1960s, and points out that "information society" was considered the society where receivers of information were supposed to play an important role to utilize the messages in their ways. Interestingly, when they talked about their works, the Japanese (post-) minimalist composers, such as Jo Kondo and Joe Hisaishi, stressed a lack of a univocal message by a composer and insisted on the importance of the listener's construction of meaning. While looking at other possible backgrounds, like the introduction of the writings regarding the role of authors by Michel Foucault and Roland Barth in the early 1970s, this study reads related documents hermeneutically and reveals the connection between the developments of Japanese minimalism and the social/cultural conditions in Japan. Through these examinations, this paper clarifies what gave rise to minimalism, taking the practices in 1970s Japan as a case study.

**Rui Hara** is a Lecturer at the Kyoto University of the Arts in Japan. After majoring in anthropology, he spent a year focusing on the 10th-anniversary project of Sendai Mediatheque in Sendai, Miyagi Prefecture, titled "What are barriers now?" He conducted fieldwork to investigate the state of cultural promotion in cities. At Kyoto University

Graduate School, he conducted research with a particular focus on contemporary music. Although he specializes in historical musicology, he is interested in cross-cutting practices that intersect with contemporary art, film, literature, and philosophy. His current research topic is the development of musical minimalism in Japan, in relation to the practices of other genres and various cultural and social phenomena of the same period. In addition, since 2021, he has run the collective “Style & Ideas: Compositional Thought”, which aims to widely communicate the works of contemporary composers.

***(For and) Against Intellectual Complexity in Music: Contact magazine, British New Music Discourse, and the Fate of the Mixed Avant-Garde in the Long 1980s***

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In the British context, in 1977 the possibility of a socialist and radical music was still hotly debated in both the high art and vernacular avant-garde scenes (Piekut, 2019) whereas by the mid-1990s the possibility of avant-garde music was discussed almost exclusively in the elegiac register (Levaux 2020). For example, as if to say that the historical significance of the 1970s was best represented musically by juxtaposing minimalist and complex music, in 1997 the London Sinfonietta programmed Steve Reich’s *Music for Eighteen Musicians* alongside Brian Ferneyhough’s *Transit* in a concert where history was very explicitly performed: it was part of the Southbank Centre’s decade-long celebration of twentieth-century music history, ‘Towards the Millennium’. The Millennium may now be historical, but standard accounts of postwar music suggest the historiographical function of both minimalist and complexity remain productive for framing life after the avant-garde.

With snapshots from 1977, 1987 and 1997 – the long 1980s – in this paper I begin by suggesting that in addition to the historiographical provocation that ‘we have always been minimalist’, it is also the case that ‘we have always needed complexity’. I then explore the fate of the mixed avant-garde (Piekut, 2014) in 1980s Britain with two main examples: first, as this issue was documented in the pages of the new music journal *Contact*, operated primarily under the editorship of Keith Potter between 1971 and 1989; and second, through the ensemble tours organised by the Arts Council of Great Britain’s Contemporary Music Network. Although the struggles of state funding, poor presentation, performance and audiences are a regular gripe, both at the time and retrospectively, perhaps the most striking feature to emerge is a sense of the historical necessity of stylistic pluralism, and even its vitality to an ongoing if threatened mixed avant-garde. Such a mixing is inevitable, I argue, despite – and indeed because of – the millennial accounts that attempted to fix them.

**Roddy Hawkins** gained a PhD in Musicology at the University of Leeds in 2010, with supervision from Martin Iddon and Mic Spencer. After working as a Teaching Fellow at the University of Manchester and the University of Leeds, in 2014 he was appointed Lecturer in Music at the University of Manchester, where he teaches course units on the reception of contemporary music in Britain, aesthetics, music historiography, popular music, digital cultures, and theories of listening. His research interests include, but are not limited to historiography, New Complexity, contemporary music ensembles, British music, music and politics, and vanguardism since 1970. At the crux of it all is a concern with the borders and



boundaries that are produced, policed and challenged in the processes of making, disseminating, consuming and writing about music, especially music that makes a claim to be 'contemporary', 'new', 'cutting-edge', 'experimental' or 'avant-garde' (or music which absolutely rejects these categories). In 2021, he established the research group 'States of Flux' as a vehicle to probe these questions.

***A Translation of Beckett, Two Actors and a Group of Musicians: Minimalism and Absurdity in Carlos Mastropietro's Viejo final de partida***

**José F. Ielpi** (Universidad Nacional de La Plata, Buenos Aires, Argentina)

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*Viejo final de partida* (translatable as *Old Endgame*), by the Argentinian composer Carlos Mastropietro (1958), was written in 1998 for an interdisciplinary concert based on Samuel Beckett's play *Endgame*. Written using only three notes, its compositional style is framed within what various authors consider to be Latin American minimalism. Its austere materials, treated through asymmetrical repetitions, interpolations of silences and minimal variations, are superimposed on the free recital of selected texts from *Endgame*. The resulting clash between the score's precise rhythmic notation and the recitative freedom granted to the actors places us before a coexistence of temporalities and constructive logics that is populated by contradictions. On the one hand, the interplay between the strict determination of musical durations and the indeterminacy of recitation connotes unresolved tensions between structure and agency, as well as between synchrony and diachrony. On the other hand, the minimally varied repetitions that guarantee the internal order of the musical composition also underscore the absurdity of the text. This analysis will lead us to re-examine the work on the basis of the idea of the "unstable signifier" suggested by Giorgio Agamben and, in terms of Camus' Sisyphus, to question ourselves about the possible links between minimalist poetics and absurdity.

Born in Buenos Aires but based in La Plata, **José Ielpi** is an Argentine composer, teacher and scholar. He studied guitar at the Alberto Ginastera Conservatory and majored in composition at the Faculty of Arts of the National University of La Plata. There he currently teaches Counterpoint and Music History, and studies the contemporary poetics of composers from the Rio de La Plata region. With a focus on interdisciplinary productions, he has participated as a composer and/or performer in productions ranging from experimental operas, urban interventions and independent theater. He is also active as an actor.

***The Meaning of Repetition in Contemporary Opera: Three Perspectives by Serbian Women Composers***

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The repetitiveness of minimalist music is not a "natural" ally to the operatic narrative. The autoreferentiality of the former and the signifying multivalence of the latter seem to

operate in substantially different ways. In this paper, I explore this relationship in three operas by contemporary Serbian women composers: *Abraham in Flames* (2019) by Aleksandra Vrebalov, *Opera of Things* (2019) by Jasna Veličković, and *Deca, opera u 17 pesama* [Children, opera in 17 songs] (2022) by Irena Popović. My starting point includes two interpretative frames introduced by Robert Fink (2005) as a part of his cultural hermeneutics of minimalistic music: the extension of the notion of minimalist music to the concept of repetitive *musicking*, and the differentiation between the classical and recombinant teleologies of music. Building on these two elements, I will engage in an intertextual analysis of the strategies for constructing musical meaning in the mentioned operas. I will show how the autonomously structured repetitive fragments of Vrebalov's work, dispersed in both of its parts, correlate with the large-scale directionality of the leading female character's trials. I will then demonstrate how a sequence of individual processes in Popović's consistently repetitive piece reenacts the trauma of the female subject until its final resolution. Lastly, in Veličković's wordless piece, I will explain how the operatic voice emerges when the repetitive compositional procedure gives way to a repetitive musicking of the performing artist.

**Ivana Ilić** is a Visiting Assistant Professor of Music Theory at Emory University (Atlanta, USA). Her research fields include the role of technology in the creative outputs of women composers and performers, the history and epistemology of music theory, and contemporary Serbian music. She has also written on the topics of music and gender studies, and the role of musical institutions within cultural politics in Serbia. Her research has been published in *Contemporary Music Review*, *New Sound: International Journal of Music*, and *Anklaenge: Wiener Jahrbuch für Musikwissenschaft*, among others. Ivana Ilić is a member of the Editorial Board of the *Journal of the Serbian Society for Music Theory*.

Ivana completed her Bachelor's, Master's, and PhD studies at the Faculty of Music, University of Arts in Belgrade, Serbia, where she is employed as an Assistant Professor of Music Theory (currently on a Sabbatical leave during the 2023–24 academic year).

### ***Steve Reich's Reuse of Musical materials and compositional techniques in Double Sextet (2007)***

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The paper documents Steve Reich's reuse of musical materials and compositional techniques, using the Pulitzer Prize-winning *Double Sextet* (2007) as a case study. The work feels original, yet many of its most salient features have direct origins in earlier works. Likewise, many of its ideas find new life in later compositions.

*Double Sextet* shares basic details with many works. These include a three-movement structure (found in almost half the works from 1985 to 2013), an ensemble playing against one or more taped versions of itself (five works from *Different Trains* (1988) through *WTC 9/11* (2010)), a tonal plan involving keys related by minor third (many works), and the extensive use of canon (nearly every work in Reich's catalog).

Borrowings extend, however, to many of *Double Sextet's* most salient features. The paper demonstrates not only where these materials come from, but how they are transformed over time. The outer movements' pounding piano pulse is used in isolated passages from

*You Are (Variations)* (2004) all the way back to *Tehillim* (1981). It can also be found in later works, *2x5* (2008), *Mallet Quartet* (2009), and *Quartet* (2013). The middle movement's languorous pulse pattern is found in nine works, from *Three Movements* (1986) through *Reich/Richter* (2018). Other *Double Sextet* features found elsewhere include the textural construction process, its characteristic changing meter pattern, the outer movements' bell-like insertions, the middle movement's intense dissonant counterpoint, the tritone bass featured in the last movement, and a harmonic progression from the last movement's celebratory third section.

The paper highlights how Reich's reuse and gradual transformation of musical ideas, when combined in new ways and with new materials, yields works that are at once familiar and fresh, and in the case of *Double Sextet*, a work of uncommon quality.

**Eric J. Isaacson** has been a member of the music theory faculty at the Indiana University (USA) Jacobs School of Music since 1993. At IU, he has served as chair of the music theory department for six years and director of graduate studies for twelve. He has served in several roles in the Society for Music Theory, including as editor of *Music Theory Online* and a term as treasurer. His book, *Visualizing Music*, on the art of communicating about music through graphical images, was published by Indiana University Press in 2023. During 2024–25, while on leave from IU, he is serving as Associate Professor in the School of Arts and Media and the School of Information Systems and Technology Management at the University of New South Wales (Australia).

### ***Vlastimir Trajković, the (non-)minimalist***

**Jelena Janković-Beguš** (Belgrade Festivals Center—CEBEF, Serbia)

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The opus of Vlastimir Trajković (1947–2017) presents a unique case in Serbian art music of the late 20<sup>th</sup> (and early 21<sup>st</sup> Century) concerning his approach to minimalism as a style and its techniques. Trajković was one of the first composers in Serbia to use minimalist techniques such as repetition of models and drones, starting as early as in 1976 with his *Hymn No. 3* from the orchestra cycle *Dan – Četiri himne* Op. 6, and continuing in 1977 with his piece for organ *Epimetej* Op. 7 (all three movements are based almost exclusively on repetitive processes and drones). However, there are important characteristics of his individual style that place him outside the group of radical minimalists (or 'integral minimalists' – the notion used by Marija Masnikosa) in Serbian music of the same period. Firstly, Trajković's pieces are not based on drastic reduction of tone material (such as the use of the overtone row): instead, he freely chooses tones from the chromatic total (in *Epimetej*) to create 'sound masses' of various thicknesses, or he creates a specific 'modal' harmonic surrounding (in *Hymn No. 3*). Secondly, his use of melodic *themes* clearly distinguishes his works from the athematic works of Serbian 'integral minimalists.' Therefore, even Trajković's 'purest' minimalist works do not sound 'minimalistic.'

In this paper, I attempt to answer two questions: 1) was Trajković ever a 'minimalist' or 'postminimalist' composer (if the latter – what the prefix *post-* stands for, given the synchronicity of his 'postminimalism' with the 'minimalism' of his peers in Serbia); and 2) what was the origin of Trajković's approach to minimalism, and how it continued to evolve in his later works.

**Jelena Janković-Beguš** is a musicologist and cultural manager for the Belgrade Festivals Centre (CEBEF) in Serbia. She received a PhD in Musicology at the University of Arts in Belgrade, Faculty of Music, and holds Master's degrees from the University of Arts in Belgrade in cooperation with the Université Lumière Lyon 2, and from the Université Paris Dauphine, France. Janković-Beguš has been active as an independent researcher for over twenty years and has published over thirty original scientific studies in Serbia and abroad. Her research interests include contemporary music in Serbia and Europe, classical music festivals in Europe, musicals as a theatre form, cultural policies in Europe, cultural economy, and management of cultural institutions. As a cultural manager at CEBEF, and previously in Jugokonzert, she has produced major festivals of classical, contemporary and other genres of music, operas (including world premieres) and many other events.

### ***Voice and Agency in Henryk Górecki's Symphony No. 3***

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Henryk Górecki's *Symphony No. 3*, subtitled 'Symphony of Sorrowful Songs,' highlights the composer's transition from a rather dissonant, avant-garde language to a more consonant, neo-modal/tonal idiom. In this piece, Górecki (1933-2010) interweaves his devout Catholicism and interest in Polish folk music with three texts that deal with motherhood and loss of a child. Scored for solo soprano and orchestra, the piece uses triads and seventh chords situated in a diatonic framework. The harmonic simplicity and subject matter make the piece an example of what many scholars have termed *holy minimalism*, and this simplicity provides optimal space for the voice—in the many literal and figurative senses of the word—to illuminate the text.

Though much has been written about this symphony's reception history and impact on listeners (most notably after the release of the 1992 Nonesuch recording), comparatively little has been written about the piece from a music-theoretical point of view. In this paper, I perform a close analysis of the piece through the lens of voice. To help distinguish between various meanings of voice, I use the German words *Gesang* (singing), *Stimme* (voice), and *Stimmung* (mood). In addition, I draw a distinction between soprano and orchestra. The soprano portrays the mother and motherhood in sorrow, and the orchestra, via undulating rhythmic figures and key areas, performs two tasks: it 1) shows the inner thoughts of the mother and 2) simultaneously helps her cope with her loss. Through my reading, I show that the literal vocal line ultimately embodies the text and serves as an agent that breaks free from the bondage of anguish through quiet acceptance.

**Jason Jedlička** is an Assistant Professor of Music Theory at Belmont University (USA). As a scholar, he has studied analytical and interpretive issues in Steve Reich's later music, as well as American and European minimalism writ large. Jason's interests have recently turned to analysis and performance of minimalist keyboard music, as well as Henryk Górecki's orchestral output. Jason has presented papers nationally and internationally, including at past Society for Minimalist Music meetings in London and Helsinki. Also having a strong interest in electronic music and audio technologies, Jason studied at IRCAM in the summer of 2013 and worked as a sound engineer for three years.

***Echoes from the Quarry: Voice as Interdisciplinary Emblem of the Traumatized Body in Meredith Monk's Performance Quarry: an Opera in Three Movements (1976)***

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Voice can function as a rich metaphor and methodology for interdisciplinary research on minimalist music, as it can build a bridge between music, performance, identity, the body, and theatrical expression. The voice, according to Monk, travels, circulates, moves, and cannot be pinned down, which makes it so suitable for her work that has been called 'between the cracks'. Her interdisciplinary approach allows her to represent a complex world. In the case of *Quarry: an Opera in Three Movements*, this world is the traumatized post-war climate of the late 20th century.

Monk approaches voice as possessing the flexibility of the spine. She uses extended vocal techniques to produce various sounds and to delineate landscapes and characters. *Quarry* quite semiotically integrates musical and theatrical signs: a person sweeping a broom can be an element in the music; a long descending note in the music can theatrically express a plane flying over; a microphone with delay connotes the massive spaces dictators invade; and the Cage-like radio use makes the audience travel from Hitler to Donald Duck.

Discussing this opera necessitates an interconnective approach that encompasses research methods from different disciplines to cover the different syntaxes of art forms that Monk combines. I mostly use concepts from voice studies, performance studies, memory studies, and embodiment studies. Voice as a central metaphor helps me to connect and explore the 'cracks' between these different islands. In my paper, I describe these relations in connection to the thematic background of the piece that deals with big themes in cultural research right now, like trauma, memory, and repair.

**Hiske Krammer** is a research master's student in Art and Performance Research Studies at the University of Amsterdam. This programme offers an interdisciplinary approach that aligns well with her background in both musicology and theatre studies. Additionally, she is currently studying International Dramaturgy, which has already provided her with hands-on experience in theatre-making through internships at International Theatre Amsterdam, Het Nationaal Theater (The Hague), and the Opera Forward Festival. Her primary focus is researching intermediality within minimalist opera and dance, drawing upon insights from gender studies and ecology. Her passion for singing fuels her research interests in voice studies, particularly examining voice as a medium that bridges the theatrical and musical dimensions of performance.

***Local Specificity of the New Simplicity in Latvian Academic Music: Intersections of Neoromanticism, Minimalism and Other Stylistic Trends***

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A little more than 50 years ago, when minimalist ideas from the USA gradually came to various European countries and interacted with different local stylistic traditions, Latvian academic music was also affected by this current. However, perhaps unlike several other

countries, minimalism had never emerged as one of the leading trends in the Latvian academic music environment and creative process, at least for a short time. Since the 70s of the 20th century, marginal, fragmentary manifestations of the adaptation of minimalist ideas and stylistics can be found in Latvia. The repetition characteristic of minimalism and the creation of a *quasi*-meditative atmosphere, its inclusion in the *new simplicity* of the new tonal music was synthesized with two significant trends that characterize the local specificity of Latvian academic music in the past postmodernist period.

Folklore music quotes, imitating its stylistics met with rhythmic pulsation or emphasizing the element of repetition in the compositions. The leading figure of the *New Wave of Folklore* in Latvia at that time was Pauls Dambis (b. 1936). His music also reveals an exciting adaptation of minimalist stylistic elements, which allows us to look at it as a locally unique version of this process. On the other hand, neoromanticism, as a neoconservative style tendency that flourished in the 1970s and 1980s, forms the basis for the manifestation of specific local traditions of the *new simplicity* in Latvia. The internationally known composer Pēteris Vasks (b. 1946), as well as several composers of his and subsequent generations, have demonstrated various individual versions in their music and how neoromanticism intersects with the influences of minimalism.

This presentation will introduce the main points of the minimalist influence and local adaptation process in Latvian academic music. Hopefully, that will provoke a fruitful exchange of views on various aspects of the minimalism global spread and popularity.

**Jānis Kudiņš**, PhD, is a graduate of the Jāzeps Vītols Latvian Academy of Music (in 1997, a Bachelor's degree, in 1999, a Master's degree). In 2008, he defended his doctoral dissertation in musicology. He has been a lecturer at the JVLAM since 1996 (a Professor since 2017). He also works as a Researcher at the Center for Scientific Research. His interests in musicology include several issues. These include Latvian and Baltic music history in the 19th–20th century; the concepts of Style, Modernism and Post-Modernism in music and art; methodology of scientific research; European popular music culture from the first half of the 20th century. He is the author of several scientific publications (including two monographs) in Latvian and English. He also actively participates in various international seminars and conferences in Latvia and other countries.

### ***Minimalism as a Bridge to (Neo) Classical Piano Music and Beyond***

**Sonja Lončar** (Faculty of Music, University of Arts, Belgrade, Serbia) and **Andrija Pavlović** (Faculty of Technical Sciences, University of Novi Sad, Serbia)

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Since 2004, pianists and composers Sonja Lončar and Andrija Pavlović (alias Andy Pavlov) have performed together as LP Duo, exploring vast realms of musical art on two acoustic and later two hybrid DUALITY pianos, designed and realized in collaboration with engineers from the American company HTEC. Today, these instruments are standard in LP Duo's work, used for composing, performing, and arranging existing musical pieces, as well as for recording. However, at the beginning of their two-decade career, things looked different. LP Duo initially established themselves as performers of classical and contemporary classical music, as well as minimalism. Simultaneously, Lončar and Pavlović equally embraced roles as active participants in the rock scene and composers of applied

music. After performing at Carnegie Hall in 2014, LP Duo shifted their career, blending their diverse identities and becoming composers-performers. This paper will delve into the influence of minimalism on LP Duo's artistic and ethical position, as well as their compositional body of work. It will also explore how minimalism in their works serves as a bridge to classical music and new piano genres of the 21st century (neoclassical piano music, indie classical).

**LP Duo** started as classically trained pianists, but their research and work on different projects brought them music somewhere in between classical and popular music. As solo musicians and piano duo they won over 30 awards at international music competitions. LP Duo was announced as one of the eight best piano duos at the biggest world competition Miami Dranoff Two Pianos, Florida, 2008. They won the Bruno-Frey-Stiftung Musikpreis of the Landesakademie Ochsenhausen in Germany, usually awarded only to German citizens. They have performed successfully at festivals, concert halls and tours all over Europe, USA and Asia. In 2014 they debuted at the Carnegie Hall in New York, and in 2015 they performed for the first time at the Kennedy Center in Washington DC. They performed as soloists with the Belgrade Philharmonic Orchestra, RTS Symphony Orchestra, Belgrade Strings, Orchestra of the National Theatre in Belgrade and Žebeljan Orchestra. LP Duo gave premieres of more than 50 contemporary pieces, among which several world premieres. Many composers have dedicated their music to LP Duo. They have released a dozen of albums in Serbia, Croatia, Denmark and the Netherlands, and they are now signed to Universal Music Serbia. Sonja Lončar is an Associate Professor of the Faculty of Music Belgrade and Andrija Pavlović is an Assistant Professor at the SCEN department at the Faculty of Technical Sciences, University of Novi Sad. In addition to performing activities LP Duo composes music for theater, film, TV, modern dance, visual art projects etc.

### **“Feel the Emptiness”: Micro-Schemata in the Music of Henryk Mikołaj Górecki**

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All of Henryk Mikołaj Górecki's music shares a few key threads, despite being written over a six-decade period and in a myriad of styles, ranging from serial sonorism to repetitive tonality. By viewing musical aspects that remained the same, as opposed to those that changed, much can be learned about a composer's stylistic evolution. When filming a documentary about the Third Symphony, Górecki insisted on filming in Auschwitz, saying “my symphony is not about Auschwitz...But look around you. Feel the emptiness.” This paper introduces the term “micro-schemata,” applies it to the first theoretical corpus study of Górecki's oeuvre, and musically illustrates Górecki's “emptiness.” Micro-schemata are defined as stock musical concepts, distinct but flexible, the goal of which is to serve as a long-term reminder across a composer's career, after Bob Snyder's “frameworks for memory.” This study recognizes four micro-schemata: the Skierkowski turn (ascending minor third followed by descending semitone; first identified in Thomas (1997)), the diatonic cluster (full diatonic collection squeezed into one octave), the bass-semitone (lowest two pitches of a sonority placed a semitone apart), and the first-inversion triad ending (section/movement/piece ending with a first inversion triad). 90.3% of Górecki's works with available scores—including all major works—use these specific micro-

schemata; less than 10% do not. Each micro-schema can be viewed in a progression spanning the composer's three main stylistic periods: Polish sonorism, romantic modality, and tonal sparsity. However, we can instead secure our viewpoint in the micro-schemata, considering them as an axle, and the style in which they are used as rotations about the axle. The micro-schemata remain constant while the context changes. The smallest aspects of the piece are suddenly the largest things occurring, and their surroundings take the role of the minuscule; we can "feel the emptiness" revolving about the axle.

**Evan Martschenko** has recently graduated from the University of Cincinnati College-Conservatory of Music with his master's in music theory, and will be starting his PhD in Music Theory at the Eastman School of Music in the fall. Evan's research primarily focuses on American concert music from the 1970s and 1980s and post-World War II Polish concert music.

### ***Diverse Genealogies of Serbian Musical Postminimalism***

**Marija Masnikosa** (Faculty of Music, University of Arts, Belgrade, Serbia)

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The transition from Minimalism to Postminimalism in music parallels the broader shift from Modernism to Postmodernism, although this correlation is not extensively acknowledged in contemporary musicological literature.

The author contends that minimalism not only underwent a postmodern transformation but also emerged as a distinct entity—postminimalism—liberating itself from the constraints of modernist rigidity and engaging in a dialogue with various musical discourses. In American music, this transition occurred "naturally" within the works of composers who pioneered experimental, modernist minimalism. A notable illustration of postmodernist evolution within minimalism is evident in Glass's famous opera *Einstein on the Beach* (1976). By the 1980s, postminimalism had gained global prominence, surpassing modernist minimalism and becoming an integral component of postmodern music. In Serbia (then part of the SFRJ), musical minimalism arrived somewhat belatedly, manifesting in the mid-1970s within the works of the Belgrade group of composers, OPUS 4. During this period, postminimalist works had already surfaced in America, and Serbian compositional practice witnessed the emergence of the first postmodernist and postminimalist works by composers without prior minimalist experience. Composers such as Vlastimir Trajković, Vuk Kulenović and Zoran Erić created their initial post-minimalist works as a creative response to the challenge of musical postmodernism. Simultaneously, members of the OPUS 4 group and Miloš Raičković took experimental steps from their previous minimalist practices to compose their first postminimalist works.

This paper aims to shed light on the fundamental differences between these two approaches to postminimalism by examining Miša Savić's *ABC Bossa Nova* and Miodrag Lazarov Pashu's *History of Functional Tonality* (which represents an evolution towards postminimalism from within minimalism), and from the other side, compositions *Cartoon* by Zoran Eric and *Epimetheus* by Vlastimir Trajković (both representing the new postmodern arrival of postminimalism).



**Marija Masnikosa** is a PhD musicologist and Full Professor at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. She is also a lecturer at the University of Arts in Belgrade, Interdisciplinary Studies. Marija Masnikosa is the author and co-author of 3 books, and over 40 articles in proceedings of the national and international conferences and international journals, in Serbia and abroad. Her areas of competence include American and Serbian minimalism and postminimalism, postmodernism, musical semiotics, Serbian postmodernist music, Serbian music between the two World Wars. Main publications: *Muzički minimalizam* [Music Minimalism], Belgrade, Clio, 1998; *Orfej u repetitivnom društvu. Postminimalizam u srpskoj muzici za gudački orkestar u poslednje dve decenije XX veka* [Orpheus in Repetitive Society. Serbian Postminimalist Music for String Orchestra in the Last Two Decades of the 20th Century], Belgrade, Faculty of Music and “Signature”, 2010; “A Theoretical Model of Postminimalism and Two Brief Case Studies”, in *The Ashgate Research Companion to Minimalist and Postminimalist Music*, 2013, 297–311.

### ***Landscapes of Serbian/Yugoslav Minimalism through the Lens of the Ensemble for Different New Music (1977–1987)***

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The Ensemble for Different New Music (ADNM) emerged in late 1977 under the auspices of the Student Cultural Centre (SKC) in Belgrade, Yugoslavia. During the 1970s and 1980s, the SKC, founded in 1971, became an overnight national and international magnet for experimentation in the arts, with the first performances by Marina Abramović and her peers. With its broad appeal and visibility, the SKC, with all its activity, provided a significant contribution to the affirmation of neo-avant-garde tendencies—conceptualism, performance art, musical minimalism, Fluxus, and Yugoslav renowned new wave music—not only looking for a way out brought on by high modernism, but defining the cultural legacy of socialist Yugoslavia.

Fashioned as a student ensemble, the ADNM was an *explorer* and *herald* of minimalist music by young composers, students at the Faculty of Music: Miloš Raičković, Miroslav Savić, Vladimir Tošić, Milimir Drašković, Miodrag Lazarov Pashu, and Katarina Miljković, among others. Since these composers viewed postwar European musical avant-garde (integral serialism and aleatory) as the “principal new music,” they named their practice as “different new music,” emphasizing its causations and kinship with its “elder cousins”—American minimalism, experimentalism, and Fluxus. Determined and passionate about promoting new music and aesthetics across Yugoslavia and Eastern Europe, organized international festivals of minimalist (and expanded media) music and collaborated with European and American composers (Robert Moran, Michael Fahres, Hans Otte...), the ADNM contributed to minimalism’s international diffusion in the European neo-avant-garde circles (Levaux 2020).

This paper illustrates that during its intense activity that spanned a decade, the ADNM constituted one of the most essential areas of the development and maturation of Serbian/Yugoslav minimalism’s local identity. Using selected examples from the Ensemble’s repertoire, by analyzing music scores and investigating archival materials at the SKC, I present distinct, hybrid forms of minimalism pursued by these Belgrade-based composers,

ranging from practices that sought to elaborate on minimalist/reductionist procedures to those that intended to open up to expanded media and different experimental strategies of artistic behavior.

**Ivana Miladinović Prica** is a musicologist, Assistant Professor at the Faculty of Music, the University of Arts in Belgrade, and Head of the Department of Musicology's Counsel. She also teaches at the interdisciplinary master study program Theory of Arts and Media at the University of Arts in Belgrade. She participated in several academic projects funded by the Ministry of Science, the Science Fund of the Republic of Serbia, and the Erasmus+ programme. She has been involved in exhibitions such as *The Freedom of Sound. John Cage behind the Iron Curtain* (The Ludwig Museum, Budapest) and *Music in the Kingdom of Yugoslavia* (Historical Archives of Belgrade). She has published two books and numerous articles in collective monographs, collections of papers and journals (*Contemporary Music Review, New Sound, Tacet, Glissando...*). She is Vice President of the Serbian Musicological Society and Secretary of the *International Journal of Music New Sound*. Her research is in the area of contemporary music, with a special emphasis on neo-avant-garde and experimental practices in American, European, and Serbian music.

***Phantom Composer, Lost Opera: The Case of Mihajlo from Peć by Miloš Petrović and Baroque as Forgery through Postminimalist Lens***

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It's October 3rd, 1990, in Belgrade, Yugoslavia. An evening concert unfolds in the modest auditorium of the Faculty of Music, marking the first in the 'XXth century' series organized by the Third Program of Radio Belgrade. The program showcases premiere performances of compositions by Miloš Petrović, Nataša Bogojević, Zoran Erić, Miša Savić, Biljana Vasiljević, Miroslav Štatkić, and Milimir Drašković—all of them more or less closely connected to minimalist and postminimalist musical languages. Miloš Petrović, playing the harpsichord, introduces his own "La premiere suite pour le clavecin de Mihailo de Peć," and its resonance within the auditorium echoes like a bomb.

The presentation text from Petrović's book *Mihailo from Peć* (Mihajlo iz Peći, Belgrade, 2002) elucidates why this composition elicited such a robust response from both the audience and professionals in the music world: "Did you know that Mihajlo from Peć is the only Serbian baroque composer? (...) Mihajlo from Peć was expunged from the history of music under the decree of King Louis XIV, who also mandated the destruction of all of Mihailo's manuscripts and prohibited any mention of his name or existence... (...) Miloš Petrović acquired the information for this biography from an unknown source..."

Baroque and Renaissance periods did not exist in Serbian music. The stir caused by Petrović's suite, later transformed into (never performed) opera, and subsequently modified into a cantata—all under the same title, Mihailo iz Peći—resulted from Petrović's bold and critical commentary on art-world procedures and power relations. He achieved this by using the persona of a non-existent Serbian Baroque composer. Petrović envisioned

a revision of Serbian music history that could compare with Western canons. This paper aims to explore the relationships between the suite, opera, and cantata *Mihajlo iz Peći*. It seeks to discuss the intervening power of Petrović's project at the time, examining its resonance with current socio-political moments. Above all, the goal is to understand the meanings produced by music that merges the repetitive grid of postminimalism with the French harpsichord repertoire and the musical heritage of the Levant.

**Jelena Novak** is a principal researcher and assistant professor at CESEM, FCSH, Universidade NOVA de Lisboa. Her areas of interest include modern and contemporary music, recent opera, singing and new media, capitalist realism, voice studies and feminine identities in music. Exploring those fields, she works as a researcher, lecturer, writer, dramaturge, music critic, editor and curator focused on bringing together critical theory and contemporary art. Her most recent books are *Postopera: Reinventing the Voice-Body* (2015), *Operofilia* (2018) and *Einstein on the Beach: Opera beyond Drama* (co-edited with John Richardson, 2019). Recently she collaborated as a dramaturge of the opera in 17 songs *Deca (Children, 2022)* with music by Irena Popović, staged at the National Theatre in Belgrade. Currently, she is working on a book *Opera in the Expanded Field* and investigating what it means and what it takes to sing beyond human.

**Miroslav Miša Savić** works as a composer, music pedagogue, producer, sound designer and performance artist. Savić studied composition with Professor Vasilije Mokranjac at the Music Academy in Belgrade. He also studied conducting with Borislav Pašćan, the conductor of Belgrade Opera. Savić attended electronic composing courses in Darmstadt (at the International Summer Course for New Music) and Belgrade (at the Electronic studio of Radio Belgrade 3rd Program). He was a member of the Ansambl za drugu novu muziku and the avant-garde composer groups Nova generacija, OPUS 4 and Yummbel. He actively participated in the European Minimal Music Project. Savić is a member of the Serbian Association of Composers and the Serbian Association of Fine Artists.

### ***Minimalism and Programmatic Narratives in John Luther Adams's Trilogy: Become River, Become Ocean, and Become Desert***

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This paper explores the trilogy by John Luther Adams, titled *Become River, Become Ocean, and Become Desert*. These compositions not only serve as immersive sonic experiences but also offer a unique intersection of (post)minimalism and programmatic content, prompting a multifaceted analytical perspective. In Adams's work minimalism refers to his intentional use of repetitive, simple musical elements that evolve gradually over time. In *Become River*, minimalism takes center stage as Adams utilizes gradual transformations to mirror the meandering and ever-changing course of rivers. The continuous flow of the music allows listeners to immerse themselves in the subtle shifts of a journey taken by the water, while maintaining a serene, meditative quality. Programmatic content refers to the representation of specific imagery or narratives within music, and Adams infuses his compositions with vivid programmatic elements. In *Become Ocean*, for instance, the music

swells and recedes, it mirrors the ebb and flow of ocean tides, providing a sonic narrative of the vast and unpredictable nature of the sea. Adams's composition not only immerses the audience in a minimalist musical landscape but also paints a vivid programmatic portrait of the ocean's grandeur. Concluding the trilogy, *Become Desert* integrates minimalism and programmatic content to evoke the arid landscapes through sparse instrumentation and minimalist structures. Simultaneously, Adams employs programmatic elements to convey the harsh beauty of arid ecosystems and the adaptability of life within them, creating a contemplative and evocative experience. In examining this trilogy, I will attempt to explore four overarching themes that overlap and impact an in-depth analysis: 1) Adams's dilemma as an activist and an artist, 2) Music in the Anthropocene, 3) The shift from a focus on culture to a focus on nature, in Adams's words "[pulling] the music out of the elements of the world itself," 4) An emerging programmatic content that reflects a preoccupation with "a serious and potentially terminal" problem that threatens the human species.

**Zafer Özgen's** background is interdisciplinary, with a BSc in Industrial Design and an MSc in Philosophy (Middle East Technical University), an MA in Music (Norwegian University of Science and Technology), and PhD in Musicology (City University New York—Graduate Center). In addition, he has a music education degree from Trøndelag Music Conservatory. Since 2012 he has worked as head of department, first at the Music Conservatory, University of Tromsø, and at the Department of Media and Social Sciences, University of Stavanger in 2016-2020, before he joined the Department of Musicology, University of Oslo. Between 2002 and 2012 he held positions as an Associate Professor at the University of Stavanger where he taught music history, opera history, and sociology of music. He was also responsible for a talent development program in music performance, teaching/supervising several award winners in national and international competitions. His academic interests encompass opera/contemporary opera, 19th-century music, music aesthetics, sustainability and art.

### ***Encuentros de Pamplona and the Spanish Minimalism of Llorenç Barber***

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This paper will examine the relationship between Spanish music and the Franco regime during the Cold War, focusing on the Encuentros de Pamplona (Pamplona Encounters) of 1972 and its impact on Llorenç Barber (b. 1948), who would become the most significant Spanish minimalist composer. I argue that the Encuentros de Pamplona, which brought together Spanish and American, as well as British musicians, was a significant moment in the cultural exchange between the two countries, and that it helped to shape the development of Spanish music in the post-Franco era. The Franco regime in Spain (1939–1975) was a period of dictatorship characterized by strict censorship and repression; however, despite the regime's efforts to control cultural expression, Spanish music continued to flourish. In the 1960s and 1970s, there was a growing interest in experimental and avant-garde music, and Spanish composers began to engage with international trends. The Encuentros de Pamplona was a key event in this cultural exchange. The festival, which was held in the Spanish regional capital of Navarre from June

26 to July 3, 1972, brought together some of the most important American and Spanish musicians of the time, including John Cage, Steve Reich, and ZAJ, bringing Cage and Reich to Spain for the very first time. Reich's *Drumming* (1970–1971), with Michael Nyman participating, received its Spanish premiere at the event. The festival was a major success, and it helped to introduce Spanish audiences to new musical ideas. This paper will contribute to our understanding of the history of Spanish music during the Cold War, in particular the music of Llorenç Barber and his approach to minimalism which combined minimalist processes with aleatoric elements. It will also shed light on the role of cultural exchange in promoting understanding and dialogue between the two nations of Spain and the United States.

**Mark E. Perry** serves as the Director of the music industry program and Associate Professor of ethnomusicology and historical musicology at Oklahoma State University. He holds a PhD in music from the University of Kansas, and his dissertation explores Catalan nationalism in relation to the early works of Roberto Gerhard. His scholarly interests include the music of Spain and Latin America, the composer Roberto Gerhard, as well as minimalism in music and electronic dance music. Active as a scholar, he has presented papers at national and international conferences; he has contributed to the Roberto Gerhard Companion (Ashgate, 2013) and written many articles for *Die Musik in Geschichte und Gegenwart*, Grove Music Online, and Grove Dictionary of American Music. He has also made contributions to *American Music*, *World of Music*, *Journal of the Society for American Music*, *Latin American Perspectives*, *MLA Notes*, and *Fontes Artis Musicae*. From 2010 to 2013, he served as the recording review editor for *American Music*. As a classical guitarist, he has performed in Europe, North America, and South America. He studied classical guitar under Philip Hii, Jaume Torrent, and James Reid, and flamenco guitar with Manuel Granados. Under the moniker thund3rbunny, he deejays and produces E.D.M. music. He owns and operates the record label Bunnyhous3 Records.

### ***Steve Reich's Worktapes for Music for 18 Musicians: Some Observations on Their Value for Research***

**Keith Potter** (Goldsmiths, University of London, United Kingdom)

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In addition to the paper sketches for Steve Reich's *Music for 18 Musicians*, further kinds of evidence exist to assist in establishing how the composer of this seminal work in the history of music moved from the piece's conception to its realization. Notable here are the surviving audio tapes relating to this process. These take two forms: first, recordings made, by the composer himself, in his studio, which assembled different layers of the musical material with which he was dealing in order to make compositional decisions, especially with regard to the precise ways in which these musical materials should be combined; and second, recordings made, again by Reich himself, of rehearsals and early performances of *18 Musicians* as he undertook the painstaking and quite protracted business of trying out, and fine-tuning, what he had brought to each session, as well as of actually rehearsing the finished products of these endeavours. Like the composer's sketchbooks, both categories of recordings for *18 Musicians* now form part of the Steve Reich Collection at the Paul Sacher Stiftung in Basel, Switzerland.

My paper will offer an introduction to some of the problems raised for the researcher by the first category here. Reich termed these recordings his “worktapes”. Assembling the various components of such a texture in an audio recording gave him the opportunity to consider the final sonic results at his leisure: for instance, regarding how musically satisfying he felt that any particular combination of melodic patterns and chords was turning out to be. While it is quite hard to make any detailed or comprehensive sense of these tapes that sheds much light on the parts of the compositional process that they seemingly enshrine, this paper will attempt to illustrate the kinds of material to be found on them, and to make some observations regarding the value of this resource to the researcher who is seeking illumination to supplement what the composer’s sketches themselves provide.

**Keith Potter** is now an Emeritus Professor of Music at Goldsmiths, University of London, where he taught for forty-four years. His book, *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass* (Cambridge University Press), was published in 2000, with a paperback edition in 2002; *The Ashgate Research Companion to Minimalist and Postminimalist Music*, co-edited with Kyle Gann and Pwyll ap Siôn (Ashgate Publishing), appeared in 2013. Recent research on Steve Reich (arising in particular from his extensive work in the Reich collection at the Paul Sacher Stiftung in Basel, Switzerland), has appeared in *Tonality Since 1950* (Franz Steiner Verlag), *Rethinking Reich* (Oxford University Press) and the journal, *Contemporary Music Review*. Keith Potter’s recent conference and seminar papers have focused mainly, but not exclusively, on Reich. He gave the opening keynote lecture at the First Biennial International Conference on Music and Minimalism at the University of Bangor, Wales, in 2007; and papers on Phill Niblock and Simeon ten Holt as well as on Reich at all the Biennial International Conferences on Music and Minimalism during 2009-15 and in 2019. He also gave the opening keynote lecture at the conference, “Minimalism: Location, Aspect, Moment”, at Winchester School of Art/University of Southampton in 2016.

### ***Navigating the Juxtaposition of Super-minimalism and Microtonality in Lithuanian Music from the Late 20th to the Early 21st Century***

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In Lithuanian music from the 20<sup>th</sup> to the 21<sup>st</sup> century, one encounters the potential periodization of the manifestation of minimalism. This trend became discernible as early as the 1970s, when a number of young composers clearly moved in the direction of more or less reducing their musical material. Over time, this development evolved into distinct stages, including pre-minimalism, sacral and ritualistic minimalism, post-minimalism, and super-minimalism. The presentation mainly concentrates on the latter period, specifically the style of super-minimalism, delving into the recent body of work by Lithuanian composer Rytis Mažulis, and simultaneously, drawing a parallel with Douglas Keislar’s assertion, articulated in the Forum on Microtonal Music within the 1991 edition of *Perspectives of New Music*, that “nonstandard tunings offer a means to breathe new life into minimalism.” Since the last decade of the twentieth century, Mažulis has been a proponent of a purified and highly precise microtonal approach, which has defined his

distinctive method of composition. This approach encompasses both actual and derived scales and tunings, as well as the incorporation of hyper-dissonant sounds and microintervals, that are presented in specific musical examples.

**Rima Povilionienė**, PhD, is a member of the Lithuanian Research Council and the Lithuanian National Commission for UNESCO, and a full-time professor at the Department of Musicology of the Lithuanian Academy of Music and Theatre (LAMT). She holds the position of assistant editor-in-chief of the annual journal *Lithuanian Musicology*. She was an editor at the Lithuanian National Philharmonic and has held internships at the Institute of Musicology at Leipzig University (2004) and IRCAM (2012), Eastman School summer courses in Paris (2019) and Manifeste Academie, IRCAM (2019, 2022, 2023).

Rima has edited over 15 collections and published nearly 40 academic texts and 200 critic reviews. Her monograph *Musica Mathematica* (in Lithuanian, 2013) was awarded the Professor Vytautas Landsbergis Foundation Prize (the English edition published by Peter Lang in 2016). Recently, she has published a collective monograph *Vox Humana Craftsmanship*, with co-authors Girėnas Povilionis and Diego Cannizzaro (Springer, 2022) and a collective monograph *Sounding Utopias. Trajectories and Contexts in Lithuanian Music Modernization*, with Rūta Stanevičiūtė, Vita Gruodytė and Donatas Katkus (in Lithuanian, 2023).

### **“... a place to rest, a point of repose”: Max Richter’s *Sleep* and Creating Liminal Space**

**John Pymm** (Sheffield Hallam University, United Kingdom)

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Between midnight and 8 am on 26–27 September 2015, BBC Radio 3 broadcast live from the Reading Room at the Wellcome Collection, London, the first performance of Max Richter’s immense piece, *Sleep*. The significance of the eight-hour work lies not just in its length, but in Richter’s intentions for the performance, that audience members should be (preferably) asleep or in a liminal state between sleep and wakefulness. Richter has spoken of this half-wakeful space as ‘incredibly creative’. The comments made subsequently by members of the (very small) audience at the London performance recognised Richter’s desire to create ‘a place to rest’, a type of secular holy space, bounded by an aural cocoon.

Richter’s intention of imbuing place with special significance has an antecedent in Brian Eno’s *Ambient 1: Music for Airports* (1978). Eno’s work is also intended to create calm and a space to think, using Ambient Music to transform the public spaces of the airport, setting them apart as a place of rest where the mind can be soothed. Being set apart through the stilling of the mind and the contemplation of the sacred lies at the heart of the so-called ‘holy minimalism’ associated with the music of Henryk Górecki, Arvo Pärt, and John Tavener. Infused with the mysticism and ritual of the Orthodox Church liturgy, this is music that also creates a liminal space, but between the immanent and the transcendent rather than between waking and sleeping.

This paper explores the dialectic between Richter’s approach to creating a place of repose here and now, and the music of the holy minimalists in engaging with the transcendent.

**John Pymm** is Emeritus Professor of Music at Sheffield Hallam University. He was one of the founding members of the Society for Minimalist Music at Bangor University in 2007 and has been passionately involved in leading the organisation throughout its 17-year existence. He was MinSoc Secretary between 2011 and 2013, and MinSoc President for three two-year terms between 2013 and 2019. He is a contributor to *The Ashgate Research Companion to Minimalist and Postminimalist Music* (Ashgate, 2013), *Rethinking Reich* (OUP, 2019), *Music and its Narrative Potential* (Brill, 2014) and *Max Richter: History, Memory and Nostalgia* (Brepols, 2024). John is a passionate advocate for the work of the Society for Minimalist Music and is one of the very few members to have delivered a paper at all nine MinSoc conferences.

### ***On/Off Music: Algorithmic Generation of 1-Bit Minimal Music***

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The concept of *1-Bit Music*, meaning, whether a musical event occurs as a timed-based element or not (*On versus Off*), is explored as one of the most radical ways to compose music with minimal elements. The realization of 1-Bit Music is implemented by applying extremely constrained iterative computer models. These computing models are used in three different musical contexts: 1) for bottom-up audio control (i.e. from sample-to-sample signals to the algorithmic editing of audio waveforms), 2) for the symbolic generation of music data (e.g. rhythm patterns, notes, chords, formal sections, etcetera), and 3) for the algorithmic generation of expressive music scores. After discussing the theoretical and aesthetic grounds of 1-Bit Music, real-time computer demonstrations will follow using LISP-based algorithmic composition environments: Nyquist, PWGL, and coding routines written for Leland Smith's SCORE.

**Mauricio Rodriguez** holds a doctorate in musical arts granted by Stanford University, a master's in sonology from the Royal Conservatory of The Hague in The Netherlands, and a bachelor's degree in composition, piano, and ethnomusicology from the University of Mexico. His music is frequently played in the Americas and Europe. He has been an artist in residence at Arteles Center (Finland), University of California Santa Cruz (WACM-Workshop), International Centre for Composers (Sweden), Cuban Institute of Art, Xenakis Centre and Formations Professionnelles Royaumont (France). He is an artistic fellow of the National Endowment for the Arts in Mexico.

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## ***The Iconicity of Arvo Pärt's Für Alina***

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In this paper, I discuss musical iconicity—where representation is expressed through resemblance—in Arvo Pärt's first tintinnabuli work, *Für Alina*. Naomi Cumming's work on musical subjectivity and Peircean semiotics suggests three attributes through which musical iconicity is conveyed: vocality, gesture, and will (2000, 88). All three are expressed as Peirce's iconic qualisign, iconic sinsign, and iconic legisign, respectively (CP 2.254). From this semiotic perspective, I examine the ways listening subjects interpret Pärt's musical iconicity.

The sounds in Pärt's tintinnabuli music represent the sonic qualities of tintinnabulum bells. Thus, the vocality behind tintinnabulation as a whole is its resemblance to bells, leading scholars like Leopold Brauneiss to label the style as a unique musical archetype (2012). The sonic likeness to bells (iconic qualisign) is more pronounced in *Für Alina* due to the rhythmic freedom and slow tempo, subsequently allowing the performer to focus on the overtones produced and their resonance between each note.

The musical iconicity is compositionally grounded by the bifurcated framework of tintinnabuli, containing an arpeggiated tintinnabuli (T) voice and a stepwise melodic (M) voice. The former operates as a single triad, and the latter is confined to a pitch center based on one of the notes in the T-voice. The "will" of tintinnabuli (iconic legisign) is to follow the stipulations of the technique, meaning that one is to accept and expect the stipulations. Moments where the listener infers signification can be qualified gesturally. Whereas musical gestures have been mainly analyzed as small fragments with significant underpinnings, Pärt believes that an entire work represents a singular gesture (Hillier 1997, 201). Gesture in *Für Alina* (iconic sinsign) reveals how Pärt can iconically communicate a profound sonic landscape with sparse material. By examining *Für Alina* through this semiotic lens, I show how Pärt's music uses iconicity in unique compositional ways.

**Martin Ross** received his PhD in Music Theory from the University of Western Ontario in 2023. His dissertation, "Gesture in Steve Reich's Music and its Signification," uses gesture and Peircean semiotics to explore subjective levels of attention, influence, and understanding in Reich's music from the late 1960s to the mid-1980s. He has presented his research at theory and musicology conferences across North America and Europe. His entry in the recent edited volume, *Music and its Narrative Potential* (2024), explores narrativity through pattern development, indexical process, and cultural implications in Reich's *Music for Pieces of Wood*. Martin has sat on the Music Theory Midwest executive board as a student representative and coordinated the 20th Annual Western University Graduate Symposium on Music. He is a standing committee member and interim Secretary for the Society for Minimalist Music.

## ***Postmodernism versus Modernism? The Reception of American Minimal Music in Germany***

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In 1980, German music researcher Michael Fahres wrote a letter to 700 figures of the contemporary music scene from 27 European countries for his "European Minimal Music Project". It aimed to document the reception of American Minimal Music in Europe for the first time, after the considerable impact it had on the European music scene in the 1970s. Many responses – especially from Germany – were characterized by a frighteningly arrogant attitude towards the project. Karlheinz Stockhausen for example recommended that composers associated with Minimal Music "should be sent to Mozambique for field research". A polemic published in 1975 in the German music magazine *Melos* between the composer Clytus Gottwald and Steve Reich provides further insight into the misunderstanding of the German music elite and American Minimalism: for Gottwald, following Theodor Adorno's philosophy, Reich composes "fascistoid industrial music", to which Reich complains that such an attitude can only be encountered in Germany.

Why did the modernist New Music scene in Germany have such a hard time with Minimal Music? My hypothesis is that Minimal Music – like Pop Art and Pop Music – promisingly announces a postmodern, i.e. tradition-critical, globalized conception of art according to completely different mechanisms. This paper aims to shed light on these culture-theoretical backgrounds and thus also on the highly divergent reception of American Minimal Music in Germany.

Nevertheless, these observations are by no means limited to Germany. Quite the opposite: European narratives towards America and its music have a centuries-old history that remains valid with astonishing consistency throughout Europe up to the present day. The reception of Minimal Music often seems to oscillate between latent anti-Americanism and exaggerated expectations of the USA. In this respect, the reactions of the entire European avant-garde must also be viewed against this cultural-historical background.

**Christoph Schuller** studied musicology, philosophy and German philology in Regensburg and Würzburg from 2015 to 2022. Since 2022, he has worked on his doctorate on the European reception of American Minimal Music under Prof. Dr. Wolfgang Rathert at the Ludwig-Maximilians University Munich, with a scholarship from the German National Academic Foundation. He has worked on various musicological edition projects, the writings of Richard Wagner and the music of Richard Strauss. In addition, from 2022–2024 he has been a member of the German team of the Erasmus-funded project "Network of European Minimal Organizations" (NEMO), which aims to network various centers of European Minimal Music and their sustainable presence in teaching, science and the public. Applications are currently being submitted for follow-up projects.

### ***Form Follows Scalar Content in Arvo Pärt's Fratres***

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A remarkable feature of Arvo Pärt's *Fratres* (1977) is its use of a non-diatonic scale. Although the piece's "T-voice" uses the pitches of a minor triad, its "M-voices" use a rotation of the harmonic minor scale that boasts a major third above the tonic. The piece explores the consequences of scalar transposition along this irregular scale by systematically transposing its M-voice content downward by thirds. This paper analyzes the changes that the M-voices undergo as they are transposed along the scale, arguing (in the manner of Cohn 1992) that *Fratres* demonstrates an especially apt pairing of form and content.

In particular, drawing on recent theories of scalar transposition (Tymoczko 2008, 2011, and Sherrill 2019), the analysis shows that the process of transposition by generic thirds traverses the space of motive forms in a more directed way than would result from other transpositions, such as by step or by fifth. This is demonstrated by attending to the pitch height of the tones in each melodic statement relative to the axial pitch on which it starts and ends. At the beginning of the piece, one of the two M-voices is situated so that its axial pitch lies on the major third of the tonic triad. At this transposition level, all other tones of the melody are uniquely low. As the melody undergoes repeated transposition, its pitches become progressively higher until the fifth iteration of the process, at which point the content achieves its most relatively high form.

Through the remaining transposition levels, the relative heights of the melodic pitches descend until the piece concludes with a return to the unique low point at which it began. This analysis can serve as a model for other pieces in which Pärt uses distinctive scales, such as *Psalom* and *Orient & Occident*.

**Paul Sherrill** is an Assistant Professor of Music Theory at the University of Utah. His primary research agenda explores the relationships between convention, usage, and meaning in eighteenth-century Italian opera from perspectives informed by schema theory, the new *Formenlehre*, and music semiotics. Aspects of this work have won awards such as the Roland Jackson Award from the American Musicological Society and the Society for Music Theory's Emerging Scholar Award. Separately, he is interested in geometrical models of scale structure, on which he has an article forthcoming in the *Journal of Music Theory*.

### ***La noche de un minimalista? Towards a Synthesis of Pop and Minimalism in Ludovico Einaudi's Music***

**Holly Shone** (Bangor University, United Kingdom)

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Often a point of contention in the field of classical music, Ludovico Einaudi's music is widespread but often lacking in academic discourse. This is surprising given that Einaudi was the most streamed classical artist in 2023, with his music popularised through its use in film, television, adverts, as pieces on exam syllabuses, and as art music in its own right.

Einaudi's music broke into the popular and 'easy' listening in the mid-1990s, with piano works such as 'Le Onde' and 'I Giorni'. Minimalist influences are easily detected but noticeably altered through the inclusion of popular music style chord patterns and overall structures. Through score analysis, sociological research and excerpts from an interview conducted with Einaudi in October 2023, my paper will aim to demonstrate the minimalist influence and how Einaudi's language has developed since then to evoke a more ambient post-minimalist impression.

Having established minimalist features in Einaudi's music, this paper will also discuss the minimalist visual presentation in concerts and recording contexts, providing examples from a concert held on 23 October 2023 and examples of how his music is used online. I will suggest that the minimalist influence has increased the accessibility of these works, hence its saturation in popular culture, as a possible gateway into the classical music world for young people especially those who have not otherwise been exposed to classical music in a way that does not make them feel excluded by means of, for example, societal elitism. Furthermore, minimalist/post-minimalist techniques used in Einaudi's music have arguably aided and encouraged listeners to attempt to play the music themselves, to the extent that Einaudi's music has been added to the ABRSM (Associated Board of the Royal Schools of Music) accepted exam pieces for Grades 3–5.

**Holly Shone** is a PhD student currently studying at Bangor University in North Wales, having completed her undergraduate and master's degrees at the same institution. Primarily a musicologist, Holly is focusing on the music of Italian composer Ludovico Einaudi to understand the contrasting critical and public reception of his music, along with a detailed analysis of select pieces from his oeuvre. Her wider research interests include the reception of 'classical' music amongst adolescents, and contemporary postminimalist music. Alongside her research, Holly is a pianist for a number of student ensembles at Bangor University, as well as participating as an alto in the University Chamber Choir.

### ***Arvo Pärt, Minimalism and the Musical Experience***

**Kristina Sočanski Čelik** (University of Oslo, Norway)

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The alleged simplicity of Arvo Pärt's music is widely received and understood in terms of the reductiveness of material and simplicity of musical form; features that are said to be conducive to spirituality and introspectiveness. Pärt's music has been taken to represent an escape from the disturbing complexity of our modern lives, characterized by Laura Dolp as a form of "social minimalism" in which simplicity is seen as a lifestyle (Dolp, 2012). It has also been criticized for being shallow, lacking tension, meaning, and musical values, for example in association with the criticism of "new simplicity" by musicologist and critic Josiah Fisk, and subsequently by the composer James MacMillan and the theologian Jeremy Begbie (Sholl, 2012). Despite their differences, these readings nevertheless share a preoccupation with compositional content in determining how the music is "understood". The absence of notated material is implied to equivocate with the incompleteness of expression.

Through analyses of Pärt's "Lamentate" (2002), this paper will question the premises for understanding complexity in music and argue that in order to truly access the aesthetic

dimensions of music in our time, we need to shift perspective from seeing the world we inhabit through the linear, logical and rational lens of conceptualization, to a reasoning based on sensing the aesthetic, affectual and non-verbal world. As Merleau-Ponty argues, from a phenomenological perspective, one tangible aspect of experiencing music is the way in which sounding sensations are channeled and processed through our bodies. In studying the development of Pärt's *tintinnabuli* since "Für Alina" (1976), this paper will indicate how Pärt's music, its "invisible structures", and its performance, incur complex experiences that say something of how we understand the world to manifest itself in contrasting ways, engendering differing kinds of active response, rather than just being an object of cognition. As Theodor W. Adorno claimed, art shows the viewer that reality is more complex than any appearance we can describe using the language of conceptual knowledge.

**Kristina Sočanski Čelik** has a background in piano performance and holds degrees from the Norwegian Academy of Music in Oslo (BA 2014) and the Royal Danish Academy of Music in Copenhagen (MMus 2016, Soloist Diploma 2019). In 2018, she was a visiting scholar at Aaron Copland School of Music, Queens College, New York, where she engaged in artistic research with the subject "American Sound", a project which sparked great interest in further development in musicology and research. The results of her artistic research were presented in a well-received album with music by Philip Glass, Edward Smaldone, George Crumb and Missy Mazzoli. Her second album dedicated to the piano works by Philip Glass was released in 2022. Kristina has been employed as a doctoral research fellow at the University of Oslo since 2021 and is currently working on a project that investigates contemporary music and spirituality.

### ***The Polyphony of Influence in Steve Reich's Proverb: Early Music Movement, Paul Hillier, and ECM Record Series***

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In 1996, Paul Hillier and his ensemble Theater of Voices premiered Steve Reich's *Proverb*, a piece for voices, vibraphones, and electric organs. This performance displays Hillier's noteworthy contribution to the intricate connections between U.S. radical and European spiritual minimalist practices. Namely, inspired by Pérotin's organum *Viderunt Omnes*, Reich dedicated the score to Hillier, an initiator of the creation of *Proverb* and a proponent of early and minimalist music. Hillier's multifaceted role in shaping the narrative of this collaboration is evident in his Hilliard Ensemble's recording of Pérotin's music in 1989. His contributions to linking early music with minimalism are also apparent through his writings, as the author of Arvo Pärt's biography (1997) and collaborator of Steve Reich's *Writings on Music 1965-2000* (2002). Furthermore, this collaboration finds support from ECM Records, a label known for launching Reich's popularity in 1978, being home to Pärt's music, and promoting Hillier's career of performing both minimalist and early music.

Thus, drawing from the evidence of the collaboration between Reich, Hillier, and ECM, in this paper, I provide a historiographical context of networking within the radical and spiritual minimalist scene. *Proverb* serves as a case study within this network, reflecting

social and spiritual influences in Reich's body of work and the history of minimalism. Drawing from textual and music analysis, I also explore Reich's engagement with early music traditions and Pérotin's isorhythmic structures through minimalist technique while making parallels between Ludwig Wittgenstein's succinct proverb and Reich's minimalist ideas and spiritual exploration in *Proverb*. By referring to the early sacred piece *Viderunt Omnes*, Reich's piece aligns with the spiritual minimalist tendencies but also diverges from such categorization, moving away from pure mysticism while attempting to affirm its standpoint in Western philosophy and music history.

**Nevena Stanić** is a PhD student in musicology and a Mellon Cluster Fellow in Global Avant-Garde and Modernist Studies at Northwestern University. Her research interests span significant temporal, physical, and cultural distances—from neume notation to postminimalism and experimental music—looking for the nuanced understanding of their (transatlantic) connection in recent history. Nevena's work lies at the intersection of gender and politics, focusing on style, performance, aesthetics, and reception. She has presented her research in Europe and the U.S. and published articles in Serbian, English, and Georgian. Nevena holds bachelor's degrees in musicology (University of Arts in Belgrade) and double bass (University of Kragujevac) and two master's degrees in musicology from the University of Arts in Belgrade and the University of Miami. In addition to her scholarly work, Nevena is a critic, educator, performer, music art curator, and non-profit supporter.

### ***A Typology of Multistable Phenomena in Minimalist Music***

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Minimalist composers invoke multistable visual imagery—where a single image (like the “duck-rabbit”) affords multiple interpretations without change to the image itself—to describe their music's effects on listeners' experiences. Steve Reich, for example, writes that “one's listening mind can shift back and forth within the musical fabric, because the fabric encourages that” (2002, 130). This paper explores multistability as an analytical framework to study interpretive flexibility in minimalist music. I draw upon theories of multistability from philosophy and psychology (Timmers, Arthurs, and Crook, 2020; Korulus 2014; Ihde 2012; Moore and Gockel 2012; Bregman 1990) to examine how multistability can manifest in unique ways across the compositional practices of a diverse range of minimalist composers.

For example, multistability manifests as the possibility of different patterns emerging from a background texture in Reich's works (Wallentinsen 2022, Duker 2013), yet we experience multistability differently as a shifting of melodic shape due to additive processes in Glass's and Terry Riley's works, through emerging phantom timbres in LaMonte Young's and Éliane Radigue's works, and through exploitation of phoneme similarity in the works of Meredith Monk. By illustrating how multistability manifests differently across various works, I create a typology of multistable experiences using analogs in other perceptual domains (like vision). I examine differences in the perceptual mechanisms of each type, and provide examples from minimalist repertoire to demonstrate these typological differences. This

typology presents a meaningful way to differentiate multistable effects experienced by listeners across this repertoire.

**Kristen Wallentinsen** is an Assistant Professor of Music Theory at Rutgers University's Mason Gross School of the Arts, and has previously taught music theory at the University of Northern Colorado. Her research extends theories of fuzzy set theory and familial similarity relationships to the study of minimalist music. This research informs her current project, a book under contract at Routledge, which draws on phenomenology and music psychology to explore structural multistability and interpretive ambiguities in the perception of minimalist music. She has recently published a related article in the *Journal of Music Theory*, and has presented her research at numerous national and international conferences. She maintains active interests in music psychology, music philosophy, 20<sup>th</sup>- and 21<sup>st</sup>-century music, music theory pedagogy, and the intersections of music theory and mathematics.

### ***Reshaping and Revelation: Structural Construction of Philip Glass's Trilogy of Vocal Symphonies***

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Generally speaking, symphonic form in the late-20th-century modernist era tends to be characterized by dramatic contrasts between musical ideas and textures, an absence of structural repetition, and a reliance on elements other than thematic material to create sectional form. In these respects, the aesthetics of minimalist music would seem antithetical to the conventions of symphonic form. How, then, does Philip Glass, as a prominent figure in minimalist music, employ minimalist techniques in his symphonies?

Philip Glass has composed 14 symphonies to date, sparking numerous discussions within academia (Jeremy Grimshaw, 2002; Robert Maycock, 2003). However, aside from Nathan Paul Burggraff's harmonic analysis of the Fifth Symphony in his doctoral dissertation (2015), there is scant specific analysis available. I choose his three vocal symphonies as exemplars, namely, Symphony No. 5 - Requiem, Bardo, Nirmanakaya, Symphony No. 6 - Plutonian Ode, and Symphony No. 7 - Toltec. These three symphonies hold significant real-world implications for Glass. From the distinctive nature of 20th-century structural analysis, I intend to redefine analytical concepts and criteria. I will incorporate elements such as pitch material, texture, rhythm, timbre, dynamics, and meter, considering a comprehensive array of factors to examine the constructional logic of the works.

Through analysis, it is evident that the recurrence in these three works serves as a crucial differentiation among various types, becoming a significant basis for structural classification. I will show different structural types in Glass's symphonies based on the presence or absence of recurrence. Those with recurrence can be categorized into bookended recurrence and irregular recurrence, while those without recurrence can be classified as single-theme structure, parallel structure, and continuous structure. I aim to demonstrate how Glass endeavors to transcend the inherent paradigms of minimalist music, actively expanding the diversity of 20th-century structural approaches. This study aims to offer partial reference for the analysis of minimalist structures and structural analysis in the latter half of the 20th century.

**Tingting Yang** is a second-year doctoral student at the Shanghai Conservatory of Music, China, and a joint visiting scholar at the Bard School of Music. Her supervisors are Professor Kyle Gann and Professor Dandan Wong. Her major is Research on Foreign Composers and Works. Her current research centers on the analysis of Philip Glass's operas and symphonies. Her articles have appeared in peer-reviewed journals including Chinese core journals *People's Music*, *Journal of Nanjing Arts Institute*, *Music Composition*, as well as *Music and Dance Studies*, *Music Lovers*, and *Music Life*. She is a postgraduate assistant in musicology, a member of the Chinese Western Music Society, and a teacher of Western Music History at the Shanghai University for the Elderly.