



Regular Music, Latchmere Theatre, 1983

MORE SOUNDS, MORE PERSONALITIES: BRITISH POSTMINIMALISM 1979 – 97

GOLDSMITHS, UNIVERSITY OF LONDON, 18 SEPTEMBER 2024, 10.00 – 18.30
Professor Stuart Hall Building, LG01

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| 9.30 | <i>Arrivals and refreshments</i> |
| 10.00 – 11.30 | 1 st session: <i>Beginnings</i> (Ian Gardiner, Keith Potter, Jonathan Parry) |
| 11.30 – 12.00 | <i>Refreshments</i> |
| 12.00 – 13.30 | 2 nd session: <i>Ensembles</i> (Andrew Hugill, Helen Ottaway, George Haggett) |
| 13.30 – 14.30 | <i>Lunch</i> |
| 14.30 – 16.00 | 3 rd session: <i>Perspectives</i> (Roddy Hawkins, Patrick Valiquet) |
| 16.00 – 16.30 | <i>Break</i> |
| 16.30 – 17.30 | 4 th session: <i>Panel</i> (chaired by Sarah Walker, with Jocelyn Pook, Laurence Crane, Susie Crow, Alan Hall) |
| 17.30 – 18.00 | <i>Plenary: Where next?</i> (Tom Armstrong) |
| 18.00 – 18.30 | <i>Performance: Helen Ottaway – Wind & Unwind</i> (Melanie Pappenheim/Helen Ottaway) |

10.00 – 11.30

1st session: *Beginnings* (chair: Ian Gardiner)

Introduction

Ian Gardiner (Goldsmiths, University of London)

Grumpy Old Men Go Fishing: a few answers to the question, "So what was it like to live in the Seventies, daddio?"

Keith Potter (Goldsmiths, University of London)

When Ian Gardiner asked me to speak at this conference, I mumbled something about worrying that anything I might produce, given the rather open brief, would come out sounding like the ruminations of a grumpy old man. He replied that "Ruminations of Grumpy Old Men" might, in the end, be an accurate name for the conference as a whole. Well, we'll see, won't we?

For this paper, I think that I have the conference organisers' approval to be self-indulgent from time to time in my attempt to talk about just a few aspects of "experimental music": mainly in the 1970s and mainly in Britain. Such indulgence in my approach involves both reference to my own activities and some occasional wandering off-topic to open up the pondering of one or two wider issues. This won't, then, be a conventional conference paper, with a clear argument and the evidence for this all carefully marshalled. But it will, I hope, be illuminating on some level or other.

Rhythm and Energy: the start of 1980s Postminimalism in the UK - Regular Music (1980 – 86)

Jonathan Parry

At the start of the 1980s two British bands developed the constant hypnotic pulse within US minimalism into a more dramatic beat-oriented sound. These bands (The Lost Jockey and Regular Music) added amplification to mainly classical instrumentation and focused on an energetic and exciting performance style.

As a composer and performer in Regular Music I give a perspective on that period, and talk about the experience of writing for and playing in the group. I discuss the structure and ethos of the band; its composers and personalities; its style; the experience of performing this music live; venues and festivals; and the band's initial release on Rough Trade Records.

I highlight how this era predated the general use of MIDI sequencing, and how the music demanded a certain type of strict tempo playing. I also suggest that a notable feature of this music could be described as 'harmonies of beats', something suggested by early minimalism but maintained in postminimal work where levels of repetition were reduced. Examples will be drawn from Peyton Jones, *Idyllic Rhythms / The Third Dream*, and my own *Hippolyte & Aricie / Neapolitan Sixth Part 1*.

12.00 – 13.30

2nd session: *Ensembles* (chair: Tom Armstrong)

Systems and Special Interests: the formation of 'George W. Welch' in the early 1980s

Andrew Hugill (University of Leicester)

This paper is a critical account of the origins of the 'George W. Welch' ensemble (GWW), which was active from 1981 to the mid 1990s. The paper situates GWW in the context of small composer-driven ensembles of the period. It makes the point that this was a pre-digital era and situates GWW within second-wave systems theory of the 1970s/80s. GWW had a unique identity, whose evolution is described in musical, visual, socio-political and conceptual terms, with particular reference to Mark Thomson's creation of its image. Andrew Hugill's compositions are explored for their systematic and special interests that reveal his then-undiagnosed autism. The ensemble's position in the geographical and cultural life of the UK is summarised, especially in relation to other ensembles of the period.

3 or 4 Composers grapple with the notion of English Music

Helen Ottaway

In early 1989 a group of musicians were drinking coffee in the ICA bar. They were approached by Lois Keidan, then programmer of the ICA theatre. She wanted to know if they had any thoughts about filling a hole in her schedule coming up that May. This was the moment that *3 or 4 Composers* was born and the event they presented on 30th May 1989 – '*3 or 4 Composers Grapple with the Notion of English Song*' - was the beginning of 10 years of fruitful collaboration with each other and with other artists. The group comprised Helen Ottaway, Jocelyn Pook, Melanie Pappenheim, Simon Rackham and Laurence Crane.

Lois Keidan went on to establish a new grant awarding department at the Arts Council – Combined Arts – which she said to the assembled composers and performers 'will be for people like you'. All of these individuals have gone on to have productive musical careers but this is the story of their early experiments together in collaborative and site-specific installation and music theatre.

Between 1989 and 1998, *3 or 4 Composers* worked with visual artists, flower arrangers, theatre makers, instrument makers, engineers and fire artists to create work for ICA London, Arnolfini Bristol, National Review of Live Art Glasgow, Nottinghamshire County Council, Salisbury Festival, Wingfield Arts, Barclays New Stages, Royal Festival Hall London, Bridewell Institute London, Acme Studios London and Aldeburgh Festival.

Contemporary Music-Making for Amateurs, Contemporary Music for All: Politics and postminimalism in the early years of CoMA

George K. Haggett (Somerville College, Oxford)

In 1993, CoMA held its first new-music summer school at Firth Hall in Sheffield. Originally 'Contemporary Music-Making for Amateurs' (now 'Contemporary Music for All'), CoMA

was founded to create opportunities for amateur musicians to sing and play new works by contemporary classical composers. Through both encouraging amateur composition and commissioning professional composers to write for its summer schools, regional ensembles, and other projects over the past thirty years, it has generated a diverse repertoire of technically accessible, flexibly scored, post-tonal pieces.

Among the 450 composers who have contributed to the CoMA repertoire are several prominent postminimalists, among them Andrew Poppy, Stephen Montague, Erollynn Wallen, and Laurence Crane. CoMA has received very little musicological attention to date; with a particular emphasis on its postminimalist repertoire, this paper presents some materials from its archive. I discuss the various different compositional trends represented at the first five summer schools (1993-97), and explore the extent to which postminimalism has influenced CoMA's activities.

With reference to CoMA's precursors (especially the Scratch Orchestra), this paper also situates its ideological principles against the political landscape of neoliberal Britain. Drawing on photographs, postcards, and written media in the archive, as well as oral histories with CoMA members, I reflect on the progressive political principles that helped to form and sustain this distinctive and vibrant network of amateur contemporary music-makers.

14.30 – 16.00

3rd session: *Perspectives* (chair: Ian Gardiner)

Electric Weekend(s) and Missing Tape Parts: Minimalism, Complexity and the Invention of Postwar Music in 1980s Britain

Roddy Hawkins (University of Manchester)

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 minimalism and complexity remain productive for framing life after the avant-garde. How did this account gain credence, and what does it obscure? This paper attempts to draw together discourses, institutions and media in responding to these questions.

With snapshots from 1977, 1987 and 1997 – the long 1980s – in the first half of 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'. With a focus on the events at the Huddersfield Contemporary Music Festival in 1987 in

particular, I explore how the critical reception of musical postmodernism, focused primarily on instrumental music promoted by specialist ensembles and performers, emerged in the 1980s in parallel to infrastructural changes in British new music culture more broadly, factors that have received recent historiographical attention in the work of William Robin in his book *'Industry: Bang on a Can and New Music in the Marketplace'* (Oxford: OUP, 2021).

I then explore the changes that took place at the Society for the Promotion of New Music (SPNM) as it reckoned with the fracturing, professionalisation and expansion of contemporary music through the 1960s and 1970s. By 1980, the SPNM was increasingly aware of the need to address the plurality that dominated conversations across new music internationally. And in a closely related space, underpinning this plurality, was a shift in the media of new music, symbolised by the formation at the turn of the 1980s of the Electroacoustic Music Association of Great Britain (EMAS). Beyond what I call the 'invention of postwar music' in critical discourse, we must confront the material reality of this newness: that is, the impact of professionalisation, segmentation and a newly competitive marketplace for new music in Britain which is nevertheless distinct from the dominant US-story in which minimalist music, postmodernism and the marketplace rule the day.

Adieu nouveauté! Bryars, Cardew, Hobbs, Jeffes and Nyman as Heard in France, Spring 1983

Patrick Valiquet (University of Huddersfield)

My presentation spotlights the heavy representation of British composers amongst the transatlantic cast of the three-hour experimental radio documentary *Avez vous dit post-moderne? [Did You Say Post-modern?]*, produced by Daniel Caux with the Atelier de création radiophonique, and first aired by the national broadcaster France Culture on 3 April 1983. I situate the documentary in relation to Caux's profoundly influential work as organiser of the Nuits de la Fondation Maeght in 1970-1971, which introduced French audiences to the work of Albert Ayler, Sun Ra, Terry Riley, Cecil Taylor and La Monte Young, and as founder of the label Shandar, which operated from 1970 to 1979 and released early records by all of the above in addition to Charlemagne Palestine, Pran Nath, Steve Reich and Philip Glass. I also discuss Caux's connection to the music department at the Université Paris 8, where he occasionally taught free improvisation beginning in 1969, working alongside philosophers Daniel Charles and Jean-François Lyotard, both of whom are featured in the documentary as commentators. Several of the musicians heard on Caux's documentary are British, including Gavin Bryars, Cornelius Cardew, Christopher Hobbs, Simon Jeffes and Michael Nyman. The others are Harold Budd, Daniel Lentz, Alan Lloyd, Hector Zazou, Joseph Racaille and Charles-Valentin Alkan.

Caux's documentary represents these musicians not as 'minimalists' or 'postminimalists' but as 'postmoderns', sharing perhaps an aesthetic, epistemological or temporal orientation toward modernity, but emphatically *not* a nationality, a historical situation or an ideology. He also uses the voices of Charles and Lyotard to explicitly distinguish his grouping from 'postmodernism', which they disparage as a contradictory attempt to regain

historical and ideological unity. In conversation with recent work by Patrick Nickleson, I argue that the post-hoc naming of 'minimalism' by anglophone critics and musicologists was not an affirmation but a forgetting of what made this music so exciting and important. In contrast with Paul Griffiths' casual emphasis on nationality and originality, Caux's documentary suggests that aesthetic, economic and political rejections of modernism in the 1970s and 1980s were very poorly served by the metaphors of the 'local' and the 'new'.

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| 16.30 – 17.30 | <i>Panel discussion</i> Sarah Walker (BBC Radio 3 presenter - chair) Laurence Crane (composer) Susie Crow (choreographer) Alan Hall (radio producer) Jocelyn Pook (composer, performer) |
| 17.30 – 18.00 | Plenary discussion: <i>Where next?</i> (chair: Tom Armstrong, University of Surrey) |
| 18.10 – 18.30 | Performance: Helen Ottaway – <i>Wind & Unwind</i> Melanie Pappenheim – voice Helen Ottaway – musical box |

Wind & Unwind is part of a series of pieces written in developing ideas for a new kind of requiem. Working with themes of absence and the movement of the tides; drawing on the traditions of English folk song and liturgical music and collaborating with singer Melanie Pappenheim, it unwinds a ribbon of sound and movement, a homage to the moon. *Wind & Unwind* was originally commissioned by the Arts Development Company and produced by Activate Performing Arts and Inside Out Dorset for Dorset Moon in Sherborne Abbey.

Sung texts:

from Giovanni Battista Riccioli's *lunar nomenclature* (1651)

Lunar maria: mare australe - southern sea, mare homorum - sea of moisture, mare undarum - sea of waves, mare frigoris - sea of cold, mare nubium - sea of clouds, mare imbrium - sea of showers.....

In the Moonlight by Thomas Hardy

'O lonely workman, standing there
In a dream, why do you stare and stare
At her grave, as no other grave there were?
If your great gaunt eyes so importune
Her soul by the shine of this corpse-cold moon,
Maybe you'll raise her phantom soon!
'Why, fool, it is what I would rather see
Than all the living folk there be;
But alas, there is no such joy for me!
'Ah—she was one you loved, no doubt,
Through good and evil, through rain and drought,
And when she passed, all your sun went out.'
'Nay: she was the woman I did not love,
Whom all the others were ranked above,
Whom during her life I thought nothing of.'

BIOGS

Tom Armstrong studied composition with George Nicholson and, at York University, Roger Marsh. Performers of his music include the Fidelio Trio, Jane Chapman, Jakob Fichert, Simon Desbruslais, Notes Inégales, Gemini, Madeleine Shapiro and the BBC Philharmonic. His music has been performed in Europe, China, Australia and the US.

Tom frequently collaborates with other art forms (dance in particular) and 'through the score' using loosely determined notation as in *Shadow Variations* (2019) for ukulele ensemble. Tom's CD *Dance Maze* (Resonus Classics 2018) presents pieces in different versions involving alternative approaches to the same materials that highlight his interest in the creative potential of musical recycling. Tom frequently reworks other composers' music as current collaborations attest: a set of Bartók arrangements for the Hungarian guitarist Katalin Koltai, a programme of re-imagined 'classics' for Trifarious, and a song project with the pianist and composer Nathan Williamson. *Damascene Re-dux* (2014), a reworking of Tom's *Damascene Portrait* (2003), was released on the CD *Late Music* by the Delta Saxophone Quartet in 2023.

Tom is a Senior Lecturer in Music at the University of Surrey. His practice-led research is published by Palgrave Macmillan, appears in the *Journal of the Royal Musical Association*, and has been funded by the AHRC

Laurence Crane is a composer who writes for combinations of instruments and voices which are generally identified as 'classical', to which he sometimes adds elements from outside that tradition. He mainly composes music for the concert hall, though his output includes pieces initially written for film, radio, theatre, dance and installation. He studied with Peter Nelson and Nigel Osborne at the University of Nottingham and since 1984 has lived and worked in London. He has been a member of the teaching staff in the composition department at the Guildhall School of Music and Drama since 2010.

Crane's music has been performed, recorded and broadcast around the world, and over the past four decades he has collaborated with numerous ensembles and individual musicians. Ensembles he has worked with include Apartment House (UK), Plus-Minus Ensemble (UK), EXAUDI (UK), Decibel (UK), Ives Ensemble (Netherlands), asamisimasa (Norway), Cikada Ensemble (Norway), Ensemble Kore (Canada), Quatuor Bozzini (Canada), Freesound (Canada), 175 East (New Zealand) and Esposito Quartet (Ireland). Several CD recordings of his music have been released, on the labels Another Timbre (UK), Metier (UK), Nimbus (UK), Hubro (Norway), Lawo Classics (Norway) and LCMS (Ireland). His orchestral music has been performed by the Netherlands Radio Chamber Philharmonic and the BBC Scottish Symphony Orchestra.

In 2017 he was the recipient of a 3-year Paul Hamlyn Foundation Award for Composers and in 2022 he won an Ivor Novello Award for *Natural World*, a work for soprano and piano with electronics, written for Juliet Fraser and Mark Knoop. Between 2019 and 2024 he participated in the research project 'Performing Precarity', based at the Norwegian Academy of Music in Oslo.

Susie Crow danced for 12 years with the Royal and Sadler's Wells Royal Ballet companies, becoming a soloist. She made ballets for SWRB and National Youth Dance Company, and in 1988 was a co-founder of Dance Advance, presenting new ballet-based work with 20th

century music. Susie spent 7 years in Madrid and was twice a finalist in the Madrid Choreographic Competition. From 1995-2007, work with Jennifer Jackson on Ballet Independents' Group projects included Ballet into the 21st Century choreographic courses at the Royal Festival Hall, the composition residency *Making Work* in partnership with City of Birmingham Symphony Orchestra, BIG Discussion Forum. Collaboration with composer Tom Armstrong on *FIBBA* for National Youth Ballet in 2000 led to development with film maker Zara Waldeback of *Black Maria*, Lilian Baylis Studio Theatre in 2007. Her Ballet in Small Spaces projects include *The Solos Project* 2008-9, works based on Dante's Divine Comedy in collaboration with composer Jeremy Thurlow, *Inside Out* and *Commedia* in 2011 and *Two old instruments* with viola de gamba player Jonathan Rees 2014-15. As an improviser she participates with dancers, musicians and visual artists in creative research projects in Oxford, including Drawing Dance. Susie teaches adult learners, students, professionals and teachers, holding an MA in Dance Studies from University of Surrey, CertTLHPE from London's Institute of Education (IoE), and PhD from University of Roehampton. She coaches Kenneth MacMillan ballets *Sea of Troubles* and *Playground* of which she was an original cast member. She has lectured and mentored students on IoE, British Ballet Organisation and ISTD teaching courses. She runs the blog Oxford Dance Writers.

Ian Gardiner is a composer and lecturer whose work spans contemporary concert composition, studio arranging and orchestration, music for film and TV, and collaborations with pop, jazz and world musicians. As a composer he has received major international and national awards, including a Prix Italia for his work for radio, *Monument*, and a British Composer Award for *Toccata, Canzona, Ricercare* for symphonic wind and brass. He has worked regularly with major British orchestras, including the London Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the BBC Concert Orchestra, the BBC National Orchestra of Wales, Britten Sinfonia, and contemporary music groups such as Ensemble 10/10 and the Nieuw Ensemble of Amsterdam. For eight years he directed and played percussion in the idiosyncratic new music group George W Welch, for whom he wrote many pieces and transcriptions. In 2011 he recycled Tchaikovsky's *1812 Overture* for an orchestra of instruments made out of scrap materials, performed at the BBC Proms, for the BBC4 documentary *Scrapheap Orchestra*. As an arranger and orchestrator, he has collaborated on projects with Toumani Diabaté, Abel Selaocoe, the Will Gregory Moog Ensemble, Stevens & Pound, Jocelyn Pook, Hiba al-Kawas, Adrian Utley, Goldfrapp, OMD, and many others.

He is now Emeritus Professor of Music at Goldsmiths, University of London, where he taught for almost twenty years. He was the founder and co-editor of the journal *Music, Sound, and the Moving Image*.

George K. Haggett is a stipendiary lecturer at Somerville College, Oxford. His recent doctoral thesis, 'Medievalism in Contemporary Opera', was supervised by Laura Tunbridge and Elizabeth Eva Leach. His work has appeared in *History as Fantasy in Music, Sound, Image and Media* (Routledge), the *JRMA*, and *TEMPO*.

Alan Hall is founding director of Falling Tree Productions, an independent radio and podcast company based in south-east London. They specialise in social documentaries and arts features that harness the imaginative possibilities of the audio medium.

Programmes for BBC and other outlets have received all the major broadcast and audio industry awards.

He started his career at BBC Radio 3 as a music producer (1990-98) in the New Music Unit, co-creating *Midnight Oil*, the innovative late-night new music series, and launching *Between the Ears*, the BBC's acclaimed home for creative production, and *Hear and Now*, as well as producing documentaries and what used to be called Traditional Music programmes. In the twenty-five years since, he and co-director Eleanor McDowall have pioneered nuanced and resonant approaches to production, notably in the series *Short Cuts* (2012 onwards) and *Lights Out* (2017-23). Between 1998 and 2012 Alan was also a Visiting Tutor on the MA in Radio at Goldsmiths, with responsibility for creative feature-making.

Recent broadcast credits include *Never Failed Me Yet* (R3), a documentary about Gavin Bryars' masterpiece; *Fragments* (R4), about the London nail bombings, and *Sybil Phoenix, A Civil Life* (R4), a portrait of Lewisham's "unofficial aunty" and founder of the Marsha Phoenix Memorial Trust.

Roddy Hawkins is a musicologist and Lecturer in Music at the University of Manchester. He has published essays and has forthcoming articles on the cultural politics and material history of new music in Britain during the 1970s and 1980s, focused in particular on the emergence of the discourses and practices associated with the new complexity, and drawing on a range of archives including those held by the British Music Collection at Heritage Quay. He is currently co-writing a short book with Stephen Graham for the series *CUP Elements in Music Since 1945*, provisionally titled *The Work of New Music: Collaboration in the Experience Economy*. He teaches on a range of courses at Manchester including 'Music and Consumption in the Digital Age' and 'Music and Politics in Britain During the Long 1980s'. He is on the editorial board for the MUP book series *The British Pop Archive*, which focuses on the hidden histories of British pop culture. He is currently Chair for the subject association MusicHE and a member of the partnership group for the Greater Manchester Music Hub.

Andrew Hugill is a composer, musicologist and creative technologist. He is Professor and Deputy Director of the Institute for Digital Culture at the University of Leicester. In a long academic career he has founded several research institutes and degree programmes at three universities. He is a Principal Fellow of the HEA and a National Teacher Fellow. His research publications include the monograph *The Digital Musician*, now in its third edition, and the co-edited volume *Aural Diversity*. He is active in advocacy and research relating to invisible disabilities and has published on autism, hearing differences and balance disorders. Recent musical works include *Spectrum Sounds*, commissioned by all four UK Arts Councils and the BBC, and *Digital Syzygies*, commissioned by the European Research Council as a case study, in which four autistic/deaf musicians co-create music using EEG (brainwave reader) headsets. In 2018, he founded the Aural Diversity project <http://auraldiversity.org>

Helen Ottaway is a composer, pianist, installation artist and curator. While a student at Goldsmiths', University of London in the 1980s, she studied briefly with John Cage, and up

to 1998 worked as a performer, musician and composer with experimental music and theatre groups, touring nationally and internationally. In 1999, with arts administrator Steve Ehrlicher, she formed Artmusic to promote and produce collaborative, site-specific and participatory work. As lead artist she has had extensive experience of working with artists from different disciplines, and curating and producing her own and other artists' work. As a composer she has received commissions from BBC2, Salisbury Festival, Bath Film Festival, the Bernardi Music Group and others. Landscape, water and nature provide inspiration and are recurring themes in a style that is predominantly minimalist with influences from folksong and English pastoral and church music traditions.

Jonathan Parry has performed at festivals throughout Europe, played in performances on both Channel 4 and Radio 3, and his music has been heard on Radio 1 and released on Rough Trade and Klanggalerie Records. He was a composer for the group Regular Music, and a member of the experimental group George W Welch. He studied music at Royal Holloway College, London University, with Brian Dennis as composition tutor - and at Sheffield University for a post-graduate research degree, with Peter Hill as tutor ('New uses of tonal harmony in recent music' 1984). He is the originator of 'Musical Translation' (the ability to translate frequency into different harmonic and melodic patterns) and has developed a new rhythmic style based on 'Harmonic Beats'. His compositions defy genre, ranging from simple songs to extended compositions exploring these original techniques, but he has recently focused more on a classical style since 2020 with three sonatas for piano and two orchestral pieces, *The Mantra Device* and *A Fresh attempt on the Mountain* (*Ein neuer Prüfung am Berg*).

Melanie Pappenheim is a singer, performer and composer. She has toured nationally and internationally with many leading UK experimental theatre and dance companies including Lumiere & Son, DV8 Physical Theatre and Clod Ensemble. She has appeared regularly at the National Theatre, Shakespeare's Globe, The Young Vic, The Royal Opera House, The ENO and Glyndebourne. Melanie has also collaborated with many renowned contemporary composers, such as Jocelyn Pook, Orlando Gough, Jeremy Peyton Jones, Gavin Bryars, Graham Fitkin and Sarah Angliss. She has premiered dozens of new works for solo voice including the award-winning opera *A Ring A Lamp A Thing* by Caryl Churchill and Orlando Gough. Melanie appeared as Queen Elizabeth I in *Dr Dee* by Damon Albarn and Rufus Norris commissioned by Manchester International Festival and most recently in *Giant*, a new opera composed by Sarah Angliss performed at Snape Maltings in 2023 and at the Royal Opera House Linbury Theatre in 2024. Other recent highlights include a European tour with Brian Eno and the Baltic Sea Orchestra in October 2023 and a sound installation by Orlando Gough at Messums Art Gallery, Wiltshire, featuring a recording of Melanie's voice.

Her voice has been featured on many film soundtrack recordings including Derek Jarman's *Edward II* and *The Garden*, *The House of Mirth* by Terence Davies, and Martin Scorsese's *Gangs of New York*. She has sung on several episodes of *Doctor Who*,

appearing in the first Doctor Who Prom in 2009 and most recently her voice has featured on several episodes of *The Crown*. Melanie has composed music for a number of BBC Radio 4 dramas and has received several commissions for art installations and site-specific projects. Since 2015, she has worked with the arts-in-health charity Rosetta Life, co-developing a programme of work involving theatre and music for people who have experienced stroke.

Jocelyn Pook is one of the UK's most versatile composers, having written extensively for stage, screen, opera house and concert hall. She has established an international reputation as a highly original composer winning her numerous awards and nominations including a BAFTA, Olivier (*King Charles III*), Golden Globe (*Eyes Wide Shut*), and two British Composer Awards (*Speaking in Tunes*, *DESH*).

Pook graduated from the Guildhall School of Music and Drama in 1983, where she studied viola. She then embarked on a period of touring and recording with artists such as Peter Gabriel, Massive Attack, Laurie Anderson and PJ Harvey and as a member of the Communards. Pook tours extensively with the Jocelyn Pook Ensemble, performing her own repertoire, music from her albums and film scores.

Recent projects include the film score to Björn Runge's *The Wife* (2018) with Glenn Close and the score to true crime documentary *The Staircase* by Jean-Xavier de Lestrade, both released as digital albums in 2018. Recent premieres include *Memorial*, a large-scale music theatre work with music by Pook and performed by her ensemble at Adelaide Festival, Brisbane Festival and London's Barbican Theatre; and the world premiere of the final part of her mental health trilogy, *Hysteria*, at Hoxton Hall, London.

Keith Potter is now 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 Sion (Ashgate Publishing), appeared in 2013. Recent research on Steve Reich (arising in particular from 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*. He is currently completing a book for Oxford University Press on Reich's *Music for 18 Musicians*.

His own 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 and 2024. He also gave the opening keynote lecture at the conference, 'Minimalism: Location, Aspect, Moment', at Winchester School of Art/University of Southampton in 2016.

Patrick Valiquet is Research Fellow in Music and Music Technology at the University of Huddersfield. He previously held a British Academy Postdoctoral Fellowship and a Postdoctoral Award from the Fonds de Recherche du Québec – Société et Culture in the Reid School of Music at the University of Edinburgh, and earned degrees in music and digital media from McGill University, Concordia University, the Institute of Sonology, and the University of Oxford. Between 2015 and 2021 he assisted Peter Nelson as Associate Editor of *Contemporary Music Review*. His first monograph *Pierre Schaeffer and the Ethics of Experimental Music Research* is forthcoming from Edinburgh University Press, and he is now working on a second monograph mapping the influence of music philosopher Daniel Charles on francophone experimentalism.

Sarah Walker has been a leading voice on BBC Radio 3 for over thirty years. Born in Barnsley, she spent her early career as a pianist, composer of educational music and teacher, performing with new music ensembles including Collective Title and Apartment House, while researching for a doctorate focusing on English Experimental music. Sarah was a member of the Walker White Duo, with composer John White, for many years.

Sarah began her radio career heading the eclectic new music show *Midnight Oil* and later *Hear and Now*, the flagship contemporary music programme which she launched alongside conductor Robert Ziegler. She went on to present *Essential Classics*, where she was known for her engaging interviews with a wide range of celebrities. Sarah has been heard on the *BBC Proms*, *In Tune*, *Record Review*, *BBC Young Musician of the Year* and Radio 3's *Sunday Morning*, where she is the regular host and curator of the programme.

During the Covid lockdown, Sarah played a leading role in establishing a successful ongoing series of livestreamed digital concerts with the Bournemouth Symphony Orchestra. Her tutor books for young keyboard players are published by Faber Music, and her recent album, *Haunted Carbonek: piano music by Martin Pyne*, is available on the TallGuy label.

Conference organisers: Ian Gardiner (i.gardiner@gold.ac.uk) & Tom Armstrong (t.armstrong@surrey.ac.uk)

Huge thanks as ever to Imogen Burman for administrative and logistical assistance