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New York celebrates Steve Reich@70

Composer's birthday is marked by a unique collaboration among
Brooklyn Academy of Music, Carnegie Hall, and Lincoln Center;
Celebration includes two U.S. premieres and one NY premiere

"There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them."—The Guardian [U.K.]

Steve Reich, who recently was called "America's greatest living composer" by *The Village Voice*, was born in 1936 in New York City, where he still lives today. Fittingly, his 70th birthday will be celebrated by three of his hometown's leading performing arts organizations: the Brooklyn Academy of Music (BAM), Carnegie Hall, and Lincoln Center, in a celebration entitled **Steve Reich@70**. For the first time, these three institutions have joined forces to pay tribute to a living composer, presenting complementary programs of his work. Each organization will host a premiere of a new Reich work, along with a wide variety of earlier pieces, including collaborations with creators in other mediums. The month-long celebration begins on the composer's actual 70th birthday—October 3, 2006—and continues through November 4. (Complete details begin on next page.)

"I never thought I'd look forward to turning 70," said Steve Reich. "To say I'm honored is definitely an understatement."

BAM opens **Steve Reich@70** with a dance program on Tuesday, October 3, in recognition of Reich's status as one of today's most choreographed composers. The Akram Khan Company, accompanied by the London Sinfonietta led by Alan Pierson, gives the U.S. premiere of a new dance by British choreographer Khan, titled *Variations for Vibes, Pianos, and Strings* after Reich's newly commissioned score. Anne Teresa De Keersmaeker, a choreographer long associated with the composer's music, performs two classic works, one solo and the other with a member of her Rosas dance company, Michèle Anne Demey, October 3 and 5-7.

This is followed at **Carnegie Hall** with a focus on Reich's instrumental music. A six-day Professional Training Workshop, led by the composer, begins October 13 and culminates in a concert by the participants on Wednesday, October 18 in Zankel Hall, with *City Life* and other works. On Saturday, October 21 in Stern Auditorium, Carnegie Hall presents a program of Reich's masterworks performed by the artists for whom they were written: *Electric Counterpoint*, played by guitarist Pat Metheny; *Different Trains*, with the Kronos Quartet; and *Music for 18 Musicians*, performed by Steve Reich and Musicians. Carnegie Hall's festivities conclude with *Making Music: Steve Reich* in Zankel Hall on Sunday, October 22. The all-Reich program begins with a conversation between the composer and Carnegie Hall's Artistic Advisor, Ara Guzelimian, and includes the U.S. premiere of *Daniel Variations*, a tribute to the murdered *Wall Street Journal* reporter Daniel Pearl.

Lincoln Center concludes the month of music with an emphasis on Reich's vocal and dramatic works. On Saturday, October 28 at Alice Tully Hall, Grant Gershon conducts the Los Angeles Master Chorale in the New York premiere of *You Are (Variations)* for voices and chamber ensemble, paired with Reich's timeless *Tehillim*. And from November 2-4 (Thursday through Saturday), Brad Lubman leads the Steve Reich Ensemble in *The Cave*, Reich's groundbreaking video opera collaboration with video artist Beryl Korot. This evening-length work was last seen at the Lincoln Center Festival in 1999.

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Steve Reich and BAM

BAM has presented the music of longtime artistic colleague/composer/performer Steve Reich since 1971, when world premiere performances of *Drumming* took place at BAM, MoMA, and Town Hall. In 1982, Steve Reich and Musicians performed *Vermont Counterpoint* and *Tehillim* as part of the Next Wave Series (an early program that led to the development of the Next Wave Festival). The U.S. premiere of Reich's *The Desert Music*—conducted by Michael Tilson Thomas leading the Brooklyn Philharmonic—took place during the 1984 Next Wave Festival. In 1993, Steve Reich and Beryl Korot's *The Cave* made its New York premiere at BAM's Opera House; *Music for 18 Musicians*, a Grammy Award-winning composition, and *Hindenburg*, were performed by the Steve Reich Ensemble at the Next Wave Festival in 1998. In 2002, BAM presented the New York premiere of Reich/Korot's *Three Tales*—a three-part digital documentary video opera—one part of which was the previously performed *Hindenburg*.

For many years, Reich's compositions have also been performed at BAM as part of diverse instrumental and dance programming—Reich collaborated with the Laura Dean Dance Company on a 1975 program, and that company, along with Reich, later performed the composer's *Impact* at the 1985 Next Wave Festival; The Brooklyn Philharmonic performed "The Music of Steve Reich," conducted by Kent Nagano, at the 1987 Next Wave Festival; a 1999 Brooklyn Philharmonic program featured the music of Reich, Stravinsky, and Bach—entitled "Music & Religion;" and the Kronos Quartet played selections from *The Cave* as part of a 1995 program. Belgian choreographer Anne Teresa De Keersmaecker has had a special and longstanding connection to Steve Reich's music; her dance work, *Drumming*, set to Reich's well-known composition (and performed by her dance company, Rosas, and the music ensemble Ictus) made its New York premiere at the 2001 Next Wave Festival. De Keersmaecker's *Rain* made its 2003 U.S. premiere at BAM, set to Reich's *Music for 18 Musicians* (performed by Ictus, with vocalists Synergy).

Program: BAM Howard Gilman Opera House

October 3, 5–7, 2006

ROSAS/KHAN—DANCE TO MUSIC BY STEVE REICH
A Double Bill

Part 1: Rosas Dance Company

Anne Teresa de Keersmaecker and Michèle Anne Demey

Piano Phase and *Violin Phase* from *Fase, four movements to the music of Steve Reich*

Part 2: Akram Khan Company

London Sinfonietta conducted by Alan Pierson

Variations for Vibes, Pianos and Strings

U.S. premiere

Presented with the kind assistance of ECHO

Variations for Vibes, Pianos and Strings is a newly commissioned Reich work, featuring choreography by leading British dancer and choreographer Akram Khan—performed by Khan's company—and music for three string quartets, four vibraphones, and two pianos, performed by the adventurous contemporary music ensemble, London Sinfonietta.

Piano Phase, a dance duet from renowned choreographer Anne Teresa De Keersmaecker, is set to Reich's seminal 1967 composition for two pianos and performed by De Keersmaecker and Michèle Anne de Mey, a former dancer with De Keersmaecker's company and artistic director of Belgium's Charleroi/Danses. The program also will include a solo dance, created and performed by De Keersmaecker, set to Reich's 1967 *Violin Phase*. *Violin Phase* and *Piano Phase* are sections of De Keersmaecker's celebrated 1982 work, *Fase, four movements to the music of Steve Reich*.

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Steve Reich and Carnegie Hall

Carnegie Hall also has had a longstanding relationship with Steve Reich. He made his Carnegie Hall debut on the electric organ in 1973, in a performance of his *Four Organs* with the Boston Symphony Orchestra, led by Michael Tilson Thomas. Carnegie Hall has presented premieres of Reich's works, including the world premiere of *Variations for Winds, Strings, and Keyboards* (chamber version); the U.S. premieres of *Octet* and *Music for a Large Ensemble*; and the New York premieres of *Cello Counterpoint*, *Three Movements for Orchestra*, and *Different Trains* (version for string orchestra and pre-recorded tape).

Reich on Reich: Professional Training Workshop

Steve Reich takes a new generation of musicians on a journey through a musical terrain that traverses some of his earliest works to more recent compositions as part of The Weill Music Institute's Professional Training Program. From October 13–18, participants work with Reich and members of his ensemble in preparation for a concert of his music, *Music for Pieces of Wood* (1974), *Sextet* (1985), *City Life* (1995), and *Triple Quartet* (1998). The culminating event takes place in Zankel Hall on Sunday, October 18. *Reich on Reich* is part of a workshop series presented by The Weill Music Institute at Carnegie Hall that brings master artists from around the world to work with conservatory-level students and emerging young musicians and composers.

Steve Reich in Concert, Isaac Stern Hall

Saturday, October 21

Works performed by the artists for whom they were composed:

Electric Counterpoint—Pat Metheny, electric guitar

Different Trains—Kronos Quartet

Music for 18 Musicians—Steve Reich and Musicians

Electric Counterpoint was commissioned by BAM's Next Wave Festival for guitarist Pat Metheny. It is the third in a series of pieces (preceded by *Vermont Counterpoint* and *New York Counterpoint*) featuring a soloist playing against a pre-recorded tape of him or herself. Metheny has pre-recorded ten guitars and two electric bass parts and then plays the final guitar part live against the tape.

Different Trains, scored for string quartet and pre-recorded performance tape, represents a turning point in Reich's compositional style. The work has its roots in his earlier tape pieces *It's Gonna Rain* (1965) and *Come Out* (1966), in which the musical content derives from the tones and rhythms of recorded speech. In *Different Trains*, premiered by the Kronos Quartet in 1988, Reich utilizes carefully chosen pre-recorded speech patterns—of Reich's govern-ess, a retired Pullman porter, Holocaust survivors, and train sounds from the 30s and 40s—to generate and influence the rhythmic patterns and harmonic structure of the quartet.

Music for 18 Musicians was completed in 1976 and was premiered by the Steve Reich and Musicians ensemble at New York's Town Hall. The structure of the work is based on a cycle of eleven chords played at the very beginning of the piece and features overlapping rhythms that expand over time. *Music for 18 Musicians* is considered a pivotal work in Reich's oeuvre, marking a decisive shift from a rhythm-based style with essentially static pitches to one in which harmony comes to the foreground. For the Carnegie Hall performance, Steve Reich and Musicians will be joined by Synergy Vocals.

Making Music: Steve Reich

The Carnegie Hall portion of the Reich@70 festival concludes on Sunday, October 22 in Zankel Hall, with Steve Reich in conversation with Ara Guzelimian, in *Making Music: Steve Reich*. The all-Reich program includes the U.S. premiere of a musical tribute to the murdered *Wall Street Journal* reporter Daniel Pearl entitled *Daniel Variations* (co-commissioned by the Carnegie Hall Corporation, Barbican Centre, Cite De La Musique [Paris], Casa De Musica Porto [Portugal], and Meet The Composer); *Cello Counterpoint*; *Piano/Video Phase*; and one of Reich's most provocative works, *Drumming*. Steve Reich and Musicians, Synergy Vocals, cellist Maya Beiser, percussionist David Cossin, and conductor Brad Lubman are the featured artists on this concert. Carnegie Hall's Making Music series presents contemporary composers in conversation about their musical points of view and includes performances of their own works, featuring many premieres.

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Steve Reich and Lincoln Center

An alumnus of Lincoln Center's Juilliard School, Steve Reich has given many concerts at Lincoln Center, starting in 1986, when his ensemble performed the New York premiere of the chamber version of *The Desert Music* as well as the New York premiere of *New York Counterpoint* with clarinetist Richard Stolzman at Avery Fisher Hall. Other highlights of Reich's music at Lincoln Center include the February 1996 New York premiere of *City Life* and the world premiere of *Proverb*, which were presented as part of the Great Performers series. In 1996, in honor of the composer's 60th birthday, the Bang on a Can All-Stars presented an all-Reich concert of chamber works. Lincoln Center presented a four-concert retrospective of Reich's work in 1999, which included the complete *Fase* by Anne Teresa De Keersmaeker, *The Cave*, *The Desert Music*, and *Tehillim* with the Orchestra of St. Luke's conducted by David Robertson, as well as the New York premiere of *Triple Quartet*, commissioned for and played by the Kronos Quartet. Also on this program were *Proverb* and the complete *Drumming*. Under the rubric "Voices and Visionaries," Steve Reich@70 presentations at Lincoln Center will include:

Saturday, October 28, Alice Tully Hall

You Are (Variations)

Tehillim

Los Angeles Master Chorale conducted by Grant Gershon

Featuring the New York premiere of *You Are (Variations)*, a Lincoln Center co-commission led by conductor Grant Gershon with the Los Angeles Master Chorale, the ensemble that premiered the work in 2004 at Disney Hall in Los Angeles. Called "a masterpiece" by the *Los Angeles Times*, the work is scored for six voices with chamber ensemble. The four movements/texts of *You Are (Variations)* are: "You are wherever your thoughts are," "Shiviti Hashem L'negdi" ("I place the Eternal before me") "Explanations come to an end somewhere," and "Ehmo m'aht, v'ahsay harbay (Say little and do much)." The first text is an English translation from the late eighteenth century Hasidic mystic Rabbi Nachman of Breslov, the second is from Psalm 16 in the original Hebrew, and the third is an English translation of the German philosopher Ludwig Wittgenstein's *Philosophical Investigations*. The fourth quote is from the Talmud's *Pirke Avot*. Reich comments that "...when you are listening, your mind is filled with the music. Wherever the music goes, you go too. It's a truth about human beings that they can be physically somewhere but their mind can be elsewhere and that's really where they are." The evening also offers Reich's *Tehillim* (the Hebrew word for 'psalms,' literally, 'praises'), a four-part, half-hour setting of Hebrew psalm texts for ensemble and women's voices.

November 2-4, Gerald W. Lynch Theater (at John Jay College)

The Cave

Steve Reich Ensemble conducted by Brad Lubman

Three performances of *The Cave*, a music theater work by Reich in collaboration with video artist Beryl Korot, will be given by the Steve Reich Ensemble led by Brad Lubman. Last seen at Lincoln Center Festival 1999, *The Cave* employs numerous video screens, and consists of edited documentary footage along with live and sampled music. The underlying theme explores the Biblical stories of Abraham, Sarah, Hagar, Ishmael, and Isaac, with texts taken from both the Torah and the Koran. The "cave" alluded to in this work is the final resting place of the patriarch Abraham. Since both Jews and Muslims trace their lineage through Abraham, the piece is particularly significant. *The Cave* was given its world premiere in Vienna in 1993, and was subsequently called "...a provocative rethinking of nearly every aspect of operatic convention" by *The New York Times*.

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