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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, anchoring a year of international festivities

*"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 media. The month-long celebration begins on the composer's actual 70th birthday—October 3, 2006—and continues through November 4, with international observances of the anniversary continuing through the first months of 2007. (Program details begin on the 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 her classic work *Fase, four movements to the music of Steve Reich*, on October 3 and 5-7.

This is followed at **Carnegie Hall** with a focus on Reich's instrumental music. A seven-day Professional Training Workshop, led by the composer, begins Friday, October 13 and culminates in a concert by the participants on Thursday, October 19 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. On Sunday, October 22, Carnegie Hall brings its portion of the festival to a close with a day-long exploration of Reich's music, which includes Discovery Day: Steve Reich—an afternoon of lecture, discussion, film, and participatory music-making in Weill Recital Hall—followed by a Making Music: Steve Reich concert that evening in Zankel Hall. The all-Reich program in Zankel 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, co-commissioned by The Carnegie Hall Corporation.

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**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.

### **Steve Reich@70: The Programs**

#### **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* (later *Sextet*) 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 Keersmaeker 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 Keersmaeker'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 (7:30 pm)**

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

Part 1:

*Fase, four movements to the music of Steve Reich*

Rosas Dance Company / Choreography by Anne Teresa de Keersmaeker

Part 2:

*Variations for Vibes, Pianos and Strings* (U.S. premiere)

Akram Khan Company / Choreography by Akram Khan

London Sinfonietta conducted by Alan Pierson

Presented with the kind assistance of ECHO

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The program begins with an acclaimed 1982 work by Belgian choreographer Anne Teresa De Keersmaeker: *Fase, four movements to the music of Steve Reich*. The work, set to Reich's *Violin Phase* (1967), *Piano Phase* (1967), *Clapping Music* (1972), and *Come Out* (1966), features a series of solos and duets—performed by De Keersmaeker and members of Rosas.

*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.

### **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**

**Friday, October 13 – Thursday, October 19**

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 13-19, 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 Thursday, October 19. **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 an important development 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 governess, 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 Steve Reich and Musicians at New York's

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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.

### **Discovery Day: Steve Reich, Weill Recital Hall Sunday, October 22**

On Sunday, October 22, in Weill Recital Hall, Carnegie Hall explores the music of Steve Reich with an afternoon of lecture, discussion, film, and participatory music-making. Topics covered during the sessions include the wide-ranging influences on Reich's music—from medieval music to African and Balinese musical traditions—the role of technology in the composer's output, and the intersections of specific Reich works with cultural and political issues. The day will also include discussions between the composer and Artistic Advisor Ara Guzelimian, a screening of the film *Steve Reich: A New Musical Language*, and New York Philharmonic percussionist and Juilliard faculty member Daniel Druckman leading all attendees through a performance of *Clapping Music*.

### **Making Music: Steve Reich, Zankel Hall Sunday, October 22**

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.

### **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**

*Clapping Music*

*You Are (Variations)* – New York premiere

*Tehillim*

Los Angeles Master Chorale conducted by Grant Gershon, with Steve Reich

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*You Are (Variations)* was commissioned by Los Angeles Master Chorale/Grant Gershon, Music Director, Lincoln Center for the Performing Arts, and friends of Ensemble Modern.

This program features 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

Post-concert discussion with Steve Reich and Beryl Korot, moderated by Howard Stokar, on November 4

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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## **Further celebrations**

### **Steve Reich at The Whitney Museum of Modern Art**

#### **October 4-15**

##### *Three Tales*

Steve Reich and Beryl Korot

Video installation, Kaufman Astoria Studios Film and Video Gallery

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### **Sunday, October 15**

Four of New York's leading new music ensembles — Alarm Will Sound, Manhattan School of Music Contemporary Ensemble (TACTUS), Prism Saxophone Quartet, and So Percussion — will participate in a three-hour performance event in the Whitney's Peter Norton Family Galleries, featuring several works that originally premiered at The Whitney Museum of American Art. The program will begin at 2 pm, and will be free with museum admission. The repertoire will include:

*Music for Mallet Instruments, Voices and Organ* (with So Percussion)

*Proverb*

Alarm Will Sound

*New York Counterpoint*

Prism Sax Quartet

*Four Organs,*

*Marimba Phase*

*Six Marimbas*

*Clapping Music*

So Percussion

*Eight Lines*

TACTUS

*Vermont Counterpoint*

Ransom Wilson (solo)

### **International celebrations**

Boosey & Hawkes has worked closely with performing organizations and venues to coordinate **Reich@70** events throughout North America and the UK/Europe. Performance highlights in the coming months include:

#### **London**

##### **28 September – 8 October 2006**

Phases: the Music of Steve Reich at Barbican features Steve Reich & Musicians, London Symphony Orchestra, BBC Symphony Orchestra, London Sinfonietta, Kronos Quartet and Bang on a Can. Highlights includes staging of *The Cave*, a dance triple bill and the world premiere of *Daniel Variations* for ensemble. For full details visit the Barbican website.

#### **Helsinki**

##### **30 September/3 October 2006**

The Sibelius Academy presents a pair of all-Reich concerts featuring *Music for 18 Musicians*, *Eight Lines*, the orchestral version of *Tehillim*, and the rarely heard *Six Pianos*.

#### **Vienna/Graz/Innsbruck**

##### **2-4 October 2006**

Graz Studio Percussion tours an all-Reich program to three Austrian cities, performing *City Life*, *Music for Mallet Instruments, Voices, and Organ*, *Sextet*, and *Electric Counterpoint* in Vienna (2 Oct.), Graz (3 Oct.), and Innsbruck (4 Oct.).

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### **Freiburg**

**3/5 October 2006**

Reich festival with Klaus Simon's Holst-Sinfonietta and VOCALS 12/21, featuring *Know What Is Above You*, *Vermont Counterpoint*, *Come Out*, *City Life* and *Music for 18 Musicians*, in connection with a new Naxos recording

### **Portugal/France**

**12-18 November 2006**

Steve Reich and Musicians tour of *Daniel Variations* and *Music for Eighteen Musicians*, including Casa da Musica in Porto and Cité de la Musique in Paris.

### **Budapest**

**7 December 2006**

The Amadinda percussion ensemble and the Uzme ensemble present an all-Reich program featuring *You Are (Variations)* and *Electric Counterpoint* at Béla Bartók National Concert Hall.

### **Los Angeles**

**28/29 January 2007**

LA Master Chorale performs the West Coast premiere of *Daniel Variations*, paired with *You Are (Variations)*, January 28 at Disney Hall; University of Southern California hosts all-Reich concert at Thornton School of Music, 29 January.

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