

works including the *Symphonic Dances from West Side Story*, *Candide*, *Trouble in Tahiti*, *The Age of Anxiety*, *Chichester Psalms*, *On the Waterfront* and *Prelude, Fugue and Riffs*. Dramatic rights to the two musicals *On the Town* and *Wonderful Town* were subsequently added outside North America, and in 1997 individual numbers from *West Side Story*.

The composer who did not need a publisher

Bernstein and Carter were indisputably grand old men of American music, and there was no controversy regarding their signing beyond the industry gossip about the flight from Schirmer. But in 1983 talks also began with a younger composer, who, at the time, only allowed one group, his own ensemble, to perform his music. With the potential for performing royalties therefore so limited, what interest could a publisher have in him? Yet his music was achieving wide recognition and excited, particularly, a young audience. As Tony Fell was to write to the parent Board in 1986, ‘Steve Reich is unquestionably one of the hottest properties in contemporary music, crossing as he does the borders of “serious” music and pop.’

It was at a time when new computer note-setting programs were beginning to be adopted and there was a general feeling that the music publishing role would soon be redundant, as composers such as Philip Glass and Reich had almost proved with their self-publishing set-ups. Reich himself remembers his change of heart: ‘In the late sixties, most people weren’t interested in my music, they didn’t have a grasp of the concepts and there were hardly any recordings of my ensemble, so there wasn’t a guide to how to perform it. Gavin Bryars, Michael Nyman and Cornelius Cardew had all played with us, so there began to be a handful of people who were qualified to pass on performing techniques. In the seventies I played frequently in London, and by about 1979 I was becoming aware that there were people out there who could perform my music.’

During the seventies, Annette Morreau, who founded the Contemporary Music Network, organised several ground-breaking British tours of Steve Reich and Musicians, and Bill Colleran, the perceptive promoter for



Steve Reich drumming (early 1970s)

Universal Edition in London, had persuaded head office in Vienna to take on several of Reich’s early pieces, including *Piano Phase*, *Violin Phase*, *Four Organs* and *Clapping Music*. So, although Reich created the masters of his own scores and controlled the use of them rigorously, he did have a publisher. And yet he did not feel that UE Vienna, the epicentre of the post-war avant-garde, was sympathetic to his pulse-driven, essentially tonal, percussion-rich music. He remembers some murky family conflicts in UE at the time, but appreciated Colleran’s support. Nevertheless, it would make a great deal of sense to have a publisher with an American base.

Reich began discussing the situation with members of his group, and then with David Huntley (who was already known to him and, always one step ahead, had been a passionate advocate of Reich’s music since the sixties), David Drew, Stuart Pope and Tony Fell: ‘They were people I could relate to. And I was approaching fifty. It became crystal clear in my mind that I must have everything published.’ After Reich had spoken to David Huntley, negotiations began between Stuart Pope and Ellis Freedman, attorney to several major composers, and an agency deal was signed for all the non-UE works. The following year Reich met David Drew in Cologne at the premiere of *The Desert Music*, and remembers ‘going through the whole score with him’. (Despite the Darmstadt-heavy scene in Germany, Reich has always been generously supported in the territory, and several of his biggest commissions originated there). He had written *Tehillim* a few years before. ‘These were very large pieces. My ensemble was obviously not going to be touring with them, and their only future lay in being available to other groups.’



David Huntley (1987)

Four years later, Reich agreed to sell his copyrights to B&H and enter into a full publishing agreement: ‘The first agreement was for distribution only and I did camera-ready art work. But in 1987, I went the whole way. At first my income went right down, but by the third year it went up and then it grew way beyond anything that I could have imagined. While my ensemble was doing five or six performances of a piece per year, there are now 200 taking place.’ He was also proud to be associated with the publishing house of Bartók and Stravinsky. ‘I grew up