

Steve Reich



Photo credit: Jeffrey Herman

An introduction to Reich's music by K. Robert Schwarz

When Steve Reich was a conservatory student in the late 1950s and early 1960s, young composers had no choice but to conform to the prevailing serial doctrine. Inaudible mathematical permutation, atonality, and arrhythmic pointillism were the academic norm. Audiences were alienated by music that seemed to value structure more than sound, leaving composers increasingly isolated from their listening public. Steve Reich, devoted to the tonality and pulse of jazz and early Stravinsky, found himself estranged from the new-music establishment.

Today, almost thirty years later, this gloomy situation has changed radically, in no small part because of Reich himself. Without pandering to mass taste, Reich has brought the composer out of isolation and allowed him to regain a meaningful place in society. His large audience is not only a personal vindication, but serves as encouragement to a whole generation of younger composers. For Reich's music has created options that did not exist three decades ago. Rather than dogmatically applying a single technique, composers may now follow Reich's more eclectic path, one that has embraced not only aspects of the rationalism of serialism, but the structures, harmonies, and rhythms of non-Western and American vernacular music, especially jazz.

Reich's own musical development has exhibited a constant enlargement of vocabulary, yet he has never compromised his aesthetic beliefs. Although steady pulse, tonal center, structural clarity, repetition, and a fascination with canons have always characterized his work, he has retained a youthful eagerness to broaden both means and scope. The once impersonal process of phasing gave way, under the influence of African and Balinese music, to a counterpoint of polyrhythms; while a study of Hebrew scriptural cantillation led to an expansion of the melodic profile.

In fact, Reich's works reveal a continuing incorporation of new elements into his existing language – from the harmonic cycle and kaleidoscopic colors of

Music for Eighteen Musicians to the heightened emotional response evoked by the texts of *Tehillim* and *The Desert Music*.

Prediction is always risky, but it would seem certain that Reich will continue to make from his resources of Western Classical music, non-Western culture, and the American vernacular a rich and surprising synthesis. In whatever guise the synthesis appears, from the eminently portable, jazz-inflected 'Counterpoint' series to the refined scoring for large orchestra of *The Desert Music* and *The Four Sections*, it remains immediately recognizable as the reflection of a man who continues to delight his public without ever denying his roots.

K. Robert Schwarz

(Author of *The Minimalists* [1996, Phaidon Press])

OPERAS

The Cave

1990-93

2 hr 2 min

Audio-visual music theatre work. Conceived and developed by Steve Reich and Beryl Korot. Music by Steve Reich and video by Beryl Korot.

Text: Torah, the Koran (Arabic) and documentary material

vocal quartet: 2lyrS,T,Bar

2woodwind(fl,ob,corA,cl,bcl)-perc(4):vib/marimba/BD/kick drums/claves-3kbd
(pft,sampler,computer kbd)-strings(1.1.1.1.0)

9790051150793 **Libretto**

World Premiere: 15 May 1993

Messepalast, Vienna, Austria

Beryl Korot, video / Carey Perloff, director; Steve Reich Ensemble

Conductor: Paul Hillier

Three Tales

2001

1 hr

Part I: Hindenburg/Part II: Bikini/Part III: Dolly. Video by Beryl Korot.

Text: documentary material (E)

vocal quintet: 2S,3T

perc(4):2vib/2SD/2pedal kick dr/susp.cym/lg gong-2pft-string quartet-pre-recorded tape
Akai 24 track hard disk unit or DA-88 tape playback and high-quality video projection
equipment required

World Premiere: 12 May 2002

Museumsquartier, Vienna, Austria

Beryl Korot, video; Ensemble Modern/Synergy Voices

Conductor: Bradley Lubman

BALLETS

Variations for Vibes, Pianos and Strings

2005

25 min

dance piece for vibraphones, pianos and strings

2 pft-4vib-3 string quartets (or sm string section*)

*no amplification required if more than 3 to a part

"The instrumental writing in the variations is as beautifully crafted as ever, built upon a rotating sequence of four chords and creating a fast-slow-fast scheme, with the movements getting progressively shorter."

The Guardian

"Three string quartets spar with four vibraphones, clashing and aligning in turn. Underneath the subtly changing textures the dark ruminations of two pianos provide a moody balance to some of Reich's most buoyant harmonies."

The Times

World Premiere: 18 Mar 2006

Philharmonie, Köln, Germany

Akram Khan, choreographer; London Sinfonietta

Conductor: Bradley Lubman

FULL ORCHESTRA

Duet

1993 5 min

for two solo violins and string ensemble or string orchestra

2 solo vln.4vla.3vlc.db or sm string orchestra

World Premiere: 08 Aug 1995

Gstaad Festival, Gstaad, Switzerland

Gstaad Festival Ensemble

Conductor: Yehudi Menuhin OM KBE

For Strings (with Winds and Brass)

1987/2004 12 min

for orchestra

4(IV=picc).4.4.4-4.4.3.1-2synth-strings(16.16.12.8.6)

World Premiere: 16 Sep 2004

Davies Symphony Hall, San Francisco, California, United States

San Francisco Symphony

Conductor: Michael Tilson Thomas

The Four Sections

1987 25 min

in four movements

4(IV=picc).4.4(IV=bcl).4(IV=dbn)-4.4.4.1-timp.perc(4):2vib/2marimba/
2BD-2pft(=2synth)-strings(16.16.12.8.6)

9790051211524 **Study Score - Hawkes Pocket Score 1152**

World Premiere: 07 Oct 1987

Davies Hall, San Francisco, California, United States

San Francisco Symphony

Conductor: Michael Tilson Thomas

Three Movements

1986 15 min

for orchestra

2.2picc.2.corA.3.3(III=dbn).dbn-4.3.3.1-perc:2marimbas/2vib/

BD-2pft(4 hands)-strings(db=elec.bass)*

Strings: left:6.6.4.4.4:right:6.6.4.4.4

If required for balance, 1st vln section right may be expanded to
8 players.

*reh. 44 to the end, the Contrabass part is to be played by 2 electric basses, 1 on a
part. All other acoustic basses are tacet until end of piece.

World Premiere: 03 Apr 1986

Powell Symphony Hall, St Louis, Missouri, USA

Saint Louis Symphony Orchestra

Conductor: Leonard Slatkin

Variations for Winds, Strings, and Keyboards

1979 21 min 30 sec

for orchestra

3.3.0.0-0.3.3.1-2pft-3elec.organ-strings

9790051211371 **Study Score - Hawkes Pocket Score 1137**

World Premiere: 14 May 1980

War Memorial Auditorium, San Francisco, CA, USA

Steve Reich, organ; San Francisco Symphony

Conductor: Edo de Waart

CHAMBER ORCHESTRA

Eight Lines

1983 17 min 30 sec

for chamber orchestra

2fl(=picc).2cl(=bcl)-2pft-strings(2.2.2.2.0)

For performances where the concert hall has a capacity of greater than 200, the fl (but not picc) & cl/bcl must be amplified.

9790051094875 (Full score)

World Premiere: 10 Dec 1983

92nd Street Y, New York, NY, USA

Solisti New York

Conductor: Ransom Wilson

Triple Quartet (string ensemble/string orchestra version)

1998 20 min

for string ensemble or string orchestra

VOICE(S) AND ORCHESTRA

Tehillim

(orchestral version)

1981

30 min

for voices and orchestra

Text: Psalms 19,34,18,150 (Heb)

4female voices(hiS, 2lyrS, A)

1.picc.1.corA.2.1(opt)-perc(6):maracas/clapping/4tuned tamb without
jingles/marimba/vib/crot-2elec.organ-strings (woodwinds and voices amplified)

World premiere of version: 16 Sep 1982

Avery Fisher Hall, New York, New York, United States

New York Philharmonic

Conductor: Zubin Mehta

CHORUS AND ORCHESTRA

The Desert Music

(full version)

1983

46 min

for 10 (or 27) amplified voices and orchestra

Text: William Carlos Williams (E)

4(I,II,III,IV=picc).4(II,III,IV=corA).4(II,III,IV=bcl).4(IV=dbn)-4.4(I=picc.tpt ad lib).3.1-timp(2players=rototoms).perc(7):med
tam-t/maracas/sticks/2BD/2glsp/2xyl/2vib/2marimba-2pft(4players)-
strings(12.12.9.9.6) (voices and woodwinds amplified)

9790051209835 **Study Score - Hawkes Pocket Score 983**

World Premiere: 17 Mar 1984

Funkhaus Köln, Großer Sendesaal, Cologne, Germany

Cologne Chorus and Symphony Orchestra of West German Radio

Conductor: Peter Eötvös

The Desert Music

(version with reduced strings and brass)

1983, arr. 2001

46 min

for 10 amplified voices and reduced orchestra, brass arrangement by Alan Pierson

4(I,II,III,IV=picc).0.0.0-2.2.3.0-timp(2players=rototoms).perc(7):med
tam-t/maracas/sticks/2BD/2glsp/
2xyl/2vib/2marimba-2pft(4players:I,III,IV=synth)-13 solo strings

fl, pft, marimbas, vib, and voices should all be amplified

The Desert Music

(version with reduced strings, optional brass)

1983

46 min

for 10 (or 27) amplified voices and reduced orchestra

Text: William Carlos Williams (E)

4(I,II,III,IV=picc).0.0.0-4.4(I=picc.tpt ad lib).3.1(brass optional)
-timp(2players=rototoms).perc(7):med
tam-t/maracas/sticks/2BD/2glsp/2xyl/2vib/2marimba-2pft(4players:I,III,IV=synth)-13
solo strings
(voices and woodwinds amplified)

World premiere of version: 09 Jan 1986

Richmond, Virginia, United States

Steve Reich and Musicians with singers and members of the Brooklyn Philharmonic

Conductor: George Manahan

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

2x5

2009 20 min 27 sec

for five musicians and tape, or 10 live musicians

2dr;2pft;4elec.gtr;2 bgtr

World Premiere: 02 Jul 2009

Manchester Velodrome, Manchester, United Kingdom
Bang on a Can

City Life

1995 24 min

for ensemble

2.2.2.0--0.0.0.0--perc(3 or 4);2vib/cym/SD/gong/2BD--2pft.2samplers
(3 sampling AKAI-1000 kbd)-strings(1.1.1.1.1)

All musicians amplified except BD, SD and cym.

9790051213191 **Study Score - Hawkes Pocket Score 1319**

World Premiere: 07 Mar 1995

Arsenal, Metz, France
Ensemble intercontemporain
Conductor: David Robertson

Dance Patterns

2002 6 min

for ensemble

2xyl-2vib-2pft

World Premiere: 13 Mar 2003

Palais des Beaux Arts, Brussels, Belgium
Anne Teresa de Keersmaeker, choreographer; Ictus Ensemble and Rosas Dance Company

Different Trains

1988 27 min

for string quartet and tape

9790051102976 **String Quartet, CD**

9790051104307 **String Quartet, CD**

9790051211685 **Study Score - Hawkes Pocket Score 1168**

World Premiere: 02 Nov 1988

Queen Elizabeth Hall, London, United Kingdom
Kronos Quartet

Double Sextet

2007 22 min

for ensemble (or ensemble and pre-recorded tape)

2fl-2cl-2vln-2vcl-2vib-2pft or fl-cl-vln-vcl-vib-pft and pre-recorded tape

9790051212934 **Study Score - Hawkes Pocket Score 1293**

World Premiere: 26 Mar 2008

University of Richmond, Richmond, VA, USA
eighth blackbird

Drumming

Part I

1970-71 25 min

for 8 small tuned drums

Duet

1993 5 min

for two solo violins and string ensemble or string orchestra

2 solo vln.4vla.3vlc.db or sm string orchestra

World Premiere: 08 Aug 1995

Gstaad Festival, Gstaad, Switzerland
Gstaad Festival Ensemble
Conductor: Yehudi Menuhin OM KBE

Electric Counterpoint

Steve Reich, arranged by Kuniko

1987/2010 15 min

version for three percussionists

Steel Pan, vib., Marimba

World premiere of version: 15 Apr 2010

The Dance Centre, Vancouver, BC, Canada
Kuniko Kato

Mallet Quartet**2009**

15 min 45 sec

for percussion quartet

2 marimbas and 2 vibraphones

World Premiere: 06 Dec 2009

Palace of Arts, Budapest, Hungary

Amadinda

Sextet**1984**

28 min

for percussion and keyboards

2pft[=2elec.pft(synth)].-perc(4):pft/2vib(bowed)/3marimba/tam-t/
click sticks/2BD/crot (+ amplification)9790051212996 **Study Score - Hawkes Pocket Score 1299**

World Premiere: 19 Dec 1984

Centre Georges Pompidou, Paris, France

NEXUS

Six Marimbas**1986**

24 min

transcription of Six Pianos (1973) for 6 marimbas

6 marimbas

9790051211951 **Study Score - Hawkes Pocket Score 1195**9790051103768 **Percussion (part)**

World Premiere: 20 Apr 1987

Alice Tully Hall, New York, NY, USA

Steve Reich and Musicians / Members of Manhattan Marimba Quartet / Members of

NEXUS

Triple Quartet (string ensemble/string orchestra version)**1998**

20 min

for string ensemble or string orchestra

Triple Quartet (string quartet version)**1998**

20 min

for string quartet (with pre-recorded tape)

string quartet and pre-recorded tape (DA-88 tape playback and amplification required)

World Premiere: 22 May 1999

Kennedy Center, Washington, DC, United States

Kronos Quartet

Variations for Vibes, Pianos and Strings**2005**

25 min

dance piece for vibraphones, pianos and strings

2 pft-4vib-3 string quartets (or sm string section*)

*no amplification required if more than 3 to a part

*"The instrumental writing in the variations is as beautifully crafted as ever, built upon a rotating sequence of four chords and creating a fast-slow-fast scheme, with the movements getting progressively shorter."**The Guardian**"Three string quartets spar with four vibraphones, clashing and aligning in turn. Underneath the subtly changing textures the dark ruminations of two pianos provide a moody balance to some of Reich's most buoyant harmonies."**The Times*

World Premiere: 18 Mar 2006

Philharmonie, Köln, Germany

Akram Khan, choreographer; London Sinfonietta

Conductor: Bradley Lubman

WTC 9/11

2010

15 min 30 sec

for string quartet and pre-recorded tape

"WTC 9/11 is a masterpiece..."

-- Rob Haskins, *American Record Guide*

"...a 9/11 work that manages to communicate the complex and often contradictory range of emotions, thoughts and feelings caused by the momentous event. A truly profound work."

-- Pwyll ap Sion, *Gramophone*

"...a dark, raw, haunting piece, its detached fury indicative of the undiminished powers of a great American artist who will celebrate his seventy-fifth birthday in October. The beginning is singularly eerie: a sharp, gnawing dissonance in the strings, the sound of a telephone off the hook, and recorded voices of NORAD air-traffic controllers on the morning of 9/11. The ending is even eerier: after the consoling sound of a cantor singing the Wayfarer's Prayer — 'Behold, I send an angel before you to guard you on the way and to bring you to the place that I have prepared' — the dissonance of the opening returns, and we hear a voice saying, 'And there's the world right here.' In no uncertain tones, Reich suggests that history is circular, that horror will recur."

-- Alex Ross, *The New Yorker*

"...[WTC 9/11] combined [Reich's] signature juxtaposition of taped and live instruments to the ma-nipu-la-tion of the spoken word, in a sober memorial, as sad and brief as the catastrophe of Sept. 11 itself and as compact as a gravestone."

-- Anne Midgette, *Washington Post*

"...a restrained, taut piece in three continuous movements, almost ritualised in its plainness, and tremendously powerful in effect."

-- Andrew Clements, *The Guardian*

"Reich's 'additive' style of thematic development (in which new information is added to a line with each repetition) has had its share of successful moments over the last 40-plus years, though I'm hard-pressed to recall one as dead-in-your-tracks arresting as [WTC 9-11]."

-- Seth Colter Walls, *The Village Voice*

"Reich's [WTC 9/11] crystallizes some of the anxiety and searching that characterized not just the chaos and pain of the attack and its immediate aftermath, but the great unknowns that have characterized the last decade for all of us..."

-- Anastasia Tsioulcas, *NPR*

World Premiere: 19 Mar 2011

Duke University, Durham, NC, USA

Kronos Quartet

ENSEMBLE AND CHAMBER WITH VOICE(S)

Daniel Variations

2006

30 min

for large ensemble

Text: Book of Daniel; Daniel Pearl (E)

2cl-4pft-perc(6):BD/tam-t/4vib-*2vln.vla.vlc-4 voices(*SSTT)

*max. 1 player/voice per part

"Daniel Variations [is] a haunting work that circles around alternating ideas of celebration and discord, the latter represented literally by the bitter harmonic interval of a second, which nags away somewhere in the score, even when the music attains the quintessentially Reichian qualities of hypnotic rapture."

The Guardian

"In the most recent pieces Reich has consolidated four decades of invention. Neon-lit textures have given way to dense, dusky landscapes, with tender lyrical passages at the heart of each piece. It's as if Reich were finally letting himself look back in time, perhaps even indulging a secret Romantic urge. Yet, in the tribute to Daniel Pearl, there is also a new influx of coiled power: fleets of pianos and percussion tap out telegraphic patterns, warning of the next big crash."

The New Yorker

World Premiere: 08 Oct 2006

Barbican Hall, London, United Kingdom
Steve Reich Ensemble / Synergy Vocals
Conductor: Bradley Lubman

Drumming

1970-71

1 hr 25 min

for voice and ensemble

Part1:4pairs of tuned bongo drums 25'
Part2:3marimbas(6 players),2female voices 26'
Part3:3glsp(4 players),picc 16'
Part4:complete ensemble 19'
(each of the four parts may be performed separately)

9790051213016 **Study Score - Hawkes Pocket Score 1301**

World Premiere: 03 Dec 1971

Museum of Modern Art, New York, NY, USA
Steve Reich and Musicians

Know What Is Above You

1999

3 min 30 sec

for four voices and percussion

Text: Pirke Avot 2:1

3S, A
perc: 2tamborim

World Premiere: 19 Nov 1999

St Ann's, Brooklyn, NY, United States
Anonymous 4

Music for 18 Musicians

1974-76

55 min

for ensemble

2cl(I,II=bcl)-4pft-perc(6):3marimbas/2xyl/vib-vln.vlc-4female voices(SSSA)

9790051212392 **Study Score - Hawkes Pocket Score1239**

World Premiere: 24 Apr 1976

Town Hall, New York, NY, USA
Steve Reich and Musicians

Music for a Large Ensemble

1978

17 min

1.0.2.2ssax.0-0.4.0.0-perc:4marimba/2xyl/vib-4pft-2vln.2vla.2vlc.2db
-2female voices (woodwinds,pft,voices and strings amplified)

World Premiere: 01 Jun 1979

Holland Festival, Amsterdam, Netherlands
Nederlands Blazers Ensemble
Conductor: Reinbert de Leeuw

Music for Mallet Instruments, Voices, and Organ

1973

18 min 30 sec

4marimbas.2glsp.metallophone.2 female voices (long tones with organ).
1 female voice (melodic patterns with marimbas).elec.organ

World Premiere: 16 May 1973

John Weber Gallery, New York, NY, USA
Steve Reich and Musicians

Proverb**1995**

14 min

for voices and ensemble

Text: Ludwig Wittgenstein (E)

3lyrS.2T

2vib-2kbd (playing 4 five-octave kbd)

World premiere complete: 10 Feb 1996

Alice Tully Hall, New York, New York, USA

Paul Hillier, director; Steve Reich and Musicians / Theater of Voices

Tehillim**(ensemble version)****1981**

30 min

for voices and ensemble

Text: 4 Psalms (Hebrew)

4female voices(hiS, 2lyrS, A)

1.picc.1.corA.2.1(opt)-perc(6):maracas/clapping/4tuned tamb without
jingles/marimba/vib/crot-2elec.organ-string quintet (woodwinds, voices, and strings
amplified)9790051211890 **Study Score - Hawkes Pocket Score 1189**

PIANO(S)

Six Pianos

1973

24 min

for six pianos

(available as Six Marimbas for six marimbas)

9790051211937 **Study Score - Hawkes Pocket Score 1193**

9790051103751 **6 Pianos, 12 Hands**

World Premiere: 16 May 1987

John Weber Gallery, New York, NY, USA

Steve Reich and Musicians

INSTRUMENTAL

Cello Counterpoint

2003 11 min 30 sec

for cello and pre-recorded tape (or cello octet)

World Premiere: 18 Oct 2003

Krannert Center, Urbana-Champaign, IL, USA

Maya Beiser, cello;

Electric Counterpoint

Steve Reich, arranged by Joby Burgess

1987/2011 15 min

arrangement for xylosynth

Electric Counterpoint

1987 15 min

for electric guitar and tape

Gtr soloist and gtr ensemble, ensemble consists of 12 gtr and 2 elec. bass gtr (ensemble may be live or on tape). CD accompaniment available on rental

9790051390700 **Guitar (score & part)**

World Premiere: 05 Nov 1987

Brooklyn Academy of Music, Brooklyn, NY, USA

Pat Metheny, guitar;

Electric Guitar Phase

Alternate title; GUITAR PHASE

2000 15 min

for electric guitar and pre-recorded tape

Hague/Vermont Counterpoint

Steve Reich, arranged by Reine-Marie Verhagen

1982/2004 9 min

for solo recorder and tape/recorder ensemble

solo rec (tenor/bass/soprano) and tape/rec ensemble (solo tenor/bass/soprano/, solo soprano/alto, 3 soprano, 3 tenor, 3 bass)

Nagoya Guitars

Steve Reich, arranged by David Tanenbaum

1994 5 min

transcription for two guitars by David Tanebaum in collaboration with the composer (1996)

9790051390946 **2 Guitars**

Nagoya Marimbas

1994 5 min

for two marimbas

9790051260119 **2 Marimbas**

World Premiere: 21 Dec 1994

Shirakawa Hall, Nagoya College of Music, Nagoya, Japan

Sekar Sakura, marimba / Yuki Kurihara, marimba / Maki Kurihara, marimba ;

New York Counterpoint

1985 11 min 20 sec

for clarinet and tape, or 11 clarinets (8 clarinets, clarinet (=bass clarinet), 2 bass clarinets)

CD accompaniment available on rental

9790051102822 **Clarinet (score & part)**

World Premiere: 20 Jan 1986

Avery Fisher Hall, New York, NY, USA

Richard Stoltzman, clarinet;

New York Counterpoint (arr. for sax ensemble)

Steve Reich, arranged by Susan Fancher

1985 11 min

Arrangement for saxophone ensemble by Susan Fancher

World premiere of version: 25 May 2011

Muziekgebouw aan 't IJ, Amsterdam, Netherlands

Calefax Rietkwintet

New York Counterpoint (arr. for sax quartet)

Steve Reich, arranged by Susan Fancher

1985 11 min

Arranged for saxophone quartet and pre-recorded tape for the Vienna Saxophone Quartet
sax quartet (SATB) with tape

9790051106035 **Saxophone Quartet, CD**9790051261710 **Saxophone Ensemble (Full Score)****World premiere of version: 17 Dec 1995**

Ensemble Theater, Vienna, Austria

Vienna Saxophone Quartet

New York Counterpoint (arr. for solo soprano sax and tape)

Steve Reich, arranged by Susan Fancher

1985 11 min

Arrangement for solo soprano sax and pre-recorded tape by Susan Fancher
9790051106042 **Soprano Saxophone, CD**

Six Marimbas Counterpoint

Steve Reich, arranged by Kuniko

1986, arr. 2011 24 min

version of "Six Marimbas" for marimba solo

Tokyo/Vermont Counterpoint

Steve Reich, arranged by Miyako Yoshida

1982 9 min

for KAT MIDI mallet and pre-recorded tape

Typing Music

[Genesis XII]

1993 3 min

for percussion from The Cave, Act I

Amplified computer kbd.2clapping.2claves.2BD

Vermont Counterpoint

Steve Reich, arranged by Kuniko

1982, arr. 2010 15 min

arranged for vibraphone

Vermont Counterpoint**1982** 9 min

for flute and tape or 11 flutes

flute and tape version: fl(=picc, afl) and tape. Ensemble version: 8fl(I=picc, afl; IV=picc) and 3afl.

9790051590940 **Flute (score & part)****World Premiere: 01 Oct 1982**

Brooklyn Academy of Music, Brooklyn, NY, USA

Ransom Wilson, flute;

CHORAL

You Are (Variations)

2004

25 min

for voices and large ensemble

Text: Rabbi Nachman of Breslov, Psalm 16, Wittgenstein, The Talmud (E, Heb)

3S.1A.2T*

2.1.corA.3.0-0.0.0.0-perc(4):2mar/2vib-4pft-strings (3.3.3.3.1 players or more**)

All instruments and singers are amplified. Strings should use clip-on contact microphones if possible.

*1 or 3 to a part (6 or 18 singers). Voices must be amplified.

** no amplification needed if more than 3 players to a part

"You Are is an exceptional score... what is so impressive is the way Reich has written through the pithy texts to achieve music that feels as if we are watching (hearing) music bloom to fill not just the room but the consciousness. Part of this is Reich's brilliant and original variation technique... The music gets richer and richer. At the same time the text...has the quality of an injection of wisdom. Gradually it infects awareness, words, tones, rhythms and meanings. Then there is the sheer visceral sensation of compelling music, insistent in its rhythms, building complexities... a masterpiece."

Los Angeles Times

"You Are (Variations) incorporates "aphoristic truisms" from ancient Hebrew and more recent Wittgenstein... Like a jewel examined in changing light, the text rises and falls through the instrumental texture... The marvel of the work is the newness of its expression, the fresh sounds and messages Reich has found within materials that are already known aspects of his musical language... He continues to find new uses for his 'classic' minimalist techniques, as You Are (Variations) handsomely suggests."

Los Angeles Weekly

World Premiere: 24 Oct 2004

Walt Disney Concert Hall, Los Angeles, California, USA

Los Angeles Master Chorale

Conductor: Grant Gershon

BAND

City Life

Steve Reich, arranged by Anthony Fiumara

1995/2005

24 min

for wind band

1.0.2.asax.2tsax.0.--1.3.2trbn.btrbn--perc(3 or
4):2vib/cym/SD/gong/2BD-2samplers-2pft-0.0.0.1(or bass gtr)

MISCELLANEOUS

Come Out

1966

13 min

for tape

It's Gonna Rain

1965

17 min

for tape

Melodica

1966

11 min

for tape

My Name Is

1967

for 1 or more performers, computer with multi track audio software, and
audience