

Phases — The Music of Steve Reich

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In 1966, at the age of thirty, I formed my first ensemble of three musicians. The possibility that in forty years there would be festivals of my music around the world to celebrate my 70th year was unimaginable.

My music has never stayed within conventional boundaries. In 1973, after my ensemble played a concert in the Queen Elizabeth Hall, a young man with long hair and lipstick came up and said, 'Hello, I'm Brian Eno'. Three years later in Berlin, David Bowie showed up for the European premiere of 'Music for 18 Musicians'. In the 1990s I found myself remixed by a younger generation of DJs.

For the young student who sat in clubs in the fifties and sixties listening to Miles Davis, Kenny Clark and John Coltrane, you could say this was poetic justice. I was taught by William Austin, Hall Overton, Vincent Persichetti, Darius Milhaud and Luciano Berio. But I was as influenced by Ghanaian drumming, Balinese gamelan and Hebrew chant as I was by Bartók, Stravinsky, Perotin and Bach.

People assumed there was a mathematical basis for what I composed, since there were clearly musical processes working themselves out in my music. But they were wrong. All these processes were founded on musical intuition: I judged the results by ear. I've sometimes used samplers and computers, but have also felt the need to rid myself of technology and just write for musicians and singers. And so it has continued and grown to this day.

— Steve Reich

Phases — The Music of Steve Reich is also part of bite06

For the latest information on this festival visit — www.barbican.org.uk/reich

Phases — The Music of Steve Reich

Rosas/Alston/Khan — dance to music by Steve Reich A triple bill

Thu 28/Fri 29/Sat 30 Sep 2006/7.45pm
— Barbican Theatre

Part 1: Rosas Dance Company

Anne Teresa De Keersmaecker & Michèle Anne De Mey

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

Part 2: Richard Alston Dance Company

Theatre of Voices
Athelas Sinfonietta Copenhagen

Paul Hillier director
Conductus Anon. 13th-century
Reich *Proverb*

Dance commissioned by bite06 (world premiere)

Part 3: Akram Khan Company

London Sinfonietta
Alan Pierson conductor
Reich *Variations for Vibes, Pianos & Strings*
An ECHO commission (London premiere)

Tickets £7/12/16/21/26/30 M

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Fase, directed by Thierry De Mey. Still by Herman Sorgeloos



Richard Alston Dance Company in Charge. Ch. Martin Lawrence. Photo by Luke Baio.



Akram Khan Company © Colin Hattersley

Phases — The Music of Steve Reich
The Desert Music

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Sun 1 Oct 2006/ 7.30pm

Reich *Three Movements*
Stravinsky *The Rite of Spring*
Reich (arr. Pierson) *The Desert Music*

London Symphony Orchestra
Xian Zhang conductor
Synergy Vocals

The 1980s were Reich's orchestral decade and the shimmering Desert Music features the repeated interlocking melodic patterns found in much of his earlier music. William Carlos Williams' 'desert' is a place of both desolation and revelation and his poem 'The Orchestra', which Reich incorporates in his visionary cantata, uses the orchestra as a metaphor for civilization. In *Three Movements* it's hard to say when rhythmic pulses end and melodic patterns begin, an ambiguity that is a mark of Reich's music. This also colours Stravinsky's *Rite of Spring*, which ripped tradition to shreds.

Tickets £6/12/18/24/30

Also part of the LSO's 2006–2007 season.
Part of Listen Up! Festival of Orchestras

Phases — The Music of Steve Reich
The Cave

05

Wed 4/ Thu 5/ Fri 6 Oct 2006/ 7.30pm
— Barbican Theatre

Conceived and developed by
Steve Reich & Beryl Korot

Steve Reich music
Beryl Korot multi-channel video
Steve Reich Ensemble
Brad Lubman conductor

A thrilling collaboration between Steve Reich and video artist Beryl Korot, *The Cave* explores Judaism and Islam through the biblical story of Abraham and Sarah. Created in 1993, *The Cave* was an exciting glimpse into the future of opera — an epic three-act, five-screen, 18-musician production demonstrating entirely new possibilities for music theatre. With the innovative use of multi-media, *The Cave* captures the melodic qualities of the human voice to form a richly woven fabric of sound and image and a radical alternative to traditional opera.

Tickets £7/12/16/21/26/30 M

Music Marathon Days — Saturday

Session 1 — LSO St Luke's
Sat 7 Oct 2006/ 11am

In the Beginning

This is where it all started. The pioneer of minimalism created his fascinating and far-reaching musical idea of 'phasing' with human voice on tape loops in **It's Gonna Rain** and **Come Out**, later applying it to instruments in Piano Phase, which is given a powerful visual slant in **Video Phase** (David Cossin, UK premiere). The wake-up call **Four Organs** (Bang On A Can All-Stars), often described as Reich's 'punk piece', is made out of one hypnotic chord, surely the longest cadence in the history of Western music. Michael Gordon has no fewer than three types of dance rhythm going at once in his energetic, breakthrough work **Yo Shakespeare** (Icebreaker).

Tickets £10/£15 M

Session 2 — LSO St Luke's
Sat 7 Oct 2006/ 2pm

Distant Voices

Mercurial music ranging from **Pérotin's 'Viderunt omnes'** — one of the surviving major works of the 12th-century Notre Dame school — leads to Reich's own spectacular take on medieval French counterpoint, **Proverb** (Theatre of Voices, Paul Hillier). One of Reich's most significant works, **Different Trains** (Kronos Quartet), mixes recorded speech of Holocaust survivors — as a melodic rather than a rhythmic element — with string quartet. It compares and contrasts the associated ambient sounds Reich remembers from his childhood cross-country train trips in 1940s America, with the very different trains taking Jewish children to certain death in Nazi-occupied Europe.

Tickets £10/£15 M



Kronos Quartet

Session 3 — Barbican Theatre
Sat 7 Oct 2006/ 4pm

Diversions

You Are (Variations) (BBC Symphony Orchestra, Synergy Vocals, Stefan Asbury), one of Reich's most extended works, receives just its second British performance. It focuses on timeless questions, its epigrammatic texts taken from philosophy and scripture. Reich's work took on a darker character in the 1980s, drawing on political themes as well as his Jewish heritage. **Tehillim** (BBC SO, Synergy Vocals, Asbury), meaning 'Praises', one of his most accessible and exciting scores, sets long lines of texts to melody and may, says the composer, 'be heard as traditional and new at the same time'. Bartók — an influence on Reich's orchestral writing — is featured with his unorthodox and eerily colourful **Music for Strings, Percussion & Celeste** (BBC SO), which grows from a single theme.

Tickets £10/£15/£20 M



Bang On A Can Allstars

Session 4 — Barbican Hall
Sat 7 Oct 2006/ 7.30pm

Remixing Reich

Before anyone had ever heard of bpm's, remixing, samples and protocols, Steve Reich had set the scene for what was to come in the world of electronica. His work with tape machines — recording everyday sounds, creating out-of-synch tape-loops — turned out to be truly groundbreaking electronic music. Seminal pieces such as **Come Out** and **It's Gonna Rain** influenced a whole generation of artists, from Brian Eno to Ryuichi Sakamoto. This special concert features a live performance of Reich's **Drumming** (Steve Reich and Musicians with Synergy Vocals) alongside a whole array of contemporary artists whose music and work have been undeniably influenced by Reich. From DJs to electronic samplers and alchemists on laptop, this unique event features artists from many different genres and scenes.

Tickets £10/£15/£20/£25/£30 M

Bold text denotes works being performed.

Each session counts as a separate event for subscription.

Phases — The Music of Steve Reich

Music Marathon Days
— Sunday

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Session 5 — LSO St Luke's
Sun 8 Oct 2006/ 11am

Extensions

After Drumming Reich began exploring the lengthening of phrases and melodic fragments. Tingling pulsations evolve from a single marimba pattern in **Music for Mallet Instruments, Voices and Organ** (Steve Reich Ensemble with Synergy Vocals) while **Eight Lines** (Britten Sinfonia, Tim Weiss) extends short patterns into longer lines. In **Triple Quartet** (Kronos Quartet) a quartet performs live against itself, pre-recorded twice, creating a web of twelve dissonant lines and, says Reich, taking its life from Bartók's Fourth String Quartet. Bang On A Can composers Julia Wolfe and David Lang feature with **Lick** (Bang On A Can All-Stars), which contains 'the body energy of pop music... motown, funk, rock' while the score of **Cheating, Lying, Stealing** (Bang On A Can All-Stars) is headed: 'Ominous funk'.

Tickets £10/£15 M

Session 6 — LSO St Luke's
Sun 8 Oct 2006/ 2pm

New York

Born and brought up in New York, where he still lives, Reich epitomises the city and its life. **City Life** (Britten Sinfonia, Stefan Asbury) mixes samples of speech with the gritty, grinding, screeching and relentless sounds of this urban landscape. Each of the three movements of **New York Counterpoint** (Evan Ziporyn) — mysterious, contemplative, humorous — uses minimal means to maximum effect. Michael Gordon's 'environmental symphony' **Gotham** (Britten Sinfonia, Stefan Asbury,) which is another name for New York City, conjures such early pastoral images as sheep in Central Park. The voices in **The Sad Park** (Kronos Quartet, UK premiere) are samples of children's reactions to 9/11 as they walk past Ground Zero going to school.

Tickets £10/£15 M

Phases — The Music of Steve Reich

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Paul Hillier

Session 7 — Barbican Theatre
Sun 8 Oct 2006/ 5pm

Responses to Reich

Through Reich contemporary music has been changed forever. His innovative sampling, phasing and electronic experimentation created the template from which many current artists have developed their own work. This concert features artists from a broad spectrum of musical genres to bring together a response to Reich and his music. A line-up of international artists and composers explores the extraordinary breadth of one man's influence on today's music. The evening includes the world premiere of a new commission for a diverse group of musicians by British composer Gavin Bryars (world premiere), who collaborated on performances of Drumming in the 70s. This is his tribute to the influence of Steve Reich.

Tickets £10/£15/£20 M

Session 8 — Barbican Hall
Sun 8 Oct 2006/ 8pm

Quintessential Reich

Daniel Variations (Steve Reich Ensemble with Synergy Vocals, Brad Lubman, world premiere) was commissioned by the Barbican in celebration of Reich's 70th birthday. Reich puts a text from the Book of Daniel alongside words by the violinist and mandolin player Daniel Pearl, the journalist taken hostage and murdered by Islamic extremists in Pakistan in 2002. **Cello Counterpoint** (Maya Beiser, London premiere) the latest in Reich's Counterpoint series, is for cello and multi-channel tape of seven other cello voices. The 1970s masterpiece **Music for 18 Musicians** (Steve Reich and Musicians with Synergy Vocals) is one of the landmarks in the early history of minimalism, and the work that cemented Reich's reputation.

Tickets £10/£15/£20/£25/30 M

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The Sad Park was commissioned for the Kronos Quartet through the generosity of Mrs Ralph I Dorman with additional support from the Barbican Centre and the National Endowment for the Arts.

The new work by Gavin Bryars was commissioned by the Barbican Centre.

Daniel Variations was commissioned by the Barbican Centre, Carnegie Hall Corporation, Cite de la Musique, Casa da Musica Porto and in memory of Daniel Pearl by an Anonymous Donor in association with Meet The Composer and the Daniel Pearl Foundation.