

DAVID LANG

BRIAN ENO

RICHARD SERRA

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MICHAEL TILSON THOMAS

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ABOUT THE CONTRIBUTORS

David Lang is one of the most performed American composers writing today. He is acclaimed for his vocal music, including his Pulitzer Prize–winning *the little match girl passion*, and for his theatrical imagination, in his operas and in narrative music for dance and film. Lang’s 2015 score for Paolo Sorrentino’s film *Youth* received Academy Award and Golden Globe nominations, among others. In June 2019 his opera *prisoner of the state* premiered at the New York Philharmonic, conducted by Jaap van Zweden. It was co-commissioned by opera houses and presenters in London, Rotterdam, Bochum, Bruges, Malmö, Copenhagen, and Barcelona. Lang is a professor of music composition at the Yale School of Music and is artist in residence at the Institute for Advanced Study in Princeton. He is cofounder and co-artistic director of New York’s legendary music festival Bang on a Can.

Brian Eno is a musician, producer, visual artist, and activist who first came to international prominence in the early ’70s as a founding member of British band Roxy Music, followed by a series of solo albums and collaborations. His work as producer includes albums with Talking Heads, Devo, U2, Laurie Anderson, James, Jane Siberry, and Coldplay, while his long list of collaborations

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include recordings with David Bowie, Jon Hassell, Harold Budd, John Cale, David Byrne, Grace Jones, Karl Hyde, James Blake, and most recently with his brother, Roger, on *Mixing Colours*. His visual experiments with light and video continue to parallel his musical career, with exhibitions and installations all over the globe. To date he has released over forty albums of his own music and exhibited extensively, as far afield as the Venice Biennale, Saint Petersburg's Marble Palace, Ritan Park in Beijing, Arcos da Lapa in Rio de Janeiro, and the sails of the Sydney Opera House. He is a founding member of the Long Now Foundation, a trustee of ClientEarth, and patron of Videre est Credere. His latest album, *Film Music 1976–2020*, was released in November 2020.

Richard Serra is one of the most significant American artists of his generation. Beginning in the late 1960s to the present, his work has played a major role in advancing the tradition of modern abstract sculpture. His sculptures and drawings have been exhibited worldwide, including in the international exhibitions Documenta in Kassel, the Venice Biennale, and the Whitney Biennial. Serra has had solo exhibitions at and his works in the collections of the Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; Dia Center for the Arts, New York; Pulitzer Foundation for the Arts, St. Louis; Guggenheim Museum Bilbao; Metropolitan Museum of Art, New York; among others.

Michael Gordon is known for his monumental and immersive works. *Decasia*, for 55 retuned spatially positioned instruments (with Bill Morrison's accompanying cult-classic film), has been featured on the Los Angeles Philharmonic's Minimalist Jukebox Festival and at the Southbank Centre. *Timber*, a tour de force for percussion sextet, played on amplified microtonal simantras, has been performed on every continent, including by

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Slagwerk Den Haag at the Musikgebouw and Mantra Percussion at BAM. *Natural History*, a collaboration with the Steiger Butte Drum of the Klamath tribe, was premiered on the rim of Crater Lake (Oregon) by conductor Teddy Abrams and is the subject of the PBS documentary *Symphony for Nature*. Gordon's vocal works include *Anonymous Man*, an autobiographical choral work written for The Crossing, and *What to Wear* with the legendary New York theater director Richard Foreman. Recent recordings include *Clouded Yellow*, Gordon's complete string quartets performed by the Kronos Quartet.

Michael Tilson Thomas is founder and artistic director of the New World Symphony, music director laureate of the San Francisco Symphony, and conductor laureate of the London Symphony Orchestra. In addition to conducting the world's leading orchestras, MTT is also noted for his work as a composer and a producer of multimedia projects that are dedicated to music education and the reimagination of the concert experience. He has won twelve Grammys for his recordings, is the recipient of the National Medal of Arts and the 2019 Kennedy Center Honors, and is an Officier dans l'Ordre des Arts et des Lettres of France.

Russell Hartenberger is professor emeritus and former dean of the Faculty of Music, University of Toronto. He has been a member of both the percussion group Nexus as well as Steve Reich and Musicians since 1971. He holds a PhD in world music from Wesleyan University. As a member of Nexus, he has performed with leading orchestras in North America, Europe, and Asia, and along with members of Nexus, he created the soundtrack for the Academy Award-winning full-length documentary *The Man Who Skied Down Everest*. With Steve Reich and Musicians, he recorded for ECM, DGG, and Nonesuch Records, and performed on the Grammy Award-winning recording of *Music for*

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18 Musicians. In 2017 he was presented with the Leonardo da Vinci World Award of Arts by the World Cultural Council.

Robert Hurwitz served as president of Nonesuch Records from 1984 to 2017, where he worked with Steve Reich, John Adams, Philip Glass, Laurie Anderson, Louis Andriessen, Kronos Quartet, Brad Mehldau, Chris Thile, Joshua Redman, Gidon Kremer, Richard Goode, Dawn Upshaw, Jeremy Denk, Stephen Sondheim, Audra McDonald, Mandy Patinkin, Randy Newman, Stephin Merritt, Caetano Veloso, and k.d. lang. He has served as chairman emeritus of Nonesuch Records since January 2017.

Stephen Sondheim is an American composer and lyricist whose major works include *A Funny Thing Happened on the Way to the Forum*, *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *Sweeney Todd*, *Merrily We Roll Along*, *Sunday in the Park with George*, *Into the Woods*, *Assassins*, and *Passion*, as well as the lyrics for *West Side Story*, *Gypsy*, and *Do I Hear a Waltz?* He has been awarded eight Tonys, the Pulitzer Prize, the Presidential Medal of Freedom, the Kennedy Center Honors, and an Academy Award. His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* and *Look, I Made a Hat*. In 2010 the Broadway theater formerly known as Henry Miller's Theatre was renamed in his honor.

John Schaefer is an American radio host and author. A long-time host at WNYC, Schaefer began hosting the influential radio shows *New Sounds* in 1982 and *Soundcheck* in 2002, and has produced many different programs for other New York Public Radio platforms. Schaefer is also the author of the book *New Sounds: A Listener's Guide to New Music*, first published in 1987; *The Cambridge Companion to Singing: World Music*; and the TV program *Bravo Profile: Bobby McFerrin* (Bravo Television, 2003). In 2003 Schaefer was honored with the American Music Center's

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prestigious Letter of Distinction for his “substantial contributions to advancing the field of contemporary American music in the United States and abroad.” In May 2006 *New York* magazine cited Schaefer as one of “the people whose ideas, power, and sheer will are changing New York” in its *Influentials* issue.

Jonny Greenwood is a musician, a composer, and the lead guitarist and keyboardist of the alternative rock band Radiohead. He has been named one of the greatest guitarists of all time by publications including *NME*, *Rolling Stone*, and *Spin*. Greenwood has composed for orchestras, including the London Contemporary Orchestra and the BBC Concert Orchestra, and has scored the films *There Will Be Blood* (2007), *Norwegian Wood* (2010), *We Need to Talk About Kevin* (2011), *The Master* (2012), *Inherent Vice* (2014), *Phantom Thread* (2017), and *You Were Never Really Here* (2017).

David Harrington is the artistic director, founder, and one of the violinists of the Kronos Quartet. For more than forty-five years, San Francisco’s Grammy-winning Kronos Quartet and its nonprofit Kronos Performing Arts Association have reimagined and redefined the string quartet experience through thousands of concerts, over sixty recordings, collaborations with composers and performers from around the globe, more than one thousand commissioned works, and education programs for emerging musicians.

Elizabeth Lim-Dutton is a New York City-based violinist who has been a member of Steve Reich and Musicians and the Steve Reich Ensemble since 1991. She has performed the world premieres of *The Cave*, *Three Tales*, and the New York premiere of *City Life*. She has performed extensively with the Orchestra of St. Luke’s, has toured the US as concertmaster for the New York City Opera National Company, and has recorded over sev-

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enty film scores and performed in over forty Broadway shows, most recently as a member of the Lincoln Center Theater production of *My Fair Lady*. Her solo recordings have been on the ESS.A.Y label for Philharmonia Virtuosi and for Steve Reich on Nonesuch, which include *The Cave*, *City Life*, *Three Tales*, *Daniel Variations*, and *Music for 18 Musicians*, a 1998 Grammy Award winner for Best Performance by Small Ensemble.

David Robertson is a conductor, artist, thinker, American musical visionary, and occupies the most prominent podiums in opera, orchestral, and new music. He is a champion of contemporary composers and an ingenious and adventurous programmer. Robertson has served in numerous artistic leadership positions, such as chief conductor and artistic director of the Sydney Symphony Orchestra, a transformative thirteen-year tenure as music director of the St. Louis Symphony Orchestra, with the Orchestre National de Lyon, BBC Symphony Orchestra, and as protégé of Pierre Boulez, the Ensemble Intercontemporain. He appears with the world's great orchestras, including the New York Philharmonic, Royal Concertgebouw Orchestra, and many major European, Asian, North and South American ensembles and festivals. Since his 1996 Metropolitan Opera debut, Robertson has conducted a breathtaking range of Met projects, including the 2019–20 season opening premiere production of *Porgy and Bess*, for which he shared a Grammy Award, Best Opera Recording, in March 2021. Robertson serves as director of conducting studies, distinguished visiting faculty, of the Juilliard School.

Micaela Haslam is a UK-based soprano and the preeminent coach of Steve Reich's *Music for 18 Musicians*. She is the director of Synergy Vocals, well-known for performing all of Reich's vocal music with orchestras and ensembles all over the world. The ensemble has also worked with other well-known composers, including Luciano Berio, John Adams, Louis Andriessen,

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Steven Mackey, and Sir James MacMillan. Micaela was a member of the Swingle Singers and the BBC Singers, and has performed and recorded with many other leading vocal ensembles, including The Sixteen, Tenebrae, and The Deller Consort. She has also sung backing vocals for The Heritage Orchestra, Jacob Collier, Goldie, Anna Calvi, These New Puritans, and Rob Reed.

Anne Teresa De Keersmaecker (b. 1960) created *Asch*, her first choreographic work, in 1980, after studying dance at Mudra School in Brussels and Tisch School of the Arts in New York. Two years later came the premiere of *Fase, Four Movements to the Music of Steve Reich*. De Keersmaecker established the dance company Rosas in Brussels in 1983 while creating the work *Rosas danst Rosas*. Since these breakthrough pieces, her choreography has been grounded in a rigorous and prolific exploration of the relationship between dance and music. She has created with Rosas a wide-ranging body of work engaging the musical structures and scores of several periods, from early music to contemporary and popular idioms. Her choreographic practice also draws formal principles from geometry, numerical patterns, the natural world, and social structures to offer a unique perspective on the body's articulation in space and time. *Drumming* (1998) and *Rain* (2001), two compelling group choreographies with the minimal motivic music of Steve Reich, mark the high midpoint in the curve of Anne Teresa De Keersmaecker's career as a choreographer and remain iconic and definitive of Rosas as a dance company. In 1995 De Keersmaecker established the school P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels in association with De Munt/La Monnaie.

Julia Wolfe is a composer whose music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. The 2019 world premiere of *Fire in my mouth*, a large-scale work for

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orchestra and women's chorus commissioned by the New York Philharmonic, received extensive acclaim. The work is the third in a series of compositions about the American worker: *Steel Hammer* meditates on the story of the John Henry legend and human against machine, and the 2015 Pulitzer Prize-winning work, *Anthracite Fields*, is a concert-length oratorio for chorus and instruments, which draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania anthracite coal region.

In addition to receiving the 2015 Pulitzer Prize in Music, Wolfe was a 2016 MacArthur Fellow. She received the 2015 Herb Alpert Award in Music, and was named Musical America's 2019 Composer of the Year. Julia Wolfe is cofounder/co-artistic director of New York's legendary music collective Bang on a Can, and she is artistic director of NYU Steinhardt Music Composition.

Nico Muhly, born in 1981, is an American composer who writes orchestral music, works for the stage, chamber music, and sacred music. He's received commissions from the Metropolitan Opera—*Two Boys* (2011) and *Marnie* (2018)—Carnegie Hall, Los Angeles Philharmonic, Australian Chamber Orchestra, Tallis Scholars, and King's College, Cambridge, among others. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator. An avid collaborator, he has worked with choreographers Benjamin Millepied at the Paris Opera Ballet, Bobbi Jene Smith at the Juilliard School, and Justin Peck and Kyle Abraham at New York City Ballet, as well as artists Sufjan Stevens, The National, Teitur, Anohni, James Blake, and Paul Simon. His work for film includes scores for *The Reader* (2008) and *Kill Your Darlings* (2013), and the BBC adaptation of *Howards End* (2017). Recordings of his works have been released by Decca and Nonesuch, and he is part of the

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artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).

Beryl Korot is an internationally exhibited artist and a pioneer of video art and multiple-channel work in particular. Working in video and weaving simultaneously, her work brought the ancient and modern worlds of technology into conversation. She was coeditor of *Radical Software* (1970), the first publication to focus on video as a new art form. Two early video installation works, *Dachau 1974* (1974) and *Text and Commentary* (1976), are in major museum and private collections, including MoMA/NYC, the Kramlich Collection, and the Thoma Foundation. In 1980 she coded a language painted onto her handwoven canvas, which recently extended to drawings on paper with digitized threads and large-scale paper tapestries. Two video opera collaborations with Steve Reich, *The Cave* and *Three Tales*, brought video installation art into a theatrical/musical context. Her works have been exhibited at the Leo Castelli Gallery, Documenta 6, MoMA/NYC, Tate Modern, SFMOMA, Reina Sofía, Kunsthalle Düsseldorf, Whitney Museum of American Art, Art Basel, ZKM/Center for Art and Media, bitforms gallery, The Whitworth Gallery, and The Aldrich Museum, among many others.

Colin Currie is a solo and chamber artist, hailed as “the world’s finest and most daring percussionist” (*Spectator*). Currie is the soloist of choice for many of today’s foremost composers and performs regularly with the world’s leading orchestras and conductors, including the New York Philharmonic, Royal Concertgebouw, Royal Stockholm Philharmonic, London Philharmonic, and The Cleveland Orchestra. Colin founded the Colin Currie Group in 2006 to perform the music of Steve Reich, and the Colin Currie Quartet in 2018 to present more diverse works written for percussion quartet.

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Brad Lubman, conductor/composer, is one of the foremost conductors of modern music and a leading figure in the field for over two decades. A frequent guest conductor, Lubman has led many of the world's most distinguished orchestras, including the Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Danish National Symphony, NDR Symphony Orchestra Hamburg, DSO Berlin, SWR Sinfonieorchester, WDR Symphony Cologne, Orchestre Philharmonique de Radio France, and the Netherlands Radio Philharmonic Orchestra. In addition, he has worked with some of the most important European and American ensembles for contemporary music, including Ensemble Modern, London Sinfonietta, Klangforum Wien, and Steve Reich and Musicians. He has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo. Lubman was the recipient of the 2019 Ditson Conductor's Award, in recognition of his distinguished record of performing and championing contemporary American music. Lubman is founding co-artistic director and conductor of the New York-based Ensemble Signal. Since its debut in 2008, the Ensemble has performed over 350 concerts and coproduced ten recordings. Their recording of Reich's *Music for 18 Musicians* on harmonia mundi was awarded a Diapason d'Or in June 2015 and appeared on the Billboard Classical crossover charts. Brad Lubman is on faculty at the Eastman School of Music and the Bang on a Can Summer Institute.