

Between 1978 and 1980, a colorful and eccentric reaction to minimalism occurred centered around monody. The works I composed for Julius Eastman (*Homemade Aria*, *Donizetti in Buffalo*, *Bellini on The Moon*, and *Aria for Piano*), which he sang in or conducted at the Kitchen in New York City or elsewhere, all fit into this New Monody.

A number of New York "downtown" composers around Eastman—people



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like Jeffrey Lohn and others—contributed to this vein as well. Eastman fit these others' works in around his own, which used a new form of minimalism at that time.

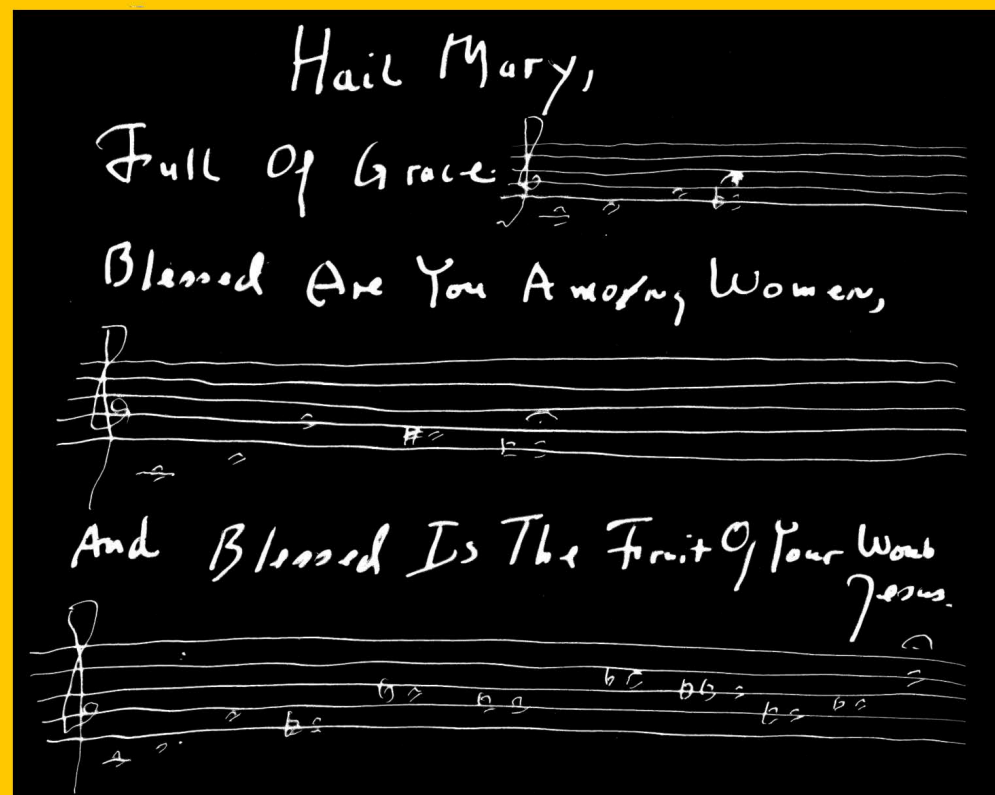
It was one of the many cracks and fissures happening in the old "New Music," and many others also took part like Claude Vivier and Arvo Pärt, although without any of these people having any real contact with one another. It was something in the air: a kind of return to "The New Middle Ages," as Umberto Eco called it in his book *Travels in Hyperreality*.

This memoir in music with Julius Eastman is then a chronicle of that period and beyond—when contemporary music bifurcated and opened up. It shows how my path intertwined with Eastman's path at the crossroads of our developments.

YOURS IN BEETHOVEN

Di Pietro

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**A Memoir of My Musical Journey
with Julius Eastman**

Rocco Di Pietro