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| Branca, Glenn (1948– ) |
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| Glenn Branca (b. Harrisburg, Pennsylvania, 1948) is an American composer noted for his works for massed electric guitars. Branca began his compositional career in New York after working in theatre in Boston. With his first two bands, The Static and Theoretical Girls, he began combining avant-garde art music with the No Wave scene of late 1970s New York. Following these early experiments, Branca started his own ensemble – which over the years included members of the rock bands Sonic Youth, Swans, and Helmet – for his albums *Lesson No. 1* and *The Ascension*. His works are heavily influenced by the esoteric tuning theories of Hermann von Helmholtz, Dane Rudhyar, Hans Kayser, and Harry Partch. From these writers and his own early experiments, Branca developed a compositional style that utilized the clashing of high harmonics at extreme volumes to create an effect that is often described as ecstatic. While his use of the term “symphony” to describe his large-scale works drew criticism earlier in his career, he has become an extremely prolific writer in that genre; his *Symphony No. 15: Running Through the World Like an Open Razor* (*for strange orchestra)* premiered at New York’s Le Poisson Rouge in November 2010. |
| File: branca1.jpg  1 From http://www.primaverasound.com/galeria/bcn/plog-content/images/2011/concertsconciertosshows/glenn-branca-ensamble-01-susana-lopez-blanco.jpg  Glenn Branca (b. Harrisburg, Pennsylvania, 1948) is an American composer noted for his works for massed electric guitars. Branca began his compositional career in New York after working in theatre in Boston. With his first two bands, The Static and Theoretical Girls, he began combining avant-garde art music with the No Wave scene of late 1970s New York. Following these early experiments, Branca started his own ensemble – which over the years included members of the rock bands Sonic Youth, Swans, and Helmet – for his albums *Lesson No. 1* and *The Ascension*. His works are heavily influenced by the esoteric tuning theories of Hermann von Helmholtz, Dane Rudhyar, Hans Kayser, and Harry Partch. From these writers and his own early experiments, Branca developed a compositional style that utilized the clashing of high harmonics at extreme volumes to create an effect that is often described as ecstatic. While his use of the term “symphony” to describe his large-scale works drew criticism earlier in his career, he has become an extremely prolific writer in that genre; his *Symphony No. 15: Running Through the World Like an Open Razor* (*for strange orchestra)* premiered at New York’s Le Poisson Rouge in November 2010.  Link: http://www.youtube.com/watch?v=sqHz7cUw4Ls  Solo Video, 1978. Originally from *Lesson No. 1* CD on Acute Records. Selected Works *Lesson No. 1* (99 Records, 1980/2004)  *The Ascension* (99 Records, 1981; Acute Records 2003; Fortissimo Records, 2010)  *Indeterminate Activity of Resultant Masses* (Atavistic 1981; Atavistic 2007)  *Symphony No. 3 (Gloria)* (Atavistic, 1983)  *Symphony No. 2 (The Peak of the Sacred)* (Atavistic, 1992)  *The World Upside Down* (Crepuscule, 1992)  *Symphony No. 6 (Devil Choirs at the Gates of Heaven)* (Atavistic 1993)  *The Mysteries (Symphonies Ns. 8 & 10)* (Atavistic, 1994)  *Symphony No. 9 (l’eve Future)* (Point, 1995)  *Symphony No. 5 (Describing Planes of an Expanding Hypersphere)* (Atavistic, 1996)  *Songs 77-79* (Atavistic, 1996)  *Symphony No. 1 (Tonal Plexus)* (ROIR, 1998)  “Movement Within” on Bang On a Can’ *Renegade Heaven* (Cantaloupe, 2000)  *The Ascension: The Sequel* (Systems Neutralizers, 2010)  *Symphony No. 7 (Graz)* (Systems Neutralizers, 2011) |
| Further reading:  (Duckworth)  (Gagne)  (Gagne, Glenn Branca)  (Gann)  (Ranaldo) |