The late artist Sol LeWitt was ordered and systematic in his work—and, evidently, in his passion for music.

"I've been in artists' studios where there are walls of records or CDs, but the
obsessiveness and encyclopedic nature of this takes it into a different category of interest,” said Richard Klein, curator of “Sol LeWitt: The Music Collection” at the Aldrich Contemporary Art Museum in Ridgefield, Conn.

The exhibition, which opened in September, features 3,970 cassette tapes that belonged to the minimalist artist, each one numbered and notated in a logbook and arranged on neat, white shelves.

The museum brings some of the spirit of the show to New York for a benefit concert on Sunday at Le Poisson Rouge, featuring LeWitt’s friend and fellow music aficionado, the composer Steve Reich.

“I had been to his studio several times over the years and would laugh at the meticulous detail with which he filed away and hand-wrote on each cassette and put them in order,” said Mr. Reich, who will present his intricate percussion works “Drumming” and “Clapping Music” at the concert.

“He was a music lover,” Mr. Reich said of LeWitt. “He appreciated not only the sound but also the structural ideas involved.”

When at work in his studio, LeWitt listened to music “absolutely all the time,” said his wife, Carol LeWitt. “He would always say he learned everything about making art from reading Bach LP jackets.”

Bach, whose centuries-old baroque music is an unexpected influence on LeWitt’s work, figured heavily in the artist’s music collection, as did 20th-century composers such as Harry Partch, Arnold Schoenberg, Karlheinz Stockhausen, Aaron Copland and George Gershwin.
"I was proud to be in his collection," said Mr. Reich, who befriended LeWitt in SoHo in the 1960s.

In 1970, when Mr. Reich was still finding his way alongside fellow upstart artists including Richard Serra and Philip Glass, LeWitt purchased some of his scores. The proceeds allowed Mr. Reich to buy instruments needed to finish work on "Drumming," a historic minimalist composition that (like "Clapping Music") features rhythms that move in and out of sync.
“Sol collected a lot of work from young artists. It was generous, and everybody benefited,” Mr. Reich said.

The concert on Sunday will benefit the Aldrich, a contemporary art museum situated roughly an hour north of Manhattan, in the state where LeWitt spent the last decades of his life.

“He loved living in Connecticut,” Ms. LeWitt said of their shared home in the town of Chester.

As to how her husband might have liked his musical tastes represented by a Reich performance, she said: “They adored each other. It was a lifelong friendship. I think he would be very honored and proud.”

“It was clear that we were in sync,” Mr. Reich added, “and were receiving the same stations in our antennae.”

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