Bang on a Can All-Stars
Field Recordings

Sun, Oct 25 at 7pm
Royce Hall

RUNNING TIME
Approximately 90 minutes; no intermission

PROGRAM
Bang on a Can All-Stars

Ashley Bathgate Cello
Robert Black Bass
Vicky Chow Piano and keyboard
David Cossin Percussion
Mark Stewart Electric guitar
Ken Thomson Clarinets
Andrew Cotton Sound engineer

FIELD RECORDINGS

Julia Wolfe Reeling
Florent Ghys An Open Cage
Michael Gordon Gene Takes a Drink (with film by Bill Morrison)
Christian Marclay Fade to Slide (with film)
David Lang unused swan
Tyondai Braxton Casino Trem
Jóhann Jóhannsson Hz (with film)
Todd Reynolds Seven Sundays
Steve Reich The Cave of Machpelah (excerpt from The Cave) (arr. Michael Gordon)
Bryce Dessner Maximus to Gloucester, Letter 27 withheld] (with film)
Anna Clyne A Wonderful Day
MESSAGE FROM THE CENTER:

For almost 25 years, the phrase Bang On A Can All-Stars has been synonymous with innovation in the world of contemporary music. While the performer lineup may change periodically, the symbiotic relationship between musicians and modern composers remains staunchly and illuminatingly in place.

Contemporary musicians who perform classic instruments and in classic ensemble formats exist in a sort of duality of nature. They are often deeply rooted in their knowledge of the work of famed masters. Their repertoire is vast and varied, driven by curiosity and desire to know the classic works as often as by necessity to do so. In practice, groups like Bang on a Can All-Stars often exist in a gloriously endowed middle space: certainly able to understand, interpret and bring to vivid life compositions from centuries ago, but without any need to be defined by them; instead existing in a constant state of openness to the new and intriguing offerings from composers who are living alongside them.

Tonight we are extremely fortunate to welcome one such group to the Royce Hall stage, a place that is uniquely equipped to hold, preserve and present what they have to offer as a space rich with history and yet unresistant to innovation. Bang on A Can All-Stars is one of the most influential and creative groups in the contemporary performing arts. For their latest album, they have sought out a who’s who of like-minded composers. Their live concerts are dynamic and energizing. We are proud to present the West Coast Premiere of Field Recordings tonight.

The group is also making itself at home in Southern California for a brief time, having also performed Friday and Saturday in Steel Hammer here in Royce Hall. (Hopefully you joined us for that as well!) Monday, the All-Stars travel to eSports Arena to perform Brian Eno: Music for Airports, presented by Santa Ana Sites. They next day they take this unique performance work to the San Diego International Airport to mark the first time this composition has actually taken place in a U.S. airport, presented by ArtPower at UC San Diego.

Whether it’s a grand concert hall, or an airport, the innovation never ends for Bang On A Can All-Stars, for which we as performance lovers are fortunate.

Thank you for being with us tonight for Field Recordings.

PROGRAM NOTES

For 135 years recorded sound has permeated every corner of our lives, changing music along with everything else. Bartok and Kodaly took recording devices into the hills of central Europe and modern music was never the same; rock and roll’s lineage comes from artists revealed to the world by the Lomaxes, the Seegers, and other archivists. Hip-hop culture democratized sampling: popular music today is a form of musique concrète, the voices & rhythms of the past mixing with the sound of machinery and electronics. For our own Field Recordings we asked the composers to go into the field of recorded sound itself – to find something old or record something new, and to respond with their own music, in dialogue with what they found. Using archival audio, found sound and video, Field Recordings builds a bridge between the seen and the unseen, the present and absent, the present and the past.

Field Recordings was co-commissioned by Bang on a Can and the Barbican Centre, and by the more than 200 individuals who supported the project with gifts large and small. Bang on a Can’s People’s Commissioning Fund (PCF) specifically supported the work of Anna Clyne, Florent Ghys, Jóhann Jóhannsson, Christian Marclay, Seven Sundays was commissioned as part of the national series of works from Meet The Composer Commissioning Music/USA, which is made possible by generous support from the National Endowment for the Arts, The Helen F. Whitaker Fund, and the Target Foundation.

Maximus to Gloucester, Letter 27 [withheld] was commissioned by Bang on a Can with support from the Muziekgebouw Frits Philips Eindhoven and the Sacrum Profanum Festival.

Bang on a Can’s arrangement of The Cave of Machpelah (excerpt from The Cave) was commissioned with support from the Edinburgh International Festival and the Sacrum Profanum Festival.

The commission of Casino Trem has been made possible by the Chamber Music America Classical Commissioning Fund, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.

COMPOSERS’ NOTES AND TEXTS

Julia Wolfe — Reeling

For my field recording I’ve used a beautiful clip of a French Canadian singer, Benoit Benoit. He sings a very special kind of music that’s basically the music that you make when you don’t have a fiddle or banjo handy. He makes music with his mouth. In this case he strings syllables together in a twirling sing-song way. I started the piece from a very pure place, with just his voice and make a bridge from his world to mine which is much more cacophonous and urban. But there is a personal connection for me in folk - where my music making began. I’m connecting my own history to his singing.

Florent Ghys — An Open Cage

An Open Cage uses excerpts (printed below) from the 8th part of the Diary: How to improve the world (You Will Only Make Matters Worse) by John Cage. This moving text, provided courtesy of Laura Kuhn and the John Cage Trust, is a collection of various thoughts on a wide range of topics: American politics, language, music, memories of Schoenberg, quotations of Thoreau, and everyday events of a New York citizen. I consciously chose and re-organized the excerpts according to their meaning and musicality. Because this diary is so personal, I felt I spent some time with John Cage while writing this piece. He is a very good friend of mine now.
“this text is a mosaic of remarks each installment of the diary is like a month and this is the eighth I hope to write ten of them because the year originally had ten months that’s why December is called December if while reading the menu you have a feeling that you read it before best thing to do is not to order anything TV interview if you were asked to describe yourself in 3 words what do you say? An open cage Satie was right experience is a form of paralysis I’m gradually learning how to take care of myself it is taking a long time it seems to me that when I die I’ll be in perfect condition dreamt I’ve composed a piece all notes of which were to be prepared and eaten lemon and oil salt and pepper some raw Carla had a doctor’s appointment for 9 o’clock in the morning she was prompt she waited 3 hours at noon the doctor left for lunch Carla went home a few days later she received a bill for the time she’d spent in the waiting room Emily Bueno said the reason nothing will happen in America to improve matters is most of the people are comfortable the way it is Schoenberg stood in front of the class he asked those who intended to become professional musicians to raise their hands I didn’t put mine up the traffic never stops every now and then a siren horns screeching brakes extremely interesting always unpredictable at first thought I couldn’t sleep through it then found a way of transposing the sounds into images so that they entered into my dreams without waking me up a burglar alarm that last several hours resembled a Brancusi government is a tree its fruits are people essay on civil disobedience as people ripen they drop away from the tree Thoreau instead of picking or buying many flowers that are all the same get just one of a kind put each in its own bottle flower arrangement with space and the possibility of being easily changed immobile once Suzuki said there seems to be a tendency toward the Good his remark stays in my mind like a melody what could he have meant? we’re all over Latin America we don’t speak Spanish or Portuguese our exploitees don’t speak English now they speak with bombs hoping someday we’ll understand now I go to sleep in the morning ideas will come to me if you head’s in the clouds keep your feet on the ground if feet are on the ground keep your head in the clouds people ask what the avant-garde is and whether it’s finished it isn’t there will always be one the avant-garde is flexibility of mind and it follows like day the night from not falling prey to government and education without avant-garde nothing would get invented as a New York senior citizen I get public transportation half price except during rush hours I can also go to movies half price if I do so in the afternoons if I take the subway I must buy 2 trips at once in opposite directions round trip with the bus I am free to go wherever I wish.”

-excerpt reprinted by kind permission of Laura Kuhn and the John Cage Trust.

Michael Gordon — Gene Takes a Drink
Gene takes a walk around the community gardens on the corner of Avenue C and East 9th St. Camera by Gene. Edited by Bill Morrison.

Christian Marclay — Fade to Slide
Fade to Slide continues my exploration into the use of video to create a framework in which live music can develop. Short fragments of mainly Hollywood films are edited into a rapid succession of events which the musicians use as a structure for their performance. While my earlier video-scores were mostly silent, this time I kept a lot of the original soundtracks. The musicians are not asked to literally interpret on-screen actions, as in a foley studio, but let the images prompt musical reactions to create a mimetic transposition between image and sound, as if one became the other. The audience is implicated in the music as it tries to understand the relationship between the video and the musician’s interpretation. Memory also plays a role, as even a silent image can conjure a sound in our imagination.
David Lang — unused swan
To me, the whole idea of field recordings was dealing with memories, and bringing things that were recorded from the outside world into the concert hall. I started thinking about some of the recorded things from my memories, and I remembered a project I worked on many many years ago, right as I was starting out as a composer. I made a background track of people sharpening knives and sharpening scissors. I remember loving that track, but what I remember in particular is that the music was fun but the show itself was not good. It wasn’t my fault! But I still feel embarrassed just thinking about it. So I thought it would be interesting to bring that memory and that soundtrack into this project. Special thanks to Michael Lowenstein for producing the recording of the sample.

Tyondai Braxton — Casino Trem
I was watching NY1, which is New York City’s main local news channel and they announced that the city’s first casino would be opening in Queens. The horribly named “Resorts World Casino” seemed grotesque in a compelling way. I went there on a weeknight. It was perverse, hearing a choir of slot machines’ enthusiastically arpeggiating major chords as a soundtrack to what had to be one of the saddest places on the planet. Great buffet though, A+.

Jóhann Jóhannsson — Hz
Hz consists of a film and synchronized sound effects, with a live musical score. The film is based on slowed down black and white super 8 footage I shot in Iceland in the summer of 2012. The subject is a hydroelectric power station from the 1920’s located in Eiliðaárdalur, near Reykjavik. The station is not in use anymore and is currently a museum, but it is powered up once a year to keep the dynamos functional. In addition to the images, I recorded the sounds of the machinery in operation. The film’s soundtrack incorporates these sounds, processed, pitched down and manipulated and synced up to the images. The musical score is in a dialogue with the images and the recorded sound. The piece is partly inspired by a chapter in The Education of Henry Adams called “The Dynamo and the Virgin.”

Todd Reynolds — Seven Sundays
Back in the day, my Sundays were spent on cold, hard, Protestant pews listening to the requisite expository and eschatological sermons, rising to sing a hymn, praying in unison, and looking forward to what cookies would be served afterwards in fellowship hall. I grew up on the west coast in a succession of churches covering almost every flavor of the protestant faith as my father, a church organist and choir director, moved from job to job. It wasn’t until I attended a black Baptist church in Rochester that I experienced the pure ecstasy of gospel music and ‘fire n brimstone preaching’ from that most resonant of Christian cultures. That preacher, and all those like him, are committed to inspiring their people. These men that you hear in Seven Sundays, sampled from recordings from the 1930s to 1950s, inspired in the same way Sunday after Sunday in notable churches in the south. My good friend Paul De Jong, sound and video archivist and member of The Books, provided with me with this LP long out of print, and I listened to it for hours and hours. Seven Sundays was born out of that most soulful of inspiration, and with much respect I pay tribute to Rev. Rimson, Elder Otis Jones, Deacon L. Shinault and Rev. F. McGhee and the people who sought heaven alongside them.

Steve Reich — The Cave of Machpelah
(excerpt from The Cave) (arr. Michael Gordon)
In the Bible, Abraham buys a cave from Ephron the Hittite as a burial place for his wife Sarah. In Jewish mystical sources the cave is also a passageway back to the Garden of Eden. It is said that Adam and Eve are buried there. Today the cave, located in the town of Hebron, is completely built over and inaccessible. The ancient structures built above it reveal not only the wall Herod erected around the cave, but also the remains of a Byzantine church, and finally the mosque built in the 12th century. Since 1967 the mosque built above the cave remains under Moslem jurisdiction, while Israel maintains a presence at the site. The site remains unique as the only place on earth where Jews and Moslems both worship.

Bryce Dessner
Maximus to Gloucester, Letter 27 [withheld]
Charles Olson was the last president of Black Mountain College, the experimental art college in the mountains of North Carolina which was an important gathering place for many of the major figures in American 20th-century art (John Cage, Merce Cunningham, Robert Rauschenberg, Robert Creeley and many others). Olson was one of the most important American 20th-century poets, and was a huge influence on all of the artists and musicians who came through the college (including Robert Rauschenberg and John Cage). He was an imposing man of 6’7” and often wore a cape, and had a strong Massachusetts accent. This poem, Maximus to Gloucester, is a longer epic poem from which we are using just letter 27. My favorite line is “An American is a complex of occasions, themselves a geometry of spatial nature.” Something about this line gets at the complex heart of American identity. And in so many ways the freedom of Black Mountain College and what it meant to teachers and students to self-realize their own path in life and art was fundamentally an American experience.
Maximus to Gloucester, Letter 27 [withheld]
By Charles Olson

I come back to the geography of it, the land falling off to the left where my father shot his scabby golf and the rest of us played baseball into the summer darkness until no flies could be seen and we came home to our various piazzas where the women buzzed. To the left the land fell to the city, to the right, it fell to the sea.

I was so young my first memory is of a tent spread to feed lobsters to Rexall conventioneers, and my father, a man for kicks, came out of the tent roaring with a bread-knife in his teeth to take care of the druggist they'd told him had made a pass at my mother, she laughing, so sure, as round as her face, lines pink and apple, under one of those frame hats women then buzzed.

This, is no bare incoming of novel abstract form, this is no welter or the forms of those events, this, Greeks, is the stopping of the battle.

It is the imposing of all those antecedent predecessions, the precessions of me, the generation of those facts which are my words, it is coming from all that I no longer am, yet am, the slow westward motion of more than I am.

There is no strict personal order for my inheritance.
No Greek will be able to discriminate my body.
An American is a complex of occasions, themselves a geometry of spatial nature.

I have this sense, that I am one with my skin.

Plus this—plus this:
that forever the geography which leans in on me I compell backwards I compell Gloucester to yield, to change.
Polis

is this

Anna Clyne – A Wonderful Day
On a chilly autumn evening, I was walking down Chicago’s Magnificent Mile. In front of me, an elderly man was slowly strolling; his walking-cane tapping on the concrete with each step. He was singing with a raw, slow voice which had an immediate sense of both joy and struggle. I scurried up, and asked if he’d mind me recording him. He said yes, and we continued to walk southward as he sang. Then he stopped and we chatted a little. I asked him his name and whether he’d mind me setting his voice to music. Willie Barbee’s face lit up with the idea.

A Wonderful Day sets Willie’s voice - spoken and sung - with the instruments of the Bang on a Can All-Stars who provide a gentle bed of sound. My editing of the original recordings is minimal so as to preserve the directness of Willie’s voice and the surrounding sounds of traffic, people chatting and the tapping of his cane.

A Wonderful Day is the first in a collection of short electro-acoustic works titled Chicago Street Portraits, which combine recordings of local street musicians with live instrumental ensembles.

Sung Text:
Good evening
And God bless you
Have a bless
A wonderful, wonderful
A day
hey, hey
Have a bless
A wonderful
A day

Spoken Text:
Willie. Willie Barbee.
I’m from Mississippi.
I’ve been here 58 years.

I heard that Chicago,
That you could come here
And find a job
And, you know, Really get on your feet.
But it’s not true.

That’s where I sit at.
I sit there, you know, everyday From 7 until sometime And then some.

I used to be out here, And I was laying homeless. I started singing, And my people get to know me.

Willie. Willie Barbee.
I’m from Mississippi. I’ve been here 58 years.

–Willie Barbee
ABOUT THE ARTISTS

Ashley Bathgate (cello)
American cellist Ashley Bathgate has been described as an “eloquent new music interpreter” (New York Times) and “a rising star of her instrument” (Albany Times Union) who combines “bittersweet lyricism along with ferocious chops” (New York Magazine). Her “impish ferocity,” “rich tone” and “imaginative phrasing” (New York Times) have made her one of the most sought after performers of her time. The desire to create a dynamic energy exchange with her audience and build upon the ensuing chemistry is a pillar of Bathgate’s philosophy. Her affinity to dynamism drives Bathgate to venture into previously uncharted areas of sounds and techniques, breaking the mold of a cello’s traditional voice. Collaborators and fans alike describe her vitality as remarkable and magical. She is a member of the award-winning, internationally acclaimed sextet, Bang on a Can All-Stars, as well as two chamber groups of which she is a founding member: TwoSense and Bonjour. ashleybathgate.com.

Robert Black (bass)
Robert Black tours the world creating unheard of music for the solo double bass. He collaborates with the most adventurous composers, musicians, dancers, artists, actors, and technophiles from all walks of life. He has commissioned, collaborated, or performed with musicians from John Cage to D.J. Spooky, Elliott Carter to Meredith Monk, Cecil Taylor to young emerging composers, as well as the Brazilian painter Ige D’Aquino, Japanese choreographer Yoshiko Chuma, the American actor Kathryn Walker, the English sound artist/DJ, Mira Calix and Swiss-American film maker, Rudy Burckhardt. Robert Black is a founding member of the Bang on a Can All-Stars, as well as two chamber groups of which she is a founding member: TwoSense and Bonjour. ashleybathgate.com.

Vicky Chow (piano & keyboards)
Canadian pianist Vicky Chow has been described as “brilliant” (New York Times) and “one of the new stars of new music” (Los Angeles Times). Joining the All-Stars in 2009, she is now also a member of New Music Detroit, X88, and GRANDBAND. Two recent recordings include her innovative recording of Steve Reich’s ‘Piano Counterpoint’ released on Nonesuch records and Tristan Perich’s epic hour-long ‘Surface Image’ for solo piano and 40 channel 1-bit electronics on New Amsterdam Records. Her next projects include commissions from American composers Chris Cerrone, Molly Joyce and Canadian composers Adam Basanta and Jocelyn Morlock. Chow also produces and curates “Contagious Sounds”, a new music series focusing on adventurous contemporary artists and composers in New York City. She receives continuous support from the Canada Council for the Arts and has received grants from the Aaron Copland Fund, Yvar Mikhashoff Trust, Fromm Foundation, Vancouver Foundation, and the BC Arts Council. Originally from Vancouver Canada, Chow studied at The Juilliard School with Yoheved Kaplinsky and Julian Martin before continuing studies at Manhattan School of Music with Christopher Oldfather. She made her orchestral debut at the age of 10 with the Vancouver Symphony Orchestra and made her NY orchestral debut appearance at Alice Tully Hall with the Juilliard Symphony. Vicky Chow is based in Brooklyn. www.vickychow.com
David Cossin (percussion)

David Cossin was born and raised in Queens, New York, and studied classical percussion at the Manhattan School of Music. His interest in classical percussion, drum set, non-western hand drumming, composition, and improvisation has led to performances across a broad spectrum of musical and artistic forms to incorporate new media with percussion. David has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio, Real Quiet. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. David was featured as the percussion soloist in Tan Dun’s Grammy and Oscar winning score to Ang Lee’s film Crouching Tiger, Hidden Dragon. David is also happy to have performed with Sting on his world tour: Symphonicity. David has performed as a soloist with orchestras throughout the world including the Los Angeles Philharmonic, Orchestra Radio France, Saint Paul Chamber Orchestra, Sao Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, Hong Kong Symphony, and the Singapore Symphony. David ventures into other art forms include sonic installations, which have been presented in New York, Italy and Germany. David is the curator for the Sound Res Festival, an experimental music festival in southern Italy and also teaches percussion at Queens College in New York City. www.davidcossin.com.

Mark Stewart (guitar, mountain dulcimer, harmonica)

Raised in America’s Dairy Land of Wisconsin, multi-instrumentalist, singer, composer and instrument designer Mark Stewart has been conservatory to study both guitar and cello, he came to NYC to work as a performer on both instruments; however upon completing school he was most drawn to the electric guitar. Today Mark plays regularly with with a wide range of musicians: since 1998 he has recorded, toured and been Musical Director with Paul Simon. A founding member of the Bang on a Can All-Stars, Mark is also a member of Steve Reich & Musicians and the comic duo Polygraph Gutbucket, with whom he has toured extensively throughout the USA and internationally over 16 years. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, Doug Perkins, and others, and has received awards from ASCAP and NewMusic USA. He is a Conn-Selmer/Selmer Paris and D’Addario Woodwinds Artist. www.ktonline.net

Ken Thomson (clarinets, harmonica)

Ken Thomson is a Brooklyn-based clarinetist, saxophonist, and composer. In demand as a composer and freelance in many settings, he moves quickly between genres and scenes, bringing a fiery intensity and emotional commitment to every musical situation; Time Out NY called him “the hardest-working saxophonist in new-music show business.” In addition to the All-Stars, Ken has been an anchoring force with Bang on a Can as music director and saxophonist with Asphalt Orchestra and as a faculty member of Bang on a Can’s Summer Music Festival at MASS MoCA. With his quintet, Slow/Fast, he has toured and released two discs including “Settle” (NCM East Records, 2014) about which the Chicago Reader said, “Few musicians travel as assuredly and meaningfully between jazz and new music,” and The New York Times wrote, “Mr. Thomson’s compositions are intricately wrought and incident-steeped.”. His 2013 CD, “Thaw” (Cantaloupe Music), of his compositions performed by the heralded JACK Quartet was called the #1 Classical CD of 2013 by Rhapsody.com and listed on NPR’s “Top 10 Songs Public Radio Can’t Stop Playing.” Ken co-leads the chamber/punk/jazz band Outbucket, with whom he has toured extensively throughout the USA and internationally over 16 years. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, Doug Perkins, and others, and has received awards from ASCAP and NewMusic USA. He is a Conn-Selmer/Selmer Paris and D’Addario Woodwinds Artist. www.ktonline.net

Bang on a Can

Founded in 1987 by composers Michael Gordon, David Lang, and Julia Wolfe, Bang on a Can has been creating an international community dedicated to innovative music, wherever it is found, and has grown from a one-day New York-based Marathon concert to a multi-faceted performing arts organization with a broad range of year-round international activities. Current projects include the annual Bang on a Can Marathon; The People’s Commissioning Fund, a membership program to commission emerging composers; the Bang on a Can All-Stars, who tour to major festivals and concert venues around the world every year; recording projects; the Bang on a Can Summer Music Festival- a professional development program for young composers and performers led by today’s pioneers of experimental music; Asphalt Orchestra, Bang on a Can’s extreme street band that offers mobile performances re-contextualizing unusual music; Found Sound Nation, a new technology-based musical outreach program now partnering with the State Department of the United States of America to create OneBeat, a revolutionary, post-political residency program that uses music to bridge the gulf between young American musicians and young musicians from developing countries; cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, filmmakers and more. Each new program has evolved to answer specific challenges faced by today’s musicians, composers and audiences, in order to make innovative music widely accessible and wildly received. Bang on a Can’s inventive and aggressive approach to programming and presentation has created a large and vibrant international audience made up of people of all ages who are rediscovering the value of contemporary music.

Formed in 1992, the Bang on a Can All-Stars are recognized worldwide for their ultra-dynamic live performances and recordings of today’s most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories. Together, the All-Stars have worked in unprecedented close collaboration with some of the most important and inspiring musicians of our time, including Steve Reich, Ornette Coleman, the virtuoso Chinese singer Gong Linna, Tan Dun, DJ Spooky, and many more. The group’s celebrated projects include their landmark recording of Brian Eno’s ambient classic Music for Airports as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova, Thurston Moore, Terry Riley and others. Recent project highlights include the premiere performances and recording of Julia Wolfe’s Pulitzer Prize winning Anthracite Fields for the All-Stars and guest choir, the record release of Wolfe’s acclaimed Steel Hammer, featuring Trio Mediaeval, plus a brand new staged
collaboration with SITI Company and director Ann Bogart; Field Recordings, a major new multi-media project and CD/DVD package featuring over 20 commissioned works by Tyondai Braxton, Mira Calix, Anna Clyne, Bryce Dessner, Florent Ghys, Jóhann Jóhannsson, Christian Marclay, Steve Reich, Todd Reynolds, and more; the world premiere, performances, and recording of Steve Reich’s 2x5 including a sold-out performance at Carnegie Hall; the world premiere of The Lord in the Clouds, a new collaboration featuring Chinese superstar singer Gong Linna, and much more. With a massive repertoire of works written specifically for the group’s distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal and Nonesuch.

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Bang on a Can Staff: Artistic Directors: Michael Gordon, David Lang, Julia Wolfe; Executive Director: Kenny Savelson; Development Director: Tim Thomas; Project Manager: Philippa Thompson; Production Manager: Yisroel Lazaros; Found Sound Nation Co-Directors: Chris Marianetti, Jeremy Thal, Elena Moon Park; Accounts Manager: Brian Petuch; Online Store Manager: Adam Cuthbert

Bang on a Can Board of Directors: Daniel Baldini, President, Jeffrey Bishop, Michael Gordon, Lynette Jaffe, Alan Kifferstein, Michael Kushner, David Lang, Raulee Marcus, Elizabeth Murrell, Robert A. Skirnick, Jane Stewart, Sandra Tait, Julia Wolfe, Adam Wolfensohn.


COMING UP AT CAP UCLA

Kaija Saariaho
A Portrait Concert
Sat, Nov 7 at 8pm
Schoenberg Hall

Jean-Baptiste Barrière
A Visual Concert
Sun, Nov 8 at 7pm
Schoenberg Hall

Tigran Hamasyan
Luys i Luso
featuring members of the Yerevan State Chamber Choir
Sat, Dec 5 at 8pm | Royce Hall