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Road Trip

Bang on a Can All-Stars
Music by Michael Gordon, David Lang, Julia Wolfe
Directed by Michael Counts

BAM Howard Gilman Opera House
Oct 27 & 28 at 7:30pm

Running time: approx. one hour & 20 minutes, no intermission

Scenic and projection design by **Deborah Johnson**
aka **CandyStations**
Lighting design by **Ben Stanton**

Season Sponsor:

**Bloomberg
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Support for the Signature Artist Series provided by the Howard Gilman Foundation.

Additional support provided by the Virginia B. Toulmin Foundation.

PROGRAM

Violin/Brooklyn

Triple A

Wind in my hair

Interstate

Plains

We are driving

Under the stars

Moose Unseen

Arrival

PERFORMED BY

Bang on a Can All-Stars

Ashley Bathgate cello

Robert Black bass

Vicky Chow piano and keyboard

David Cossin percussion

Mark Stewart guitar

Ken Thomson clarinet and bass clarinet

Andrew Cotton sound engineer

Ashley Tata associate director

John Erickson video programmer

Matt McAdon technical director, scenic

Max Silverman video sound design

Travis Blackwell stage manager

Sruly Lazaros production manager

Produced by **Bang on a Can**

Commissioned by BAM for the 2017 Next Wave Festival and by Stephen A. Block, Robert Braun & Joan Friedman, Leslie Lassiter, Raulee Marcus, Maria & Robert A. Skirnick, Jane and Richard Stewart, New Music USA, with additional support from Jerry Eberhardt and Phil Hetteima, plus the many individual donors to the Bang on a Can 30th Anniversary "Road Trip" Fund.



MICHAEL GORDON



DAVID LANG



JULIA WOLFE



ASHLEY BATHGATE



ROBERT BLACK



VICKY CHOW



DAVID COSSIN



MARK STEWART



KEN THOMSON

PROGRAM NOTE

30 years ago, three young composers—Michael Gordon, David Lang, and Julia Wolfe—started a journey together, and they called that journey “Bang on a Can.” After hundreds of thousands of miles and hundreds of new pieces, records, productions, marathons, and summer festivals, they’re still best of friends—on the road together, sharing the journey. The electric Bang on a Can All-Stars power it up. Director Michael Counts and scenic designer Deborah Johnson (aka CandyStations) create an immersive landscape. *Road Trip* takes us on a cross-country trek—celebrating the freedom and mystery of the open road. Dirt road, country road, two lane blacktop, superhighway. Destination unknown. Maybe even unknowable.



Bang on a Can All-Stars. Photo: Peter Serfling

MICHAEL GORDON

Over the past 30 years, Michael Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, his music represents the collision of mysterious introspection and brutal directness. This season, in addition to *Road Trip*, Gordon receives premieres of his music worldwide: a new arrangement of his opera *Acquanetta*, commissioned by the Prototype Festival; a new orchestral work for Miami City Ballet; and the German premiere of his piano concerto *The Unchanging Sea*, performed by the MDR Symphony. Gordon's recent works have included *Big Space*, commissioned by the BBC Proms and premiered by the Bang on a Can All-Stars; a concert-length work for choir, *Anonymous Man*, commissioned and premiered by The Crossing; and three new works for orchestra: *Natural History*, written for the 100th Anniversary of the US National Parks and premiered at Crater Lake in Oregon; *Observations on Air*, a concerto for bassoon, commissioned by the Orchestra of the Age of Enlightenment for soloist Peter Whelan; and *The Unchanging Sea*, a piano concerto for Tomoko Mukaiyama, commissioned by the Seattle Symphony and the Rotterdam Philharmonic. Gordon has been commissioned by Lincoln Center, Carnegie Hall, the BBC Proms, the Seattle Symphony, the Rotterdam Philharmonic, the Orchestra of the Age of Enlightenment, Ensemble Modern, and BAM, among many others. His recordings include *Timber Remixed*, *Dystopia*, *Rushes*, *Timber*, *Weather*, *Light Is Calling*, *Decasia*, (*purgatorio*) *POPOPERA*, *Van Gogh*, *Trance*, and *Big Noise from Nicaragua*. Gordon is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

DAVID LANG

David Lang is one of the most highly esteemed and performed American composers writing today. In 2016 he was awarded the Richard B. Fisher Next Wave Award from BAM. His works have been performed around the world in most of the great concert halls. Lang's *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film *Youth*, received many

honors in 2016, including Academy Award, Golden Globe, and Critics Choice nominations, among others. Lang's *the little match girl passion* won the 2008 Pulitzer Prize for Music. Commissioned by Carnegie Hall and based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's St. Matthew Passion, the recording of the piece was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Recent premieres include his opera *the loser*, which opened the 2016 Next Wave Festival at BAM, and for which Lang served as composer, librettist, and stage director; *the public domain* for 1000 singers at Lincoln Center's Mostly Mozart Festival; his chamber opera *anatomy theater* at Los Angeles Opera and at the Prototype Festival in New York; and the concerto *man made* for the ensemble Sō Percussion and a consortium of orchestras; including the BBC Symphony and the Los Angeles Philharmonic. In addition to his work as a composer, Lang is Artist in Residence at the Institute for Advanced Study in Princeton, NJ, and is a professor of composition at the Yale School of Music. Lang is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

JULIA WOLFE

Julia Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. She is a 2016 MacArthur Fellow. *Anthracite Fields*, her Pulitzer-winning concert-length oratorio for chorus and instruments, draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania Anthracite Coal Region. The New York Philharmonic will premiere her new work for orchestra and women's chorus in the 2018–19 season, continuing her interest in American labor history with the subject of women in New York's garment industry at the turn of the century. Upcoming projects include new works for cellist Maya Beiser, Sō Percussion, New World Symphony, and the LA Philharmonic. Wolfe has collaborated with theater artist Anna Deavere Smith, director Anne Bogart, projection designer

Jeff Sugg, filmmaker Bill Morrison, and director François Girard, among others. Her music is heard at venues and festivals throughout the world and has been recorded on the Cantaloupe Music, Teldec, Point/Universal, Sony Classical, and Argo/Decca labels. In 2009, Wolfe joined the NYU Steinhardt School's faculty where she is artistic director of music composition. She is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. Her music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

PERFORMERS

BANG ON A CAN ALL-STARS

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 category-defying identity. 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. Performing each year throughout the US and internationally, 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 Bittová, Thurston Moore, 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; *Field Recordings*, a major multi-media project and two CD/DVD releases featuring over 30 commissioned works by pioneering musicians from across all genres and borders; the world premiere and album release of *Cloud River Mountain*, a new collaboration featuring Chinese superstar singer Gong Linna; and more. The All-Stars record on Cantaloupe Music and have released earlier recordings on Sony, Universal, and Nonesuch.

ASHLEY BATHGATE (cello)

American cellist Ashley Bathgate has been described as an "eloquent new music interpreter" (*New York Times*) and "a glorious cellist" (*Washington Post*) who combines "bitersweet 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 as a performer. Her affinity to dynamism drives Bathgate to venture into previously uncharted areas of ground-breaking sounds and techniques, breaking the mold of a cello's traditionally perceived voice. Collaborators and fans alike describe her vitality as nothing short of remarkable and magical for all who are involved. She is a member of the award-winning, internationally acclaimed sextet, Bang on a Can All-Stars, the chamber music group HOWL, 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 is a founding and current member of the Bang on a Can All-Stars. In 2015, Black commissioned Philip Glass to compose a seven-movement solo partita that includes recited poetry by seven of downtown New York's most illustrious musician/poets. His current project, titled *Possessed*, is a series of solo improvisatory outdoor performances in Utah's rugged canyon/desert landscape, which was recently released in DVD and CD format on Cantaloupe Records. He has also recorded solo CDs for New World Records (*Modern American Bass*), Mode Records (*The Complete Bass Music of Christian Wolff* and *The Bass Music of Giacinto Scelsi*), O.O. Discs (*State of the Bass*), and his numerous Bang on a Can All-Stars recordings on Cantaloupe Records. Black maintains a full teaching schedule at the Hartt School at the University of Hartford, the Festival Eleazar de Carvalho (Brazil), and the Manhattan School of Music's Contemporary Performance Program. robertblack.org

VICKY CHOW (piano)

Canadian pianist Vicky Chow has been described as a "new star of new music" (*Los Angeles Times*) and "one of our era's most brilliant pianists" (*Pitchfork*). She's the pianist for Bang on





a Can All-Stars, X88, Chow/Reimer Duo, Grand Band, New Music Detroit, and has collaborated with ensembles such as the International Contemporary Ensemble. Her sophomore album *A O R T A* (New Amsterdam Records) was hailed as “imaginative” and “compelling” (*I Care If You Listen*) and “above all else a triumph of curation” (*Second Inversion*). Her recordings of Steve Reich’s *Piano Counterpoint* (Nonesuch) and Tristan Perich’s *Surface Image* (New Amsterdam Records) were included in top albums of the year lists such as *Rolling Stone*. Her recorded work can be found on the Nonesuch, New Amsterdam, Tzadik, Cantaloupe Music, Innova, Hinterzimmer, and AltaVoz labels. Vicky Chow is a Yamaha Artist. vickychow.com

DAVID COSSIN (percussion)

David Cossin was born and raised in Queens, NY 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. Cossin has recorded and performed internationally with Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio Real Quiet, as well as with Sting on his Symphonicity world tour. Theater work includes Blue Man Group, Mabou Mines, and projects with the director Peter Sellars. Cossin was featured as the solo percussionist in Tan Dun’s award-winning score to the film *Crouching Tiger, Hidden Dragon*. As a soloist, he has performed with orchestras throughout the world including the Los Angeles Philharmonic, Orchestra Radio France, and more. His sonic installations have been presented in New York, Italy and Germany, and he is also an active composer and instrument inventor, expanding the limits of traditional percussion. He teaches percussion at the Aaron Copland School of Music and the Manhattan School of Music’s Contemporary Performance Program.

MARK STEWART (electric guitar)

Multi-instrumentalist, singer, composer, and instrument designer Mark Stewart has been heard around the world performing old and new music. Since 1998 he has recorded, toured, and been musical director with Paul Simon. A found-

ing member of the Bang on a Can All-Stars and the comic duo Polygraph Lounge with keyboard/theremin wizard Rob Schwimmer, Stewart has also worked with Steve Reich, Anthony Braxton, Bob Dylan, Charles Wuorinen, Cecil Taylor, Meredith Monk, Stevie Wonder, Philip Glass, Hugh Masekela, Iva Bittová, Bruce Springsteen, Ornette Coleman, Edie Brickell, Don Byron, Joan Baez, Paul McCartney, Jimmy Cliff, Wynton Marsalis, the Everly Brothers, Fred Frith, Alison Krauss, Sting, David Krakauer, Bobby McFerrin, David Byrne, James Taylor, The Roches, Aaron Neville, and Marc Ribot. He has worked extensively with composer Elliot Goldenthal on music for films often playing instruments of his own design. He has designed instruments for Theatre for a New Audience’s productions of *A Midsummer Night’s Dream* and *King Lear* and is the inventor of the WhirlyCopter, a bicycle-powered Pythagorean choir of singing tubes and the Big Boing, a 24-foot sonic banquet table Mbira that seats 30 children playing 490 found objects. He is currently visiting lecturer at MIT in musical instrument design.

KEN THOMSON (clarinet and bass clarinet)

Ken Thomson, a staple of New York City’s contemporary music and jazz communities, is an instrumentalist and composer widely regarded for his ability to blend a rich variety of influences and styles into his own musical language, while maintaining a voice unmistakably his own. With his quintet, Slow/Fast, he has toured internationally 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.” As a composer, he has released two discs, *Thaw* (Cantaloupe Music), of his compositions performed by the heralded JACK Quartet, and *Restless* (2016), featuring Ashley Bathgate and Karl Larson, which received a 7.9 from *Pitchfork* and multiple Best of 2016 accolades. Thomson also co-leads the chamber/punk/jazz band Gutbucket, with which he has toured extensively throughout the US and internationally for more than 18 years. He is also active as a freelance clarinetist in New York, performing with Ensemble Signal, International Contemporary Ensemble, and more. He is a Conn-Selmer/Selmer Paris and D’Addario Woodwinds artist. ktonline.net

ANDREW COTTON (sound design/engineer)

In his role as tour manager and engineer, Andrew Cotton works closely with both composers and musicians in creating new works. Cotton works closely with several major London producers, specializing in contemporary music projects with artists and concert series as diverse as Elvis Costello and John Harle, the BBC Promenade Series, Meltdown, George Russell, Carla Bley, and Talvin Singh. He collaborates with composers Michael Gordon, Julia Wolfe, and David Lang on their pieces for the Bang on a Can All-Stars as well as large ensemble, dance, and theater pieces. He also acts as technical manager and sound collaborator with percussionist Evelyn Glennie DBE.

MICHAEL COUNTS (director)

Michael Counts is a theatrical designer and stage director, visual artist, and media and entertainment entrepreneur who has been creating large-scale immersive installations, theatrical productions, and innovative media and entertainment experiences for the last 20 years. As one of the early pioneers of immersive art and entertainment he has been called a “mad genius” by *The New York Times* and “one of the most fertile imaginations working in New York City today” by *Time Out New York*. His productions of *Moses in Egypt* (New York City Opera) and *Philharmonic 360* (New York Philharmonic) were each listed on *The New York Times*' “Top 10” list. Last summer Counts created and co-produced *Paradiso: Chapter 1*, an immersive theatrical escape room, which received widespread critical acclaim and led *The New York Times* to call Counts “a master of immersive theater,” and designed and directed the *Ouroboros Trilogy*—a cycle of contemporary operas that include Zhou Long's Pulitzer Prize-winning *Madame White Snake*, and world premiere productions of Scott Wheeler's *Naga* and Paola Prestini's *Gilgamesh*.

DEBORAH JOHNSON aka CandyStations

(scenic and projection design)

Deborah Johnson is an interdisciplinary artist and designer specializing in performance visuals and stage design. She has worked with musicians including Sufjan Stevens, Ray LaMontagne, St. Vincent, M83, and Wilco, with performances at Coachella, Disney Concert Hall, BAM, Museum of Modern Art, Radio City Music

Hall, Madison Square Garden, the Fillmore, and Wiener Konzerthaus. She has also created site-specific installations for events at SXSW, The Cleveland Museum of Art, Chicago's Millennium Park, and the Baltimore Museum of Art.

BEN STANTON (lighting design)

Ben Stanton has designed over 100 theater productions on Broadway, off-Broadway, and across the US and Europe. He's received two Tony Award nominations for his work on the Broadway musical *Fun Home*, and for the Broadway revival of the musical *Spring Awakening*, and a OBIE Award for Sustained Excellence in Lighting Design. In addition to theater, Stanton designs concerts and tours for artists such as Beirut, Regina Spektor, Sufjan Stevens, and St. Vincent. Some recent music collaborations include *Reconfiguration—An Evening with Other Lives*, *Black Mountain Songs* (Bryce Dessner, Richard Reed Parry), and *Planetarium* (Bryce Dessner, Nico Muhly, Sufjan Stevens), all at BAM; Regina Spektor's *Remember Us to Life* and *What We Saw from the Cheap Seats* world tours; and Sufjan Stevens' *Age of Adz* European tour and Celebrate Brooklyn performances. Stanton lives in Brooklyn with his wife, the projection designer Lucy Mackinnon, and their 18-month old son Henry.

ASHLEY TATA (associate director)

Ashley Tata is a director working principally in the fields of new opera and multi-media performance. She is an associate with Michael Counts and creative director of Immersive Escape Productions where she is co-director of *Paradiso: The Escape Test*, *The Path of Beatrice*, and the director of the recently opened *Memory Room*. Recent projects: the multi-media pop-up series *Out of Bounds* (PROTOTYPE Festival); Kate Soper's *Ipsa Dixit* (EMPAC); Molière's *Don Juan* (Fisher Center, Bard College); thingNY's *This Takes Place Close By* (Knockdown Center); Mojiao Wang's opera *Encounter* (NCPA, Beijing); Lainie Fefferman's oratorio *Here I Am* (Roulette); and a multimedia concert staging of David T. Little's *Soldier Songs* with video by Bill Morrison (Holland Festival, Atlas Theater). She regularly works with Beth Morrison Projects and directors Robert Woodruff, Daniel Fish, JoAnne Akalaitis, and Jay Scheib. She is the recipient of the Lotos Foundation's Emerging Artist Prize in the Arts and Sciences and the 2017 Robert

L.B. Tobin Director-Designer Showcase Winner. She received an MFA from Columbia University. ashleytata.com

JOHN ERICKSON (video programmer)

John Erickson is a Brooklyn-based video programmer and designer hailing from Colorado. He has worked across the US as well as internationally. Select programming credits include: *50 Song Memoir* (2016 Next Wave and international tour), *Casablanca Box* (HERE Arts Center), *Los Elementos* (New York City Opera), *The Rose Tattoo* (Williamstown Theatre Festival), and *Body of an American* (Cherry Lane Theatre). Additional video projects include: *Cracked Orlando* (Juilliard), *Who Knows* (Independent Film), and *Sonny Boy* (Music Video). jerricksondesign.com

MAX SILVERMAN (video sound design)

Max Silverman is a sound designer and composer whose credits include Hartford Stage, Cara Mia Theatre Co., TX; Paradiso Escape, NYC; 4th Wall Theatre, NJ; Manhattan Repertory Theatre; Westminster College of the Arts, NJ.

TRAVIS BLACKWELL (stage manager)

Travis Blackwell is delighted to be back with Bang on a Can after stage managing the 2016 world premiere of David Lang's *the loser* at BAM. His previous stage management credits include continued work on the first national tour of *Hamilton*, productions at the Park Avenue Armory (*Circle Map*, *FLEXN Evolution*), Glimmerglass Festival (*Odyssey*, *Candide*, *The Magic Flute*), Weston Playhouse (*Man of La Mancha*, *Once*, *A Chorus Line*), National Sawdust, Manhattan School of Music, the Orpheum Theatre Memphis, and events featuring talent ranging from Renée Fleming to Cirque du Soleil. He earned a BFA from University of Memphis and is a proud member of Actors' Equity Association (AEA) and the American Guild of Musical Artists (AGMA). travisblackwellsm.com

SRULY LAZAROS (production manager)

Sruly Lazaros is a drummer and devout music-head based in New York City. As production manager for Bang on a Can since 2010, he has helped produce concerts in the hallowed halls of music worldwide. Under his own presenting

moniker, Inside the Whale, he presents a variety of high-caliber weirdo music in informal basements and rock clubs throughout the five boroughs. Lazaros has also produced shows for the World Music Institute; the Winter Jazz Festival; Spotify House at SXSW; Metropolitan Museum of Art; the Stavros Niarchos Foundation in Athens, Greece; and others. He lives in Brooklyn with his wife, the architect Shai Fuller and their daughter, Lyla Perl.

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 at MASS MoCA—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 US 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.

BANG ON A CAN STAFF

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