

BANG ON A CAN

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Bang on a Can All-Stars perform in Kansas City and at DePauw University



Photo by Lisa Bauso available in high resolution at www.bangonacan.org/press/press_photos.

Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields*

Bang on a Can All-Stars & KC Chorale
Presented by Open Spaces Kansas City
Thursday, September 13 at 7:30pm
The Folly Theater | 300 W. 12th St. | Kansas City, MO
Tickets: www.openspaceskc.com

Field Recordings

Bang on a Can All-Stars
DePauw University's Green Guest Artists Series
Saturday, September 15 at 7:30pm
Green Center | Kresge Auditorium
605 S College Ave | Greencastle, IN
Tickets: music.depauw.edu

Bang on a Can online: www.bangonacan.org

Kansas City, MO and Greencastle, IN — New York's electric chamber ensemble, the **Bang on a Can All-Stars**, announce performances in Kansas City, MO and Greencastle, IN in September. In Kansas City, the All-Stars join forces with the **KC Chorale** to perform Bang on a Can co-founder **Julia Wolfe's Pulitzer Prize-winning work *Anthracite Fields*** presented by **Open Spaces Kansas City** at The Folly Theater (300 W. 12th St.) on **Thursday, September 13 at 7:30pm**. In Greencastle, the All-Stars will perform selections from their ongoing multimedia project ***Field Recordings*** presented by **DePauw University's Green Guest Artists Series** at the Green Center's Kresge Auditorium (605 S. College Ave.) on **Saturday, September 15 at 7:30pm**.

Julia Wolfe's haunting, poignant and relentlessly physical ***Anthracite Fields***, is an examination of the coal-mining industry so musically and socially provocative that it netted the 2015 Pulitzer Prize for Music. In ***Anthracite Fields***, Wolfe draws on oral histories, interviews, speeches, geographic descriptions, local rhymes, and coal advertisements to create a work that gives an intimate look at a particular slice of American life. With visually stunning projections by scenographer Jeff Sugg, ***Anthracite Fields*** honors the people who persevered and endured in the Pennsylvania Anthracite coal region during a time when the industry fueled the nation. Mark Swed of *The Los Angeles Times* remarks, "[***Anthracite Fields***] captures not only the sadness of hard lives lost...but also of the sweetness and passion of a way of daily life now also lost. The music compels without overstatement. This is a major, profound work." The concert will also feature two additional multimedia works: Christian Marclay's *Fade to Slide* with a video by Marclay and Michael Gordon's *Light is Calling* with film by Bill Morrison.

Using archival audio, found sound and video, Bang on a Can's ***Field Recordings*** builds a bridge between the seen and the unseen, the present and absent, the present and the past, channeled through the electric ensemble Bang on a Can All-Stars. As Bang on a Can co-founding composer David Lang describes it: "***Field Recordings*** is a kind of ghost story. We asked composers from different parts of the music world to find a recording of something that already exists – a voice, a sound, a faded scrap of melody – and then write a new piece around it." Now including more than 30 commissioned works and two double-disc album releases on Cantaloupe Music – ***Field Recordings*** (2015) and ***More Field Recordings*** (2017) – the project has nearly become a genre in its own right, a new adventurous palette of sound that includes endless ambient textures, film, and electro-acoustic forays into the future.

The All-Stars' ***Field Recordings*** program at DePauw features:
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 by Christian Marclay
David Lang: *unused swan*
Todd Reynolds: *Seven Sundays*
Caroline Shaw: *Really Craft When You*
Steve Reich: *The Cave of Machpelah*
Bryce Dessner: *Letter 27* with film
Anna Clyne: *A Wonderful Day*

Known worldwide as some of the best contemporary musicians, the **Bang on a Can All-Stars** formed in 1992 and are recognized 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. 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 throughout the U.S. and internationally, the All-Stars have shattered the definition of what concert music is today. The group's celebrated projects include their landmark recording of Brian Eno's ambient classic *Music for Airports* and Terry Riley's *In C*, as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova, Thurston Moore, and others. 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, Burmese circle drum master Kyaw Kyaw Naing, Tan Dun, DJ Spooky, and many more. The All-Stars were awarded *Musical America's* Ensemble of the Year and have been heralded as "the country's most important vehicle for contemporary music" by the *San Francisco Chronicle*.

Recent project highlights include the premiere performances and recording of Julia Wolfe's Pulitzer Prize winning *Anthraxite Fields*; *Field Recordings*, a major multi-media project featuring over 30 commissioned works by Tyondai Braxton, Mira Calix, Anna Clyne, Bryce Dessner, Michael Gordon, Jóhann Jóhannsson, David Lang, Christian Marclay, Steve Reich, Caroline Shaw, Julia Wolfe; the world premiere and album release of *Cloud River Mountain*, a collaboration featuring Chinese superstar singer Gong Linna; and more. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal, and Nonesuch.

About Bang on a Can: Bang on a Can is dedicated to making music new. Since its first Marathon concert in 1987, Bang on a Can has been creating an international community dedicated to innovative music, wherever it is found. With adventurous programs, it commissions new composers, performs, presents, and records new work, develops new audiences, and educates the musicians of the future. Bang on a Can is building a world in which powerful new musical ideas flow freely across all genres and borders. Bang on a Can plays "a central role in fostering a new kind of audience that doesn't concern itself with boundaries. If music is made with originality and integrity, these listeners will come." (*The New York Times*)

Bang on a Can has grown from a one-day New York-based Marathon concert (on Mother's Day in 1987 in a SoHo art gallery) to a multi-faceted performing arts organization with a broad range of year-round international activities. "When we started Bang on a Can, we never imagined that our 12-hour marathon festival of mostly unknown music would morph into a giant international organization dedicated to the support of experimental music, wherever we would find it," write Bang on a Can Co-Founders Michael Gordon, David Lang and Julia Wolfe. "But it has, and we are so gratified to be still hard at work, all these years later. The reason is really clear to us – we started this organization because we believed that making new music is a utopian act – that people needed to hear this music and they needed to hear it presented in the most persuasive way, with the best players, with the best programs, for the best listeners, in the best context. Our commitment to changing the environment for this music has kept us busy and growing, and we are not done yet."

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 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.