

Bang on a Can All-Stars: “Bang on a Canada”

Saturday, May 27, 2017 at 8:00 pm

Post-concert Chat

This is the 733rd concert in Koerner Hall

Bang on a Can All-Stars

Ashley Bathgate, cello

Robert Black, bass

Vicky Chow, piano & keyboard

David Cossin, percussion

Derek Johnson, electric guitar

Ken Thomson, clarinet & bass clarinet

PROGRAM

Eliot Britton: *Cuneiform and Glide* (1st movement)

Julia Wolfe: *Reeling* (Canadian premiere)

Michael Gordon: *Gene Takes a Drink* with film by Bill Morrison (Canadian premiere)

Christian Marclay: *Fade to Slide* with film by Christian Marclay (Canadian premiere)

David Lang: *unused swan* (Canadian premiere)

John Oswald: *Fee Fie Foe Fum* (world premiere)

INTERMISSION

Allison Cameron: *In 3rds, 4ths & 5ths*

Richard Reed Parry: *The Brief and Neverending Blur* (Canadian premiere)

Caroline Shaw: *Really Craft When You* (Canadian premiere)

René Lussier: *Nocturne* (Canadian premiere)

Steve Reich: *The Cave of Machpelah* (Canadian premiere)

Anna Clyne: *A Wonderful Day* (Canadian premiere)

Fee Fie Foe Fum by John Oswald commissioned by The Royal Conservatory/Koerner Hall

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, René Lussier Christian Marclay, Richard Reed Parry, and Caroline Shaw.

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.

Here is a little-known Bang on a Can fact. The very first concert the Bang on a Can All-Stars ever played was in New York City, in 1992. The second concert was later that year, in Toronto, at the Music Gallery, in their old space on Queen Street. It is a good moment politically to remember just how close our connections to each other actually are – Bang on a Can has had a long and fruitful relationship with Canada and Canadians and we intend to keep it going. Tonight's concert opens with a new work by Canadian Eliot Britton, performed by our (Canadian) pianist Vicky Chow. We will also play music we have commissioned by Canadians Alison Cameron, Richard Reed Perry, and René Lussier, and we have a world premiere of a piece by Canadian composer John Oswald, commissioned especially for this event by The Royal Conservatory of Music. Oh yes, and there is a little American music on the program too. We hope you enjoy it.

- David Lang, co-Artistic Director

Field Recordings

For 135 years recorded sound has permeated every corner of our lives, changing music along with everything else. Bartók and Kodály 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 and 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 past and the future.

John Oswald

Composer

John Oswald is best known as the creator of the music genre *Plunderphonics*, an appropriative form of recording studio creation, which he began to develop in the late sixties. This has got him in trouble with, and also generated invitations from, major record labels and musical icons. Meanwhile, in the 1990s he began, with several commissions from the Kronos Quartet, to compose scores, in what he calls the *Rascali Klepitoire*, for classical musicians and orchestras, including *b9* (2012-13), a half hour condensation of all Beethoven's Symphonies, and most recently, for a Varèse Zappa Oswald program by the Turning Point Ensemble, a sinfonietta entitled *Refuse* (2017), focused on the music he heard in 1966, in the few months between the death of Edgard Varèse and the release of Frank Zappa's first record.

He also improvises on the saxophone in various settings, dances, and is a visual media artist and chronosopher, best known for the series *Stillnessence*. He is a Canadian Governor General's Media Arts Laureate.
<http://www.pfony.com>; <http://www.6q.com>

Fee Fie Foe Fum

Everything in *Fee Fie Foe Fum* is derived from an easily recognizable 1966 pop hit. I was 13 years old that year and

full of wonder. The familiarity of the material lends itself to a plunderphonic treatment, revisiting techniques I developed in the 1970s and 1980s to transform existing music into recreations where a listener might be simultaneously recognizing the original and discovering its transformation into something altogether new. I am very thankful to the Bang on a Can All-Stars and The Royal Conservatory of Music for this opportunity. - John Oswald

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, and have been called "the country's most important vehicle for contemporary music" (*San Francisco Chronicle*). 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, Burmese circle drum master Kyaw Kyaw Naing, Tan Dun, DJ Spooky, and many more. The group's celebrated projects include their landmark recordings 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, Owen Pallett, 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 Anne Bogart; *Field Recordings*, a major new multi-media project and CD/DVD featuring over 30 commissioned works by Tyondai Braxton, Mira Calix, Anna Clyne, Bryce Dessner, Florent Ghys, Michael Gordon, Jóhann Jóhannsson, David Lang, Christian Marclay, Steve Reich, Todd Reynolds, Julia Wolfe, and more; the world premiere, performances, and recording of Steve Reich's *2x5* including a sold-out performance at Carnegie Hall; and the world premiere of *Cloud River Mountain*, a new collaboration featuring Chinese superstar singer Gong Linna. 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.