

BANG ON A CAN CO-ARTISTIC DIRECTORS

Composers Michael Gordon, David Lang, and Julia Wolfe have worked together with a closeness that is unique among their peers. Together they are the founders and artistic directors of Bang on a Can, an organization that began in 1987 as a one-day twelve-hour music festival and is now a presenter, a touring and recording ensemble (the Bang on a Can All-Stars), a commissioning body (The People's Commissioning Fund), a record label (Cantaloupe) and an educational institution for young composers and performers (the Bang on a Can Summer Institute for Music at Mass MoCA). Their shared vision runs deeper than Bang on a Can and it has led them to other kinds of collaborations. Although they are individual composers with distinct voices they have recently begun to write music together. Their collaborative composition LOST OBJECTS is a staged oratorio, with a libretto by Deborah Artman, written for Concerto Köln, the RIAS Kammerchor, various soloists, an amplified ensemble from Bang on a Can and DJ Spooky, and was released on the Teldec label. Other joint projects include the comic-book opera THE CARBON COPY BUILDING featuring original drawings by cartoonist Ben Katchor and staging by Bob McGrath and the Ridge theater, which won the 2000 Village Voice OBIE Award for Best New American Work, plus works for the Australian Chamber Orchestra commissioned by the Sidney 2000 Olympic Arts Festival and a composition for London's Royal Ballet.

Michael Gordon's (composer) compositions demonstrate a deep exploration into the possibilities and nature of rhythm and what happens when rhythms are piled on top of each other, creating a glorious confusion. John Adams, who has conducted Gordon's works with the London Sinfonietta and Ensemble Modern, calls these raw and complicated sounds "irrational rhythms." Gordon's special interest in adding dimensions to the concert experience has led to frequent collaborations with artists in other media. For example, in DECASIA, a multimedia orchestra piece with films by Bill Morrison and spectacle by Ridge Theater, the audience stands in the middle of a three-tiered, triangular structure surrounded by an orchestra and large projection scrims. DECASIA was commissioned by bht Basel Sinfonietta and premiered at European Music Month 2001. Gordon's most significant recent project is a new CD for Nonesuch, "Light is Calling". The music here is sonic and sensual with layers of violins, electric guitars and voice in counterpoint with studio-based electronic creations. Other recent works include POTASSIUM for the Kronos Quartet, TRANCE for Icebreaker, and WEATHER, written for the young Hamburg-based string orchestra Ensemble Resonanz. Gordon's music has been presented at BAM, Lincoln Center, the Kennedy Center, Royal Albert Hall, the Bonn Oper, the Sydney 2000 Olympic Arts Festival, and the Holland, Rotterdam, Edinburgh, St. Petersburg, and Settembre Musica festivals, and in choreography of The Royal Ballet, Eliot Feld, Emio Greco/PC, among others. His CDs include LIGHT IS CALLING (Nonesuch), DECASIA (Cantaloupe), WEATHER (Nonesuch) and LOST OBJECTS (Teldec).

"There is no name yet for this kind of music," writes Los Angeles Times music critic Mark Swed, but audiences around the globe are hearing more and more of **David Lang's (composer)** work: in performances by such organizations as the Santa Fe Opera, the New York Philharmonic, the San Francisco Symphony, The Cleveland Orchestra, and the Kronos Quartet; at BAM, Tanglewood, the BBC Proms, The Munich Biennale, the Settembre Musica Festival, the Sidney 2000 Olympic Arts Festival and the Almeida, Holland, Berlin, and Strasbourg Festivals; in theater productions in New York, San Francisco and London; in the choreography of Twyla Tharp, La La La Human Steps,

The Nederlands Dans Theater and the Paris Opera Ballet. Lang's music was recently heard at BAM in The Most Dangerous Room in the House for choreographer Susan Marshall, for which he received a Bessie Award in 1999. Lang is composer-in-residence at the American Conservatory Theater in San Francisco. Recent projects include monumental musical environments like the dark and meditative amplified orchestra piece THE PASSING MEASURES; THE DIFFICULTY OF CROSSING A FIELD - an opera for the Kronos Quartet with libretto by Mac Wellman and direction by Carey Perloff; the critically acclaimed opera MODERN PAINTERS about the curious and tragic life of art critic John Ruskin, and the concerto LOUD LOVE SONGS for percussionist Evelyn Glennie and the Eos Orchestra. He is currently working on ANATOMY THEATER, an opera with visual artist Mark Dion, director Bob McGrath and the Ridge Theater, and a piece for the singer Sting and orchestra commissioned for the opening of the Sage Gateshead Music Centre in England. The CD recording of THE PASSING MEASURES was named one of the best CD's of 2001 by The New Yorker magazine. Other CDs include the introspective chamber work CHILD (Cantaloupe) and other works on Sony Classical, BMG, Point, Chandos, Argo/Decca, Caprice, CRI and Cantaloupe labels.

Julia Wolfe's (composer) music is muscular and kinetic and experienced through the body. She creates journeys like unfolding dramatic landscapes, a music meant to be entered into by the listener. Wolfe's work is distinguished by this intense focus on sound, the power of sound, the ways in which sound is related to memory and experience, the possibilities for new harmonies between familiar chords and micro tonal tunings or sounds found in nature and the urban world. With a care and attention to detail that is both masterful and highly respectful, Wolfe's music celebrates the extraordinary qualities contained within something as specific as a gesture or an inflection. Julia Wolfe's music is heard around the world in performances at the Next Wave Festival at BAM, the Sydney Olympic Arts Festival, Settembre Musica (Italy), the Holland Festival, Theatre de la Ville (Paris), the San Francisco Symphony, the BBC Proms, and more . Recent works include a string quartet concerto for Kronos quartet and Orchestra, a new work for the Munich Chamber Orchestra, a new work for music with film for the Asko Ensemble, an accordion concerto commissioned by the Miller Theater. Recent collaborations include the provocative theater piece, House Arrest, with playwright and performing artist Anna Deavere Smith; The Carbon Copy Building with comic book artist Ben Katchor, the Ridge Theater Company and composers Michael Gordon and David Lang. For The Carbon Copy Building, she received the 2000 Village Voice OBIE Award for Best New American Work. Wolfe received a 2001 OBIE for the music to Jennie Ritchie, a collaboration with playwright Mac Wellman and Ridge Theater. Her recent recording "Julia Wolfe - The String Quartets" was released on the Cantaloupe label. Chosen as one of the New Yorker's top 10 CDs Russel Platt writes, "Her powerful one-movement works, which combine the violent forward drive of rock music with an aura of minimalist serenity, use the four instruments as a big guitar, whipping psychedelic states of mind into frenzied and ecstatic climaxes." Her music has also been recorded on Teldec, Universal, Sony Classical, and Argo/Decca.