

BANG ON A CAN

FOR IMMEDIATE RELEASE

Press contact: Christina Jensen, Jensen Artists
646.536.7864 x1, christina@jensenartists.com

**Bang on a Can All-Stars make debut in Denver with *Big Space*
presented by Robert and Judi Newman Center for the Performing Arts
at the University of Denver**

**Featuring music by Michael Gordon, David Lang, Julia Wolfe, Steve Martland,
Ornette Coleman, and Philip Glass**



Photo by Lisa Bauso available in high resolution at www.jensenartists.com/bang-on-a-can

Friday, April 12, 2019 at 7:30pm
June Swamer Gates Concert Hall | University of Denver | Denver, CO
Tickets: www.newmancenter.du.edu or 303.871.7720

Bang on a Can: www.bangonacan.org

Denver, CO — On **Friday, April 12, 2019 at 7:30pm**, New York’s electric chamber ensemble, the **Bang on a Can All-Stars**, will make its debut in Denver performing a concert titled *Big Space* at June Swamer Gates Concert Hall, presented by the **Robert and Judi Newman Center for the Performing Arts at the University of Denver**. The program features core works written for the group by Bang on a Can co-founding composers **Michael Gordon** (*Big Space*), **David Lang** (*sunray*), and **Julia Wolfe** (*Big Beautiful Dark and Scary*); New York legendary composers **Philip Glass** (*Closing*) and **Ornette Coleman** (*Haven’t been where I left*); and the late-great British composer **Steve Martland** (*Horses of Instruction*). The Bang on a Can All-Stars performing in Denver are **Robert Black**, bass; **Vicky Chow**, piano and keyboards; **David Cossin**, percussion; **Mariel Roberts**, cello; **Mark Stewart**, electric guitar; and **Ken Thomson**, clarinets. *The New Yorker* reports, “the composers at the heart of Bang on a Can have sustained what may be the most convivial vanguard in modern music history.”

The All-Stars’ Denver program takes its name from **Michael Gordon’s *Big Space***, a new immersive sonic experience commissioned by the BBC Proms in 2017, which calls upon 24 local musicians from the University of Denver’s Lamont School to perform with Bang on a Can All-Stars in a “surround sound” live performance. *The Guardian* described the effect as, “pulsing waves of sound bouncing across the audience.” **David Lang’s *sunray*** (2006) was written when Bang on a Can was in residence at MASS MoCA while Lang was staying in the artist’s housing in North Adams, next to the SUN cleaners. It was dedicated to the composer’s father, Daniel Lang, for his 80th birthday. Co-founder **Julia Wolfe’s *Big Beautiful Dark and Scary*** (2002) is based on her memory of standing with her two young children just two blocks from the Twin Towers when the planes hit on 9/11. *Big Beautiful Dark and Scary* captures the feverish post-apocalyptic feeling of living in the wake of 9/11 with an ominous, full-throttle wall of sound. Bang on a Can commissioned *Horses of Instruction* from **Steve Martland** in 1994. Described by

WNYC as “a muscular jazz-funk summit between Reich and Stravinsky,” the piece has been an absolute fan favorite for more than two decades. **Ornette Coleman’s** virtuosic, free-jazz inspired *Haven’t been where I left* was composed for the All-Stars in 2005. **Philip Glass’** *Closing* (1981) is the last movement from his iconic chamber piece written for the recording studio, *Glassworks* – one of his most recognizable and seminal recordings.

About the Bang on a Can All-Stars: 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 Bang on a Can 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. Recent project highlights include *Road Trip*, an immersive and visually stunning concert collaboratively-composed by Michael Gordon, David Lang, and Julia Wolfe to commemorate the 30+ year journey of Bang on a Can; the premiere performances and recording of Julia Wolfe’s Pulitzer Prize winning *Anthracite Fields including their recent sold out performance at Carnegie Hall*; *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 new **LOUD Weekend at MASS MoCA**; **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.