

# BANG ON A CAN

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**Bang on a Can presents  
Asphalt Orchestra & Mark Stewart's Orchestra of Original Instruments at the  
2019 Downtown Brooklyn Arts Festival**



Asphalt Orchestra. Photo by Stephanie Berger available at [www.jensenartists.com/bang-on-a-can](http://www.jensenartists.com/bang-on-a-can)

**Saturday, October 5, 2019 at 3pm  
The Plaza at 300 Ashland Place | Fort Greene, Brooklyn  
Free Admission. More information: [www.dbartsfestival.org](http://www.dbartsfestival.org)**

**“Part parade spectacle, part halftime show and part cutting-edge contemporary music concert”  
– *The New York Times***

**Bang on a Can: [www.bangonacan.org](http://www.bangonacan.org)**

Brooklyn, NY — **Bang on a Can** presents two events on **Saturday, October 5, 2019** at the **Downtown Brooklyn Arts Festival (DBAF)** at **The Plaza at 300 Ashland** in Fort Greene, Brooklyn. Throughout the weekend, acclaimed arts organizations across the Brooklyn Cultural District open their doors with exciting performances, talks, and tours, and present a host of free programming including theater, poetry, dance, music, and other performances.

Saturday, October 5 is DBAF's Community Day, offering several hands-on activities with artists and institutions, including **Mark Stewart's Orchestra of Original Instruments**. From **3pm – 4:30pm**, all are welcome to participate in this instrument-building workshop led by guitarist and multi-instrumentalist Mark Stewart (Bang on a Can All-Stars and Paul Simon) to create instruments and sound-makers from ordinary materials that will lead into an interactive, group fanfare performance.

At **4:30pm**, the **Asphalt Orchestra**, Bang on a Can's radical street band that brings ambitious processional music to the mobile masses, performs their singular takes on music by the Pixies, Thomas Mapfumo, Charles Mingus, Frank Zappa, and more. The band brings together some of the most exciting rock, jazz and classical players in New York

City, who *The New York Times* called “top-notch brass and percussion players,” including Jas Walton, Ken Thomson, Peter Hess, saxophones; Matt Holman, trumpet; Jen Baker, trombone; Kenneth Bentley, sousaphone; and Kenneth Salters, Kyle Struve percussion. Asphalt Orchestra unleashes innovative music from concert halls, rock clubs and jazz basements and takes it to the streets and beyond.

Other highlights of Community Day on October 5 include a performance of Rhys Chatham’s *Le Possédé* for bass flute in partnership with Issue Project Room, the opportunity to learn Mark Morris Dance Group repertoire with a Dance with MMDG dance class, and Pop-Up: An Artistic Treasure Hunt throughout Downtown Brooklyn presented by Strike Anywhere.

### **About the Asphalt Orchestra**

Created by the founders of the “relentlessly inventive” new music presenter Bang on a Can (*New York Magazine*), Asphalt Orchestra has two lives: as an outdoor guerrilla musical force and a concert ensemble. Asphalt Orchestra’s debut performances stretched 10 packed nights at Lincoln Center Out of Doors Festival in New York over the summers of 2009 and 2010. Since then they have performed throughout the US East Coast and Canada, at London’s Barbican Centre, the Berlin Konzerthaus, the TED Women conference in Washington D.C., New York’s Alice Tully Hall and Metropolitan Museum of Art, and more. Their repertoire ranges from music by pop wizard Björk, to jazz legend Charles Mingus, rock progressive Frank Zappa, Brazilian iconoclast songwriter Tom Zé, Zimbabwean provocateur Thomas Mapfumo, Swedish metal band Meshuggah, and new pieces written for the band by David Byrne and Annie Clark (St. Vincent), Yoko Ono, Tatsuya Yoshida (Ruins), Goran Bregovic, Tyondai Braxton (Battles), and Stew and Heidi Rodewald (Broadway and Spike Lee’s *Passing Strange*).

Featured on the cover of *The Philadelphia Inquirer* as “not your mother’s marching band,” Asphalt Orchestra has also been praised in *Newsweek*, *The Economist*, *New York Magazine*, *The New York Times*, *The Wall Street Journal*, *The Onion*, and *Time Out New York*, as well as interviewed and showcased on WNYC’s “Soundcheck,” *Philadelphia Weekly*, *PBS SundayArts*, and *Time Out New York*’s “The Volume.” Asphalt Orchestra’s debut album was released in 2010 by Cantaloupe Music. In 2014 they released *Asphalt Orchestra Plays Pixies: Surfer Rosa*.

### **About 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 new annual Bang on a Can **LOUD Weekend** at Mass MoCA, a 3-day multi-venue festival blending contemporary music and art; **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**- 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.

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