

January 18, 2012 / 7:00 PM

Department of Music's Conrad Prebys Concert Hall



BANG ON A CAN ALL-STARS

FEATURING RED FISH BLUE FISH
AND GUEST APPEARANCE BY STEVE REICH

Presented by ArtPower! and the Department of Music, Wednesdays@7





ARTPOWER! AND THE DEPARTMENT OF MUSIC, WEDNESDAYS@7 PRESENT:

**BANG ON A CAN ALL-STARS FEATURING
RED FISH BLUE FISH AND STEVE REICH**

Wednesday, January 18, 2012 / 7:00 PM

Department of Music's Conrad Prebys Concert Hall

ARTISTS

Steve Reich, composer

Bang On A Can All-Stars

Ashley Bathgate, *Cello*; Vicky Chow, *Piano*; David Cossin, *Percussion*; Mark Stewart, *Electric Guitar*;
Evan Ziporyn, *Clarinets*; Andrew Cotton, *Sound Engineer*

red fish blue fish

Leah Bowden, *Percussion*; Eric Derr, *Percussion*; Dustin Donahue, *Percussion*; Jon Hepfer, *Percussion*;
Steven Schick, *Percussion*; Stephen Solook, *Percussion*; Bonnie Whiting Smith, *Percussion*;
Jessica Aszodi, *Voice*; Tiffany Du Mouchelle, *Voice*; Aleck Karis, *Piano*; Ariana Lamon-Anderson, *Clarinet*;
Bonnie Lander, *Voice*; Stephen Lewis, *Piano*; Allison Roush, *Violin*; Kyle Blair, *Piano*; Alice Teyssier, *Voice*

PROGRAM

Steve Reich

Clapping Music

David Cossin, Steve Reich, Steven Schick, and Evan Ziporyn

Electric Counterpoint 3

Mark Stewart—*electric guitar*

Music for 18 Musicians

Ariana Lamon-Anderson, Evan Ziporyn—*Clarinet*

Leah Bowden, David Cossin, Eric Derr, Dustin Donahue, Steven Schick, Jon Hepfer, Stephen Solook,
Bonnie Whiting Smith—*Percussion*

Vicky Chow, Aleck Karis, Stephen Lewis, Kyle Blair—*Piano*

Jessica Aszodi, Tiffany Du Mouchelle, Bonnie Lander, Alice Teyssier—*Voice*

Allison Roush—*Violin*

Ashley Bathgate—*Cello*

Pre-Performance ArtTalks! [6-6:30pm]: Pre-performance conversation with the artists at the Department of Music's Conrad Prebys Recital Hall. Moderated by Steven Schick, Distinguished Professor of Music at UC San Diego, and Pulitzer Prize-winning composer, Steve Reich.

Additional support is provided by the Joan and Irwin Jacobs Fund of the Jewish Community Foundation for their contribution to provide reduced cost tickets to UC San Diego students.

BANG ON A CAN AND RED FISH BLUE FISH PLAY STEVE REICH:

“Steve Reich: REBEL!”—It is so hard to remember that until very recently, that is how the world saw Steve and his work. With all the excitement over all of his recent international birthday festivals and international prizes and sold out concerts around the globe, we forget that it wasn’t too long ago that he was considered an outsider by most of the musical establishment. What happened? Why was his music so controversial then, and why is it so lauded now? Time’s change.

It could have something to do with where Steve started. As a young composer, Steve was interested in asking a bunch of seemingly simple questions about how music can be made. How does a rhythm sound when it collides with a version of itself that is going slightly faster? How many different ways can a musical gesture be made to slow down? Many of his questions came from his early work—looping bits of recorded tape, experimenting with how sounds can be recorded and reproduced and rearranged, and how these mechanical processes can be remade acoustically with live musicians.

This isn’t the way that music is usually made. The questions Steve asked are so elemental that when he started answering them with the help of live musicians, they made a kind of sound that many people didn’t know how to listen to. Now we can hear *Clapping Music*, *Piano/Video Phase*, and of course *Music for 18 Musicians* as focused and exciting—some listeners back then may have heard it as just less information than they were used to. But now we hear much more in all the pieces—the rhythmic interplay, shimmering tonalities, melancholy tunes, and . . . we hear more.

It has been so gratifying for Bang on a Can to have developed such a long and meaningful

relationship with Steve and with his music, to see the change in the music world, to be a part of it. When we premiered *2x5* it was clear just how different things are for Steve—*2x5* and *Bang on a Can* opened for the legendary German band Kraftwerk at the Manchester Velodrome. Of course, the concert sold out, the audience screamed real loud. Times change.

PROGRAM

Steve Reich

Clapping Music

I wrote *Clapping Music* out of a desire to create a piece of music that would need no instruments beyond the human body. At first I thought it would be a phase piece, but this turned out to be rather inappropriate, since it introduces a difficulty in musical process (phasing) that is out of place with such a simple way of producing sound. The solution was to have one performer remain fixed, repeating the same basic pattern throughout, while the second moves abruptly, after a number of repeats, from unison to one beat ahead, and so on, until he is back in unison with the first performer. The basic difference between these sudden changes and the gradual changes of phase in other pieces is that, when phasing, one can hear the same pattern away from itself with the down beats of both parts separating further and further apart, while the sudden changes here create the sensation of a series of variations of different patterns with their downbeats coinciding. In *Clapping Music*, it can be difficult to hear that the second performer is in fact, always playing the same original pattern as the first performer, although starting in different places.

Electric Counterpoint

Electric Counterpoint was originally composed for guitarist Pat Metheny as the third in a series of pieces (first *Vermont Counterpoint* for flute followed by *New York Counterpoint* for clarinet), all dealing with a soloist playing against a pre-recorded tape of themselves. In *Electric Counterpoint*, the soloist pre-records as many as 10 guitars and 2 electric bass parts and then plays the final 11th guitar part live against the tape. I would like to thank Pat Metheny for showing me how to improve the piece in terms of making it more idiomatic for the guitar.

Music for 18 Musicians

Music for 18 Musicians is approximately 55 minutes long. The first sketches were made for it in May 1974 and it was completed in March 1976. Although its steady pulse and rhythmic energy relate to many of my earlier works, its instrumentation, structure, and harmony are new.

As to instrumentation, *Music for 18 Musicians* is new in the number and distribution of instruments: violin, cello, 2 clarinets doubling bass clarinet, 4 women's voices, 4 pianos, 3 marimbas, 2 xylophones and metallophone (vibraphone with no motor). All instruments are acoustical. The use of electronics is limited to microphones for voices and some of the instruments.

There is more harmonic movement in the first 5 minutes of *Music for 18 Musicians* than in any other complete work of mine to date. Though the movement from chord to chord is often just a re-voicing, inversion, or relative minor or major of a previous chord, usually staying within the key signature of three shapes at all times, within these limits, harmonic movement plays a more important role in this piece than in any other I have written.

Rhythmically, there are two basically different kinds of time occurring simultaneously in *Music for 18 Musicians*. The first is that of a regular rhythmic pulse in the pianos and mallet instruments that continues throughout the piece. The second is the rhythm of the human breath in the voices and wind instruments. The entire opening and closing sections, plus part of all sections in between, contain pulses by the voice and winds. They take a full breath and sing or play pulses of particular notes for as long as their breath will comfortably sustain them. The breath is the measure of the duration of their pulsing. This combination of one breath after another, gradually washing up like waves against the constant rhythm of the pianos and mallet instruments, is something I have not heard before and would like to investigate further.

The structure of *Music for 18 Musicians* is based on a cycle of eleven chords played at the very beginning of the piece and repeated at the end. All the instruments and voices play or sing the pulsating notes with each chord. Instruments like the strings, which do not have to breathe, nevertheless follow the breathing patterns of the bass clarinet. Each chord is held for the duration of two breaths, and the next chord is gradually introduced, and so on, until all eleven are played and the ensemble returns to the first chord. The first pulsing chord is then maintained by two pianos and two marimbas. While this pulsing chord is held for about five minutes, a small piece is constructed on it. When this piece is completed, there is a sudden change to the second chord, and a second small piece or section is constructed. This means that each chord that might have taken fifteen or twenty seconds to play in the opening section is then stretched out as the basic pulsing melody for a five minute piece, similar to how a single note in a cantus firmus or chant melody of a 12th century Organum by Perotin might

be stretched out for several minutes as the harmonic centre for a section of the Organum. The opening eleven chord cycle of *Music for 18 Musicians* is a kind of pulsing cantus for the entire piece.

On each pulsing chord one or, on the third chord, two small pieces are built. These

pieces or sections are basically either in form of an arch (ABCDCBA), or in the form of a musical process, like that of substituting beats for rests, working itself out from beginning to end. Elements appearing in one section will appear in another, but surrounded by different harmony and instrumentation. For instance, the pulse

A black and white promotional graphic for KPBS evening edition. The top half features the text 'KPBS™ evening | edition' in a serif font, with 'evening' and 'edition' in a larger size and separated by a vertical bar. Below this, it says 'Weekdays at 6:30 p.m. on KPBS-TV'. The background is a night-time photograph of a city skyline across a body of water, with lights reflecting on the water. At the bottom, the KPBS logo is repeated, and a small line of text reads 'KPBS is a public service of San Diego State University.'

in pianos and marimbas in sections 1 and 2 changes to marimbas and xylophones in section 3A, and to xylophones and maracas in sections 6 and 7. The low piano pulsing harmonies of section 3A reappear in section 6 supporting a different melody played by different instruments. The process of building up a canon, or phase relation, between two xylophones and two pianos which first occurs in section 2, occurs again in section 9, but building up to another overall pattern in a different harmonic context. The relationship between the different sections is thus best understood in terms of resemblances between members of a family. Certain characteristics will be shared, but others will be unique.

Changes from one section to the next, as well as changes within each section are cued by the metallophone whose patterns are played once only to call for movements to the next bar, much as in Balinese Gamelan a drummer will audibly call for changes of pattern in West African Music. This is in contrast to the visual nods of the head used in earlier pieces of mine to call for changes and in contrast also to the general Western practice of having a non-performing conductor for large ensembles. Audible cues become part of the music and allow the musicians to keep listening.

—*Steve Reich*



PHOTO CREDIT: WONCE BERGMANN

ABOUT THE COMPOSER

Steve Reich has been called “America’s greatest living composer” (*The Village Voice*), “...the most original musical thinker of our time” (*The New Yorker*), and “...among the great composers of the century” (*New York Times*).

His music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the “establishment” that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included the Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew scriptures.

Different Trains and *Music for 18 Musicians* have each earned him GRAMMY awards, and his “documentary video opera” works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have pushed the boundaries of the operatic medium. Over the years his music has significantly grown both

in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition, *Double Sextet*.

Reich's music has been performed by major orchestras and ensembles around the world, including the New York and Los Angeles philharmonics; London, San Francisco, Boston, and BBC symphony orchestras; London Sinfonietta; Kronos Quartet; Ensemble Modern; Ensemble Intercontemporain; Bang on a Can All-Stars; and eighth blackbird. Several noted choreographers have created dances to his music, such as Anne Teresa de Keersmaeker, Jiri Kylian, Jerome Robbins, Wayne McGregor, and Christopher Wheeldon.

"There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them."—*The Guardian (London)*

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PHOTO CREDIT: CHRISTINE SOUTHWORTH

BANG ON A CAN ALL-STARS

Formed in 1992 by New York's renowned new-music collective Bang on a Can, the Bang on a Can All-Stars are recognized worldwide 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, taking music into uncharted territories. Performing each year throughout the U.S. and internationally, the All-Stars have shattered the definition of what concert music is today.

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. The All-Stars were awarded Musical America's Ensemble of the Year in 2005 and have been heralded as "the country's most important vehicle for contemporary music" by the *San Francisco Chronicle*.

Their newest project, *Field Recordings*, premiering in March-April 2012 in London and New York is a new evening-length concert including film, found sound, and archival audio and video with specially commissioned new music and projections by some of the world's most questioning musical thinkers—from the indie pop world (Tyondai Braxton, Nick Zammuto from The Books), the art world (Christian Marclay), electronica (Mira Calix) and experimental classical (Michael Gordon, David Lang, Julia Wolfe, Evan Ziporyn). Recent highlights include the world premiere, performances, and recording of Steve Reich's 2x5 including a sold-out performance at

Carnegie Hall; the group's visits to China for the Beijing Music Festival and Hong Kong Arts Festival; the US tour and Carnegie Hall performance of Julia Wolfe's *Steel Hammer*, a staged concert with Trio Mediaeval; the October 2010 BAM Next Wave Festival performances of Evan Ziporyn's *A House in Bali*, a new dance-opera featuring the All-Stars with Balinese Gamelan; commissioned works by Louis Andriessen, Bill Frisell, Ryuichi Sakamoto and more. With a massive repertoire of works written specifically for the group's distinctive instrumentation and performance style, the All-Stars have become a genre in their own right.

The All-Stars record on Cantaloupe Music (cantaloupe.com) and have released past recordings on Sony, Universal and Nonesuch. For up-to-date information regarding Bang on a Can programs, events, and CD releases, please visit bangonacan.org.



PHOTO CREDIT:

red fish blue fish

The *New York Times* calls red fish blue fish a “dynamic percussion ensemble from the University of California.” Founded fifteen years ago by Steven Schick, the San Diego-based

ensemble performs, records, and premieres works from the last 85 years of western percussion's rich history. The group works regularly with living composers from every continent. Recent projects include a world premiere of a Roger Reynolds' *Sanctuary* and the American premiere of James Dillon's epic *Nine Rivers* cycle with the International Contemporary Ensemble (ICE). In the Summer of 2011, red fish blue fish collaborated with George Crumb, Dawn Upshaw, and Peters Sellars to premiere the staged version of *The Winds of Destiny*. eighth blackbird invited red fish blue fish to join them in performances of works by American icons such as John Cage and Steve Reich at the Park Ave Armory in New York City. The *New York Times* called their “riveting” performance of John Cage the “highlight” of the program. Recordings of the percussion chamber music of Iannis Xenakis and Roger Reynolds on Mode Records have been praised by critics around the world. Recordings to be released in the 2012-13 season include the works of Karlheinz Stockhausen, Giacinto Scelsi, and rare works of Iannis Xenakis. red fish blue fish will present four concerts of percussion music alongside the Percussion Group Cincinnati at the John Cage Centennial Festival in Washington D.C. where they will perform highlights from the soon-to-be-released 10-disc box set of the complete percussion works of John Cage to be released on Mode Records.

BANG ON A CAN

Formed in 1987 by composers Michael Gordon, David Lang and Julia Wolfe, Bang on a Can is dedicated to commissioning, performing, creating, presenting, and recording contemporary music. With an ear for the new, the unknown and the unconventional, Bang on a Can strives to make exciting and innovative music accessible to new audiences worldwide.

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.” (*New York Times*)

Bang on a Can celebrates 25 years during 2012, having 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. In addition to the 25th birthday of its founding, Bang on a Can is also celebrating the 20th anniversary of its electric chamber ensemble, the Bang on a Can All-Stars; the 15th anniversary of its membership-based commissioning arm, the Peoples’ Commissioning Fund; and the 10th anniversary of the Bang on a Can Summer Music Festival at MASS MoCA, a professional development program for young composers and performers which connects the pioneers of experimental music to the next generation. Each new program evolved to further expose innovative music as broadly and accessibly as possible to new audiences worldwide.

“When we started Bang on a Can in 1987, in an art gallery in SoHo, we never imagined that our one-day, 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 for the last 25 years, and we are not done yet.”

Current projects include the annual Bang on a Can Marathon; The People’s Commissioning Fund, a program to commission emerging composers; the Bang on a Can All-Stars, who tour to major festivals and concert venues around the world; the Bang on a Can Summer Music Festival at MASS MoCA, a professional development program for young composers and performers; Asphalt Orchestra, Bang on a Can’s new high energy street band that offers mobile performances of unusual music; the Found Sound Nation, a promising new technology-based musical outreach program into NYC schools; and cross-disciplinary collaborations with DJs, visual artists, choreographers, and filmmakers.

For up-to-date information regarding Bang on a Can events, and CD releases, please visit our website at bangonacan.org, call us at 718-852-7755 or email us at info@bangonacan.org.

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Bang on a Can is dedicated to commissioning, performing, creating, presenting and recording contemporary music. With an ear for the bold and unconventional, Bang on a Can believes in exposing exciting new music as broadly and accessibly as possible. And through its Summer Festival, Bang on a Can hopes to bring this energy and passion for innovation to a younger generation of composers and players.

Bang on a Can's 2011-12 programs are made possible with generous lead support from the Amphion Foundation, ASCAP Foundation, Polly Apfelbaum, Daniel Baldini, Bishop Fund, Bloomberg Philanthropies, Booth Ferris Foundation, CEC Artslink, Charina Endowment Fund, City of New York Department of Cultural Affairs, Aaron Copland Fund for Music, Fund for the City of New York, Barry Goldberg, Jaffe Family Foundation, Alan Kifferstein & Joan Finkelstein, Michael Kushner & Carol Dauman, Henry S. McNeil, Jeremy Mindich & Amy Smith, Elizabeth Murrell & Gary Haney, New York State Council on the Arts (with the support of Governor Andrew Cuomo and the New York State Legislature), New Spectrum Foundation, Open Society Foundations, Alex Rigopoulos & Sachi Sato, Rockefeller Foundation, Fan Fox and Leslie R. Samuels Foundation, Matthew Sirovich & Meredith Elson, Maria & Robert A. Skirnick, Jane & Dick Stewart, Williamson Foundation, Adam Wolfensohn & Jennifer Small, Trust for Mutual Understanding and Wolfensohn Family Foundation.

ABOUT ARTPOWER!

ArtPower! at UC San Diego builds creative experiences in music, dance, film, exhibition and food for our collective pleasure and inspiration. We engage diverse audiences through vibrant, challenging, multi-disciplinary performances by emerging and renowned international artists. Through extensive partnerships, ArtPower! provides exciting opportunities for research, participation, and creation of new work, igniting powerful dialogue between artists, students, scholars and the community.

ABOUT THE DEPARTMENT OF MUSIC

Experimentation is the DNA of UC San Diego's Department of Music Courses cover a range of genres and periods, but the core mission is new frontiers in composition, performance, and research.

UCSD's Department of Music was founded by Will Ogdon and Robert Erickson in 1966. The two innovative composers shared a belief that the most effective educational environment brings together the finest faculty with gifted graduate students in a challenging, supportive environment that encourages each student to find his or her own path. Today, the Department of Music offers graduate degree programs in Composition, Computer Music, Integrative Studies, and Performance.

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