

Bang on a Can All-Stars  
with Philip Glass, composer/keyboards

Friday, November 5, 8:00 PM  
Davies Symphony Hall

**Program**

JULIA WOLFE *Big, Beautiful, Dark and Scary*

MICHAEL GORDON *Light is Calling*

EVAN ZIPORYN *Dalem & Sangut (music from ShadowBang)*

*Angkat*

*Ocean*

*Meditasi*

*Head*

PHILIP GLASS [*Solo to be Announced*]

PHILIP GLASS *Music in Similar Motion*

PHILIP GLASS *Music in Fifths*

ROBERT BLACK, bass

DAVID COSSIN, percussion

LISA MOORE, piano & keyboards

MARK STEWART, electric guitar

WENDY SUTTER, cello

EVAN ZIPORYN, clarinets

ANDREW COTTON, sound engineer

"A fiercely aggressive group combining the power and punch of a rock band with the precision and clarity of a chamber ensemble," said the *New York Times* of Bang on a Can All-Stars. Six of America's most provocative young performers possess a flexibility that doesn't fit into any recognizable category. Glass will perform solo and in ensemble, including *Music in Fifths*.

**NOTES ON THE PROGRAM**

JULIA WOLFE *Big, Beautiful, Dark and Scary*

This is how life feels right now.

-Julia Wolfe (July, 2002)

MICHAEL GORDON *Light is Calling*

*Light is Calling* is from a CD by Michael Gordon (Nonesuch Records) that combines live musicians with studio based electronic sounds.

EVAN ZIPORYN *Dalem & Sangut (music from ShadowBang)*

*ShadowBang* is a traditional Balinese wayang kulit with new, non-gamelan music and extended lighting techniques. Most of the piece is dominated by the voice and movements of I Wayan Wija, a brilliant dalang in the classical style. As in all Balinese shadow puppetry, Wija tells two stories at once: a lofty narrative based on Hindu mythology, as framed by the adventures and commentary of various servants and sidekicks, in this case, the brothers Dalem & Sangut. These four movements frame the piece, drawing on the deep and surface structures of Balinese music but taking them in very different directions in terms of timbre, harmony, and affect. "Angkat" is travel music; "Ocean" and "Meditasi" are background music; "Head" is an overture.

PHILIP GLASS *Music in Similar Motion*

"The real innovation in *Similar Motion* [1969] is its sense of drama," Glass said in 1993. "The earlier pieces were meditative, steady-state pieces that established a mood and stayed there. But *Similar Motion* starts with one voice, then adds another playing a fourth above the original line, and then another playing a fourth below the original line, and finally a bass line kicks in to complete the sound. As each new voice enters, there is a dramatic change in the music."

## PHILIP GLASS *Music in Fifths*

*Music in Fifths* (1969) is in “closed form” — a predetermined structure that ends when the accumulation of repetitions fill it out completely. Glass has always considered *Music in Fifths* a sort of teasing homage to [legendary pedagogue Nadia Boulanger; it is written entirely in parallel fifths, a cardinal sin in the traditional counterpoint his teacher so carefully instructed.

## Artist Biography

Since its inception, the Bang on a Can Festival has been discovering and presenting the most exciting performers who have committed their lives to the music of our time. Over sixteen years, Bang on a Can has found many of these musicians - performers who are adventurous, virtuosic, dynamic and intense, who are equally at home with the diverse styles that exist within music today. From the outset, six players in particular kept coming back. They were among the festival's finest artists - six of the most accomplished performers of new music in the world. With these six players the festival created the Bang on a Can All-Stars.

The instrumentation of the Bang on a Can All-Stars is unique: clarinets, electric guitar, cello, bass, keyboards, drums and percussion. Part classical ensemble, part rock band, part jazz band, it has a flexibility that represents the vision of the festival, whose artistic directors, Michael Gordon, David Lang and Julia Wolfe believe in the communicative power of a wide range of musics from a new generation of composers and performers. The Bang on a Can All-Stars first major collaboration as an ensemble came in 1989 and since that time, their appearances have grown from being a regular feature of the Bang on a Can Festival to year-round appearances at concert halls and festivals worldwide. Over 14 years, the Bang on a Can All-Stars have established an international reputation for their unparalleled performances of music from the cutting edge.

## Philip Glass

An icon of 20th century music, Philip Glass is one of the true cultural heroes of the American century. Glass was last heard in San Francisco with his Philip Glass Ensemble in *Philip on Film*, performing live to a series of short films as well as classics like *Koyaanisqatsi*, *La Belle et La Bête*, and *Dracula*.

Glass has collaborated with a variety of artists in a range of projects and expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. In 1976 Glass reached an apogee in his collaboration with Robert Wilson, creating the opera *Einstein on the Beach*, a five-hour epic that is now seen as a landmark in 20th century music-theater. Glass then decided to make *Einstein* part of a trilogy that resulted in the creating of the operas *Satyagraha* and *Akhanten*.

Glass film scores include Godfrey Reggio's trilogy *Koyaanisqatsi*, *Powaqqatsi* and *Naqoyqatsi*; Errol Morris' *The Thin Blue Line*, *A Brief History of Time* and *The Fog of War*; Paul Schrader's *Mishima*; Bernard Rose's *Candyman* and Bill Condon's *Candyman II*; and an original score for the re-release of *Dracula* with Bela Lagosi. Critically acclaimed film scores include Martin Scorsese's *Kundun*, Peter Weir's *The Truman Show*, and Stephen Daldry's *The Hours*, for which he received an Academy Award nomination, along with winning the Anthony Asquith Award for Achievement in Film Music from the British Academy of Film and Television Arts.

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