

Lincoln Center Festival

July 10–30, 2017

Lincoln Center Festival lead support is provided by American Express

July 14–15 Gerald W. Lynch Theater at John Jay College

Cloud River Mountain

Composers **Michael Gordon, David Lang, Lao Luo, Julia Wolfe**

Voice **Gong Linna**

Sheng **Nie Yunlei**

Bang on a Can All-Stars

Bass **Robert Black**

Cello **Ashley Bathgate**

Piano **Vicky Chow**

Percussion **David Cossin**

Electric Guitar **Mark Stewart**

Clarinet and Bass Clarinet **Ken Thomson**

Lighting Design **Aaron Copp**

Sound Engineer **Jody Elff**

Approximate running time: 1 hour and 10 minutes, with no intermission

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

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A Note from the Composers

This project comes directly out of a chance meeting in China between Bang on a Can co-founder Michael Gordon, Chinese vocalist Gong Linna, and her musical partner, composer Lao Luo. It took only a few moments of conversation to recognize how committed each of them is to building bridges between cultures. Bang on a Can has toured China several times, introducing new audiences to experimental music from the West, while Gong Linna is an artist equally at home in the disciplines of both Chinese traditional vocal technique and global contemporary music styles. It felt natural to try to build a bridge together.

The Bang on a Can composers—Michael Gordon, David Lang, and Julia Wolfe—started a wide-ranging conversation with Gong Linna and Lao Luo, exchanging ideas of how to go about building this bridge. To find common ground for writing this music, we stepped deep into history, drawing our inspirations from ancient Chinese mythology. Central to the program is the invention of the singer as a kind of modern shaman, who uses her powers to

command the elements and conjure up new worlds. It seemed like a great metaphor for what we are trying to do. We hope to provide a contemporary answer to the question of what a new and authentic collaboration of Chinese and American art music may be.

Cloud River Mountain honors the “sound worlds” of both China and the West, fusing texts sung in both Mandarin and English with a wide range of contemporary musical languages. The lyrics are inspired by the tales, myths, and poems of gods, spirits, and the world of the shamans, primarily drawn from Qu Yuan, the famous Chinese poet and minister who lived during the Warring States period and whose poems were first published during the Han Dynasty in the *Chu Ci (Songs of the South)* anthology.

Referring to the first line of lyrics in this concert—“What manner of things are the darkness and light?”—our music may well be understood as our artistic answer to this question.

—Michael Gordon, David Lang,
Lao Luo, Julia Wolfe

LINCOLN CENTER FESTIVAL 2017 **CLOUD RIVER MOUNTAIN**

Program

Ming Ming An An (Darkness and Light)

Music **Lao Luo**

Lyrics **Qu Yuan** from *Heavenly Questions* (in *Chu Ci*)

When Yi Shot Down the Sun

Music **Michael Gordon**

Lyrics **Qu Yuan** from *Heavenly Questions* (in *Chu Ci*)

The Lady in the Moon

Music **David Lang**

Lyrics **David Lang** inspired by Li Shangyin's *Chang E*

Yun Zhong Jun (The Lord in the Clouds)

Music **Lao Luo**

Lyrics **Qu Yuan** from *Nine Songs* (in *Chu Ci*)

Into the Clouds

Music **Julia Wolfe**

Lyrics adapted from *Yun Zhong Jun* by Qu Yuan

Jiu Tian (Nine Fields of Heaven)

Music **Lao Luo**

Lyrics **Qu Yuan** from *Heavenly Questions* (in *Chu Ci*)

Shui Shan (Water Mountain)

Music **Michael Gordon, David Lang, Lao Luo, Julia Wolfe**

River

Music **Michael Gordon**

Lyrics adapted from *He Bo* by Qu Yuan

He Bo (River Earl)

Music **Lao Luo**

Lyrics **Qu Yuan** from *Nine Songs* (in *Chu Ci*)

Tilted

Music **Julia Wolfe**

Lyrics **Julia Wolfe** inspired by the Chinese myth of GongGong

Girl with Mountain

Music **David Lang**

Lyrics **David Lang** inspired by Qu Yuan's *Shang Gui*

Shan Gui (Mountain Spirit)

Music **Lao Luo**

Lyrics **Qu Yuan** from *Nine Songs* (in *Chu Ci*)

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Texts and Translations

Ming Ming An An (Darkness and Light)

明明暗暗

What manner of things are the darkness
and light?

明明暗暗，惟時何為？

Who passed down the story,
the story of the beginning of things?
What was it like before sky and
earth had taken shape?
In that murk where light and
darkness were yet undivided,
How do we know about the
chaos of unsubstantial forms?

How did Yin and Yang come together, and
how could they originate and transform
all things that are by their commingling?

陰陽三合，何本何化？

When Yi Shot Down the Sun

When Yi shot down the sun
Why did the Eagle shed its plumes?
How does the heaven keep its motion?
Who fixed the Zodiac?
Why do the stars stay fast in the sky?
Are North and South
As great as East and West?
How many miles is the voyage of a soul?

Moon Goddess

your candle
your shadow
your screen
your marble
are you sorry now?
your river
your heaven
your moon
your stars
are you sorry now?
you stole the potion
you look out over the sea and sky
you brood
all through the night

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Yun Zhong Jun (The Lord in the Clouds) 云中君

We have bathed in orchid water and
 washed our hair with perfumes
 And dressed ourselves like flowers
 in embroidered clothing.
 The god has halted, swaying, above us,
 Shining with a persistent radiance.
 He is going to rest in the House of Life.
 His brightness is like that of the sun and
 moon.
 In his dragon chariot, dresses in imperial
 splendor,
 Now he flies off to wander round the sky.
 The god had just descended in bright
 majesty,
 When off in a whirl he soared again,
 far into the clouds.
 He looks down on Ji-zhou, and the lands
 beyond it;
 There is no place in the world that he does
 not pass over.
 Thinking of that lord makes me sigh
 And afflicts my heart with a grievous
 longing.

浴蘭湯兮沐芳，華採衣兮若英。
 靈連蜷兮既留，爛昭昭兮未央。
 蹇將憺兮壽宮，與日月兮齊光。
 龍駕兮帝服，聊翱遊兮周章。
 靈皇皇兮既降，森遠舉兮雲中。
 覽冀州兮有餘，橫四海兮焉窮。
 思夫君兮太息，極勞心兮憊憊。

—Translation by David Hawkes

Into the Clouds

We bathed and washed our hair
 and dressed ourselves
 Like flowers
 Swaying
 Sun and moon round the sky
 In a whirl
 Into the clouds
 There is no place
 Makes me sigh

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Jiu Tian (Nine Fields of Heaven)

九天

Whose compass measured out the nine-
fold heavens? Whose work was this and
how did he accomplish it? Where were
the circling cords fastened, and where
was the sky's pole fixed? Where did the
Eight Pillars meet the sky, and why were
they too short for it in the south-east?

圓則九重，孰營度之？
惟茲何功，孰初作之？
幹維焉系，天極焉加？
八柱何當，東南何虧？
九天之際，安放安屬？
隅隈多有，誰知其數？

Where do the nine fields of heaven extend
to and where do they join each other?
The ins and outs of their edges must be
very many: who knows their number?

—*Translation by David Hawkes*

Shui Shan (Water Mountain)

(instrumental)

River

By Nine Mouths of the river
I wander with you
Dragons draw my chariot.
Climbing Kunlun mountain
I look back to distant shores
My heart leaps wildly
Riding a white turtle
Chasing spotted fish
Let me play with you
while river waters rush

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He Bo (River Earl)

河伯

I wander with you by the Nine Mouths of
the river

When the storm wind rises and slashes
up the waves.

I ride a water chariot with a canopy of
lotus;

Two dragons draw it,
between two water serpents.

I climb the Kunlun mountain and look over
the four quarters,

And my heart leaps up in me, beating
wildly.

Though the day will soon end;

I forget to go in my pleasure:

Longingly I look back to that distant shore.

Of fish-scale his place is,
with a dragon-scale hall;

Purple cowrie gate-towers; rooms of pearl.

And what does the god do,
down there in the water?

Riding a white turtle, he chases the spot-
ted fishes.

Let me play with you among the river's
islets,

While the swollen waters come rushing
on their way!

Eastward your journey, with hands stately
folded,

Bearing your fair bride to the southern
harbor.

The waves come racing up to meet me,

And shoals of fishes are my bridal train.

與女遊兮九河，衝風起兮橫波。
乘水車兮荷蓋，駕兩龍兮驂螭。
登崑崙兮四望，心飛揚兮浩蕩。
日將暮兮悵忘歸，惟極浦兮寤懷。
魚鱗屋兮龍堂，紫貝闕兮朱宮。
靈何為兮水中，乘白鼉兮逐文魚。
與女遊兮河之渚，流漸紛兮將來下。
子交手兮東行，送美人兮南浦。
波滔滔兮來迎，魚鱗鱗兮媿予。

—*Translation by David Hawkes*

Tilted

the pillar's broken
the cord snapped
the stars have shifted
the heavens tilted
the earth collapsed
the waters flooded

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Girl with Mountain

Girl with mountain
 I am hiding
 On the mountain
 All alone
 I see
 And I forget
 That I must leave

Shan Gui (Mountain Spirit)

It seems there's someone in a fold
 in the hills,
 wearing a fig-leaf cloak and a belt of dodder,
 She looks slyly at me with a hint of a smile,
 "Do you find me attractive, graceful, alluring?"
 Driving red leopards, striped wildcats
 following,
 her magnolia-decked chariot
 with cassia banners,
 Dressed in fern and wild ginger, she
 gathers sweet herbs to give to her love.
 I find myself in a hidden grove where
 the sky is never seen,
 where paths are hazardous and steep
 and make me late to meet you.
 I stand alone on top of a hill with
 turbulent clouds below,
 Stillness, gloom, turning day into night,
 east wind bringing the goddess's rain
 Held back by the beauty,
 I quietly forget to return, and
 I pick Three-Flowerings among the hill, and
 the arrowroot among the heaped rocks.
 Wanting my fair lady I forget I must leave,
 while she thinks of me but has no leisure.

The girl in the mountains smells sweetly
 of polia,
 and drinks from stony springs and
 rests beneath pines
 She thinks of me, but is doubting, aloof.
 Thunder roars, the sky darkens with rain,
 simians chatter and then call in the night,
 Winds moan, trees rustle and I think of my
 lady and stand there alone.

山鬼

若有人兮山之阿，被薜荔兮帶女羅。
 既含睇兮又宜笑，子慕予兮善窈窕。
 乘赤豹兮從文狸，辛夷車兮結桂旗。
 被石蘭兮帶杜衡，折芳馨兮遺所思。
 余處幽篁兮終不見天，路險難兮獨後來。
 表獨立兮山之上，雲容容兮而在下。
 杳冥冥兮羌晝晦，東風飄兮神靈雨。
 留靈脩兮憺忘歸，歲既晏兮孰華予。
 採三秀兮於山間，石磊磊兮葛蔓蔓。
 怨公子兮悵忘歸，君思我兮不得閒。
 山中人兮芳杜若，飲石泉兮蔭松柏。
 君思我兮然疑作。
 雷填填兮雨冥冥，猿啾啾兮又夜鳴。
 風颯颯兮木蕭蕭，思公子兮徒離憂。

—Translation by Christopher Evans

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About the Artists

Michael Gordon (Composer) merges rhythmic invention with power in his music, embodying, in the words of the *New Yorker's* Alex Ross, "the fury of punk rock, the nervous brilliance of free jazz, and the intransigence of classical modernism." Over the past 30 years, he has produced a diverse body of work, ranging from large-scale pieces for ensembles and major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of introspection and directness. The 2016–17 season includes premieres of his works by the Britt Festival Orchestra (*Natural History*), Young People's Chorus of NYC (*Great Trees of New York City*), Dublin Guitar Quartet (*Amplified*), Ballett Zürich (*CORPUS*), Crash Ensemble, The Crossing Choir (*The Anonymous Man*), and the Rotterdam Philharmonic (*The Unchanging Sea*). Other season highlights include *The Trance* on tour with Ictus Ensemble and Maud Le Pladed and dancers, *Timber* performed at the Big Ears Festival, *Dystopia* danced by Doug Varone and Dancers, and *Rushes* performed at National Sawdust in Brooklyn. His work has been commissioned by Lincoln Center, Carnegie Hall, the BBC Proms, Seattle Symphony, Rotterdam Philharmonic, Orchestra of the Age of Enlightenment, Brooklyn Academy of Music, Britt Festival, and Sydney 2000 Olympic Arts Festival, among others. His recordings include *Timber Remixed*, *Dystopia*, *Rushes*, *Timber*, *Weather*, *Light is Calling*, *Decasia*, (*purgatorio*) *POP-OPERA*, *Van Gogh*, *Trance*, and *Big Noise from Nicaragua*. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

David Lang (Composer) is one of today's most highly esteemed and performed American composers. His 2002 work *the so-called laws of nature* was performed as part of *Sō Percussion: Trilogy* at last year's Lincoln Center Festival. His *simple song #3*, written as part of his score for Paolo Sorrentino's film *Youth*, received many honors in 2016, including Academy Award, Golden Globe, and Critics Choice nominations. His *the little match girl passion*—commissioned by Carnegie Hall and based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's *St. Matthew Passion*—won the 2008 Pulitzer Prize for Music, and the recording was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Recent premieres include his opera *the loser*, which opened the Brooklyn Academy of Music's 2016 Next Wave Festival, for which he served as composer, librettist, and stage director; *the public domain* for 1,000 singers at 2016's Mostly Mozart Festival; chamber opera *anatomy theater* at Los Angeles Opera and at the Prototype Festival in New York; and concerto *man made* for Sō Percussion and a consortium of orchestras, including the BBC Symphony and the Los Angeles Philharmonic. In addition to his work as composer, he is artist-in-residence at the Institute for Advanced Study in Princeton, New Jersey, and professor of composition at the Yale School of Music. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

Lao Luo (Composer) was born in Germany as Robert Zollitsch and first traveled to China in 1993 to study the Chinese zither, the Qin, at the Shanghai Conservatory of Music. After dedicating more than 20 years to Chinese music, he is now recognized as one of the driving energies of China's new art music. His musical language is deeply rooted in Chinese culture, yet incorporates

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worldwide influences into a unique colorful sound. In his vocal music compositions, he brings new life to ancient and classical Chinese poetry, including song cycles using Tang and Song Dynasty poetry and the oratorio *The Nine Songs*, using material from the *Chu Ci*, written by “China’s Homer,” Qu Yuan. His works have been performed by many Chinese orchestras and ensembles, including the Central Chinese Orchestra and Shanghai Symphony Orchestra. As part of his partnership with the Hong Kong China Orchestra, he composed *Resounding Chimes*, which utilizes a giant set of bells excavated from the tomb of Marques Yi of Zeng. His works have been performed around the world.

Julia Wolfe (Composer) draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. Her music is distinguished by a physicality and power that push performers to extremes and demands attention from the audience. She is a 2016 MacArthur Fellow. Her Pulitzer Prize-winning concert-length oratorio, *Anthracite Fields* for chorus and instruments, draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania Anthracite Coal Region. The New York Philharmonic will premiere her new evening-length commission for orchestra and women’s chorus in fall 2018, continuing her interest in American labor history with the subject of women in New York’s garment industry at the turn of the century. She has collaborated with theater artist Anna Deavere Smith, choreographer Susan Marshall, designers Jeff Sugg and Jim Findlay, and director François Girard, among others. Her music has been heard at venues including Sydney Olympic Arts Festival, LG Arts Center (South Korea), Settembre Musica (Italy), Théâtre de la Ville (France),

Brooklyn Academy of Music, Lincoln Center, and Carnegie Hall, and has been recorded on the Cantaloupe Music, Teldec, Point/Universal, Sony Classical, and Argo/Decca labels. In 2009 she joined the NYU Steinhardt School’s composition faculty. She is co-founder and co-artistic director of New York’s legendary music collective Bang on a Can.

Gong Linna (Voice) performs music that, though steeped in Chinese tradition, defies neat categorization into any musical genre. Her vocal style merges a vast number of contrasting traditional vocal techniques from Chinese opera and folk song traditions, resulting in music encompassing sophisticated art songs based on classical Chinese lyrics, experimental songs with vocal acrobatics, and a unique art-pop style. Born in Guizhou, a largely ethnic minority province known for its flamboyant singing culture, she first performed on stage at age five. Her early career included seven years of vocal education at the Chinese Conservatory of Music, a position as soloist at the Central Chinese Orchestra, and numerous awards and prizes. She developed her style through regional field trips and intense studies of Chinese traditional vocal techniques, becoming an innovator of contemporary Chinese vocal music. She has been extensively performing with her own chamber music ensemble and with many major Chinese orchestras, including the Hong Kong Chinese Orchestra, Shanghai Symphony Orchestra, and Beijing Broadcast Orchestra. She is also dedicated to creating a modern teaching system for Chinese vocal techniques, which will lead more Chinese singers to find their own new yet tradition-based vocal style.

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Nie Yunlei (Sheng) grew up in a traditional music environment in Northern China's Henan province, where he learned to play the suona (Chinese double reed instrument) and sheng (Chinese mouth organ) at an early age. Later he studied sheng at the Beijing Opera Conservatory and became a member of the Beijing Opera Troupe, where he is currently concertmaster. Through his experience playing sheng in traditional wedding and funeral bands from Henan (music that can be described as "Balkan Brass from China"), he has synthesized his skills in the rural and academic styles—strong in rhythm and improvisation on one hand, sophisticated and complex on the other. He began working with Gong Linna and Lao Luo in 2004 and has participated in many of Gong Linna's performances and recordings. In 2015 he became leader of "Gong Luo New Art Ensemble."

Ashley Bathgate (Cello) has been described as an "eloquent new music interpreter" (*New York Times*) and "a glorious cellist" (*Washington Post*) who combines "bittersweet lyricism along with ferocious chops" (*New York* magazine). The desire to create a dynamic energy exchange with her audience and build upon the ensuing chemistry is a pillar of her philosophy as a performer. Her dynamism drives her to venture into previously uncharted areas of groundbreaking sounds and techniques, smashing the mold of a cello's traditionally perceived voice. In 2014 she premiered a new Cello Concerto by Australian composer Kate Moore with the ASKO|Schönberg ensemble at the Gaudeamus Festival in Utrecht. She recorded an album of Moore's solo cello works, released in 2016 on Cantaloupe Music. In 2015 she gave the world premiere of *What Moves You*, a collaborative performance project with jookin dance sensation Lil Buck at Spoleto Festival USA. She commissioned the composer collective Sleeping Giant to write

a six-movement suite for solo cello entitled *ASH*, which premiered in January in New York.

Robert Black (Bass) tours the world creating unheard-of music for solo double bass, and collaborates with adventurous composers, musicians, dancers, artists, actors, and technophiles. He has commissioned, collaborated, or performed with musicians from John Cage to DJ Spooky, Elliott Carter to Meredith Monk, Cecil Taylor to young emerging composers, as well as Brazilian painter Ige D'Aquino, Japanese choreographer Yoshiko Chuma, American actor Kathryn Walker, English sound artist/DJ Mira Calix, and Swiss-American filmmaker Rudy Burckhardt. In 2015 he commissioned Philip Glass to compose a seven-movement solo Partita that includes recited poetry by seven of downtown New York's most illustrious musician/poets. His current project *Possessed* is a series of solo improvisatory outdoor performances in Utah's rugged canyon/desert landscape, released on DVD and CD by Cantaloupe Records this year. He has also recorded for New World Records (*Modern American Bass*), Mode Records (*The Complete Bass Music of Christian Wolff* and *The Bass Music of Giacinto Scelsi*), and O.O. Discs (*State of the Bass*), along with Bang on a Can All-Stars on Cantaloupe Records. He teaches at The Hartt School at the University of Hartford, Festival Eleazar de Carvalho (Brazil), and Manhattan School of Music's Contemporary Performance Program. He recently received the degree of Comendador—Mérito Cultural e Artístico from the Fundação Educacional, Cultural, e Artística Eleazar de Carvalho in recognition of 25 years of distinguished contributions to the cultural and artistic life of Brazil.

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Vicky Chow (Piano) has been described as “brilliant” (*New York Times*), “a monster pianist” (*Time Out New York*), and a “new star of new music” (*Los Angeles Times*). She is pianist for the Bang on a Can All-Stars, Grand Band, New Music Detroit, and X88 and has collaborated with groups including the International Contemporary Ensemble. Her recordings of Steve Reich’s *Piano Counterpoint* (Nonesuch) and Tristan Perich’s *Surface Image* (New Amsterdam Records) were included in “top albums of the year” lists in *Rolling Stone* and on *Rhapsody*. Her solo album *AORTA* (New Amsterdam Records) features new works by Rome Prize winners Andy Akiho and Chris Cerrone, and Molly Joyce, Daniel Wohl, Jacob Cooper, and Jakub Ciupinski. An EP of *Sonatra*, a new solo piano work by Michael Gordon, has been released on Cantaloupe Music. Interviews and articles featuring her have appeared in *Huffington Post*, *Gramophone*, *New York Times*, *Vancouver Sun*, and more. Her performances of works by Morton Feldman and John Cage were featured on BBC3’s documentary series *The Sound and the Fury*, based on Alex Ross’s book *The Rest Is Noise*. Upcoming commissions include works by composers Fjólá Evans, David Brynjar Franzson, Gabriella Smith, Vincent Ho, and Nicole Lizée.

David Cossin (Percussion) was born and raised in Queens and studied classical percussion at the Manhattan School of Music. His interest in classical percussion, drum set, non-western hand drumming, composition, and improvisation has led to performances across a broad spectrum of musical and artistic forms to incorporate new media with percussion. He has recorded and performed with Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio Real Quiet. Theater projects include

collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. He was featured percussion soloist in Tan Dun’s Grammy- and Oscar-winning score for Ang Lee’s film *Crouching Tiger, Hidden Dragon*. He performed with Sting on the *Symphonicity* tour and has performed as soloist with the Los Angeles Philharmonic, Orchestra Radio France, Saint Paul Chamber Orchestra, Sao Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, Hong Kong Symphony, and Singapore Symphony. He is also a composer and has invented several new instruments that expand the limits of traditional percussion. He is the curator for the Sound Res Festival, an experimental music festival in southern Italy, and teaches percussion at Queens College in New York.

Mark Stewart (Electric Guitar) has recorded, toured, and been musical director with Paul Simon since 1998. A founding member of the Bang on a Can All-Stars and the comic duo Polygraph Lounge with keyboard and theremin wizard Rob Schwimmer, he has also worked with Steve Reich, Sting, Anthony Braxton, Bob Dylan, Charles Wourinen, Cecil Taylor, Meredith Monk, Stevie Wonder, Phillip Glass, Hugh Masekela, Iva Bittova, Bruce Springsteen, Ornette Coleman, Edie Brickell, Don Byron, Joan Baez, Paul McCartney, Jimmy Cliff, the Everly Brothers, Fred Frith, Alison Krauss, David Krakauer, Bobby McFerrin, David Byrne, James Taylor, The Roches, Aaron Neville, and Marc Ribot. He has worked with composer Elliot Goldenthal on music for the films *A Midsummer Night’s Dream*, *The Tempest*, *Across the Universe*, *Titus*, *The Butcher Boy*, *The Good Thief*, *In Dreams*, and *Heat*, often playing instruments of his own design and construction. He has designed instruments for Theater for a New Audience productions of *A Midsummer Night’s Dream* and *King Lear*,

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and invented the WhirlyCopter, a bicycle-powered Pythagorean choir of singing tubes, and the Big Boing, a 24-foot sonic banquet table *mbira* that seats 30 children playing 490 found objects. He is on the faculty of the Manhattan School of Music and a visiting lecturer at MIT. He lives in New York and makes his living playing and writing popular music, semi-popular music, and unpopular music.

Ken Thomson (Clarinet and Bass Clarinet) is a Brooklyn-based clarinetist, saxophonist, and composer. In addition to the All-Stars, Ken is an anchoring force with Bang on a Can, as music director and saxophonist with Asphalt Orchestra, and as a faculty member of Bang on a Can's Summer Music Festival at MASS MoCA. With his quintet Slow/Fast, he has toured and released two discs, including *Settle* (NCM East Records, 2014). His 2013 CD, *Thaw* (Cantaloupe Music), of his compositions performed by the JACK Quartet, was called the #1 Classical CD of 2013 by Rhapsody.com and listed on NPR's "Top 10 Songs Public Radio Can't Stop Playing." He co-leads the chamber/punk/jazz band Gutbucket, with whom he has toured extensively in the U.S. and internationally for over 16 years. He is also active as a freelance clarinetist in New York, performing with Ensemble Signal, International Contemporary Ensemble, and more. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, Doug Perkins, and others, and has received awards from ASCAP and NewMusic USA. He is a Conn-Selmer/Selmer Paris and D'Addario Woodwinds artist. His most recent CD, *Restless* (Cantaloupe Music), focuses on two major works for cello and piano.

Aaron Copp (Lighting Design) was most recently at Lincoln Center Festival in 2013 for Sinéad O'Connor's *The Gospel Sessions*. Other recent projects include the

world premiere of *Rules of the Game*, created by Jonah Bokaer, Daniel Arsham, and Pharrell Williams; Natalie Merchant's recent U.S. tour; Mike Birbiglia's *Thank God for Jokes* and *My Girlfriend's Boyfriend*; a concert DVD by Yo-Yo Ma and the Silk Road Ensemble at Tanglewood; *Where We Live* by Sô Percussion at BAM; and the Goat Rodeo Sessions U.S. tour with Yo-Yo Ma and Chris Thile. He has designed for the Old Globe, Kennedy Center, Dallas Theater Center, and other theaters across the country. He has worked extensively in the dance world, in 2008 receiving his second Bessie Award for Jonah Bokaer's *The Invention of Minus One*. He also had a long association with Merce Cunningham, designing such pieces as *Ground Level Overlay*, *Windows*, and *Biped*, for which he also won a Bessie Award.

Jody Elff (Sound Engineer) is an audio engineer, sound artist, musician, and composer who has worked in many unusual musical and sonic environments. He was most recently at Lincoln Center Festival in 2013 as the sound designer for *The Blind Experience*. He has worked with Laurie Anderson, Yo-Yo Ma, Paul Winter, Hall and Oates, Paul Simon, and others. He has also mixed many televised concert events, including NBC's *Peter Pan LIVE* and Pope Francis's recent visit to the National September 11 Memorial Museum. His work with sonic environments has led him to develop a series of sound art works presented at museums and galleries internationally. He was commissioned to create a sound art installation, *Strata*, which is permanently on display in Lyon, France. He also founded Little Dog Live, providing high-quality live-streamed broadcasts of concert events at LittleDogLive.com.

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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 multifaceted performing arts organization with a broad range of year-round international activities. Current projects include the annual Bang on a Can Marathon; 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 U.S. State Department 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; and cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, filmmakers, and more. Each 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 of all ages who are rediscovering the value of contemporary music.

Artistic Directors **Michael Gordon, David Lang, Julia Wolfe**

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Bang on a Can Acknowledgments

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Gong Linna Dress Design

Kathrin von Rechenberg (Beijing)

Gong Linna Make-up and Stylist

Zhang Li

Bang on a Can All-Stars Stylist

Zane Pihlström

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**John Jay College of Criminal Justice
of The City University of New York
and the Gerald W. Lynch Theater**

John Jay College of Criminal Justice of The City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship and research, the College approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality and the rule of law. For more information, visit jjay.cuny.edu.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource for John Jay College and

the larger New York City community. The Theater is dedicated to the creation and presentation of performing arts programming of all disciplines with a special focus on how the artistic imagination can shed light on the many perceptions of justice in our society. The Theater is also a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City.

The Theater has hosted events in the Lincoln Center Festival since its first season in 1996, as well as New York City Opera, Great Performers at Lincoln Center, Gotham Chamber Opera, Metropolitan Opera Guild, and Alvin Ailey American Dance Theater/Ailey II. The Theater has also been the site of many television and film specials including A&E's *Live by Request*, *Comedy Central Presents* and *Premium Blend*, *Robert Klein in Concert* and VH1's *Soundtrack Live*. For more information, and to view a schedule of events, please visit GeraldWLYnchTheater.com.

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GERALD W. LYNCH THEATER

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Lincoln Center Festival, now in its 22nd season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center's history. The festival has presented 1,465 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 44 new works and offered 145 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit LincolnCenterFestival.org.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 16 series, festivals, and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Lincoln Center at the Movies, Lincoln Center Emerging Artist Awards, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln*

Center, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts. Lincoln Center has become a leading force in using new media and technology to reach and inspire a wider and global audience. Reaching audiences where they are—physically and digitally—has become a cornerstone of making the performing arts more accessible to New Yorkers and beyond. The re-imagination of David Geffen Hall will play an important part in these efforts. For more information, visit LincolnCenter.org.

Acknowledgments

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Lighting, Sound Equipment

Production Resource Group

Scenery Build **RoseBrand**

Scenery Supervisor **Webster Crittenden**