



Residency Activities

Please note residency fees may vary.

BANG on a CAN ORIGINS

(Julia Wolfe): When David Lang, Michael Gordon and I found ourselves in New York in 1986, we didn't see an exciting outlet for our music. Things were very polarized—academic music uptown, with audiences filled with new music specialists, a very critical atmosphere and everyone in tuxes, and downtown, another uniform, black t-shirts and another serious pretension. Neither side was really fun, and there was a whole new generation of composers who didn't fit in anywhere.

We wanted to provide a place for new music in society. It wasn't like other art. People knew who the new painters were, the writers, the filmmakers. But music was perceived as this elitist thing—academic, clever, scientific, inaccessible. Nobody cared if people came to the concerts, and the music reflected that attitude. It got so removed from life. It was important to us to find a new audience.

So we decided to make a happening. The original idea was simple: to have fun with new music. We put pieces together that were really strong and belonged to different ideologies or not to any ideology, defying category, falling between the cracks. For over 20 years, Bang on a Can has been breaking down the traditional barriers that exist in concert repertoire between composers, performers and concert-goers. Our innovative 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.

Our approach to residency activities runs parallel to our programming: the goal is to make today's newest music accessible and fun, to invite participation and exchange and to challenge our audience's definition of concert repertoire. Here are some examples:

**Please provide a location that is a short drive from the hotel/venue;
walking distance whenever possible.**

Lecture/Demonstrations

WHAT'S NEW!

A Conversation and Demo with Players of Bang on a Can All-Stars

- Audience: Any (Bang on a Can will tailor the activity appropriately)
- Number of participants: 5 +
- Length: approx. 50 – 60 minutes

- Requirements: contingent upon which player(s) are selected for this activity (for example: electric guitarist requires an amp, pianist requires a piano)

WHAT'S NEW! is a conversation led by one or two of the All-Stars centering on the newest developments in American concert music today. A short demonstration of a particular piece or samples of different works provide a focal point for how the American concert repertoire has expanded to include sounds, performance styles and techniques that cross many musical genres including classical, rock, pop, jazz, experimental and more. The activity is designed to develop as a free conversation or Q & A between the players and those in attendance. The 'conversational' approach offers all of the participants a chance to take part, to share in the discussion and often help shape the direction in which the activity goes. This is our most popular type of activity and it provides an excellent forum for exhibiting the newest opportunities that exist today for performers and how to prepare for them.

WORKING IT OUT

A Performance Demonstration with the Bang on a Can All-Stars

- Audience: high school students and up
- Number of participants: 15 +
- Length: approx. 45 – 60 minutes.
- Requirements: A room large enough for the full ensemble to stage the 'performance' plus audience. *(see also instrument requirements below)*

Note: In most cases, an activity like this must be scheduled on a separate day from the main concert performance.

WORKING IT OUT is a presentation by all of the All-Stars. Bang on a Can will choose a piece that will provide the focus for a discussion intended to introduce the participants to 'Bang on a Can' music and performance style. The group will talk about the work and their process of putting it together: how it came about, the commissioning process, working with the composer, what it takes to make a piece performance-ready, how they've come to interpret their individual parts, etc.

Instrument requirements for full ensemble Performance-Demo(subject to change):

Grand Piano (no smaller than 7ft)

Amps:

Fender Guitar Amp

Hartke Kickback Amp (cello) *substitution possible*

Gallien-Kruger Bass Amp w/ 4x10 Cabinet (Bass) *substitution possible*

Percussion:

Vibraphone or Marimba

Bass drum w/pedal

Snare drum w/stand

Additional items TBA once repertoire has been determined

We are open to discussing alternatives to these examples as well so please feel free to contact us if you would like further information.

Masterclass

BOAC Masterclass

- Audience: high school or college
- Number of participants: minimum 2 – maximum 20
- Length: approx. 90 minutes
- Tech requirements: TBA (if any)

One to two Bang on a Can All-Stars work with a student ensemble or soloists by listening, coaching, commenting, etc. on a piece performed by the students. Bang on a Can can suggest a work to focus on (if given the instrumentation of the ensemble) or the ensemble/soloists can perform their own selection(s). When choosing the latter, please provide a copy of the score in advance.

Workshop

COLLABORATORS

A discussion with composers at Bang on a Can

- Audience: college level and up
- Number of participants: 10 +
- Length: approx. 45 – 60 minutes

Note: Lang, Gordon and Wolfe do not ordinarily travel with the All-Stars on tour so a separate fee plus travel and accommodations must be negotiated for this type of activity.

COLLABORATORS is a discussion led by one or more of the founding composers and artistic directors of Bang on a Can – Michael Gordon, Julia Wolfe and David Lang. The primary focus of the discussion is the history and evolution of Bang on a Can, the unique relationship shared by its three founders and the innovative strategies they have dreamed up to expand the opportunities available to composers today – many of them championed by Bang on a Can – such as our unparalleled commissioning program *The People's Commissioning Fund*, our award winning comic-book opera *The Carbon Copy Building* (with celebrated cartoonist Ben Katchor), the *Brian Eno/Music for Airports* project, *American Remix* which combines contemporary classical repertoire with today's hottest DJs, *Shadow Bang* with Balinese shadow puppet master I Wayan Wija, and numerous new projects with choreographers, theater companies and more.



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