



Program Book

Saturday, October 24, 2026, 7:30pm
Zellerbach Hall

Steve Reich at 90 – A Birthday Celebration

Bang on a Can All-Stars Ensemble Signal Brad Lubman, *conductor*

Bang on a Can All-Stars + Ensemble Signal

Brad Lubman, *conductor*

Amir Farsi, *flute*

Emlyn Johnson, *flute*

Ken Thomson, *clarinet*

Adrian Sandi, *clarinet*

Courtney Orlando, *violin*

Lauren Cauley, *violin*

Caleb Burhans, *viola*

Arlen Hlusko, *cello*

Lauren Radnofsky, *cello*

David Cossin, *vibraphone*

Doug Perkins, *vibraphone*

Matt Evans, *marimba*

Amy Garapic, *marimba*

Vicky Chow, *piano*

David Friend, *piano*

*The performance will last approximately 70 minutes
and be performed without intermission.*

This performance is made possible in part by The Sir Jack Lyons Charitable Trust.

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PROGRAM

Steve REICH (b. 1936) *Electric Counterpoint* (1987)

Fast
Slow
Fast

Double Sextet (2007)

Fast
Slow
Fast

In All Your Ways

(2026; US Premiere,
Cal Performances Co-Commission)

PROGRAM NOTES

A Note from Bang on a Can's Directors

Steve and his music have been a glorious part of Bang on a Can ever since our very first concert in 1987, when we presented *Four Organs* with Steve in attendance. Through these 40 years since, we have toured with Steve, commissioned, premiered, and recorded his music, and performed it all around the world. We have celebrated many milestones with him. Steve is a big part of our lives.

And of course, we are not the only ones. You can hear Steve Reich's influence everywhere, in works from across the entire spectrum of the music world. His intricate way of laying out an idea, his lush, pulsing, complicated harmonies, his patience and concentration—they are everywhere. Steve's way of making music has become a part of the DNA of musicians around the world.

It is a great honor for us to be a part of his 90th birthday celebrations. And what a great way to honor him, with a commission for a new work. Thanks to all our partners in making this commission a reality. And thanks—most of all—to Steve.

Happy Birthday!

—Michael Gordon,
David Lang,
Julia Wolfe

Electric Counterpoint

Electric Counterpoint (1987) was commissioned by the Brooklyn Academy of Music's Next Wave Festival for guitarist Pat Metheny. It was composed during the summer of 1987. The duration is about 15 minutes. It is the third in a series of pieces (first *Vermont Counterpoint* in 1982 for flutist Ransom Wilson, followed by *New York Counterpoint* in 1985 for clarinetist Richard Stolzman), 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 two 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.

Electric Counterpoint is in three movements—fast, slow, fast—played one after the other without pause. The first movement, after an introductory pulsing section where the harmonies of the movement are stated, uses a theme derived from Central African horn music that I became aware of through the ethnomusicologist Simha Arom. That theme is built up in eight-voice canon, and while the remaining two guitars and bass play pulsing harmonies, the soloist plays

melodic patterns that result from the contrapuntal interlocking of those eight pre-recorded guitars.

The second movement cuts the tempo in half, changes key, and introduces a new theme that is then slowly built up in nine guitars in canon. Once again, two other guitars and bass supply harmony while the soloist brings out melodic patterns that result from the overall contrapuntal web.

The third movement returns to the original tempo and key and introduces a new pattern in triple meter. After building up a four-guitar canon, two bass guitars enter suddenly to further stress the triple meter. The soloist then introduces a new series of strummed chords that are then built up in three-guitar canon. When these are complete, the soloist returns to melodic patterns that result from the overall counterpoint; then suddenly, the basses begin to change both key and meter back and forth between E minor and C minor and between 3/2 and 12/8, so that one hears first three groups of four eighth notes and then four groups of three eighth notes. These rhythmic and tonal changes speed up more and more rapidly until at the end the basses slowly fade out and the ambiguities are finally resolved in 12/8 and E minor.

—Steve Reich

Double Sextet

There are two identical sextets in *Double Sextet* (2007). Each one comprises a flute, clarinet, vibraphone, piano, violin, and cello. Doubling the instrumentation was done so that, as in so many of my earlier works, two identical instruments could interlock to produce one overall pattern. For example, in this piece you will hear the pianos and vibes interlocking in a highly rhythmic way to drive the rest of the ensemble.

The piece can be played in two ways: either with 12 musicians, or with six playing against a recording of themselves.

The idea of a single player playing against a recording of themselves goes all the way back to *Violin Phase* of 1967 and extends through *Vermont Counterpoint* (1982), *New York Counterpoint* (1985), *Electric Counterpoint* (1987), and *Cello Counterpoint* (2003). The expansion of this idea to an entire chamber ensemble playing against pre-recordings of themselves begins with *Different Trains* (1988) and continues with *Triple Quartet* (1999) and now to *Double Sextet*. By doubling an entire chamber ensemble, one creates the possibility for multiple simultaneous contrapuntal webs of identical instruments. In *Different Trains* and *Triple Quartet*, all instruments are strings to produce one large string fabric. In *Double Sextet*, there is more timbral variety through the interlocking

PERFORMERS

Electric Counterpoint

Taylor Levine, *electric guitar*

Double Sextet

Brad Lubman, *conductor*

Amir Farsi, *flute*

Emlyn Johnson, *flute*

Ken Thomson, *clarinet*

Adrian Sandi, *clarinet*

Lauren Cauley, *violin*

Courtney Orlando, *violin*

Arlen Husko, *cello*

Lauren Radnofsky, *cello*

David Cossin, *vibraphone*

Doug Perkins, *vibraphone*

Vicky Chow, *piano*

David Friend, *piano*

In All Your Ways

Brad Lubman, *conductor*

Amir Farsi, *flute*

Emlyn Johnson, *flute*

Ken Thomson, *clarinet*

Adrian Sandi, *clarinet*

Lauren Cauley, *violin*

Courtney Orlando, *violin*

Caleb Burhans, *viola*

Arlen Husko, *cello*

David Cossin, *vibraphone*

Doug Perkins, *vibraphone*

Matt Evans, *marimba*

Amy Garapic, *marimba*

Vicky Chow, *piano*

David Friend, *piano*

of six different pairs of percussion, string, and wind instruments.

The piece is in three movements—fast, slow, fast—and within each movement, there are four harmonic sections built around the keys of D, F, A-flat, and B, or their relative minor keys, B, D, F, and G-sharp. As in almost all my music, modulations from one key to the next are sudden, clearly setting off each new section.

Double Sextet is about 22 minutes long and was completed in October 2007. It was commissioned by eighth blackbird and received its world premiere by that group at the University of Richmond in Virginia on March 26, 2008.

—Steve Reich

In All Your Ways

Just before *In All Your Ways* (2026), I wrote two pieces that set religious texts for voices and ensemble. I relied on the texts for both

their syllabic structure and their meaning. For this new piece, I wanted a similar text—even if there were no singers. “In all your ways” is the opening of Proverbs 3:6, and a four-note instrumental “setting” of those words can be heard, now and then, throughout the work.

The piece is divided into four rhythmic sections: 16ths, eighths, quarters, and triplets. These sections are repeated, more or less in that order, throughout. There are four harmonic sections: three sharps, two flats, five flats, and all naturals. Each signature may be major, minor, or modal. These harmonic sections are similarly repeated. However, the combination of rhythmic values and key signatures sometimes varies from section to section.

In All Your Ways is scored for two flutes, two clarinets, two marimbas, two vibraphones, two pianos, and string quartet. It is 18 minutes in duration.

—Steve Reich

ABOUT THE ARTISTS

Steve Reich has been called “the most original musical thinker of our time” (*The New Yorker*) and “among the great composers of the century” (*The New York Times*). Starting in the 1960s, his pieces *It’s Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers and mainstream musicians and artists all over the world.

Double Sextet won the Pulitzer Prize in 2009 and *Different Trains*, *Music for 18 Musicians*, and an album of his percussion works have all earned Grammy Awards. Reich received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge Award in Ma-

drid, the Debs Composer’s Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters.

He has been named Commandeur de l’Ordre des Arts et des Lettres in France and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others.

One of the most frequently choreographed composers, several noted choreographers have created dances to his music, including Anne Teresa de Keersmaeker, Jiri Kylián, Jerome Robbins, Justin Peck, Wayne McGregor, Benjamin Millepied, and Christopher Wheeldon.

The 2026–2027 season sees worldwide celebrations of Reich’s 90th birthday, with concerts and festivals across the Americas, Asia, and Europe. At the center is his new large ensemble work, *In All Your Ways* (co-commissioned by Cal Performances), pre-

miered at the Edinburgh International Festival by the Colin Currie Group, with performances following in Amsterdam, Toronto, New York, London, Paris, Hamburg, and Los Angeles. The season also marks the 50th anniversary of *Music for 18 Musicians*, with special performances celebrating one of Reich's most influential works.

Other recent works by Reich include *Jacob's Ladder* (2023) for voices and large ensemble, *Traveler's Prayer* (2020) for voices and large ensemble, *Reich/Richter* (2019) for large ensemble with or without film, and *Music for Ensemble and Orchestra* (2018).

Reich's documentary video opera works—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—opened new directions for music theater and have been performed on four continents. His work *Quartet*, for percussionist Colin Currie, sold out two consecutive concerts at Queen Elizabeth Hall in London shortly after tens of thousands at the Glastonbury Festival heard Jonny Greenwood (of Radiohead) perform *Electric Counterpoint*, followed by the London Sinfonietta performing Reich's *Music for 18 Musicians*. "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*).

Brad Lubman, an American conductor and composer, has gained widespread recognition for his versatility, commanding technique, and insightful interpretations over the course of more than three decades. A frequent guest conductor, he has led many of the world's most distinguished orchestras, including the Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Danish National Symphony, NDR Elbphilharmonie Orchestra, DSO Berlin, SWR Sinfonieorchester, WDR Symphony Cologne, Munich Philharmonic, Orchestre Philharmonique Radio France, BBC Symphony Orchestra, Filarmonica della Scala, Brussels Philharmonic, and the

Netherlands Radio Philharmonic. In addition, he has worked with some of the most important European and American ensembles for contemporary music, including Ensemble Modern, London Sinfonietta, Klangforum Wien, and Steve Reich and Musicians. He has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield, Paris, Cologne, Frankfurt, and Oslo, and was the recipient of the 2019 Ditson Conductor's award, in recognition of his distinguished record of performing and championing contemporary American music. Lubman is founding Co-Artistic Director and Conductor of the New York-based Ensemble Signal. Since its debut in 2008, the group has performed over 350 concerts and co-produced more than 10 recordings. Ensemble Signal's recording of Reich's *Music for 18 Musicians* on harmonia mundi was awarded a Diapason d'or in June 2015 and appeared on the *Billboard* Classical crossover charts. Lubman is on faculty at the Eastman School of Music.

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 US 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, Meredith Monk, George Lewis, Louis Andriessen, Terry Riley, and dozens more. Current and recent project highlights include their own new arrangements of Ryuichi Sakamoto's landmark album *1996*; David Lang's *before and after nature*, premiered with the LA

Master Chorale; Julia Wolfe's *Flower Power* for Bang on a Can All-Stars and orchestra, premiered with the Los Angeles Philharmonic; a new live arrangement of Philip Glass' iconic album *Glassworks*, celebrating the legendary composer's 90th birthday year (2027); *Can Dance*, a multimedia concert of collaborations between composers, filmmakers, and choreographers; performances of the band's much beloved arrangement of Brian Eno's classic *Music for Airports*; *Road Trip*, an immersive and visually stunning concert collaboratively composed by Bang's founders Michael Gordon, David Lang, and Julia Wolfe; *In C*, a dance collaboration with Sasha Waltz & Guests based on Terry Riley's minimalist classic; plus the touring performances and recordings of Wolfe's Pulitzer-Prize winning *Anthracite Fields* and groundbreaking *Steel Hammer*. With a massive repertoire of works written specifically for the group's distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal, and Nonesuch.

Ensemble Signal is a New York-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Since its debut in 2008, Signal has performed more than 350 concerts, premiered numerous works, and co-produced 10 recordings. Signal was founded by Co-Artistic/Executive Director Lauren Radnofsky and Co-Artistic Director/Conductor Brad Lubman, one of the foremost conductors of modern music and a leading figure in the field for more than two decades. Described by the *New York Times* as "one of the most vital groups of its kind" and "a new-music ensemble that by this point practically guarantees quality performances," Signal regularly performs with Lubman and features a supergroup of independent artists from the modern music

scene. Recent highlights include the world premiere and 130 performances of Reich's *Reich/Richter* for large ensemble, with artwork and film by Gerhard Richter for the inaugural season of The Shed, New York's multi-arts venue (spring 2019), and the US premieres of Reich's *Runner* at venues across the US (2017-18). Signal's passion for the diverse range of contemporary music is a driving force behind the group's projects, and the musicians' repertoire ranges from minimalism or pop-influenced to the iconoclastic European avant-garde. Signal's projects are carefully conceived through close collaboration with cooperating presenting organizations, composers, and artists. Signal is flexible in size and instrumentation—everything from solo to large ensemble and opera, including film or multimedia, in any possible combination—enabling it to meet the ever-changing demands on the 21st-century performing ensemble.

About Bang on a Can

Bang on a Can celebrates 40 years of boundary-busting music in 2027! 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. In addition to its festivals LONG PLAY (Brooklyn) and LOUD Weekend at MASS MoCA, current projects include 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 at MASS MoCA, 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; staged premiere productions for sym-

phony orchestra ; and 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 widely 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. Bang on a Can has also launched CANLAND (canland.org), an extensive public digital archive including recordings, videos, posters, program books, and more. www.bangonacan.org.

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