

News Release

Date: October 8, 2013 | Contact: Sarah Hucal | Tel: 212-903-0746 | E-mail: shucal@carnegiehall.org

DAVID LANG BEGINS 2013–2014 CARNEGIE HALL RESIDENCY AS RICHARD AND BARBARA DEBS COMPOSER'S CHAIR THIS NOVEMBER

Mr. Lang and Members of International Contemporary Ensemble
Coach Young Composers and Musicians in a Workshop
Culminating in *New Voices, New Music* Concert in Zankel Hall on November 20

So Percussion, Joined by Matmos and Bryce Dessner of The National,
Performs Music by Mr. Lang in Zankel Hall Concert on November 23



This November, Pulitzer Prize-winning composer **David Lang** begins his season-long Carnegie Hall residency as the 2013–2014 Richard and Barbara Debs Composer's Chair, leading a workshop for young composers and chamber musicians, capped by a concert titled *New Voices, New Music* on Wednesday, November 20 at 7:30 p.m. in Zankel Hall. Mr. Lang's music is featured in concert on Saturday, November 23 at 9:00 p.m. in Zankel Hall, when the lauded ensemble **So Percussion** collaborates with electronic music duo **Matmos** and composer-guitarist **Bryce Dessner** of The National, performing music by Lang plus the world premiere of a Carnegie Hall commission for So by Dessner. The concert also features world premieres of a collaborative work by So Percussion and Matmos and a remix of Lang's music by Matmos. See below for complete program details.

During the five-day workshop presented by Carnegie Hall's Weill Music Institute (WMI), Mr. Lang, along with flutist **Claire Chase** and members of **International Contemporary Ensemble**, will mentor four pairs of young composers and ensembles (who applied together) on compositions commissioned by Carnegie Hall. During the workshop, the young artists will have the opportunity to discuss the life of a new piece, how to present their work on stage and in the media, and how to connect effectively—and entrepreneurially—with audiences.

Of the workshop, Mr. Lang said, "Claire and I have designed a program that shows the complete ecology of a piece of new music, from commission to rehearsal to promotion to performance to review. It is going to be a lot of fun."



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In addition, Mr. Lang and WMI are inviting four young arts journalists to participate in the workshop, aiming to promote dialogue between and among composers, performers, and writers, and to explore the different but intersecting means through which each group communicates about music and their artistic work. The selected journalists will work closely with **Mark Swed** of the *Los Angeles Times*, and will observe and participate in the full range of workshops during the week. Writers will be encouraged to participate musically in the reading of open-scoring works and will have the opportunity to showcase writing about the workshop or related topics on Carnegie Hall's blog. The deadline for arts journalists to apply for this workshop is October 15. For more details, visit carnegiehall.org/David_Lang_Workshop_2013_2014.

The ensembles and composers chosen for this workshop and concert are: **Eastman BroadBand** performing *Fata Morgana* by **Carlos Iturralde**; **gnarwhallaby** performing *Lullaby 4* by **Nicholas Deyoe**; **Hotel Elefant** performing *This Should Feel Like Home* by **Mary Kouyoumdjian**; and **Mivos Quartet** performing *Arctic* by **Robert Honstein**. In addition to these four premieres, the final concert will include open instrumentation works by Bruno Maderna, Pauline Oliveros, and Daniel Goode, which will be performed by all workshop participants.

Continuing the spirit of collaboration found throughout Mr. Lang's Carnegie Hall residency, **So Percussion** performs in Zankel Hall on November 23 with electronic music duo **Matmos**, and composer-guitarist **Bryce Dessner**. The program features a major work of Lang's, *the so-called laws of nature*, commissioned by So in 2002, which explores the meaning of various processes and formulas involved in creating music and is performed on unique instruments built by the performers specifically for the piece. Mr. Dessner, a frequent collaborator with Mr. Lang, will present the world premiere of *Music for Wood and Strings* written for So, commissioned by Carnegie Hall. Matmos will debut *so-called remix* (a reimagining of Lang's work) before collaborating with So in the world premiere of *Carnegie Double Music*.

Prior to the So Percussion concert on November 23, starting at 8:00 p.m., ticketholders are invited to enjoy *Late Nights at Zankel Hall*, a laid-back pre-concert experience. The first 200 ticketholders to arrive will receive a complimentary drink courtesy of Carnegie Hall. A pre-concert talk also starts at 8:00 p.m. with David Lang and members of So Percussion in conversation with Jeremy Geffen, Director of Artistic Planning, Carnegie Hall. For more information, please visit carnegiehall.org/latenights. Opened in September 2003, **Zankel Hall**—Carnegie Hall's modern, underground performance space—celebrates its tenth anniversary this season with concerts that reflect the wide variety of music for which the venue has become known, including appearances by up-and-coming and established artists in the classical, jazz, world music, and pop genres.

David Lang's Carnegie Hall residency continues in 2014, with a highlight being *collected stories*, a six-concert series between April 22 and 29, in which six distinct themes are explored in Zankel Hall performances, all curated by Mr. Lang. These multi-genre concerts showcase different modes of storytelling in music, from medieval Beowulf to conceptual John Cage, pulling together disparate threads from past and present to highlight the ways music and narrative work together. The series includes world premieres by Lang, Kate Moore, and Kaki King, all commissioned by Carnegie Hall; music by Richard Ayres, Donnacha Dennehy, Nico Muhly, Arvo Pärt, Julia Wolfe, and more; and performances by such artists as Alarm Will Sound, Sam Amidon, Benjamin Bagby, Ensemble Signal, Augustin Hadelich, Louis Lortie, Iarla Ó Lionáird, Steven Schick, Nadia Sirota, TENET, The Uncluded, and more. For more information, visit carnegiehall.org/lang.

About David Lang

Musical America's 2013 Composer of the Year and Carnegie Hall's Debs Composer's Chair for 2013-2014, David Lang is one of America's most performed composers. Many of his works resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber, and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling, and very emotionally direct. *the little match girl passion*, commissioned by Carnegie Hall for vocal ensemble Theater of Voices, was awarded the 2008 Pulitzer Prize for music. Other recent works include *love fail* for the early music vocal ensemble Anonymous 4, with libretto and staging by

Lang, performed at the John F. Kennedy Center for the Performing Arts, University of California Los Angeles, and the Next Wave Festival at BAM; *reason to believe* for Trio Mediaeval and the Norwegian Radio Orchestra; *death speaks* for Shara Worden, Bryce Dessner, Nico Muhly, and Owen Pallett at Carnegie Hall; *concerto (world to come)* for cellist Maya Beiser and the Norrlands Operans Symphoniorkester; *writing on water* for the London Sinfonietta; and *the difficulty of crossing a field* for Kronos Quartet.

Mr. Lang's work has been performed by Santa Fe Opera, New York Philharmonic, Netherlands Chamber Choir, Boston Symphony Orchestra, Munich Chamber Orchestra, and the Kronos Quartet, as well as at the Tanglewood Music Festival, BBC Proms, Munich Biennale, MITA SettembreMusica Festival, the Sidney 2000 Olympic Arts Festival, as well as the Almeida, Holland, Berlin, and Strasbourg festivals. Mr. Lang's work has been featured in theater productions in New York, San Francisco, and London; alongside the choreography of Twyla Tharp, La La La Human Steps, The Netherlands Dance Theater, and Paris Opera Ballet; and at Lincoln Center, the Southbank Centre, Carnegie Hall, the Barbican Centre, and the Brooklyn Academy of Music.

Mr. Lang is the recipient of the Pulitzer Prize, The Rome Prize, and the BMW Music-Theater Prize (Munich), in addition to grants from the Guggenheim Foundation, the Foundation for Contemporary Performance Arts, the National Endowment for the Arts, New York Foundation for the Arts, and the American Academy of Arts and Letters. In 1999, he received a Bessie Award for his music in choreographer Susan Marshall's *The Most Dangerous Room in the House*, performed by the Bang on a Can All-Stars. *The Carbon Copy Building* won the 2000 Village Voice OBIE Award for Best New American Work. The recording *The Passing Measures* on Cantaloupe Records was named one of the best CDs of 2001 by *The New Yorker*. His CD *pierced* on Naxos was praised both on the rock music site Pitchfork and in *Gramophone*. The recording of *the little match girl passion* released on Harmonia Mundi, received the 2010 Grammy Award for Best Small Ensemble Performance. His film work includes the score for Jonathan Parker's recent (*Untitled*), the award-winning documentary *The Woodsmans*, and the string arrangements for the soundtrack to *Requiem for a Dream*, performed by the Kronos Quartet. Lang is Professor of Music Composition at the Yale School of Music, and co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

About the Workshop Music and Participants

Named after a complex form of mirage, *Fata Morgana* was written by Mexican composer **Carlos Iturralde** to be performed by the **Eastman BroadBand**. In the words of the composer, "Various features of this optical effect relate to this piece. Namely, there is a strong connection in the concepts of boundaries, perception, presence, and symmetry. In terms of sound, *Fata Morgana* explores the threshold between rhythm and pitch."

Formed at the Eastman School of Music in 2007 by composers Ricardo Zohn-Muldoon and Carlos Sanchez-Gutierrez, the Eastman BroadBand is a flexible group whose repertoire includes modern classics by Ligeti, Lutoslawski, Birtwistle, and Carter, as well as recent music by living composers. Recently, the group performed at Symphony Space's Sonidos Festival, Americas Society, and the Miller Theatre, and gave the premiere of Garth Fagan's *Edge/Joy* with the Garth Fagan Dance Company at the Joyce Theater. In 2010, the ensemble recorded Zohn-Muldoon's *Cantos* for Bridge Records, a work that garnered the composer a finalist spot for the 2009 Pulitzer Prize, and in 2012, they released *diaries*, a recording featuring music by Sánchez-Gutiérrez.

Mexico City-based composer Carlos Iturralde's music, which includes instrumental, electronic, improvised, and interdisciplinary pieces, is inspired by concepts like impossibility and human error. His work has been performed in Europe and North and South America by International Contemporary Ensemble, De Erepijs, Klangforum Wien, Modelo 62, Le Nouvel Ensemble Moderne, Nieuw Ensemble, and Vortex, among others. Iturralde studied classical guitar and composition privately before obtaining a degree in composition from the Musical Studies and Research Centre. He continued his studies in Querétaro with Ignacio Baca Lobera, and later, at the Royal Conservatory of The Hague, Holland, with Richard Ayres, Clarence Barlow, Paul Berg, and Gilus van Bergeijk, among others. In 2008, Iturralde earned a Jóvenes Creadores grant from the Mexican Fund for Culture and Arts (FONCA).

Lullaby 4, written by Southern California-based composer **Nicholas Deyoe** and performed by the Los Angeles-based quartet **gnarwhallaby**, draws inspiration from classic lullabies, which the composer uses to explore the tensions of transition, opposition, hindsight, and false perception. "*Lullaby 4* is about experiencing moments of personal significance amidst toxic surroundings. It is a situation that is simultaneously frustrated and euphoric," the composer explains.

gnarwhallaby formed in 2011 to revive and perform repertoire composed for the unique instrumentation of clarinet, trombone, violoncello, and piano. Using the repertoire of the Polish avant-garde ensemble Warsztat Muzyczny as their starting point, gnarwhallaby performs recent works and commissions, as well as compositions and arrangements by its own members. The ensemble has performed at MicroFest, the Pacific Standard Time Festival, and the Dog Star Orchestra Festival, and has held residencies at University of California Santa Cruz and University of California San Diego. gnarwhallaby recently completed its first album, *Exhibit A*, featuring music from Poland, Germany, Russia, and North America.

Nicholas Deyoe is a composer, conductor, guitarist, and improviser born in Colorado and currently living in Southern California. Drawn to sounds that are inherently physical, Deyoe strives to create music that engages listeners intellectually and emotionally by appealing to their inner physicality. His compositions and improvisations make use of noise, delicacy, drama, fantasy, brutality, and lyricism to create a diverse sonic experience. His music has been performed in Germany, Switzerland, France, Spain, the Netherlands, Iceland, Japan, and North America. Deyoe has conducted the La Jolla Symphony Orchestra, Red Fish Blue Fish, Ensemble Ascolta, The Darmstadt Preisträgerensemble, and others. He holds a Ph.D. in composition from University of California San Diego where he studied with Roger Reynolds. Deyoe's music can be heard on Populist Records, Spektral, Eh?, and Angry Vegan.

Mary Kouyoumdjian's *This Should Feel Like Home*, performed by contemporary music ensemble **Hotel Elefant**, takes inspiration from the composer's visit to Armenia, her ancestral homeland. The work comments on the composer's relationship with her family history and complexities surrounding the Armenian genocide. It features an electronic track, integrating field recordings of folk music and conversations with locals taken during a recent visit to the country.

Hotel Elefant is a contemporary music ensemble dedicated to the works of innovative, living composers. Formed in 2011 by Leah Maria Villarreal and Mary Kouyoumdjian, Hotel Elefant ambitiously presents new music through commissions, performances, and moderated discussions between composers, performers, and audiences. The ensemble has worked closely with progressive composers like Robert Ashley, Michael Gordon, David T. Little, Angélica Negrón, and Chinary Ung. Their debut sparked the interest of Alex Ross's blog *The Rest is Noise*, Q2 Music, *The New Yorker*, and *The New York Times*.

Mary Kouyoumdjian is dedicated to composing music that pushes the boundaries of expectation and musical tradition. She uses a sonic pallet that draws on her Armenian heritage, interest in folk music, and background in experimental composition to progressively blend the old with the new. Kouyoumdjian has received commissions from Kronos Quartet, American Composers Forum/JFund, REDSHIFT, Los Angeles New Music Ensemble, Nouveau Classical Project, Friction Quartet, Experiments in Opera, and Ensemble Oktoplus. She also works as a composer, orchestrator, and music editor for film, most notably as the orchestrator for *The Place Beyond the Pines*. Holding a B.A. in Music Composition from the University of California San Diego and an M.A. in Scoring for Film & Multimedia from New York University, she has studied contemporary composition with Chaya Czernowin, Steven Kazuo Takasugi, and Chinary Ung; new music performance with Steven Schick; and modern jazz with Anthony Davis.

Arctic by composer **Robert Honstein**, performed by **Mivos Quartet**, is a musical response to a series of photos taken at Galbraith Lake, Alaska, by photographer Chris McCaw. Shot during the summer solstice,

the photos are nearly 24-hour exposures of the so-called "midnight sun." As Mr. Honstein explains, "My piece imagines the opposite, the 24 hours of darkness that occur during the winter solstice."

The Mivos Quartet is devoted to performing the works of contemporary composers and presenting new music to diverse audiences. Since the quartet's beginnings in 2008, they have performed, commissioned, and closely collaborated with an ever-expanding group of international composers who represent multiple aesthetics of contemporary classical composition. The quartet has appeared at the Darmstadt Summer Courses for New Music and Asphalt Festival in Germany, Concerti Aperitivo in Italy, the HellHOT! New Music Festival in Hong Kong, Edgefest in Ann Arbor, and Aldeburgh Music in the UK. Mivos is also committed to working with guest artists, collaborating on multi-media projects, exploring group improvisation, and supporting young musicians through educational activities. Mivos will release its first full length album on Carrier Records in fall of 2013, featuring works by Alex Mincek, David Franzson, Felipe Lara, and Wolfgang Rihm.

Robert Honstein is a composer of orchestral, chamber, and vocal music who is currently pursuing a Doctor of Musical Arts at the Yale School of Music. Mr. Honstein's music has been performed by ensembles such as Cabrillo Festival Orchestra, New York Youth Symphony, Albany Symphony Orchestra, Woodstock Chamber Orchestra, Ensemble ACJW, Ensemble Dal Niente, Color Field Ensemble, Concert Black, TIGUE, Pittsburgh New Music Ensemble, and the Sebastian Chamber Players, among others. Awards include a 2013 Music Alive Residency with Albany Symphony Orchestra, an Aaron Copland Award, multiple ASCAP awards and other honors from SCI, Carnegie Hall, New Music USA, Minnesota Orchestra Composer Institute, and elsewhere. In addition, he has received residencies at Copland House, the Kimmel Harding Nelson Center, I-Park, the Bang on a Can Summer Institute, and the Tanglewood Music Center. Robert co-produces Fast Forward Austin, an annual marathon new music concert in Austin, Texas, and is a founding member of the New York-based composer collective Sleeping Giant.

About the Artists

For over a decade, **So Percussion** has redefined the modern percussion ensemble as a flexible, omnivorous entity, pushing its voice to the forefront of American musical culture. So Percussion's career now encompasses 13 albums, touring throughout the US and around the world, a dizzying array of collaborative projects, several ambitious educational programs, and a steady output of their own. When the founding members of So Percussion convened as graduate students at the Yale School of Music, their initial goal was to present an exciting repertoire of pieces by 20th century luminaries such as Cage, Reich, and Xenakis. An encounter with David Lang yielded their first commissioned piece: the 36-minute, three-movement *the so-called laws of nature*. Since that first major new work, So Percussion has commissioned some of the greatest American composers of our time to build a new repertoire, including Steve Reich, Steve Mackey, Paul Lansky, Martin Bresnick, and many others. So Percussion has been featured at many of the major venues in the US, including Carnegie Hall, Lincoln Center, the Brooklyn Academy of Music, Stanford Lively Arts, and Texas Performing Arts. In addition, residencies—most recently at London's Barbican Centre—and tour performances in Western Europe, South America, Russia, and Australia have brought them international acclaim.

Bryce Dessner is a composer, guitarist, and curator based in New York City, best known as the guitarist for the acclaimed rock band The National. Their albums, *Alligator* (2005), *Boxer* (2007) and *High Violet* (2010) were named among albums of the decade in publications throughout the world. The National's latest record, *Trouble Will Find Me*, was released earlier this year. As a composer, Mr. Dessner has written a collaborative song cycle with Sufjan Stevens and Nico Muhly called *Planetarium*. Other recent commissions include a Jerome Grant from the American Composer's Forum and the Kitchen, a work for Thyssen Bornemisza Art Contemporary in Vienna, and a string orchestra composition for the Amsterdam Sinfonietta. In November 2013, the label Anti- will release *Aheym*, featuring the first recordings of Bryce's compositions performed by Kronos Quartet. Mr. Dessner is the founder and artistic director of the acclaimed MusicNOW Festival in Cincinnati, Ohio, which will present its ninth season in 2014. He is also a co-founder and owner of the Brassland record label, which is home to a diverse group of artists, including the experimental rock duo Buke and Gase, composer Nico Muhly, and cellist Erik Friedlander.

Dessner is a graduate of Yale College and the Yale School of Music. He currently serves on the board of The Kitchen in New York City and is a composer-in-residence at Muziekgebouw Eindhoven.

Currently based in Baltimore, **Matmos**—comprised of M.C. Schmidt and Drew Daniel—formed in San Francisco in the mid-1990s. Marrying the conceptual tactics and noisy textures of object-based *musique concrète* to a rhythmic matrix rooted in electronic pop music, the two quickly became known for their highly unusual sound sources. Since their debut, Matmos has released over eight albums. In 2001, they were asked to collaborate with the Icelandic singer Björk on her *Vespertine* album, and subsequently traveled with her on two world tours. In addition to musical collaborations with Antony, So Percussion, David Tibet, Rachel's, Lesser, Wobbly, Zeena Parkins, and the Princeton Laptop Orchestra, Matmos have also collaborated with a wide range of artists across disciplines, from the visual artist Daria Martin to the playwright Young Jean Lee, to Berlin-based choreographer Ayman Harper. Most recently, they have been part of the ensemble for the Robert Wilson production *The Life and Death of Marina Abramovic*. Their next album, *The Marriage of True Minds*, was released earlier this year by Thrill Jockey Records.

Program Information

Wednesday, November 20 at 7:30 p.m.

Zankel Hall

NEW VOICES, NEW MUSIC

Eastman BroadBand

gnarwhallaby

Hotel Elefant

Mivos Quartet

Program to include:

NICHOLAS DEYOE *Lullaby 4* (World Premiere, commissioned by Carnegie Hall)

ROBERT HONSTEIN *Arctic* (World Premiere, commissioned by Carnegie Hall)

CARLOS ITURRALDE *Fata Morgana* (World Premiere, commissioned by Carnegie Hall)

MARY KOUYOUMDJIAN *This Should Feel Like Home* (World Premiere, commissioned by Carnegie Hall)

PAULINE OLIVEROS *13 Changes*

DANIEL GOODE *Stamping in the Dark*

BRUNO MADERNA *Serenata per un satellite*

Workshops and master classes are made possible, in part, by Mr. and Mrs. Nicola Bulgari and The Gladys Kriebel Delmas Foundation.

Tickets: \$15

Saturday, November 23 at 9:00 p.m.

Zankel Hall

SO PERCUSSION

So Percussion

.. Eric Beach

.. Josh Quillen

.. Adam Sliwinski

.. Jason Treuting

Bryce Dessner, Guitar

Matmos

.. Drew Daniel, Electronics

.. M.C. Schmidt, Electronics

AMERICAN REALNESS

BRYCE DESSNER *Music for Wood and Strings* (World Premiere, commissioned by Carnegie Hall)
MATMOS *so-called remix* (World Premiere)
SO PERCUSSION/MATMOS *Carnegie Double Music* (World Premiere)
DAVID LANG *the so-called laws of nature*

Pre-concert talk starts at 8:00 p.m. in Zankel Hall with composer David Lang and members of So Percussion in conversation with Jeremy Geffen, Director of Artistic Planning, Carnegie Hall.

The Fast Forward series of concerts is sponsored by Ernst & Young LLP.

Lead support for Carnegie Hall commissions is provided by The Andrew W. Mellon Foundation.

David Lang is the holder of the 2013–2014 Richard and Barbara Debs Composer's Chair at Carnegie Hall.

Tickets: \$43, \$50

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Ticket Information

Tickets are available at the Carnegie Hall Box Office, 154 West 57th Street, or can be charged to major credit cards by calling CarnegieCharge at 212-247-7800 or by visiting the Carnegie Hall website, carnegiehall.org.

For more information on this and other discount ticket programs, including those for students, Notables members, and Bank of America customers, visit carnegiehall.org/discounts. Artists, programs, and prices are subject to change.

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