



DAVID LANG'S *BEFORE AND AFTER NATURE*

**BANG ON A CAN ALL-STARS
LOS ANGELES MASTER CHORALE
Grant Gershon, Conductor**

Tuesday
November 18, 2025
7:30pm

Foellinger Great Hall



PROGRAM

David Lang's *before and after nature*

Bang on a Can All-Stars

Los Angeles Master Chorale | Conductor Grant Gershon

DAVID LANG

(b. 1957)

before and after nature

before us
things that never were
what is a mountain (after john muir)
sunray
last forever
sea change (after john f. kennedy)
soft rains

DAVID LANG, words and music

TAL ROSNER, video and visual design

With thanks to:

Brandon Kraemer, video technical director

David Shepherd, video programming

Dale Croft and Darren Culley, video associates

Tali Oliver

PIXERA media servers provided by AV Stumpfl

before and after nature was commissioned by Bang on a Can; Stanford Live; Los Angeles Master Chorale; Helsinki Festival and Helsinki Chamber Choir; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; with generous support from Robert and Maria A. Skirnick, Stephen Block, Leslie Lassiter, Raulee Marcus, Susan and George Reardon, Elizabeth and Justus Schlichting, and Abby Sher.

BANG ON A CAN ALL-STARS

Vicky Chow, piano
David Cossin, percussion
Arlen Hlusko, cello
Tristan Kasten-Krause, bass
Taylor Levine, guitar
Ken Thomson, clarinet and bass clarinet
Andrew Cotton, sound engineer
Eli Garmon, video and lighting technician

LOS ANGELES MASTER CHORALE

Grant Gershon, Kiki & David Gindler Artistic Director
Graycen Gardner, soprano
Kelci Hahn, soprano
Alina Roitstein, soprano
Kathryn Shuman, soprano
Suzanne Waters, soprano
Lindsay Patterson Abdou, alto
Carmen Edano, alto
Sharmila G. Lash, alto
Hannah Little, alto
Julia Metzler, alto
Casey Breves, tenor
Michael Jones, tenor
Charlie Kim, tenor
Evan Roberts, tenor
Todd Strange, tenor
Michael Bannett, bass
David Castillo, bass
Abdiel Gonzalez, bass
Jared Jones, bass
Shuo Zhai, bass

THE ACT OF GIVING

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PROGRAM NOTES

DAVID LANG

(words and music) writes:

Nature is all around us. Of course, that has always been true but it seems like we may all be paying a little more attention to it than we used to. At least, I hope so! But for all the attention paid, it doesn't seem to help us agree on how to change our relationship to it, or to change it very much.

My piece is a meditation on nature, but mostly on one aspect of it – our limitations in seeing and understanding the world around us. Descriptions of the void in various creation myths, impossible propositions, examples of people who are only able to describe the natural world through traditionally religious or spiritual means. It doesn't seem like we can look at nature without distorting it, by putting ourselves in the picture.

The idea of “nature” is a human construct – our ancestors noticed we were apart from the world around us and then gave that “apartness” its name, its meaning, its value. I thought if I could think hard enough about the world, both before we were here to name it and after we are gone, I might be able to learn more about what the world might want from us, or from me.

The texts in my piece all deal with three basic questions: where the world is to us before we are here, where we are in more recent memory, and where we will be when we aren't here any longer.

Obviously, the “before” and “after” are unknowable, and, in truth, most of what we see in nature we don't truly understand. It seems we can really only describe the things we don't know by using the terms of things we do. This paradox may explain how the seeing of different things around us can lead us all to valuing – or undervaluing – these things in such radically different ways.

In preparation to write the words and music for *before and after nature*, I spent many hours in conversation with students, faculty, and staff at Stanford University. I am grateful to all of them for their insights, their passion, and their time.

TAL ROSNER

(video and visual design) writes:

The video element in *before and after nature* is an ever-evolving collage in motion that presents, deconstructs, and reassembles multiple viewpoints of the natural world as we (think we) know it. In a danse macabre between the dystopian and cautious optimism, I bend geographic conventions and put our perceptions of nature to the test – at which point do we start subjectifying a landscape? Could I capture the magnitude of geological shifts while keeping tabs on hope?

With sources ranging from planetary to domestic, my digital assemblages fuse the telescopic and microscopic to create imaginary environments where sun spots, cloud formations, and the ocean surface are superimposed, stretched, color-shifted, and abstracted to the extent of leaving mere trails of their essence, engaging the viewer in a continuous game of un- and re-learning the Elements.

Capturing the mood of each musical section was also paramount to me, whether it is pictorially, rhythmically, or both. I'm deeply interested in making audiences not only “see” the design, but also “feel” the video through its pacing, transitions, and edited textures.

My work is suggestive and reflective; it is a personal exploration of the oscillating cycles defining both nature and human existence – evoking their instability as well as their awesome inertia: nothing is fixed, the vortex spins, and there is beauty everywhere.

TEXT

Words by David Lang

1. before us

dark
thunder
seed
sky and earth together
light
its fragrance
all spread out
before us
no earth
no height
no depth
no name
no house of gods
no holy place
no need
no tree
no form
before us

no things that wax
no things that wane
no things that become less
and then increase again
time, with no limit

no top
no bottom
no light above
no dark below
no age
no death
no pain

no corruption
no decay
no anger
only darkness
borne downward
only shapelessness

no sun
no moon
no being
or not being
no night
no day
before us

what could not be spoken
and what could not be thought
what could not be seen
and what could not be heard
what could not be drawn inside us
with our breath

uncreated
without beginning
without end
the purest light
the deepest darkness
forever nameless
forever silent

it stands alone
it does not change
it has no force
it has no form
it has no sun
it has no moon
it has no stars

all things alone
all things unchanged
all things unforced
all things unformed
all things suspended
all things calm
all things empty
all things silent

nothing that could make a sound
nothing that could move
nothing that could tremble in the
dark
nothing standing
before us

we cannot even know its name

2. things that never were

All the things that never were
They never were

All the lives we never lived
Were never lived

All the light

All the light we never saw
Was never seen

All the air we never breathed
Was never breathed

All the mountains we never climbed
All the seas we never crossed

All the time we never had

All the light

All the things that never were
They never were

3. what is a mountain (after john muir)

No temple made with hands can
compare
Lord, how small I am

Every rock in its walls seems to glow
with life
Lord, how small I am

Some lean back in majestic repose
Others, absolutely sheer or nearly so
Advance beyond their companions
Giving welcome to storms and calm
alike
Seemingly aware
Yet heedless of everything going on
around them
Awful, stern, immovable
Lord how small I am

How softly these rocks are adorned
how fine and reassuring is the
company they keep
their feet among the groves and
meadows
their brows in the sky
a thousand flowers leaning against
their feet

bathed in floods of water, floods
of light
while the snow and waterfalls
the winds and avalanches and
clouds all shine
and sing and wreath about them
as the years go by
things frail and fleeting meeting here
and blending countless forms
as if into this mansion
nature gathered all her choicest
treasures
to draw her lovers close
lord, how small I am

4. sunray (instrumental)

5. last forever

I thought all this would last forever

6. sea change (after john f. kennedy)

in our veins
in our blood
in our sweat
in our tears

the same salt
as the sea

the same salt ties us
to each other
to the sea

from the sea
to the sea
from the sea
back to the sea

we turn our backs
to the sea

7. soft rains

every night
every day

every night the world will end
every day the world will start again

the world ends
every night
every day
the world begins again

when we are gone
the world will end
and then...

PROFILES

DAVID LANG

(composer)

"With his winning of the Pulitzer Prize for *the little match girl passion* (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master."
(*The New Yorker*)

David Lang is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Most recently, Lang received the 2024 Marie-Josée Kravis Award from the New York Philharmonic. Lang's *the little match girl passion*, commissioned by Carnegie Hall and premiered by Paul Hillier and Theatre of Voices, was recently listed by *The Guardian* as "one of the top 25 works of classical music written in the 21st century." It won the Pulitzer Prize in 2008, and the recording received a Grammy Award in 2010. *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film *YOUTH*, received many award nominations in 2016, including the Academy Award and Golden Globe.

His opera *prisoner of the state* (with libretto by Lang) was co-commissioned by the New York Philharmonic, Rotterdam's De Doelen Concert Hall, London's Barbican Centre, Barcelona's L'Auditori, Bochum Symphony Orchestra, Bruges's Concertgebouw, and Malmö Opera, and premiered June 2019 in New York, conducted by Jaap van Zweden.

David Lang is a Professor of Music 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.

TAL ROSNER

(video and visual designer)

Tal Rosner is a BAFTA-winning designer and creative director from Jerusalem, Israel. His current season highlights include *Ainadamar* at the Met and LA Opera, *Mythos* at Staatsoper Hannover, and the San Francisco Opera Pride Concert. He has created projections and installations for leading orchestras, concert halls, musicians, museums, and fashion houses around the globe. He was recently announced as video designer for *The Hunger Games: On Stage*, which will premiere in 2025. His most recent credits include a new adaptation of Lingren's *The Brothers Lionheart* at the Royal Danish Playhouse, *Die Walküre* in Bordeaux, and the Victoria and Albert Museum's exhibition *DIVA*, which ran from June 2023 to April 2024 and travelled to Kunsthal Rotterdam in November 2024. In 2022, Rosner designed video for both the opening and closing ceremonies of the XXII Commonwealth Games in Birmingham and projections for *Ainadamar* at the Scottish Opera, Detroit Opera, and Welsh National Opera. He has also created work for the New York Philharmonic, New World Symphony, San Francisco Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, BBC Symphony Orchestra, Cincinnati Symphony Orchestra, Barbican Centre, Centre Pompidou, Toronto's Nuit Blanche, and international tours by Pet Shop Boys and the Rolling Stones, among many others.

LOS ANGELES MASTER CHORALE

For over 60 years, the Grammy Award-winning Los Angeles Master Chorale has been a standard-bearer for choruses across America. Hailed for its powerful performances, technical precision, and artistic daring, the Chorale reaches more than 175,000 people a year through its concert series at Walt Disney Concert Hall, its international touring of innovative works, and its performances with the Los Angeles Philharmonic and others.

Led by Grant Gershon, Kiki & David Gindler Artistic Director; Associate Artistic Director Jenny Wong; and President & CEO Scott Altman, the Master Chorale was named “the finest-by-far major chorus in America” by the *Los Angeles Times*. From intimate performances with just six or eight singers to full-scale collaborations featuring 100 voices, it consistently thrills audiences with its versatility and artistic depth, performing early choral works alongside pop classics and modern pieces as well as exclusive commissions from the world’s most innovative composers.

Voices of Master Chorale singers have been featured on numerous film scores including *Star Wars – The Last Jedi* and *The Rise of Skywalker*, *Wicked*, *How to Train Your Dragon*, *Fantastic Four*, and *Superman (2025)*, as well as on the 2025 Academy Awards, which was broadcast to over 19 million viewers around the world.

Recently, the Chorale toured its productions of Heinrich Schütz’s *Music to Accompany a Departure* and Orlando di Lasso’s *Lagrima di San Pietro*, both directed by Peter Sellars, earning rave reviews around the globe. *Süddeutsche Zeitung* called performances of

Lagrima di San Pietro “painfully beautiful,” while the *Sydney Morning Herald* praised *Lagrima di San Pietro* as “stunning ... Their voices soared to the heavens.” After the Chorale performed in London, *The Stage* called *Lagrima* a “balm for the soul.” In his review of *Music to Accompany a Departure*, Mark Swed of the *Los Angeles Times* called the Chorale’s performance, “transcendent” and “incomparably moving.”

Created by legendary conductor Roger Wagner in 1964, the Chorale is a founding resident company of The Music Center and choir-in-residence at Walt Disney Concert Hall. It has an industry-defining commitment to fostering new music and has commissioned composers including Louis Andriessen, Jeff Beal, Eve Beglarian, Reena Esmail, Gabriella Lena Frank, Shawn Kirchner, David Lang, Morten Lauridsen, Tania Leon, Meredith Monk, Steve Reich, Ellen Reid, Esa-Pekka Salonen, Derrick Skye, Moira Smiley, Dale Trumbore, Chinari Ung, and Eric Whitacre. In 2023, the Chorale launched “25 in 5,” an initiative to commission 25 new works over the course of five seasons. Composers featured in this series to date include Doug Aitken, Billy Childs, Saundar Choi, Jason Max Ferdinand, Ernesto Herrera, Marques L. A. Garrett, Zanaida Stewart Robles, Carlos Simon, Rufus Wainwright, and Hyowon Woo. The Chorale also enjoys a close relationship with the Los Angeles Philharmonic. In this role, the Chorale has appeared on numerous recent Grammy Award-winning recordings with Gustavo Dudamel, including Mahler’s 8th Symphony, Gabriela Ortiz’ *Revolución diamantina*, and Thomas Ades’ *Dante*.

The Master Chorale’s renowned education programs include Voices Within residencies, where students find their creative voices to write and perform their own songs, and the expansive Oratorio Project for high school students. The Chorale also presents the annual

High School Choir Festival, a yearlong program that culminates with teenagers from around the Southland performing in Walt Disney Concert Hall. In May 2025, the High School Choir Festival celebrated 36 years as one of the longest-running and widest-reaching arts education programs in Southern California. The Chorale's newest education program, Youth Chorus LA, launched in the 2024-2025 season, brings free music and choral lessons to students in grades three to six, which prepares future generations of choral singers and uplifts communities through the transformative power of choral music.

GRANT GERSHON, **Artistic Director**

American conductor Grant Gershon currently celebrates his 24th season as the Kiki and David Gindler Artistic Director of the Los Angeles Master Chorale, which he has turned into the "best-by-far major chorus in America" (*Los Angeles Times*). In 2022, Gershon and the Chorale received the Grammy™ Award for Best Choral Performance. In 2025, the Chorale was featured on the Academy Awards ceremony, broadcast to over 19 million viewers around the world.

A champion of new music, Gershon led the world premiere of John Adams' *Girls of the Golden West* at the San Francisco Opera. He also conducted its European premier at the Dutch National Opera. As Resident Conductor of LA Opera, Gershon conducted the West Coast premiere of Philip Glass's *Satyagraha*, and he led the world premiere of Daniel Catán's *Il Postino*, subsequently released on Sony Classical Records.

Among the highpoints of his tenure with the LA Master Chorale, Gershon twice opened the famed Salzburg Festival – with Orlando di Lasso's *Lagrimae di San Pietro* in 2019 and Heinrich Schütz' *Music to Accompany a Departure* in 2023. He and the Chorale also performed these works to enormous acclaim in London, Paris, Montréal, Toronto, Chicago, and New Zealand. In New York, Gershon and the Chorale were the featured artists at Lincoln Center's celebration of Steve Reich's 70th birthday as part of the *Great Performers Series*.

Gershon's discography includes recordings of music by Nico Muhly, Henryk Górecki, David Lang, and Steve Reich for Decca, Nonesuch, and Cantaloupe Records. He has also led the Chorale in performances for motion picture soundtracks, including, at the request of John Williams, *The Last Jedi* and *The Rise of Skywalker*.

In New York, Gershon has appeared at Carnegie Hall, Alice Tully Hall, and Trinity Wall Street. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg, and Vienna festivals; Teatro Colón in Buenos Aires; the Barbican in London; and the Paris Philharmonie. He has worked closely with numerous legendary conductors, including Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

PROFILES

LOS ANGELES MASTER CHORALE

SOPRANO

Graycen Gardner
Kelci Hahn
Alina Roitstein
Kathryn Shuman
Suzanne Waters

ALTO

Lindsay Patterson Abdou
Carmen Edano
Sharmila G. Lash
Hannah Little
Julia Metzler

TENOR

Casey Breves
Michael Jones
Charlie Kim
Evan Roberts
Todd Strange

BASS

Michael Barnett
David Castillo
Abdiel Gonzalez
Jared Jones
Shuo Zhai

Grant Gershon, Artistic Director
Susie McDermid, Director of Production
Anthony Crespo, Production and Personnel Manager

The singers of the Los Angeles Master Choral are represented by the American Guild of Musical Artists, AFL-CIO, James Hayden, AGMA Delegate.

BANG ON A CAN ALL-STARS

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 United States 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*; 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 Terry Riley's iconic and inspirational *A Rainbow in Curved Air*, celebrating the legendary composer's 90th birthday year (2025); *Can Dance*, a brand new 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 new 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 *Anthraxite 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.

VICKY CHOW

(piano and keyboard)

Hong Kong/Canadian/American pianist Vicky Chow has been described as "brilliant" (*The New York Times*) and "one of our era's most brilliant pianists" (*Pitchfork*). Since joining the Bang on a Can All-Stars in 2009, she has collaborated and worked with artists such as Tania León, Meredith Monk, Julia Wolfe, David Lang, Steve Reich, Philip Glass, Terry Riley, John Zorn, and George Lewis, as well as organizations such as the Bill T. Jones/Arnie Zane Dance Company, BBC Orchestra, Los Angeles Philharmonic, and International Contemporary Ensemble, to name a few. She has toured to over 40 countries and performed in venues such as Carnegie Hall (New York), Walt Disney Concert Hall (Los Angeles), Muziekgebouw (Amsterdam), Hong Kong Arts Centre, Barbican Centre (London), Royal Albert Hall (London), L'auditori (Barcelona), City Recital Hall (Sydney), POLIN Museum (Warsaw), and the Teatro Colón (Buenos Aires). She has released over 25 solo and chamber music albums on Nonesuch Records, Cantaloupe, New Amsterdam Records, Tzadik, and Innova Recordings, among others. In October 2022, Chow released *Philip Glass: Piano Etudes Book 1* which Mr. Glass remarked to be "a highly dynamic and expressive performance. There's a certain energy that is uniquely hers." Originally from Vancouver, Canada, Chow is based in Brooklyn. She serves as faculty at the Bang on a Can Summer Institute, Nief Norf

Summer Festival, and has been on faculty at the Banff Centre for Arts and Creativity. She is on the Board of Advisors for Composers Now, and is also a mentor at The Juilliard School. A graduate of The Juilliard School and the Manhattan School of Music, Chow is a Yamaha Artist. www.vickychow.com

DAVID COSSIN

(percussion)

David Cossin is a versatile New York-based percussionist and producer whose work spans classical percussion, drum set, non-Western hand drumming, composition, and improvisation. His diverse musical interests have led him to perform across a wide range of artistic forms around the world. David has collaborated with renowned ensembles and artists, including Bang on a Can, Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Group, Terry Riley, Sting, David Byrne, and Ghost Train Orchestra. As a producer and engineer, he has released multiple albums. His theatre work includes notable projects with Blue Man Group, Mabou Mines, and director Peter Sellars. Cossin was also the featured solo percussionist for Tan Dun's Oscar-winning score in *Crouching Tiger, Hidden Dragon*. As a soloist, he has performed with orchestras such as the New York Philharmonic and the Los Angeles Philharmonic. Cossin's sonic installations have been exhibited in the United States, Italy, and Germany. He is an active composer and instrument inventor, constantly pushing the boundaries of traditional percussion. He also serves as a faculty member at the Manhattan School of Music, where he teaches percussion in the Contemporary Performance Program. David proudly endorses Pro-Mark sticks and Evans drumheads.

PROFILES

ARLEN HLUSKO

(cello)

Arlen Hlusko, hailed for her “sublime cello prowess” (*Take Effect*), “absorbing originality” (*Gramophone*), and “mesmerizing beauty” (*NY Music Daily*), is a dynamic and versatile, young, internationally-acclaimed, Canadian artist who has performed extensively as soloist and chamber musician across North America, Asia, and Europe. Newly appointed cellist of the Bang on a Can All-Stars, Hlusko is also a laureate of numerous competitions, Grammy Award-winner for her collaboration with The Crossing, and recent alumna of the Curtis Institute of Music and Carnegie Hall’s Ensemble Connect. In addition to the All-Stars, Hlusko regularly performs with several ensembles based on the East Coast, including Dolce Suono Ensemble, Intersection, and Frisson, and was recently featured on CBC’s “30 under 30.” She has been a featured performer with the Los Angeles Philharmonic, BBC Concert Orchestra, and the National Arts Centre Orchestra among others. She has also performed at several preeminent summer festivals, including Spoleto USA’s Bank of America Chamber Music, Music from Angel Fire, Tippet Rise, and Bay Chamber Concerts. As a teacher, she has served on the faculty of Curtis Summerfest, New York Philharmonic, and Philadelphia Orchestra Teaching Artists, and given masterclasses in the United States, Canada, France, and Germany. Committed to using her music to connect with and serve her community, Hlusko founded her own interactive chamber music concert series, Philadelphia Performances for Autism, and is involved with several communities in Philadelphia and New York City, including Carnegie Hall’s “Musical Connections” at Sing Sing Correctional Facility. www.arlenhlusko.com

TRISTAN KASTEN-KRAUSE

(double bass)

Tristan Kasten-Krause is a bassist and composer living in Brooklyn, New York, whose work enlarges the minutia of close tones and subtle gestures. As a bassist, he has been credited with lending his “low end authority to vital New York institutions” (*The New Yorker*) where his performances run the gamut from Broadway, Lincoln Center, and Carnegie Hall, to innumerable DIY, experimental, and underground venues. Kasten-Krause has worked closely with forward-thinking artists like Alvin Lucier, Sigur Ros, Sarah Hennies, and Steve Reich; is a member of the microtonal black metal band Scarcity; and holds a master’s degree from the Hartt School where he studied with founding All-Stars bassist Robert Black. As a composer, Kasten-Krause has been praised for his “heavenly” (*The Guardian*) original music. His work exploring duration and expanded time has been showcased at Issue Project Room, The Stone, the Hudson Basilica, and Gray Sound series at the University of Chicago. He has recently been awarded 2024 Copland Fund and 2025 NYCSA grants, and is a 2025 EMPAC artist-in-residence. His upcoming LP, *The Quiet Sun* with Sarah Hennies, was released in May 2025 on Dinzu Artifacts.

TAYLOR LEVINE

(guitar)

Taylor Levine is a New York-based guitarist and circuit designer working across the experimental, improvised, and composed music communities. He’s made music and recorded with a diverse range of artists such as John Zorn, Lee Ranaldo, Yuka Honda, Steve Reich, Yo La Tengo, Marc Ribot, Nels Cline, Meredith Monk, Erykah Badu, Ted Hearne, Steve Miller, and ensembles including Komische Oper Berlin, Kronos Quartet, London Sinfonietta,

Los Angeles Philharmonic, Ensemble Signal, and Alarm Will Sound. Levine has been invited to perform at festivals and venues such as Carnegie Hall in New York City, Walt Disney Concert Hall in Los Angeles, Big Ears Festival in Knoxville, Vértice Festival in Mexico City, Royal Albert Hall and Sound Unbound Festival at Barbican Centre in London, Casa da Musica in Porto, Jazz em Agosto in Lisbon, Musica Festival at Le Maillon in Strasbourg, Sacrum Profanum in Kraków, Borealis Festival in Bergen (Norway), The Fringe Club in Hong Kong, City Recital Hall in Sydney, and Melbourne Recital Hall in Melbourne. Taylor founded and co-directs the electric guitar quartet Dither, whose music-making has been described by *The New York Times* as “sophisticated, hard-driving, and stylistically omnivorous.” In addition to touring, composing, producing, and commissioning original work, Dither has held visiting artist residencies at Columbia, Cornell, Princeton, and New York Universities. www.ditherquartet.com

KEN THOMSON

(clarinet and bass clarinet)

Ken Thomson is a clarinetist, saxophonist, and composer active in multiple disciplines who splits his time between Brooklyn and Berlin. He has been a member of the Bang on a Can All-Stars since 2013. He co-leads Anzû Quartet, an ensemble dedicated to performing and commissioning for Olivier Messiaen's *Quartet for the End of Time* instrumentation; the ensemble will be releasing two CDs in 2025 on Cantaloupe Music. Thomson records and tours in the United States and Europe at jazz festivals, clubs, and concert halls with his own groups Lingua Franca, Sextet, and Slow/Fast, each of which blurs the line between contemporary composed music and jazz. He has released multiple recordings of his chamber music compositions

including full-length albums with JACK Quartet and cellist Ashley Bathgate with pianist Karl Larson. He has created commissions for the American Composers Orchestra, Lorelei Ensemble, Metropolitan Museum of Art, and many others. Thomson has received awards from New Music USA, Foundation for Contemporary Arts, ASCAP, and the Aaron Copland Fund for Music. He is also a prolific arranger, with arrangements recorded by Meredith Monk and David Byrne/St Vincent. He is on faculty at the Bang on a Can Music Festival and active as a freelance performer, arranger, teacher, conductor, and music director. Thomson is an F. Arthur Uebel Artist, D'Addario Woodwinds Artist, and Conn-Selmer endorser. www.ktonline.net

ANDREW COTTON

(sound engineer)

Andrew Cotton, in his role as sound engineer, works closely with both composers and musicians in creating new works. Cotton works with several major producers, specializing in contemporary music projects with artists and concert series as diverse as Elvis Costello and John Harle, the BBC Promenade Series, Meltdown, George Russell, Carla Bley, Talvin Singh, Cold Cut, KT Tunstall, Elvis Costello, John Harle, Andy Sheppard, Carla Bley, Angelique Kidjo, Manu Dibango, District Six, Iva Bittova, Philip Glass, and Steve Reich among others. He regularly collaborates with composers Michael Gordon, Julia Wolfe, and David Lang on their pieces for the All-Stars as well as large ensemble, dance, and theatre pieces. He also acts as technical manager and sound collaborator with percussionist Evelyn Glennie DBE. As a sound designer, he has designed *The Carbon Copy Building* (Turin, New York, Hamburg, and Liverpool), *Chaos* (New York), *The New Yorkers* (Brooklyn Academy of Music), *Ballet Tech* (Joyce Theatre, New York 1997-1999),

PROFILES

Bang on a Can Marathons (1997-2016), *Hearing Voices* (Jocelyn Pook 2016-2017), *Piano Circus* (2015-present), *Steel Hammer* (2015-2017), BBC Scotland Hogmanay (2015-present), *riSE and fLY* (2015), *Road Trip* (2017), and *Big Space* (2017-2018) among others.

ELI GARMON

(video and lighting technician)

Eli Garmon is a New York-based theatrical projection designer and technician whose work spans Broadway, off-Broadway, regional theatre, and opera. With a background in both the artistic and technical aspects of projection, Garmon is drawn to projects that integrate video and live performance in innovative ways. His credits include projection design for off-off-Broadway productions *Max's House*; *Here Comes the Neighborhood*, and *Antidotal*. His associate projection design credits include Broadway productions *Old Friends*, *Take A Banana for The Ride*, and *The Jimmy Awards*; and off-Broadway productions *Man Cave*, *Sorry for Your Loss*, *Nothing in Moderation*, and *Tales of Bravery and Stupidity*; and the regional theatre production *A Song of Rome*. His opera credits include *Pride Concert* for the San Francisco Opera. eligarmon.com

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 multi-faceted performing arts organization with a broad range of year-round international activities. Projects include the annual LONG PLAY (Brooklyn) and LOUD Weekend (MASS MoCA) festivals; 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; OneBeat, an acclaimed exchange program for American and International musicians; cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, filmmakers, and more. Bang on a Can has also launched an extensive public digital archive, CANLAND (www.canland.org), including recordings, videos, posters, program books, 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. www.bangonacan.org

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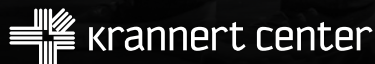
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As a Land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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ANONYMOUS
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October 2007



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2025-26

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Maureen V. Reagan, Associate Director for
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Lindsay Dalrymple, Assistant Director for Operations
Julianne Ehre, Assistant Director for Programming
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Craig Miles, Assistant Director for Marketing and
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Bree Brock, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator

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Zia Moon, Krannert Center Showcase Director, Office
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Bobby Reynolds, Theatrical Scene Shop Coordinator
Anna Atkinson, Theatrical Scene Shop Assistant
Rebecca Russell, Acting Crew Head
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We work to create the best possible setting for the experiences you seek and find here.

Necessaries

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location which will be announced to you.

Phones and Devices

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

Late Arrivals

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

Lost Items

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

Ticket Returns

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

Accessibility

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit please contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत हे! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...
에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



COME BE MOVED.

Art at Krannert Center isn't something you just watch—it's something you feel.

COME ON IN.
WE'LL SAVE A SEAT FOR YOU.



 krannert center

TH, DEC 4 | 7:30PM
FR, DEC 5 | 7:30PM
SA, DEC 6 | 2PM & 7:30PM
SU, DEC 7 | 2PM & 6PM

THE NUTCRACKER

CHAMPAIGN URBANA BALLET

