



DET KONGELIGE  
DANSKE  
MUSIKKONSERVATORIUM

[www.dkdm.dk/pulsar](http://www.dkdm.dk/pulsar)

## PULSAR 2020 - SPACE & ROOM BANG ON A CAN ALL STARS

Fredag 6. marts kl. 19.30, Konservatoriets Koncertsal

Esben Nordborg Møller: Rags  
(f. 1985)

Lasse D. Hansen  
(f. 1991)

Dances of Remote Islands:  
Seven Dances I Have Never Joined and Never Will (2020)

1. "The Turn"
2. Danse des Yeux
3. "A Young Boy's Dance"
4. Should We Go to Foreign Lands
5. Dance of the Antlers
6. Lysarbeidernes dans (Lightworkers' Dance)
7. Spiro

Kirsten Milenko:  
(f. 1993)

Tapestries

### PAUSE

Julia Wolfe:  
(f. 1958)

Believing

Kate Moore:  
(f. 1979)

Ridgeway

Philip Glass:  
(f. 1937)

Closing (fra *Glassworks*)

Steve Martland:  
(1954-2013)

Horses of Instruction

## LASSE D. HANSEN DANCES OF REMOTE ISLANDS: SEVEN DANCES I HAVE NEVER JOINED AND NEVER WILL (2020) FOR BANG ON A CAN ALL-STARs

### 1. "The Turn"

workout routine from St Pelé (Cape Pourpre, *North Atlantic Ocean*)

6.5 km<sup>2</sup> | 301 inhabitants

### 2. Danse des Yeux

eye dance from Summon Island (Coussin Islands, *Indian Ocean*)

FRENCH *Île de la Convocation*, originally *Île d'Invocation* ['Invocation Island']

40 km<sup>2</sup> | 482 inhabitants

### 3. "A Young Boy's Dance"

competitive dance from Malletia (Santa Operación Islands, *Pacific Ocean*)

163.6 km<sup>2</sup> | 3,791 inhabitants

### 4. Should We Go to Foreign Lands

trad. *Sønderhoning* Dance from Fanø (Wadden Sea Islands, *Danish Wadden Sea*)

56 km<sup>2</sup> | 3,404 inhabitants

### 5. Dance of the Antlers

dance drama from Dying Island (South Hell Island, *Antarctic Ocean*)

SPANISH *Isla Moribunda*

98.5 km<sup>2</sup> | uninhabited

### 6. Lysarbeidernes dans (Lightworkers' Dance)

lantern dance from Riddle Island (Vinkelfjell, *Arctic Ocean*)

NORWEGIAN *Gåteøya*

29.4 km<sup>2</sup> | 10 residents

### 7. Spiro

vacating dance from Pervadeana (Ouroboros Islands, *Aevic Ocean*)

Formerly *Planck Island* | SPANISH also known as *Santa Joule*

64 km<sup>2</sup> | 6,804 inhabitants

## BANG ON A CAN ALL-STARs

Formed in 1992, the 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 category-defying identity. 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. Performing each year throughout the U.S. and internationally, the group's celebrated projects include their landmark recording of Brian Eno's ambient classic *Music for Airports*, as well as live performances with Philip Glass, Don Byron, Iva Bittova, Thurston Moore, and others.

Current and recent project highlights include a new recording of legendary composer/performer Meredith Monk's *MEMORY GAME*; *Road Trip*, an immersive and visually stunning concert collaboratively composed by Michael Gordon, David Lang and Julia Wolfe to commemorate the 30+ year journey of Bang on a Can; performances and a recording of Julia Wolfe's Pulitzer Prize winning *Anthracite Fields* for the All-Stars and guest choir; *Field Recordings*, a major multi-media project and two CD/DVD releases featuring over 30 commissioned works by pioneering musicians from across all genres and borders; the world premiere and album release of *Cloud River Mountain*, a new collaboration featuring Chinese superstar singer Gong Linna; and more. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal and Nonesuch.

[Bangonacan.org](http://Bangonacan.org)

### **JULIA WOLFE : BELIEVING**

The title for *Believing* came to me after the music had been written. During the time I was working on the piece I had been listening to a song by John Lennon called *Tomorrow never knows*. It's a fantastic song - very psychedelic - written at a time when the Beatles were exploring spiritual questions. You can hear it in the music, and in the words. There's a line, "It is believing" that comes back again and again. *Believing* is such a powerful word - full of optimism and struggle. It's hard to believe and it's liberating to believe. The music is very much written for the *Bang on a Can All-Stars*. It is my second piece for the group and I feel that I have really gotten inside their sound. *Believing* was commissioned by NPS Dutch Radio. I am very grateful for their support for this work.

### **KATE MOORE: RIDGEWAY**

At the time I was commissioned to write *Ridgeway* I had been exploring an ancient road that crossed my hometown in Oxfordshire UK. I moved away from this place when I was little and it was a big event to travel back and become reacquainted with the landscape of my childhood and my memory. The piece is a tribute to the journey going back to the point of one's origin in life. Life is about searching for identity and place. - Kate Moore 2012

### **PHILIP GLASS: CLOSING (FROM GLASSWORKS)**

*Glassworks* was my debut record on CBS. This music was written for the recording studio, though a number of the pieces soon found their way into the Ensemble repertory. A six-"movement" work, *Glassworks* was intended to introduce my music to a more general audience than had been familiar with it up to then. *Closing* is the final movement.

### **STEVE MARTLAND: HORSES OF INSTRUCTION**

Steve Martland's compositions contain a driving vernacular sense of being music of our time, of the street, of pop culture, yet they are organized with a tremendous amount of clarity. Essential to his work is the conviction that his pieces are being dropped into a struggle and they have the power to influence that struggle, that music exists in a political world. Classical music is all about authority and respecting what you have learned in the past. Like his teacher, Louis Andriessen, Steve is a revolutionary. His music is not about beautiful orchestration or beautiful notes, but about musicians working together with a common difficult task, challenging the musical ideas we have inherited. The struggle to achieve this task mirrors the struggle people live with, particularly in a political sphere. In an article, Steve revealed his commitment to this cause: "The late 20th century is racked with doubts, skeptical of certainties, scornful of ready-made panaceas, unsure about the future.... This fear of the future has created a culture of nostalgia. The past is seen as an infinitely more comforting place where problems can be ignored.... In the face of this huge regression, both of political will and poverty of imagination, music has a function as never before--not to reflect reality (all art does that anyway) but to confront it: music as a weapon against despair. This is the challenge that faces the contemporary composer... Music should be a protest for human values, a prophecy for change. In an apocalyptic world, it gives the possibility, however remote, of affirmation."

*David Lang*



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