JEFF GAVETT, BARITONE—CARLOS CORDEIRO, BASS CLARINET ANDY KOZAR, TRUMPET—WILLIAM LANG, TROMBONE

Ouaricon Songs Vol. 2 Taylor Brook

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Sam Gillies Then You, If * Martin Iddon pneuma.kharis

Three Heames Settings * Lawrence Dunn

Joel Kirk internal resistance to flow is named viscosity *

Stephen Harvey Reflecting stars through a stinking rainbow of

impurity *

My pouert and goyng ouer **Evan Johnson** Old fires catch old buildings Paula Matthusen

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Ouaricon Songs Vol. 2

Note by Taylor Brook ~ The second volume of the Ouaricon songs were written for Loadbang Ensemble. The word from the title, Ouaricon, come from early European maps of the north America and may be the origin of the name Oregon. I use the word here to evoke a possible alternate history of the North American land mass. This piece was written from the manipulation and analysis of recordings from the American Folklife Center at the Library of Congress. These recordings came mainly from various communities of European descent in the United states from 1900-1950. One recording is of a singer who performs jingles, talking about and singing one of his advertisements for tobacco. I made a transcription of this recording both in reverse and in it's normal form. These transcriptions were then mined for parts to create a portion of the baritone part, that was then elaborated upon and accompanied by the instruments. Techniques such as this were used to create the entire work. What I hope to achieve in this project is a piece that explores Americana in a different light. I am not interested in patriotism, but in creating something new and unusual with folk music and consider alternate ways in which learned American Music may have developed in the spirit of someone such as Harry Partch.

pneuma.kharis

Note by Martin Iddon ~ There would seem to be four concepts coordinating a subject's fundamental choices: pistis (faith) and ergon (work); kharis (grace) and nomos (law). The subjective path of the flesh (sarx), whose real is death, coordinates the pairing of law and works. While the path of the spirit (pneuma), whose real is life, coordinates that of

—Alain Badiou, Saint Paul: The Foundation of Universalism

Three Heames Settings

Note by Lawrence Dunn ~ Three poems (nos 8, 10, & 1) from Ian Heames' Sonnets (Face Press, 2016), bk. thirteen. Certain lines have been omitted.

Scientists studied a small delicate type of desert moss.

Caught one of the emotional support dogs

weeping

I think we will see some dust

rise over the new city. The hard lot of the enamoured.

have you seen the video [...]

The linear sea path where the world's petals fall, crying to the flood [...]

Stars shine on the solar farms of extinct forms, in addition to the heavy shedding they experience. h.

But this, for every seabed lifted,

isn't only fame. The whole cast,

probably an athlete caught out by a sudden tide. Almost as statuesque,

a diver in a robotic suit found, smaller than sand and

larger than claylove is

between anyone

the only translucent thing.

-lan Heames

interlude

c.

why settle, do not go.

Dust,

Nor spy, nor sorrow, on a song lyric lily.

I am doing push-ups and can hear a helicopter.

I don't like

crumpled things.

A random drove. A temporary high. The guaranteed autumn.

Feeling that remains in dusk. Our two shells, lost

touch, tired in the sand. Torn seers

ghost into the long limos as a cicada dies.

Something else arcs down over the power plant [...]

^{*}first performance. All others (apart from Iddon) are UK firsts.

internal resistance to flow is named viscosity

Note by Joel Kirk ~ '[the dissociation of] the inextricable interlocking of meter and subdivision impulse [and tempo] as correlatable strands of sonic information' —Brian Ferneyhough, 1989

'[Viscosity is] a measure of the flow transport behaviour of a fluid. It is the phenomenon in which a fluid will withstand a slight amount of molecular tension between particles, which will cause an apparent shear resistance between two adjacent layers. The term 'viscosity' is used to describe the fact that certain fluids flow easily, such as gases, water, and mercury, while others do not, such as tar, treacle, and glycerine. These fluids are broadly classified as thin and thick fluids.'

—Carl Schaschke, 2014

The text for the work is taken from Guillaume Apollinaire's series of six poems collectively entitled À La Santé, making use of poems I-IV of said six. The poems were published as part of the Alcools collection in 1913, written after Apollinaire's short tenure at La Santé Prison (Paris) in 1911. À La Santé contains running themes of both physical and mental imprisonment, vividly capturing both the literal and metaphorical effects of incarceration on the mind of the poet.

reflecting stars through a stinking rainbow of impurity

Note by Stephen Harvey ~ Text: created from the opening pages of the novel Perdido Street Station by China Mieville Music: drawn from Missa pro defunctis Introitus by Johannes Ockeghem

my pouert and goyng ouer

Note by Evan Johnson ~ From the second version of the Wycliffe Bible (ca. 1402), Lamentations 3:19, 29:

Zai. Haue thou mynde on my pouert and goyng ouer.

Joth. He schal sette his mouth in dust, if perauenture hope is.

Badly lit, interiorized, atomized, fragmentary, mumbled, private and unclear: focused intently on the minor detail and on marginal, intermittently audible pressures.

old fires catch old buildings

Note by Paula Matthusen ~ old fires catch old buildings draws its title from Burroughs' writing on recording in The Invisible Generation. Rather than play with the text of Burroughs' original writing, the piece instead engages with physical recordings (namely cassette tapes) of each of the ensemble members. The flexibility of language combined with the idiosyncrasies and manipulability of recording and playback devices pair forges intriguing interdependencies between the musicians as well as their stored voices. As Burroughs notes, 'it is the height of rudeness not to record when addressed directly by another tape recorder . . .'

About the ensemble

New York City-based new music chamber group **Loadbang** is building a new kind of music for its mixed ensemble of trumpet, trombone, bass clarinet, and baritone voice. Since their founding in 2008, they have been praised as 'cultivated' by The New Yorker, 'an extra-cool new music group' and 'exhilarating' by the Baltimore Sun, 'inventive' by the New York Times and called a 'formidable new-music force' by TimeOutNY.

Loadbang has premiered more than 200 works, written by members of the ensemble, emerging artists, and today's leading composers. Their repertoire includes works by Pulitzer Prize winners David Lang and Charles Wuorinen; Rome Prize winners Andy Akiho, Chris Cerrone and Paula Matthusen; Guggenheim Fellow Alex Mincek; leading composers including Taylor Brook, Reiko Füting, Lei Liang, Alexandre Lunsqui, and others.