



wednesdays @ 7 presents  
**LOADBANG**

**FEBRUARY 28th @ 7:00PM**  
**Conrad Prebys Concert Hall**



## Program Notes

### Alexandre Lunsqui - Guttural I-III

A simple object made of two fast repeated notes is at the core of Guttural I. This object is then expanded into various rhythmic structures, textures, and acoustic configurations. In general, the sonic material is very fluid and has a strong sense of directionality from beginning to end. The four instruments (voice included) constitute one single body. At the same time, each one of them has its own dimension, which allows for different tempi, various colors, harmonic changes, noises, but everything residing in the vicinities of initial object.

To some extent, Guttural II is the negative of Guttural I. While in Guttural I, the rhythm and the pitch contour are linear and directional, in Guttural II, a vocal texture is the fabric of a non-rhythmic development. The form is articulated by having points of attraction and rejection throughout the piece. The music arrives and departs from these points like brief examinations of various sonic states.

Guttural III brings back the idea of the four instruments becoming one complex instrument. But here the sounds become as homogeneous as possible. A vocal layer is added to the instruments - it is a common timbre between the players and a ghostly choir within the ensemble. Guttural I, II and III are dedicated to loadbang (notes by Alexandre Lunsqui)

### Scott Worthington - A Different Infiniteness

The text is a cut-up poem by Scott Worthington on Emily Dickinson's "Forever – is Composed of Nows –"

#### Part I

and latitude experienced forever  
not composed

years would be days  
let months and years  
a different infiniteness  
dissolve in time

#### Part II

exhale in years of nows

### Carlos Cordeiro - Disquiet

Fernando Pessoa is one of the most significant literary figures and greatest poets of the 20th century Portuguese language. He wrote under many different names, which he did not refer to as pseudonyms, as he felt that did not capture the true independent intellectual life of the individuals, but instead called them heteronyms. These imaginary figures sometimes held unpopular or extreme views. There are some opinions defending that Pessoa had a case of split personality or multiple personality disorder - this piece focus on that. It represents four of my personal favorite heteronyms, Pessoa himself, Alberto Caeiro, Ricardo Reis and Alvaro de Campos and their co-existence. It navigates thru the different personalities and thru a process that is what I conceive of a multiple personality episode. The text is from the first Pessoa book I've read, *The Book of Disquiet*, and it reads *Sofro de não sofrer, de não saber sofrer* (I suffer from not suffering, from not knowing how to suffer).

## **Reiko Futing - Land of Silence**

The composition Land of Silence was commissioned by the New York based ensemble loadbang, and is dedicated to its members. It is based on words of a poem by Kathleen Furthmann, translated into English.

Im Land der Stille  
reichen die Wellen einander Wasser zu. Als gläserne Brücke ihm  
und Pfad  
zu gehen über windendes Meer. Und im Vorüber noch  
legen Wellen sich  
auf die Spuren des rechten Wegs.

*In the land of silence,  
waves are passing (reaching) each other water.  
As a bridge of glass for him,  
and path (trail)  
to walk (tread) (step) (go) (track) across a windy sea. And still in passing,  
waves lie  
on the traces (prints) of the right way.*

## **Lei Liang - Lakescape V**

Having been interested in Mahayana Buddhism for a number of years, I went to a Buddhist monastery in upstate New York to study meditation in 1999. One evening, while walking alone by the side of the lake, I caught the sight of a “V” shape floating and extending on the surface of the water. It was a beaver taking a swim under the moon. This image gave me insight into my relationship with silence: underneath the music is a profoundly deep silence upon which I seek to inscribe my signature through sound. It serves as a point of departure that led to a series of works.

In *Lakescape V*, the tranquility in the original “lake” series is disturbed by showers of “phonetic particles” taken from Wai-lim Yip’s poetry (in both English and Chinese) as the piece traverses through different states of mind.

*Lakescape V* was written for and dedicated to loadbang who gave its world premiere at the Miller Theatre’s Composer Portrait on November 17th, 2016. (Notes by Lei Liang)

## **William Lang - There Might Be One More**

“there will be one more” is a piece informed equally by the sound works of Alvin Lucier and Morton Feldman, both inspirational composer/philosophers to me. I am especially curious what happens when we focus on a sound for an extended period of time, and listen inwardly to the results, discovering new layers and opening our ears to the environment.

## **Scott Wollschleger - What is the Word**

At the age of 83 Beckett wrote his last poem “What is the Word”. The poem was dedicated to a friend who was suffering from aphasia – a language disorder that includes losing the ability to speak, read, or write.

The text bears the marks of struggle and exhaustion. The words stutter forward and appear without context.

The poem lacks a coherent subject (there is an obvious absence of any personal pronouns). As the work proceeds the sounds of the individual words become more and more apparent. The materiality of each word becomes exposed and we might even want to call them sound-objects rather than words. Yet despite the lack of cohesion we still feel the text expresses some kind of personal suffering. And rather than peter out the poem grows more aggressive as it moves forward. The words, acting as sound objects, perhaps communicate something else; what is lacking in concrete meaning is made up for in the vivaciousness of the rhythm that is present. There is perhaps a primordial will to life heard in the rhythm of the words, a struggle pushing ahead in the face of meaninglessness. The situation is both tragic and comic, or as with many of Beckett's texts, a tragicomic.

This unidentifiable place in between suffering and the will to live compelled me to set the text. My setting of the poem is in three sections. The first section attempts to be a "musical reading" of the entire text, word for word, with no extra repetition of words other than what is presented in the poem. The second section playfully explores the text and various vowel sounds constituting the words. The final section is a further breakdown and explosion of the language into both instrumental and vocal sounds.

The failure of Beckett's text to produce meaning can be read as bleak and depressing, but I tend to read it the opposite way. Beckett's text is untethered from having to mean anything – I find this liberating. I hope my setting of the text presents both the power of the poem and possible modes of communication when meaning is unbound.

What is the Word  
By Samuel Beckett

folly -  
folly for to -  
for to -  
what is the word -  
folly from this -  
all this -  
folly from all this -  
given -  
folly given all this -  
seeing -  
folly seeing all this -  
this -  
what is the word -  
this this -  
this this here -  
all this this here -  
folly given all this -  
seeing -  
folly seeing all this this here -  
for to -  
what is the word -

see -  
glimpse -  
seem to glimpse -  
need to seem to glimpse -  
folly for to need to seem to glimpse -  
what -  
what is the word -  
and where -  
folly for to need to seem to glimpse what where -  
where -  
what is the word -  
there -  
over there -  
away over there -  
afar -  
afar away over there -  
afaint -  
afaint afar away over there what -  
what -  
what is the word -  
seeing all this -  
all this this -  
all this this here -  
folly for to see what -  
glimpse -  
seem to glimpse -  
need to seem to glimpse -  
afaint afar away over there what -  
folly for to need to seem to glimpse afaint afar away over there what -  
what -  
what is the word -

what is the word

New York City-based new music chamber group **loadbang** is building a new kind of music for 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. Their unique lung-powered instrumentation has provoked diverse responses from composers, resulting in a repertoire comprising an inclusive picture of composition today. In New York City, they have been recently presented by and performed at Miller Theater, Symphony Space, MATA and the Avant Music Festival; on American tours at Da Camera of Houston, Rothko Chapel, and the Festival of New American Music at Sacramento State University; and internationally at Ostrava Days (Czech Republic), China-ASEAN Music Week (China) and Shanghai Symphony Hall (China).

loadbang has premiered more than 250 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 and Paula Matthusen; and Guggenheim Fellow Alex Mincek. Not content to dwell solely in the realm of notated music, loadbang is known for its searing and unpredictable improvisations, exploring the edges of instrumental and vocal timbre and technique, and blurring the line between composed and extemporaneous music. To this end, they have embarked on a project to record improvisations and improvised works written by members of the ensemble. These recordings are designed, fabricated, and released in hand-made limited editions. loadbang can also be heard on a 2012 release of the music by John Cage on Avant Media Records, a 2013 release of the music of loadbang member Andy Kozar titled ‘On the end...’ on ANALOG Arts Records which was called ‘virtuosic’ by The New Yorker, a 2014 release on ANALOG Arts Records titled *Monodramas*, a 2015 release on New Focus Recordings titled *LUNGPOWERED* which was called ‘new, confident, and weird’ by I Care If You Listen and ‘an album of quietly complex emotions’ by The New Yorker, and a 2017 Bridge Records release titled *Charles Wuorinen, Vol. 3*, featuring the music of Charles Wuorinen.

loadbang is dedicated to education and cultivation of an enthusiasm for new music. They have worked with students ranging from elementary schoolers in the New York Philharmonic’s Very Young Composers program and the Baltimore Symphony Orchestra’s OrchKids Program to college aged student composers at institutions including Columbia University, Cornell University, Manhattan School of Music, New York University, Peabody Conservatory, Princeton University, University of Buffalo, and Yale University. They are in residence at the Charlotte New Music Festival, the Longy School of Music’s summer program Divergent Studio, and all four members are on the instrumental and chamber music faculty of the Longy School of Music of Bard College in Boston.

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Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the water shows soft ripples and light trails from the buildings.

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