

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 peraventure 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 Fütting, Lei Liang, Alexandre Lunsqui, and others.