

LOADBANG



ABOUT LOADBANG



William Lang, trombone | Carlos Cordeiro, bass clarinet | Jeffrey Gavett, baritone voice | Andy Kozar, trumpet

MISSION STATEMENT

loadbang's mission is to commission new works, perform works by members of the ensemble, and develop a unique language of improvisation. loadbang also believes in the receptivity of children to experimental art and is committed to bringing uncompromising sounds to young ears through outreach programs.

LOADBANG BIO

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 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 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 on ANALOG Arts Records which was called 'virtuosic' by The New Yorker, a 2014 release on ANALOG Arts Records titled *Monodramas*, and a 2015 release on New Focus Recordings titled *Lungpowered* which was called 'new, confident, and weird' by I Care If You Listen.

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 Greenwich House Music School in New York City, the Charlotte New Music Festival, and all four members are on the faculty of the Longy School of Music of Bard College in Boston.

MEMBER BIOS



CARLOS CORDEIRO - BASS CLARINET

Portuguese clarinetist Carlos Cordeiro is stalwart in creating and broadcasting new music, collaborating with composers and different disciplines, improvising, studying and performing on each of the instruments of the clarinet family.

Working with Joan Tower, Carlos recorded for KUHF (Houston, TX) and as a soloist he has previously recorded for RDP (Portugal). As an orchestral and ensemble player, Carlos Cordeiro has toured Spain, China, Italy, France, Switzerland, Germany, Hungary, Russia and the United States and played as part of groups such as Argento New Music Project, [kla], Reflex Ensemble, Metropolis Ensemble, DaCamera Young Artists in Houston, Texas, Tactus Ensemble in New York and the Lucerne Festival Orchestra, Switzerland. The conductors and coaches he's worked with include Pierre Boulez, Antonio Saiote, Andrew Cyr, Magnus Lindberg, Chen Halevi, Anssi Karttunen, Alain Damiens, Phillippe Couper, Larry Combs, Ernesto Molinari and Marcus Weiss, among others.

Carlos is a freelancer based in New York City, equally as a soloist and chamber musician and a member of loadbang. He holds a Master's Degree in Contemporary Performance from Manhattan School of Music, a Master's Degree from Rice University and a Bachelor's Degree from ESMAE (Portugal). www.carloscordeiro.org



ANDY KOZAR - TRUMPET

A native of Pittsburgh, Andy Kozar is a New York City based trumpeter, improviser, composer and educator that has been called a '*star soloist*' by TimeOutNY and has been said to be '*agile as he navigated leaps and slurs with grace...he shifted between lyricism and aggression deftly*' by the International Trumpet Guild Journal. In addition to loadbang, he is also a member of TILT Brass, the Byrne:KozarDuo, and has performed with new music ensembles including Bang on a Can, Ensemble Signal, Argento Chamber Ensemble, Talea Ensemble, Wet Ink, and Mark Gould's Pink Baby Monster.

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He has performed alongside artists such as Dave Douglas, Pablo Heras Casado, James Thompson, Mark Gould and Brad Lubman, in addition to working closely with numerous composers including

Helmut Lachenmann, Christian Wolff and Pulitzer Prize winning composers David Lang and Charles Wuorinen. Kozar has performed at venues both domestically and abroad including Carnegie Hall, Lincoln Center, The Kennedy Center, MoMA, Rothko Chapel, The Barclays Center, and Shanghai Symphony Hall.

In addition to contemporary and traditional classical music, his versatility has also allowed him the opportunity to perform with the Grammy nominated Travis Sullivan's Bjorkestra, Russian pop-stars Tamara Gverdtsiteli and Igor Krutoi, and on Broadway's Mary Poppins.

As a recording artist, he can be heard on an indie pop album by Yuck (Mercury Records) the Hollywood film Sushi Girl, and on PBS's special featuring baritone Paul Byrom from Celtic Thunder. As a classical recording artist he can be heard on Ensemble Signal's Mode Records release of Helmut Lachenmann's music and TILT Brass' 'To TILT: Volume 1.'

As a composer, his music has been said to have 'intriguing sonorities' by the New York Times, to be 'virtuosic' by The New Yorker, '...extremely effective and quite touching' by New Music Box, and 'at the cutting edge of creativity' by Sequenza21.

Andy has studied with Anthony Pasquarelli, James Thompson and Mark Gould, has studied at Carnegie Mellon University, holds a BM from the Eastman School of Music, and a MM in contemporary performance at Manhattan School of Music. Kozar is on faculty at the North Carolina Governor's School, Hunter College and the Longy School of Music of Bard College in Boston where he is the Acting Chair of the Winds and Brass Department. www.andykozar.com



JEFFREY GAVETT – BARITONE VOICE

Jeffrey Gavett (baritone), called a "brilliantly agile singer" by the New York Times, performs a repertoire spanning from Gregorian chant to newly commissioned works and his own compositions. An active collaborative musician, he has sung with a broad array of artists, ranging from the Rolling Stones and indie rock group Clogs to new music groups Alarm Will Sound, ICE, New Juilliard Ensemble, the Grammy-winning Roomful of Teeth, SEM Ensemble, Ensemble Signal, Talea Ensemble; and his own groups, the new music vocal ensemble Ekmeles, and mixed ensemble loadbang (trumpet, trombone, bass clarinet, baritone voice). He has worked with composers including Chaya Czernowin, Beat Furrer, David Lang, Meredith Monk, Nico Muhly, Terry Riley, Caroline Shaw, Steven Takasugi, and Charles Wuorinen. As a soloist in New York he has performed in Alice Tully Hall, Issue Project Room, The Kitchen, Merkin Hall, Miller Theatre, Le Poisson Rouge, Roulette, The Stone, and Zankel Hall.

He appears on a Kairos CD of the music of Chaya Czernowin, singing with International Contemporary Ensemble under Steve Schick, and a Bridge Records CD of the music of Charles Wuorinen, performing with loadbang. With loadbang, he has also recorded three full-length recordings of newly commissioned repertoire and a series of improvised EPs. He also conducted and music directed Roomful of Teeth for their 2016 release *The Colorado*.

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He made his European stage debut in 2014, performing in Rudolf Komorous's *Nonomiya* and the world premiere of Petr Kotik's *Master-Pieces* at New Opera Days Ostrava in the Czech Republic, then singing Berio's *Coro* under the baton of Sir Simon Rattle at the Lucerne Festival Academy. In 2015 he appeared in the world premiere of Annie Dorsen's *Yesterday Tomorrow* on the Holland Festival, with subsequent performances in Oslo, Arras, Zagreb, and New York; and returned to reprise his role in Kotik's *Master-Pieces* for Ostrava Days. In 2016 and 2017 he appeared on video in Judd Greenstein's *A Marvelous Order*, workshopped a new opera by Evan Ziporyn, and performed the world premiere of Matt Marks's *Mata Hari* on the Prototype Festival. Mr. Gavett holds degrees from Westminster Choir College and Manhattan School of Music. www.jeffreygavett.com



WILLIAM LANG – TROMBONE

Originally from Long Island, Trombonist William Lang is an active performer and improviser in New York and Boston. Hailed for his “superb performance” of James Bergin’s *Langmusik* by the Boston Globe, William is dedicated to playing premieres and new music. He has performed solo recitals at New York City’s premiere floating concert venue: Bargemusic, the Dimenna Center, the Stone, the Tank, the Gershwin Hotel, and Greenfield Hall, as well as other venues throughout the country. He has also appeared as a soloist with the Janacek Philharmonia in an acclaimed performance of Iannis Xenakis’ trombone concerto: *Trookh*, as well as with the Fredonia Wind Ensemble on a tour of New York State; and as a guest soloist with Ensemble Pi and the Broadway Bach Ensemble, as well as on the Avant Media Festival,

the Defacto Music Series, and the Electronic Music Festival.

As a chamber musician William has appeared with the Argento Chamber Ensemble, Wet Ink, the SEM Ensemble, TACTUS, and Talea. William is also a founding member of two New York City based groups: the Guidonian Hand, a trombone quartet hailed by the New York Times for their “expertly played, with meaty low brass textures” performance; and loadbang, his groundbreaking ensemble consisting of Baritone, Bass Clarinet, Trumpet, and Trombone, hailed as “inventive” by the New Yorker. He is also a member of the SEM Ensemble, TILT Brass, Brooklyn Brass, Occasional Noise and the Boston Microtonal Society’s premier ensemble: Notariotous, where he works alongside like minded composers and performers on the definition of pitch.

As a recording and commercial musician William has appeared on albums with such luminaries as David Byrne and St. Vincent (appearing on their album *Love This Giant*), and Jonsi’s (from Sigur Ros) solo album *Go*. He can also be heard on many classical releases, most recently with TILT Brass’ debut recording, to TILT vol. 1 and as a recording soloist for John Cage’s *Ryoanji* with the Avant Media Festival. He has also recorded commercial music for Philip Glass, as well as the soundtrack for a Matthew Barney film, *the River Fundament*. In addition to recording credits, William has been heard as the house trombonist for Rockefeller Center’s Christmas Music Spectacular, featuring the Rockettes!, as well as on numerous Broadway shows.

William received his Masters Degree from Manhattan School of Music, where he studied with Benjamin Herrington, and his Bachelors Degree from SUNY Fredonia, where he studied with Stefan Sanders, Scott Parkinson, and Carl Mazzio.

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SELECTED REPERTOIRE

WRITTEN FOR LOADBANG

Alejandro Acierto - an ever-shifting prism
Andy Akiho - Six Haikus
Ioannis Angelakis - Bacchic Prolegomena
Jen Baker - When A Drop Of Light
Armando Bayolo - Last Breaths
David Bird - Dyson Poems
Taylor Brook - Ouaricon Songs: Volume 2
Alex Burtzos - Many Worlds
Christian Carey - Prayer
Quinn Collins - LOADBANG OUTPUT
Jonathan Dawe - A Ship of Fools
Rob Deemer - On the Development of Expert Systems
Nick Didkovsky - Firm, soapy hothead
Michael Edgerton - The Return of Takhi, the Last Feral Horse
David Brynjar Franzson - Longitudinal Study #1
Reiko Fütting - Land of Silence
Jeff Gavett - Musicorum et Cantorum
Jeff Gavett - Proverbial
Patrick Green - Come soon, you feral cats
Martin Iddon - pneuma.kharis
Evan Johnson - my pouert and going ouer
Binna Kim - The Brothers and the Magic Beans
Andy Kozar - Keep My Loneliness Warm
Andy Kozar - Mass
Jordan Kuspa - My Last Duchess
David Lang - Waiting for the man
Will Lang - Drones to Bang to (Vol. 1) - Middle Registers
Will Lang - Pressure
Will Lang - There Might Be One More
Will Lang - Sciarrino Sketch
Lei Liang - Lakescape V
Hannah Lash - Stoned Prince
Hannah Lash - Music for Eight Lungs
Scott Lee - Do Your Job and Keep Your Mouth Shut: The Tiger Oil Memos
Chris Fisher-Lochhead - Cut Teeth
Alexandre Lunsqui - Guttural I and II
Alex Mincek - Number May Be Defined
Adam Scott Neal - 5th W
Helmut Oehring - SunRise Song for 4
Joan Arnau Pamies - per ser plagat de ta dolça ferida
Paul Pinto - g3db.Did0 (goodbye, Dido)
Erin Rogers - Golden Parachute
Baljinder Sekhon - Climb Away
David Smooke - A Baby Bigger Grows Than Up Was
Nils Vigeland - A Commonplace Book
Julia Werntz - The More I See You
Conrad Winslow - Truth Squad
Scott Worthington - Infinitive
Charles Wuorinen - Alphabetical Ashbery
Ya-Jhu Yang - Three Pieces
Adam Zahller - Ledascape

WRITTEN FOR LOADBANG + ELECTRONICS

Alejandro Acierto - the strangest things
Angélica Negrón - dóabin
Eve Beglarian - Island of the Sirens
Per Bloland - We Are Drawn To Burning
Christopher Cerrone - How to Breathe Underwater
Quinn Collins - Nervous Aluminum Rabbit
John King - The Park
Adrian Knight - 20 maj
Paula Matthusen - old fires catch old buildings
Mary Kouyoumdjian - Where Once
Jeff Myers - E----
Angélica Negrón - dòabin
Emma O'Halloran - Physical Geography
Gary Philo - A Song Of Ruth
Scott Worthington - A Different Infiniteness

WRITTEN FOR LOADBANG + STRING ORCHESTRA

Taylor Brook - Tarantism
Reiko Fütting - mo(nu)ment for C

ADAPTED FOR LOADBANG

Judah Adashi - my heart comes undone
Mark Applebaum - Medium Study
John Cage - 4'33"
John Cage - Four6
John Cage - Living Room Music
John Cage - Song Books with Solos for Trumpet and Sliding Trombone
John Cage - Radio Music
Josquin des Prez, arr. Gavett - Absalon, fili mi
Alvin Lucier - The Queen of the South
Guillaume de Machaut, arr. Gavett - Messe de Nostre Dame
Steve Reich - Pendulum Music

SELECTED PROGRAMS

BROKEN LANGUAGE

Mark Applebaum - Administocracy
Scott Wollschleger - What is the Word
Angélica Negrón - dóabin
Reiko Fütting - Lang of Silence
Alex Mincek - Number May Be Defined
Scott Worthington - A Different Infiniteness

This concert features works that deconstruct, reconstruct, reverse, and invent language. Anchoring the program is a new work by American master Mark Applebaum, which showcases the unique improvising languages of each of loadbang's members. Scott Wollschleger's "What is the Word" sets a late poem by Samuel Beckett, written for a friend suffering from aphasia. Taylor Brook and Paula Matthusen both deal with the manipulation of recorded language. Brook's work transcribes recordings from ethnomusicologist Alan Lomax, manipulating and distorting them, while Matthusen's work uses recordings of the members of loadbang themselves to build the sonic landscape of her work. Reiko Fütting and Scott Worthington's works both cut up their texts into pieces. Fütting's only gives us a word or two at a time, with phonemes passed between all the instrumentalists as well as the singer, while Worthington's work is texted with an erasure poem based on Emily Dickinson. All the words are the poet's, but intervening words have been removed to create a new text.

Number May Be Defined, by Alex Mincek, sets a text by the composer, distorting and occluding it by having the singer use a paper towel tube as a kind of ad-hoc mute. The sound blends with the practice mutes the brass use, and unifies the ensemble sonically. Finally, Angélica Negrón's doábin uses recordings of twin girls who spoke a private language, or idiolect. Recordings of their vocalizations are transcribed and doubled in the instruments and vocal parts, as well as played back in the electronics, emphasizing the musical nature of their speech.

MONODRAMAS

Andy Akiho - Six Haikus
Hannah Lash - Stoned Prince
Andy Kozar - Mass

Monodramas features dramatic works by composers Andy Akiho, Hannah Lash, and loadbang's trumpeter, Andy Kozar. Andy Akiho's rhythmically intense Six Haikus sets texts by the composer to rhythms inspired by his experience as a virtuoso steelpan player, Hannah Lash's Stoned Prince follows the exploits, real and imagined, of Prince Harry in her romantic avant-garde style, and Andy Kozar's uniquely explosive Mass dramatizes the composer's questioning of faith in a jump-cut sequence of leaps across musical registers and styles.

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LUNGPOWERED

Charles Wuorinen - Alphabetical Ashbery
Reiko Fütting - Land of Silence
Alexandre Lunsqui - Guttural I and II
David Lang - Waiting for the man
Alex Mincek - Number May Be Defined
Eve Beglarian - Island of the Sirens
Chris Cerrone - How to breathe underwater
Andy Akiho - Excerpts from Six Haikus

loadbang showcases the breadth and variety of works written for their unique instrumentation in Lungpowered, a program featuring acoustic and electronic works in sundry styles. Composers featured include Pulitzer Prize winners David Lang and Charles Wuorinen, as well as notable young American composers Andy Akiho, Alex Mincek, and Chris Cerrone.

A BABY BIGGER GROWS THAN UP WAS

David Smooke - A Baby Bigger Grows Than Up Was

A Baby Bigger Grows Than Up Was is an alphabetized story by the Baltimore-based writer Michael Kimball, published under the pseudonym Andy Devine and set to music by David Smooke with live visuals by Margaret Rorison.

CRITICAL MASS

Machaut's Misse de Nostre Dame and Kozar's Mass in this order:

Machaut followed by Kozar - Kyrie
Machaut followed by Kozar - Gloria
Machaut followed by Kozar - Credo
Machaut followed by Kozar - Sanctus
Machaut followed by Kozar - Agnus Dei
Machaut followed by Kozar - Ite, Missa Est

Critical Mass features an adaptation of Guillaume de Machaut's 15th century Misse de Nostre Dame in a period appropriate tuning paired with Andy Kozar's work Mass which was written for loadbang as a response to Machaut's masterwork. Kozar's Mass has received much critical acclaim, having been called '...extremely effective and quite touching' by New Music Box, and 'at the cutting edge of creativity' by Sequenza21.

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FRACTURES

Guillaume de Machaut - Messe de Nostre Dame
David Brynjar Franzson - Longitudinal Study #1
Christian Carey - Prayer
Reiko Fütting - Land of Silence
Jeffrey Gavett - Proverbial
Andy Kozar - Agnus Dei from Mass

Fractures is a program focused on breaking open the spaces between traditional sonic boundaries. loadbang delves deeply into microtonality, and explores the borders of tone and noise, pure phonemes and language, and the intersection of vocal and instrumental sounds. Five loadbang commissions are complemented by a Pythagorean interpretation of the music of French Medieval master Machaut.

PRESS QUOTES

“inventive” — *New York Times*

“exhilarating” — *Baltimore Sun*

“a sonic world unlike any other” — *Pittsburgh Tribune*

“extra-cool new music group...a fascinating experience in sound and content” — *Baltimore Sun*

“...with an irreverent, rough-edged, yet oddly cultivated style.” — *The New Yorker*

“formidable new-music force” — *TimeOutNY*

“.....delivering its inventive brand of vibrant contemporary classical music.” — *Pittsburgh Tribune*

“deftly performed” — Bruce Hodges from *Seen and Heard International*

“provided ample dexterity and authority” — Steve Smith from *The Log Journal of National Sawdust*

“...delicate multiphonic notes built up layers of pitches. Duos shimmered over musical drones...altering a listener’s sense of the space around the instruments” — *New York Times*

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