

L O

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bass clarinet, trumpet, trombone and baritone voice

ABOUT LOADBANG



jeffrey gavett, baritone voice | andy kozar, trumpets | will lang, trombone | alejandro t. acierto, bass clarinet

New music chamber group loadbang, praised as “exceedingly inventive” by Time Out New York, is building a new kind of music for mixed ensemble. Their unique lung-powered instrumentation (bass clarinet, trumpet, trombone, baritone voice) has provoked diverse responses from composers, resulting in a stylistic palette ranging from whistled Brazilian rhythms and microtonal jazz standards to the decoupled and deconstructed sounds of the second modernity. Avant Music Festival, MATA, New Music New Haven, and North River Music at Greenwich House are among their recent presenters.

loadbang is dedicated to education and cultivation of the appreciation of new music. They have worked with students ranging from elementary schoolers in the New York Philharmonic's Very Young Composers program and at the Bronx Charter School for the Arts to student composers at Cornell and Yale Universities. Recently they lectured and performed at Carnegie Mellon University and Bethel Park High School in Pennsylvania.

loadbang has premiered more than 40 works, including many written by members of the ensemble. 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 works written by members of the band. These recordings are designed, fabricated, and released in hand-made limited editions.

Recent appearances include a lecture recital on John Cage at Carnegie Mellon University, a program of microtonal music at Greenwich House, and a program combining world premieres with Machaut's Messe de Nostre Dame on the Ear Heart Music series at the Tank.

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MEMBER BIOS

Alejandro T. Acierto is a clarinetist, composer and multimedia artist whose innovative work in contemporary music, performance art and installation has led Time-Out New York to call him a “maverick” of new music. He is a performer of international reach who has played throughout the US and Europe and is a founding member of ensemble dal niente. He also performs with the New York-based mixed quartet loadbang and composer/performer collective thingNY. He has appeared as a guest with the International Contemporary Ensemble, Wet Ink Ensemble, and CUBE, and has worked alongside sopranos Tony Arnold and Lucy Shelton. Acierto has also performed internationally in several festivals such as the Darmstadt Summer Course in Germany where he was awarded a Kranischteiner Stipendium Preise, the International Ensemble Modern Academy Festival in Schwatz, Austria, Bang on a Can Summer Festival in North Adams, Massachusetts, and the Sonic Impact Festival in Chicago. He’s participated in residencies at Banff Centre and High Concept Laboratories. Additionally, he is a recent recipient of the Kranichsteiner Stipendienpreise in addition to the Lilian Fuchs Chamber Music Competition. He can be heard on Carrier Records and has collaborated on a recent release of music of Morton Feldman on Mode Records.

As a composer and multimedia artist focusing on sound and installation, Acierto’s work draws from historical narratives and theories within critical race and ethnic studies, as well as critical pedagogy and radical politics. Employing a vast array of media including music, sound, performance art, and sculptural-based installation, his works have been presented by the International Contemporary Ensemble, ThingNY, and Loadbang and shown at the Arts in Bushwick SITEFEST (Brooklyn, NY), Bluestockings Bookstore (New York, NY) and by Trifecta Publishing for their premiere art box edition. Future exhibitions and performances include a site-specific work for bathrooms to be presented at Bluestockings Bookstore, his first solo exhibition show at Marwen in Chicago, the full series premiere of his stolen synthesis series at the Wulf in LA, and a commission by Vox Humana to be performed in Montreal.

Acierto has attended residencies at the Virginia Center for the Creative Arts, the Banff Centre in Canada, and High Concept Laboratories in Chicago and is a member of the Asian American Arts Alliance. He holds a Masters’ degree in Contemporary Performance from Manhattan School of Music and received his Bachelors’ degree in clarinet performance and composition with a minor in Asian American Studies from DePaul University. His principal teachers include David Krakauer, John B. Yeh, Julie DeRoche, Wagner Campos and composers Reiko Fueting, Kurt Westerberg and Juan Campoverde.

Jeffrey Gavett, baritone, is dedicated to the creation and presentation of new music as composer, performer and improviser. He has performed with a broad range of collaborators, from the indie rock group Clogs to new music groups Ensemble de Sade, ICE, New Juilliard Ensemble, SEM Ensemble, Signal, Talea Ensemble, and Wet Ink Ensemble. His own mixed ensemble loadbang has premiered more than 40 new works in the past three years. In 2010 he founded the contemporary vocal ensemble Ekmeles, which was praised by the Alex Ross as “virtuosically adventurous”. He has worked with composers Nick Didkovsky, Reiko Fütting, Liza Lim, Somei Satoh, Steven Takasugi, David Lang, and Terry Riley, performing the music of the latter two at the 2008 Bang on a Can Summer festival, where he was a fellow.

Mr. Gavett has sung many premieres, including Somei Satoh’s The Passion and Matt Marks’s The Adventures of Albert Fish; US premieres of Liza Lim’s Chang-O, Philip Maintz’s Fluchtlinie, and Steven Takasugi’s Strange Autumn; and works by Nils Vigeland and Susan Botti in a performance at Zankel Hall. Recently he performed at Merkin Hall with Signal, under the direction of Brad Lubman. In this performance he sang the US premiere of Harrison Birwistle’s scena The Corridor and the premiere of Nico Muhly’s Stabat Mater, and was praised for his “attractive” voice by the New York Times.

Mr. Gavett holds degrees from Westminster Choir College and Manhattan School of Music’s Contemporary Performance Program, where he studied with Lucy Shelton.

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MEMBER BIOS

Pittsburgh native, **Andy Kozar** is a New York City based trumpeter, improviser, composer and educator. A strong advocate of contemporary music, he is a founding member of loadbang, a member of TILT Brass, and has performed with new music ensembles including Argento Chamber Ensemble, Talea, Signal, Wet Ink, Ensemble ACJW, TACTUS, Mimesis, and Mark Gould's Pink Baby Monster. He has performed alongside artists such as Dave Douglas, Todd Reynolds, Ken Thompson, Lisa Moore, Brad Lubman, and David Cossen in addition to working closely with numerous composers including Helmut Lachenmann, Eve Beglarian, Augusta Reed Thomas, Nick Didkovsky, and Pulitzer Prize winning composer David Lang. Andy has premiered music for the Electronic Music Foundation (EMF) and in the past four years, has had over twenty pieces written for him. He has performed at Bang on a Can marathons both at MASS MoCA and in New York City.

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, with whom he performed at the 2008 Montreal Jazz Festival, the Dave Ravello Ensemble, and indie pop bands including the Generationals and Emanuel and the Fear. He has also performed on Broadway's Mary Poppins. As a recording artist, he can be heard on indie pop albums by Emanuel and the Fear and Bennett Lin, the soundtrack of the Hollywood film Sushi Girl, and Signal's upcoming Mode Records release of Helmut Lachenmann's music. He can regularly be seen performing at New York City's contemporary/experimental music venues including John Zorn's space The Stone, Roulette, The Tank, Issue Project Room, and The Flea. He has also performed at venues including Carnegie Hall, Miller Theater at Columbia University, Symphony Space, Merkin Hall, The World Financial Center, The Kennedy Center in Washington D.C., The Kimmel Center in Philadelphia, and Heinz Hall in Pittsburgh.

Andy has studied with Anthony Pasquarelli, James Thompson, Brian McWhorter, Jens Lindemann 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. He is on faculty at the Long Island Conservatory, the North Carolina Governor's School for the Arts, and is a teaching artist for the American Composers Orchestra.

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 the Stone, the Tank, the Gershwins Hotel, and Greenfield Hall in New York City, as well as other venues throughout the Northeast and Miami. He has also appeared as a soloist with the Fredonia Wind Ensemble on a tour of New York State; and as a guest soloist 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, Tilt Brass, TACTUS, the Claremont Ensemble, Zero Gravity. 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. He is also a member of the Boston Microtonal Society's premier ensemble: Notariotous.

William has also performed in such venues as the Guggenheim Museum, Carnegie's Isaac Stern and Zankel Halls, le Poisson Rouge, the Winter Garden, St. Paul's Church in Boston, St John the Divine's In New York City, Paul Hall, Lincoln Center's Rose Theatre, the Flea, Issue Project Room, Galapagos, Secret Project Robot, and St. Peter's in New York City. Alongside trumpeter Andrew Kozar, William ran a weekly concert series, Will and Andy's Power Concerts, at Manhattan School of Music. Featuring guest performers every week and a dedication to new music, Will and Andy hosted 42 concerts, which built up a steady following and featured the premieres of over 50 new works.

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 and Carl Mazzio.

SELECTED REPERTOIRE

written for loadbang

Alejandro T. Acierto	an ever shifting prism
Andy Akiho	LOVE (~*~) LOST LUST LONE (*)
Eve Beglarian	Island of the Sirens
Christian Carey	Prayer
Chris Cerrone	How to breathe underwater
Quinn Collins	Nervous Aluminum Rabbit
Josquin des Prez, arr. Gavett	Absalon, fili mi
Nick Didkovsky	Firm, soapy hothead
Heather Frasch	Untitled
Reiko Fütting	Land of Silence
Jeff Gavett	Proverbial Death
Randy Gibson	Primary Structures I
Richard Harold	Samuel Palmer's Retina Explodes
Matthew Hough	Silhouette
Adrian Knight	20maj
Andy Kozar	P'o (Kuei) &/or Hun (Shen) Montevista School Mass
David Lang	Waiting for the Man
Alexandre Lunsqui	Guttural I, II, and III
Guillaume de Machaut, arr. Jeffrey Gavett	Messe de Nostre Dame
Helmut Oehring	4OUR
Paul Pinto	Goodbye Dido
Fay Wang	Timid as a Mouse
Julia Werntz	The More I See You
Conrad Winslow	Truth Squad
Scott Worthington	Infinitive
Ya-Jhu Yang	Three Pieces

other works

John Cage	4'33" Five Four6 Living Room Music Song Books Solos (from Concert for Piano)
Aaron Cassidy	I, purples, spat blood, smile of beautiful lips
Alvin Lucier	The Queen of the South
Tim McCormack	Disfix
Steve Reich	Pendulum Music

SELECTED PROGRAMS

Lungpowered

Reiko Fütting - Land of Silence
Alexandre Lunsqui - Gutteral I, II, and III
Chris Cerrone - How to breathe underwater
Adrian Knight - 20maj
Scott Worthington - Infinitive
Nick Didkovsky - Firm, soapy hothead
Eve Beglarian - Island of the Sirens

loadbang showcases the breadth and variety of the repertoire they have created with a program of commissions. *Lungpowered* reveals the essential aesthetic core of loadbang's unique instrumentation through acoustic and electronic works in sundry styles, ranging from distorted pop tune to computer-generated freakout. (70 minutes)

Pseudorandom

John Cage - Four⁶
John Cage - FIVE
Nick Didkovsky - Firm, soapy hothead
Jeffrey Gavett - Proverbial
Aaron Cassidy - I, purples, spat blood, smile of beautiful lips

The personal computer has transformed modern life in areas both mundane and exalted, and composition is no exception. Computers are very good at processing data and carrying out instructions exactly as they are programmed to do; they are not, however, very good at true randomness. Computer-generated random numbers satisfy general tests for randomness, but are generated by a definite computational process, and are therefore known as pseudorandom. loadbang presents a program of works composed with the aid of computers and pseudorandom numbers. (60 minutes)

SELECTED PROGRAMS

Fractures

Tim McCormack - Disfix

Aaron Cassidy - I, purples, spat blood, smile of beautiful lips

Jeffrey Gavett - Proverbial

Julia Werntz - The More I See You

Christian Carey - Prayer

Guillome de Machaut - Messe de Nostre Dame

Eve Beglarian - Island of the Sirens

Reiko Fütting - Land of Silence

Fractures is a program focused on breaking open the spaces between traditional sonic boundaries. loadbang delves deeply into microtonality, also exploring 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 solo for the baritone, a trio for the instruments, and a Pythagorean interpretation of the music of French Medieval master Machaut. (50 min)

John Cage: A Portrait in 5 Parts

Living Room

4'33"

Radio Music

Songbooks and Solos (from Concert for Piano)

FIVE

John Cage: A Portrait in Five Parts is a celebration of the American master's centennial. This program will present 4'33" among other seminal works of Cage in chronological order, tracing the development of his ideas along with the captivating musical results. Placing Cage's bold explorations in context, and allowing the ideas and works themselves to resonate together as they might have at the time of their conception, illuminates the musical import of his radical ideas. (55 minutes)

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REVIEWS

“exceedingly inventive”

Time Out New York

“.....delivering its inventive brand of vibrant contemporary classical music.”

Pittsburgh Tribune Review

“Dazzling virtuosity and a winning spirit make loadbang an irresistible concert experience.”

Noah Creshevsky
(composer/electronic musician; music heard on John Zorn’s label Tzadik)

“My first impression of loadbang proved to be a lasting one: they crave the extreme, the idio- syncratic, and the unusual. To say they enjoy a risk is an understatement... it is their fuel. And they deliver the goods, performing challenging new music at a high artistic level!”

Nick Didkovsky
(composer)

“I attended a very interesting concert by loadbang, containing original compositions and improvisations. It was very gratifying to hear.... musicians of such a high caliber showing such a commitment to free improvisation and their own original ideas. Each member of the group is an original, and the combination is very musical.”

Thomas Buckner
(renowned baritone; creator, Mutable Music label curator, Interpretations Series, NYC)

“loadbang is a wonderful quartet made up of four superlative young musicians with an unquenchable thirst for new sounds. I can’t wait to see where they go, and I have the utmost confidence that any place their curiosity leads them will be a fascinating place.”

Dan Grabois
(horn, Meridian Arts Ensemble; chair, Contemporary Performance at Manhattan School of Music)

“The spirit of loadbang is one of searching and initiating, paired with a sense of dedication and originality. That is a very special combination, and it comes to life when the ensemble performs. The idea behind it is singular in so many ways, that it is naturally attractive. It is inspiring to work with them.”

Reiko Fueting
(composer; Chair of Music Theory at Manhattan School of Music)

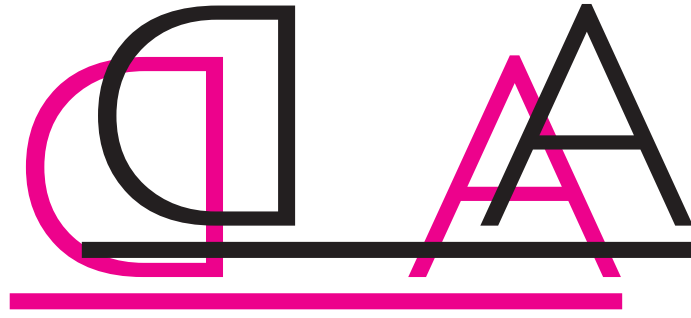
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all photos by Kara Gwyn

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