

oggetti I

For the Fiati 5

Chamber Music Campania, Lucera, Italy

by

JASON THORPE BUCHANAN

June 2-5, 2014 (Rev. 1 - July 21, 2014)

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for wind quintet

Written for Chamber Music Campania, Lucera, Italy

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PERFORMANCE NOTES:

Many of the techniques in this work are employed explicitly to destabilize or distort the timbral qualities of each instrument, and thus require relatively detailed notation. Once the character and intent of these techniques and their context within the work are understood, it may be possible (and preferable) to play more freely within this syntax with a more organic, or even improvisatory character. The performance should not be constrained or adhere too rigidly to what is written on the page, but rather flow fluidly and naturally.

TRANSPPOSITION:

Score is transposed.








The alto flute is written in G and sounds a Perfect Fourth lower than written.

The clarinet is written in B-flat and sounds a Major Second lower than written.







The horn is written in F and sounds a Perfect Fifth lower than written.


PITCH NOTATION:

Series of quarter-tones (one semitone = 100 cents (ct), one octave = 1200 cents):

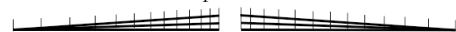
						
Three-quarter-flat (-150 ct)	Flat (-100 ct)	Quarter-flat (-50 ct)	Natural (0 ct)	Quarter-sharp (+50 ct)	Sharp (+100 ct)	Three-quarter-sharp (+150 ct)

Series of sixth-tones: (arrows may also be used in conjunction with quarter tones to approximate smaller inflections):

					
6th-tone lower (-133 ct)	6th-tone higher (-66 cents)	6th-tone lower (-33 cents)	6th-tone higher (+33 cents)	6th-tone lower (+66 cents)	6th-tone higher (+133 cents)

TEMPORAL NOTATION:  A relatively short fermata.

DYNAMIC & TEMPORAL INDICATIONS: All dynamic markings should be considered relative, indicating the extremes of each instrument while utilizing a given technique. It should be understood that the dynamics indicated apply to the upper and lower dynamic range of whichever particular technique or context within which it exists. In the same way, all temporal indications, such as accel. or decel. markings (below), are completely relative to the rate of rearticulation directly preceding or succeeding the indication. If there is no rate specified, it is left up to the discretion of the performer to determine a musically appropriate interpretation.



These symbols can be applied to a variety of techniques, such as trills, multiphonic tremolos, harmonic tremolos, bisbigliandos/timbral trills, rearticulations, and event box tempi to indicate relative acceleration and deceleration. In other words, the number of beams does not indicate a precise subdivision, but rather an increase or decrease of speed.

EVENT BOXES: All passages inside event boxes are to be repeated ad libitum with a consistent pulse that is independent of the ensemble's pulse. These are sometimes accompanied by additional instructions, such as accel. or decel., change of pitch, bow pressure, regularity, etc.

MULTIPHONICS: Some specific multiphonic fingerings have been included in the score, and others are left up to the performers. Please note that in some cases, it is indicated that these multiphonics be used in conjunction with vocalizations, which should be rather abrasive/loud.

There is certainly some information that has been omitted from this early version of the score, so please do not hesitate to contact me with any questions at: jasontbuchanan@gmail.com

Transposed Score

I
(Omaggio a Sciarrino)
for the Fiati 5 Wind Quintet

Jason Thorpe Buchanan
June 5, 2014

♩ = c.48-54

A.Fl. (G) *flatt.* *harm. gliss.* *decel. reart.* *harm. gliss.* *sealed embouchure flatt.* *aspirated* *[t]* *[k]*

Ob. *reed alone, high, abrasive multiphonic* *(mf)*

Cl. (B♭) *flatt.* *3 air only* *slap tongue* *pp* *(ff)*

Hn. (F) *[CH] (Shhhh, tongue high)* *3* *f*

Bsn

3 *micro/semi-tone fluctuations ad libitum* *irregular overblowing/accents ad libitum* *sealed embouchure flatt.*

A. Fl. *[k]* *[ffa]* *[b]* *[p]* *ppp* *mf_{sub}pp* *mp* *ppp* *mp* *sffz* *5* *6 sffz*

Ob. *only air (w/tongue)* *pp* *(mf)* *pp* *abrasive multiphonic mid-range, ad libitum mechanical/metallic stuttering* *5* *3* *5* *mf*

B♭ Cl. *pppp* *mf* *ff poco*

Hn. *[CH]* *p* *f*

Bsn. *tongue slap, secco* *5* *5* *5* *5* *5* *3* *5* *port.* *m. 1* *ff* *sffz* *sfz* *subpp* *mf* *6 sfz* *m. Ab29*

5

A. Fl. *port.* *flatt. harm. gliss.* *port.* *oggetti* *timb. trill* *port.* *mf* *pp* *mf* *pp*

Ob. *C/E bisb.* *6* *p*

B \flat Cl. *5* *slap tongue* *sfz* *3* *'ghosted'* *pp* *5* *port.* *port.* *port.* *pp* *7* *pp* *7* *pp*

Hn. *5* *tongue ram* *(ad libitum)* *sfz sempre*

Bsn. *m. Bb11* *6* *mp* *sfz* *3* *pp* *mf* *sub ppp poss.* *port.* *pulsating, dynamic swells ad libitum*

7

A. Fl. *sfz* *5* *pp* *mf* *pp* *mf* *pp* *5* *ff* *5* *sfz* *sub ppp* *mf* *mf*

Ob. *C/E bisb.* *6* *p* *m. 2 & 3* *pp* *ff*

B \flat Cl. *3* *pp* *7* *pp* *pp* *5* *sfz* *sim.* *attack with repeated tonguing, as fast as possible, almost no tone production, mostly breath, staccatissimo, very pointed and distinct* *3* *(sfp)*

Hn. *5* *3* *5* *pp* *5* *fff* *(sfp)* *m. Ab29* *m. G10* *5* *sfz* *sub pp*

Bsn. *port.* *mf* *pp* *5* *ff* *3* *sfz* *sub pp* *5* *sfz* *sub pp*

3

9 (molto vib., slow, pulsating)

A. Fl.

sfz

mf

pp

mf (pp)

fff

sfz sub pp

mf

(pp)

sffz

oggetti

timb. trill

port.

A \flat \uparrow * (leave A \flat key up)

Ob.

pp

ff

C/E bisb.

p

B \flat Cl.

sfz

sim.

mf

mf

mf

Hn.

(sfp)

(sfp)

pp

fff

tongue ram

sfz sempre (ad libitum)

Bsn.

m. Ab29

sffz sub pp

sffz sub pp

mp

ff

11

A. Fl.

(molto vib., slow, pulsating)

pp

mf

pp

sfz sub p

ff

sfz sempre

tongue ram

sub pp

sfz

Ob.

pp

p

as fast as possible

(cont'd)

m. 3

sfz sub pp

B \flat Cl.

slap tongue (with air)

pp

(ff)

fp < ff

abrasive multiphonic ad libitum

sfz

sim.

sfz

abrasive mp. ad libitum

Hn.

(sfp)

(sfp)

sfff

mf

ff

tongue slap, secco

pp

(+ voice)

sffz

multiphonic ad libitum

Bsn.

(reed in)

(mf)

ffz

15 *8va whistle tone*

A. Fl. *ppp* *mp* *pp* *mp* [t] [k]

Ob. *pp* *reed alone, soft yet rich multiphonic* *pp* *without reed, only air (w/tongue)* (*mf*) *pp*

Bb. Cl. *pppp* *multiphonic ad libitum, as high and soft as possible* *sfz* *f*

Hn. *(sfz)* *(sfz)* *(sfz)* *(sfz)* [CH] *f*

Bsn. *(sfz)* *(sfz)* *(sfz)*

17 *micro/semi-tone fluctuations ad libitum* *irregular overblowing/accents ad libitum* *scaled embouchure flatt.*

A. Fl. *[k]* *ppp* *mf sub pp* *[ffa]* *mp* *[d]* *ppp* *[p]* *mp*

Ob. *pp* *(mf)* *pp*

B♭ Cl. *pppp* *mf*

Hn. *tongue slap, secco* *[CH]*

Bsn. *pp* *(mf)*

18 *scaled embouchure* *flatt.* *timb. trill* *port.* *mf* *sffz* *sfz* *pp* *mp* *pp* *mf* *fff*

A. Fl. *mf* *sffz* *sfz* *pp* *mp* *pp* *mf* *fff*

Ob. *pp* *mf* *sffz sub pp* *mf sub pp* *mf*

B♭ Cl. *sfz* *sim.* *11* *air only (with tongue)* *(mf)*

Hn. *f* *(breath attack)* *sff* *air w/slap tongue* *(mf)*

Bsn. *p* *fff* *sffz* *only air (w/tongue)* *(mf)*

**right hand 3 to 3rd finger (E-key)*
bisb. R.H.

m. G14

[illegible]

legato \geq \geq *port.* *5* *timb. trill* *oggetti* *sealed embouchure flatt.* *dark* *5* *5*

24

A. Fl. *sfz* *pp* *mf* *(pp)* *mf* *sfz sempre* *5* *sfz* *stuttering, irregular rearticulations* *m. 2* *sub pp* *5*

Ob. *C/E bisb.* *13* *p* *port.* *port.* *port.* *port.* *repeat ad libitum* *slap tongue* *sfz sempre* *abrasive mp. ad libitum* *port.*

B \flat Cl. *mf* *7* *mp* *7* *pp* *7* *mf* *5* *sfz* *abrasive multiphonic + vocalizations ad libitum* *5* *sfz*

Hn. *fff* *mf* *3* *ff* *pp* *[CH]* *(f)*

Bsn. *ppp* *p* *mf* *mf* *sub pppp possible* *5* *sfz*

N.B.: four contrasting multiphonics

26

A. Fl. *sfz* *5* *sfz sempre* *5* *port.* *air/breathy [shhhhhhh]* *mf*

Ob. *m. 1* *mf* *5* *sfz* *sub pp* *ff* *stuttering, irregular rearticulations* *m. 2 & 3* *ff* *5* *ff* *m. 1* *ff*

B \flat Cl. *air only* *forceful exhalation* *(ff)*

Hn. *(f)* *5* *slap (single) tongue* *sfz*

Bsn. *abrasive multiphonic + vocalizations ad libitum* *stuttering, irregular rearticulations* *sfz* *5* *sfz* *5* *sfz*

N.B.: four contrasting multiphonics

Moderately Faster
♩ = c.54-60

timbral/phonemic coloring ad libitum

28

A. Fl. *breath only, no pitch (into flute as amplifier)*
all holes covered
(inhale) 5 *(exhale)* 5 5 6
ppp *mf*

Ob. *only air (w/tongue)*
ppp 5 5 5 6
mf

B♭ Cl. *timb. trill*
scarcely audible pitch, fragile
pppp possibile *pp* *pppp* 5 *pppp*

Hn. *breath attack (open, not stopped)*
pppp possibile *pp* 5 *pppp*

Bsn. *timb. trill (high D key)*
scarcely audible pitch, fragile
pppp possibile *pp* 5 *pppp*

a tempo
♩ = c.48-54

30

A. Fl. *air only (into flute)* (D♭ down)
mf *sffz* *mf* *pp* *ff* *pp* *sffz* 5

Ob. *air only*
mf *sffz* *subpp* *mf*

B♭ Cl. *air only*
pp 3 *sffz* *subpp* *mf* *slap tongue* 7 *sffz sempre*

Hn. (molto secco)
pp 6 6 6 6 7

Bsn. *pp* 5 *pp* *mf* 6 *pp* 5 *mf* *subpp*

[illegible]

oggetti I (omaggio a Sciarrino) was written June 2-5, 2014 in New York, NY for Chamber Music Campania as composer-in-residence, and premiered by the Fiati 5 wind quintet in Lucera, Italy on June 25, 2014. This is the first movement of a larger cycle of works for wind quintet exploring concise musical objects, gestures, and formal structures. While composing this work, I was concurrently finishing *antistasis* for Ensemble Nikel and composing very rapidly to complete both commissions. Many concepts and compositional devices are shared between the two works, although there is no explicitly shared material. The Ancient Greek word ἀντίστασις (*antístasis*), meaning opposition, is defined as a rhetorical term for the repetition of a word or phrase in a different or contrary sense. In the work for Nikel, this concept is translated into sound through the repetition of a small number of musical gestures, or objects, that are continually recurring and recontextualized so as to contribute to the composite in a different way. *oggetti I* functions in a similar manner, drawing upon extremely limited materials that are reconfigured in various ways, something like a musical jigsaw puzzle.



Jason Thorpe Buchanan is an American composer of operatic, orchestral, chamber, and electroacoustic music. His works have been described as “an unearthly collage of sounds”, “sharply-edged”, and “free jazz gone wrong”, commissioned and performed internationally by conductors and ensembles such as Brad Lubman, Alan Pierson, Jean-Philippe Wurtz, Marc Lowenstein, Alarm Will Sound, Ensemble Interface (Germany), Ensemble Nikel (Israel), Ensemble Linea (France), Nonsemble 6, Iktus Percussion, the [Switch~ Ensemble], The Industry, wild Up, OSSIA, ensemble39, Brevard Music Center Orchestra, Fiati 5 (Italy), Sound ExChange Orchestra, Eastman Musica Nova Ensemble, BlueWater Chamber Orchestra, TAD Wind Symphony (Japan), among others. Nominated for the 2015 Gaudeamus Prize, his works will be presented by Insomnio, Nadar Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek in September 2015.

Scenes from his Multimedia Opera *Hunger* have received performances at the Darmstadt Contemporary Opera Workshop (2014) with Ensemble Interface, The Industry’s FIRST TAKE Opera Workshop in Los Angeles (2015) with wild Up, and the MATA Interval 8 Series in New York City (2015) with the [Switch~ Ensemble] on a concert of new works for Ensemble & Multimedia curated by the composer. *Los Angeles Times* critic Mark Swed writes: “Jason Thorpe Buchanan’s *Hunger* is a kind of training session in mental disintegration... An ungodly opera needs ugly music, singers who produce primal sounds, an electric guitar that sounds scraped raw, a [sic] wailing orchestral effects, cuts the ear like a knife. Buchanan delivers.”

Awarded a Fulbright Fellowship (2010-11) at the Hochschule für Musik und Theater in Hamburg (Germany) as a visiting scholar, he was recently selected as Artist-in-Residence by USF Verftet and the City Council of Bergen, Norway to complete work on *Hunger* in late 2015, with a grant from the American-Scandinavian Foundation. Additional honors and awards include the ASCAP Morton Gould Award (2014) & Howard Hanson Orchestral Prize (2014) for *Asymptotic Flux: Second Study in Entropy* (2013) commissioned by the Mizzou International Composers Festival for Alarm Will Sound, a commission from the International Horn Society & ASCAP Morton Gould Award (2015) for *Double Concerto* (2014) with soloists Jeff Nelsen, Mike Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman, *antistasis* (2014) for the Tzli Meudcan Festival (Tel Aviv) with Ensemble Nikel, *oggetti 1* (2014) as composer-in-residence for Chamber Music Campania (Italy), both winner of the newEar 4th Annual Composer’s Competition (2013), and selection at the NYC Electroacoustic Music Festival (2014) for *Asymptotic Flux: First Study in Entropy* co-commissioned by the [Switch~ Ensemble] & OSSIA, 2nd place in the American Prize composition competition (2012) for *Berlin Songs*, commissioned by the German/American Fulbright-Kommission and premiered at the Akademie der Künste (Berlin) during the European Fulbright Conference, and winner of the 2014 International Iron Composer 5-hour composition competition in Cleveland. He has studied composition with R.Zohn-Muldoon, C.Sánchez-Gutiérrez, R.Morris, A.Schindler, D.Liptak, V.Baley, P.Michael Hamel, J.V.Grossmann, P.Furman, M.Stahnke, B.Lubman, G.Aperghis, B.Ferneyhough, R.Cendo, C.Czernowin, A.Read Thomas, H.Abrahamson, P.Leroux, C.Gadenstätter, J.María Sánchez-Verdú, and P.Billone, among others.

He is coordinator of the VIPA Festival’s Composition & Contemporary Music Program (Spain), from 2007-2012 served as founder and director of Melos Music, a composer’s consortium and concert series in Chicago, San Francisco, and Philadelphia. He has served as assistant conductor for Eastman’s Musica Nova Ensemble with conductor Brad Lubman and Graduate Teaching Assistant/Course Instructor for the Eastman Computer Music Center, as well as board member of Ossia and co-founder, conductor, and artistic director of the ECMC’s ensemble-in-residence, the [Switch~ Ensemble] as a Ph.D. candidate at the Eastman School of Music. Degrees in Composition and Music Technology from San José State University and the University of Nevada, Las Vegas, where he taught courses in composition and theory (2008-2010), with highest honors from both institutions.

Current projects include *Hunger*, a multimedia opera with libretto by award-winning poet Darcie Dennigan, a work for Andrew J. Allen (saxophone), electronics, and video (World Saxophone Congress, Strasbourg, 2015), a work for Peter Ferry (percussion) and electronics (Chicago, 2016), a commission from the New York Virtuoso Singers (NYC, 2015), a commission for the Blue Water Chamber Orchestra as winner of Iron Composer 2014 (Cleveland, May 2015), and a commission for Slagwerk Den Haag to be premiered at Gaudeamus Muziekweek (Netherlands, Sept. 2015).

For more information or to contact the composer, please visit
www.jasonthorpebuchanan.com



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 for the Fiati 5

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