

PERCUSSION IV PART

...durat(A)ions: “broken landscape”

for Iktus Percussion

by

JASON THORPE BUCHANAN



First Draft Copy - October 3, 2013
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EQUIPMENT:

Perc. I

- 1 Kick Drum (w/pedal)
- 1 Prepared Snare Drum w/splash cymbal (10’’) *(w/extension springs, see performance notes)*
- 2 Toms (10-16’’)
 - 1 pair Congas
- 1 Wooden Simantra
- 2 Brake Drums
- Bamboo chimes

- 16-19’’ Dark Crash Cym. (suspended)
- 16-19’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*
- 1 Large Wind Gong (flat, 20-24’')

A Washtub or Metal Garbage Can
Glass bottles in burlap or cloth sack

- Finger Cymbals
- 2 small metal bowls or canisters
- Bass Bow

Perc. II

Large Bass Drum

- Hi-Hat
- 2 Toms (16-20’')
- 3 Roto Toms
- 1 Metal Simantra

- 1 Medium-Large Suspended Dense Metal Sheet
- 1 Spiral Trash Cymbal, suspended
- 1 Prepared Rivet/Sizzle cymbal (suspended)

- 2 small metal bowls or canisters
- 19-22’’ Dark Cymbal (w/handle)

Bass Bow
Superball

Perc. III

Amplified Box *(see performance notes)*

- Hi-Hat
- 2 Toms (14-18’')
- 1 Metal Simantra

- 18-21’’ Dark Crash Cym. (suspended)
- 18-21’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*
- 20-23’’ Dark Cymbal (w/handle)
- 1 Large Tam-Tam

2 small metal bowls or canisters
A drinking glass
Bass Bow

Perc. IV

- Kick Drum (w/pedal)
- Prepared Snare Drum w/splash cymbal (10’’) *(w/extension springs, see performance notes)*
- 2 Toms (12-16’')
- 1 pair Bongos
- 1 Wooden Simantra
- 2 Brake Drums

- 17-20’’ Dark Crash Cym. (suspended)
- 17-20’’ China/Effect Cymbal (reverse suspended) *(see performance notes)*
- Small Wind Gong (16-20’’) *(*or* Med Tam-Tam)*
- Finger Cymbals

1 large thunder sheet (w/pedal) (heavy metal chain draped over it)

A drinking glass
Light Bulb Chimes (see performance notes)
Bass Bow

PERFORMANCE NOTES (rough draft):



A large wooden box must be built, with two large extension springs attached to four of its surfaces (horizontally and vertically), and a number of other smaller extension springs mounted symmetrically throughout. One inner surface should be covered with metal tacks or studs, and contact microphones may be mounted to each inner surface, along with a stereo pair of condenser microphones.

Lightbulb chimes may be built using a combination of old lightbulbs and glass ornaments. It is suggested to use an elastic cord for each of the lighter ornaments or bulbs with glue or epoxy, and for the heavier bulbs to use fishing line or a similar plastic thread with glue or epoxy. A circular object that the bulbs can be tied to, such as a clock face (pictured) or simply a wood/plastic disc with holes drilled in it will be sufficient.

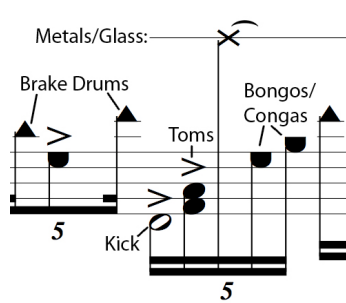
Additionally, two snare drums should be prepared by threading thin extension springs, such as those found in “thunder tubes” through the drumhead and using a lightweight epoxy to secure them in place.



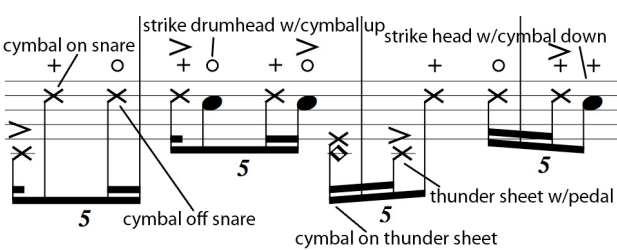
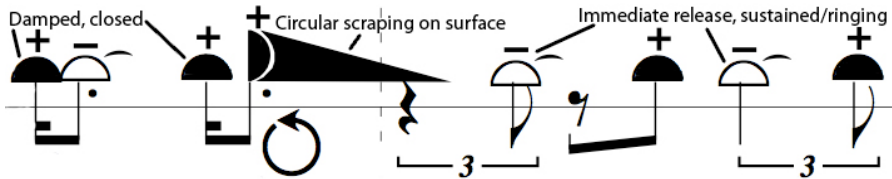
This work requires a stopwatch slowed to approx. 44bpm (multiplied by 1.36). Please email jasonbuchanan@gmail.com to acquire a Max/MSP patch that should be displayed on a laptop in front of the performers, and can be triggered remotely by iPhone/iPad. Individual percussion parts need not be synchronized precisely between one another, they exist rather as approximate simultaneities governed by the stopwatch. Because of this, there is a great deal of freedom built into the possible interpretation of the work. The score therefore is a guide or point of departure and is not meant to be executed verbatim; it is one possible realization of the event streams that make up the skeletal structure of the work. There should be a sense of fluidity or elasticity in the interpretation of the notated rhythms.

DYNAMIC & TEMPORAL INDICATIONS: All dynamic markings should be considered relative, indicating the extremes of each instrument while utilizing a given technique. For example, the maximum amplitude (dynamic level) possible with lightbulb chimes (without breaking) is lower than that of snare drum. 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. In other words, the number of beams does not indicate a precise subdivision, but rather an increase or decrease of speed.

NOTEHEAD TYPES: Triangular noteheads typically represent dense metals such as brake drums and metal simantras, while x noteheads represent thin metals (such as cymbals) or glass. Bowed cymbals will sometimes be notated with some combination of diamond noteheads and x noteheads. “U” noteheads represent drums such as bongos and congas, with closed noteheads representing toms and roto-toms (agogically) and open noteheads kick or bass drums.



[+] signs indicate “closed” sounds, such as a tam, gong or a metal sheet damped with two bowls or metal canisters, or a cymbal depressed on the head of snare or bass drum. [o] or [-] signs indicate “open” sounds, such as a tam, gong, or a metal sheet that is struck and immediately released so that it rings, or a cymbal that is raised and no longer in contact with a drumhead. In the case of the prepared snare drum, the cymbal is raised and lowered like a hi-hat, and the instrument can be struck either on the metal surface or drumhead. Again, the execution needn’t be completely precise, but rather approximating the gestures, behavior, and sound quality is most important. These passages should always have a quasi-improvisatory feel.



VOCALIZATIONS: Vocalizations are written using IPA (International Phonetic Alphabet) with some parenthetical English translations for unintuitive pronunciations. It should be understood that the text must not be intelligible, rather the performer should aim to simply produce the types of syllables indicated, a sort of gibberish, mumbling, or schizophrenic muttering, always whispered and hoarse/percussive or chant-like. The IPA is utilized explicitly to eliminate any meaning/coherence/semantic content. Even if the pronunciation is not accurate, it will be closer to what I have intended than if I were to write the syllables in plain English.

AD LIBITUM: Many passages are marked “ad libitum.” It is my intention that the improvisational passages will be informed by the types of gestures and textures in the rest of the work, and these will be assimilated into your gestural palette. These passages may be as sparse or as dense as you like, although some physical simultaneities will necessitate a more sparse treatment based on the other musical material.

***Note: Many of the notational indications in the score have been communicated directly to the performers verbally for the initial premiere performance, which took place October 4th, 2013. Further revisions of the score for publication will include keys and diagrams that indicate notation and performance practice more precisely. Any questions may be directed to: jasonbuchanan@gmail.com

Performance duration: approx. 13 minutes for Oct. 3, 2013 version.

PERCUSSION IV PART

...durat(A)ions

for Iktus Percussion

Jason Thorpe Buchanan
2013

0:00 6:5" (♩ = 72)

VOCALIZATIONS (ppp) 0:05

zə (si) kɒɪn (con) sə (so) son ɪn (tion) fər

IV

*All vocalizations are to be performed in a hoarse, voiceless whisper (without pitch). Contour, dynamics, and other parameters are ad libitum unless otherwise indicated. Any rhythms are suggestions, but the character should feel elastic and spontaneous. Parenthetical text should be read with irregular patterning; can be reordered, omitted, or reiterated ad libitum.

w/ right hand BOWED CYMBALS L.v. p f

w/ left hand WOODEN SIMANTRA (rolled) (soft mallets) pp ff ppp

*Cymbal stands will need to be weighted and wingnuts tightly locked with felt in order to bow cymbals freely

0:20 ri fə (phi) ɪəs (scious) 0:25 z (is) 0:30 znd (sand) 0:35 trəm ʃeɪdz (trum) (shades) fi:l (with) θru: (through) ɪŋ (ing)

IV

PREPARED SNARE DRUM (pull springs) (p to mf ad libitum)

0:40 5 5 5 5 5 ʃeɪdz (shades) son zənts baɪ spek ədʒ 0:45 WIND GONG (w/finger cymbals) AD LIBITUM (mp to f ad libitum)

IV

WIND GONG (bowed) keɪm (came) 0:50 0:55 : ɡɒn ən : ɔɪs : baɪ plɪt ɔə : zents ɪn

IV

1:00 æz spek ɔə speɪ kstə kəm (com) 1:05 7:5" (♩ = 84) : ə me mənt : kəm də nɪŋ (ning) 1:10 6:5" (♩ = 72) taɪm : ɔɪr æz It : 1:15 5:5" (♩ = 60) kən

IV

WOODEN SIMANTRA (rolled) (hard mallets) (pp to mf ad libitum)

KICK CHAIN SHEET + CYM on SNARE (sticks) mp

PREPARED SNARE DRUM (pull springs)

+ cymbal on snare o cymbal off snare ◇ cymbal on sheet

5 pp sffz 5 sffz 5 pp sffz 5

1:20 5 In steIts bət qIɪŋ li ðə dʊ ði 7:5" 1:25 (♩ = 84) 5 VOCALIZATIONS son saɪ ti splɔɪr (splore) 1:30 3 tɪ kwɑɪn tɪv te ʃŋ tə juː ti kaɪnd ə In ə tə (tion) (ti) (u) (a) 1:35 5 (♩) (to) (repeat whenever possible, ad libitum)

IV METAL

LIGHTBULB CHIMES

BONGOS (smooth) BONGOS (articulated)

ALTERNATE FREELY BETWEEN WIND GONG & BOWED CYMBALS

BRAKE DRUMS

pp mp (hard mallets) p f p f sffz pp

1:40 mp LIGHTBULB CHIMES 1:45 l.v. 1:50 5:5" (♩ = 60) TOMS / BONGOS / KICK

IV METAL

WOODEN SIMANTRA (articulated roll) (hard mallets)

(sim. ad libitum)

(maintain approx rate of rhythm, disregarding new 'tempo')

(new quintuplets slower; 7:5 ratio)

ppp 5 5 mf pp sffz sub p

1:55 VOCALIZATIONS 2:00 2:05 6:5" (♩ = 72) 2:25 7:5" (♩ = 84)

IV METAL

SMALL WIND GONG (smooth/sustained w/finger cymbals & stick) (dynamics and rearticulation ad libitum)

AD LIBITUM

SMALL WIND GONG (articulations w/finger cymbals & stick) (dynamics and rearticulation ad libitum)

AD LIBITUM

WIND GONG (crash) l.v.

ff (w/finger cymbals)

2:10 2:15 2:20 2:25 7:5" (♩ = 84)

IV METAL

BOWED CYMBALS

BRAKE DRUMS / WOODEN SIMANTRA

LIGHTBULB CHIMES

3 (freely accelerate or decelerate so that the 4:3 polyrhythm gradually drifts apart)

pp ff pp

7:5"
(♩ = 84)
3:35

IV
M
E
T
A
L

(kick drum cont'd)

(irregular; dynamics and rhythm ad libitum)

5:5"
(♩ = 60)
3:40

speɪs səb ti (mənt) soʊl (li) ðə (aʊər) self kɑːn ði (pjʊr) ʃn sten ʃn ʃɔːrt (short) ʃəl (shall) zækt (ləp reɪ)

BRAKE DRUMS & WOODEN SIMANTRA

mp

7

7

(continue pulsing regularly with variations on this pattern)



3:50

IV
V
O
X
ʃn

: əv
ɪgz :

(brake drums & wooden simantra cont'd)

3:55

poco decel.

WIND GONG

l.v.

l.v.

poco decel.

ðeɪ (ret bi təm) speɪ dʒek ʃl θɪŋz (things) tə bl

ff

p

sfz

6

sub p

sfz

6

sub p

ff



4:05

IV
V
O
X

: vli
dæd
ʃl :

M
E
T
A
L
AD LIBITUM
(brake drums & wooden simantra cont'd)

4:10

zəb In ðeɪ spek' ɑːr spɑːns (sponse)

CYMBALS

PREPARED SNARE DRUM (pull springs)

WIND GONG (rolled)

(mp to mf ad libitum)

pp

ppp

4:15

slowly becoming more sparse ad libitum until complete decay

[illegible]

5:35 (♩ = 60) 5:5" 7:5" 5:40 (♩ = 84) ...durat(A)ions 5:45

VOCALIZATIONS : niəs reI pɑɪrts æf : sək seʃ ʃn tə nʌð tər kɑɪzd tɪŋkt təd kən ə tuɪ ti sɪns speɪs

(jux) (sesh) (tion) (noth)

BOWED CYMBALS L.v. (repeat whenever possible, ad libitum)

BRAKE DRUMS

(toms cont'd)

ff sfz 3 sub p poco accel. ff

BONGOS (articulated) ppp 5

5:50 5:55 6:00 6:05 (♩ = 60) 5:5"

VOCALIZATIONS : mænd ər : ðə θɪŋ kəz lə ʃn mə θɪŋ bə Im sə It kəz

(cymbals cont'd)

WIND GONG L.v.

BOWED CYMBALS L.v. (repeat whenever possible, ad libitum)

LIGHTBULB CHIMES (pp to mp ad libitum)

KICK / CHAINED THUNDER SHEET (w/pedal) 5

ff sfz 5

6:10 6:15 6:20 6:25

VOCALIZATIONS : ðen tə ði ðər : sɪŋ ðən steɪt njuɪ rid zem ðə ðə dʒən sɪŋ steɪt ðən rə zɪʃ ʃn θɪŋk steɪt

(new) (gine) (sing)

TOMS / BONGOS / KICK

CYMBALS L.v.

PREPARED SNARE DRUM (pull springs) (p to mf ad libitum)

pp sfz mf sfz pp

6:30 6:35 6:40 (♩ = 60) 5:5" 6:45

VOCALIZATIONS : ðæt ðɪs ʌn In : soʊ sli

(pull springs cont'd)

KICK / CHAINED THUNDER SHEET (w/pedal)

WOODEN SIMANTRA sfz

BRAKE DRUMS

poco accel. poco decel. pppp

pp 7 7 ff 6 6 pp

6:50 6:55 7:00 7:05 7

VOCALIZATIONS

kwɑ: : ti rep pen æd mAl It : baI rə

BRAKE DRUMS

KICK THUNDER SHEET (w/chain) 5

pp mf pp sfz

BONGOS (articulated) (irregular accents ad libitum) poco accel. poco decel.

pp mf pp

PREPARED SNARE DRUM (pull springs) (mp to mf ad libitum)

7:10 7:15 7:20 7:25

THUNDER SHEET w/FINGER CYMBALS (scraping/sustained)

VOCALIZATIONS

SON (thunder sheet cont'd)

AD LIBITUM (mp to f ad libitum)

KICK / CHAINED THUNDER SHEET (w/pedal)

AD LIBITUM (sim. ad libitum)

7:30 7:35 7:40

VOCALIZATIONS

te In

thunder sheet cont'd

BRAKE DRUMS / WOODEN SIMANTRA

mp ff

BOWED CYMBALS

WIND GONG (repeat whenever possible, ad libitum)

p f sfz

VOCALIZATIONS

wIθ kɑ:n mɑnts

KICK THUNDER SHEET (w/chain) 5

WOODEN SIMANTRA

ff pp

7:45 7:50 7:55 5:5"

VOCALIZATIONS

kɑ:n deθ tə ri kɑ:n sez den ri

WIND GONG

WIND GONG (repeat whenever possible, ad libitum)

ff

WOODEN SIMANTRA

pp

KICK CHAIN SHEET + CYM on SNARE (sticks)

ffz subp sfz subp

8

[illegible]

THE LIGHTBULB CHIMES

8:15 (♩ = c.62) 7:5"

V
X
dU bət nIn steIts qIn (gling) li In kən

8:20 8:25

IV
METAL
(p to mf ad libitum)

LIGHTBULB CHIMES

WOODEN SIMANTRA

poco accel. poco decel.

8:30 6:5" (♩ = c.53)

PREPARED SNARE DRUM (pull springs)

(mp to f ad libitum)

TOMS / BONGOS / KICK

fff 6

The musical score is for a piece titled "The Lord's Prayer" in Latin. It is written for a vocal part (V) and a piano accompaniment (IV). The tempo is marked as 5:5" (5 minutes and 5 seconds) and the time signature is 8:35 (8 minutes and 35 seconds). The key signature is one flat (B-flat). The score is divided into two main sections by a dashed line at 8:40. The first section, from 8:35 to 8:40, contains the vocalizations "tə", "ðə", "li", and "ə". The second section, from 8:40 to the end, contains the vocalizations "wər", "ən", "son", and "mæ". The piano accompaniment consists of a series of chords and melodic lines, with various fingerings and articulations indicated. The score is written on a grand staff with a treble clef for the vocal part and a bass clef for the piano part. The tempo is marked as 5:5" (5 minutes and 5 seconds) and the time signature is 8:35 (8 minutes and 35 seconds). The key signature is one flat (B-flat). The score is divided into two main sections by a dashed line at 8:40. The first section, from 8:35 to 8:40, contains the vocalizations "tə", "ðə", "li", and "ə". The second section, from 8:40 to the end, contains the vocalizations "wər", "ən", "son", and "mæ". The piano accompaniment consists of a series of chords and melodic lines, with various fingerings and articulations indicated.

8:45

V
X

tIv

kaInd

8:50

tə

mæn

8:55

ŋ

taIm

əz

trækt

voiced!!!

mf

fff

WIND GONG (crash)

l.v.

(choke!)

IV

9

6

6

6

3

6

6

3

6

5

5

3

6

6

6

3

6

9

6

9

fff

...durat(A)ions: “broken landscape” – Written for IKTUS PERCUSSION, this quartet is in a way (both) a commentary on (and exercise in) the futility of unwavering adherence to rigid systems of organization and the culture embracing intellectual self-gratification that has become rampant in our relatively obscure (and seemingly insignificant) "new music" social system. I have observed this behavior both in myself and in dozens of other composers in my generation, with unnecessarily complex compositional processes that are highly inefficient (and perhaps also ineffective). I find my own artistic motivations (and those of many others) for producing creative work in this manner both troubling and extremely questionable; my compositional processes have become increasingly convoluted, perhaps due to a variety of conflicting external influences (both academic and otherwise), and I truly question the incentive and justification for what we do. This work functions as self-reflection, criticism, and exploration of the creative issues that I have encountered while producing works of this nature, and the artistic issues that arise from varying degrees of complexity on both the part of the composer and performer. Just beyond the realm of possibility (or practicality), the score's notation offers one potential realization of randomly generated time points, blocking out the length of event streams that regulate contrast and form in the work. The composer's role then was firstly in assigning sonic materials to each of these events, based largely on alignment points between twelve individual streams (three for each percussionist: sustained sounds, articulated sounds, and vocalizations) and guidelines based on contrast /similarity. The entire process became increasingly varied and intricate; some events were notated precisely by parsing data taken from the proportional relationships of event streams to generate rhythmic material algorithmically, while others were worked out intuitively, and some marked only "ad libitum" with an assigned object or sound type and minimal performance directions. I've found that this surrender of control allows for greater variability and virtuosic potential by bringing the performer's own creative experiences and self into the work. The sheer mass of notated information necessitates a state of constant real-time prioritization of select musical parameters or events (at the discretion of the performer) over others, due to both physical and cognitive constraints, resulting in heightened intensity and spontaneity throughout the course of the work. In other words, it is not expected that the notation will be executed rigidly, or be consistent from one performance to the next. Rather, the score is utilized as a point of departure. While both performer and composer are forced to navigate this spectrum between control and loss thereof, my intention is that enough passages are so completely saturated with information that they will gradually infect the performer's gestural reservoir and behavior, informing their quasi-improvisational passages by context alone. A number of homemade instruments are utilized in the work, including lightbulb chimes, prepared snare drums, and a large amplified “box” or resonating chamber with extension springs, metallic studs, and contact microphones, that pull together individual event streams for greater timbral cohesion. The relationships between individual percussion parts are governed not by a conductor, click track, or other audible means, but rather by a digital stopwatch that corresponds to markers in the score. The result is a completely fluid and elastic sense of time, with individual event streams functioning as simultaneities rather than synchronizations, allowing greater interpretive and creative freedom to the performer. The third stream (ahem, of data) for each performer consists of vocalizations, derived from a broken down translation of the Wikipedia article *Duration (philosophy)*: [http://en.wikipedia.org/wiki/Duration_\(philosophy\)](http://en.wikipedia.org/wiki/Duration_(philosophy)) into the International Phonetic Alphabet and drastically fragmented/redistributed between each part, with related syllabic groups from each sentence scaled proportionally to the duration of the corresponding event stream. These vocalizations are always obscured/distorted, and assimilated into the texture as abstract timbral coloring rather than tangible semantic content.



Jason Thorpe Buchanan's works have been described by critics and leading composers 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, Alarm Will Sound, Ensemble Interface (Germany), Ensemble Nikel (Israel), Ensemble Linea (France), Nonsemble 6, IKTUS Percussion, [Switch~ Ensemble], OSSIA, ensemble39, Brevard Music Center Orchestra, Fiati 5 (Italy), Sound ExChange Orchestra, Eastman Musica Nova Ensemble, and TAD Wind Symphony (Japan), among others. Nominated for the 2015 Gaudeamus Prize, his works will be presented by Asko|Schönberg, Nadar Ensemble, and Slagwerk Den Haag at Gaudeamus Muziekweek in September 2015.

His Multimedia Opera *Hunger* was selected for the Darmstadt Contemporary Opera Workshop with Ensemble Interface (2014), and The Industry FIRST TAKE Opera Workshop in Los Angeles (2015). 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. Additional honors and awards include the ASCAP Morton Gould Award (2014) and the Howard Hanson Orchestral Prize (2014) for *Asymptotic Flux: Second Study in Entropy* (2013) commissioned by the Mizzou International Composers Festival for Alarm Will Sound, *Double Concerto* (2014) commissioned by the International Horn Society for soloists Jeff Nelsen, Mike Walker, and the Eastman Musica Nova Ensemble with conductor Brad Lubman, *antistasis* (2014) for the Tzllil Meudcan Festival (Tel Aviv) with Ensemble Nikel, *oggetti 1* (2014) as composer-in-residence for Chamber Music Campania (Italy), both 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 orchestral 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, OH.

Jason has studied composition with Ricardo Zohn-Muldoon, Carlos Sánchez-Gutiérrez, Robert Morris, Allan Schindler, David Liptak, Virko Baley, Peter Michael Hamel, Jorge Grossmann, Pablo Furman, and Manfred Stahnke, conducting with Takayoshi Suzuki and Brad Lubman, and with Georges Aperghis, Brian Ferneyhough, Raphaël Cendo, Chaya Czernowin, Augusta Read Thomas, Hans Abrahamsen, Philippe Leroux, Clemens Gadenstätter, José María Sánchez-Verdú, and Pierluigi Billone, among others.

He is Executive Director of the Valencia International Performance Academy & Festival's Composition & Contemporary Music Program (Spain) and 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, Graduate Teaching Assistant/Course Instructor for the Eastman Computer Music Center, 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. He holds 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 music theory (2008-2010), receiving the highest honors for excellence from both institutions.

Current projects include *Hunger*, a multimedia opera with libretto by award-winning poet Darcie Dennigan, a work for saxophone and electronics to be premiered by Andrew J. Allen at the World Saxophone Congress (Strasbourg, July 2015), a work for solo percussion and electronics to be premiered by Peter Ferry (Chicago, 2015), a commission from the New York Virtuoso Singers with conductor Harold Rosenbaum (NYC, 2015), a commission from the Blue Water Chamber Orchestra as winner of Iron Composer 2014 (Cleveland, May 2015), a new work for Distractfold Ensemble to be premiered at the Valencia International Performance Academy & Festival (Spain, July 2015), and a new work 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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