

Byrne:Kozar:Duo – It Floats Away From You

Finnur Karlsson - Suite (2019)

for soprano and trumpet

- I. Prelude
- II. The Strasbourg Dancing Plague of 1518
- III. Guilty Feet
- IV. Allegro / The Nicest Comment Section on Youtube
- V. Tarantism

Suite was written for *Byrne:Kozar:Duo* in Copenhagen in early 2019.

A suite is a musical form, popularized in the 17th century. In that context a 'suite' is a collection of short musical pieces, usually baroque dances, often with an introductory first movement not in dance form called a *prelude* or *overture*. This suite, however, is not a collection of baroque dances, but rather a collection of short pieces inspired by dance or dancing in some way.

The first movement, *Prelude*, is an introduction of different types of small and quiet sounds that will appear throughout the rest of the piece.

The second movement, *The Strasbourg Dancing Plague of 1518*, is set to a poem by an unknown author describing how hundreds of Strasbourgiens were gripped by a mysterious sickness that forced them to dance, without being able to stop, sleep or eat until the sickness passed, or alternatively they lost consciousness and/or died.

The third movement, *Guilty Feet*, revisits the sounds of the first movement, but this time including a drawn out and obfuscated quote to a well known pop song.

The fourth movement is a pared-down arrangement of the second movement of Handel's *Suite in D major for Trumpet*, where the lyrics are stitched together from an unusually friendly Youtube comment section under a video of a performance of the piece. What prompted me in doing this was, noticing that the top comment of the video, "*Excellent performance! Very difficult trumpet to play. Bravo.*" perfectly lined up with the opening line of the second movement.

The last movement, *Tarantism*, also describes a psychological illness that is characterized by an extreme impulse to dance, prevalent in southern Italy from the 15th to the 17th century. It was believed that the illness was caused by being bitten by a wolf spider (*Lycosa tarantula*). This folk belief is the origin of the Italian folk dance *tarantella*. The movement quotes snippets of a well known tarantella by Rossini. (notes by Finnur Karlsson)

Beth Wiemann - It Floats Away From You (2020)

These three poems are from the first period of Marianne Moore's career, and are in the public domain. They were originally published in various periodicals, and collected in her volume *Observations* in 1924. This early collection has recently been reissued. (notes by Beth Wiemann)

***An Egyptian Pulled Glass Bottle in the Shape of a Fish* by Marianne Moore**

Here we have thirst
and patience, from the first,
and art, as in a wave held up for us to see in its essential perpendicularity;

not brittle but
intense - the spectrum, that
spectacular and nimble animal the fish,
Whose scales turn aside the sun's sword by their polish.

***A Jelly-Fish* by Marianne Moore**

Visible, invisible,
A fluctuating charm,
An amber-colored amethyst
Inhabits it; your arm
Approaches, and
It opens and
It closes;

You have meant
To catch it,
And it shrivels;
You abandon
Your intent—
It opens, and it
Closes and you
Reach for it—

The blue
Surrounding it
Grows cloudy, and
It floats away
From you.

***The Fish* by Marianne Moore**

wade
through black jade.
Of the crow-blue mussel shells, one keeps
adjusting the ash-heaps;
opening and shutting itself like

an
injured fan.
The barnacles which encrust the side
of the wave, cannot hide
there for the submerged shafts of the

sun,
split like spun
glass, move themselves with spotlight swiftness
into the crevices —
in and out, illuminating

the
turquoise sea
of bodies. The water drives a wedge
of iron through the iron edge
of the cliff; whereupon the stars,

pink

rice-grains, ink-

bespattered jellyfish, crabs like green

lilies, and submarine

toadstools, slide each on the other.

All

external

marks of abuse are present on this

defiant edifice —

all the physical features of

ac-

cident — lack

of cornice, dynamite grooves, burns, and

hatchet strokes, these things stand

out on it; the chasm side is

dead.

Repeated

evidence has proved that it can live

on what can not revive

its youth. The sea grows old in it.

Qi Li - Lonely Grave (2021)

Jiang Cheng Zi

A Dream on the 12th Day of the First Month of Year 1075

SU, Shi¹

Ten long years of separation¹

Between the living and the dead Shrouds us in distance...

Not trying to remember,

But how could I forget?

Your lonely grave,

A thousand miles away²,

To whom can I confess my grief?

Even if we meet,

You may not recognize me.

Age has covered my face with dust,

And colored my hair with frost.

In a night came a distant dream,

I suddenly found myself back at home.

By a small window,

You were combing your hair.

We gazed, without words,

Only thousands rows of tears.

Year after year,

Came memories of broken hearts,

Beneath the moonlit nights,

Where stands the mountain pines³.

江城子

乙卯正月二十夜记梦

苏轼

十年生死两茫茫，不思量，自难忘。

千里孤坟，无处话凄凉。

纵使相逢应不识，尘满面，鬓如霜。

夜来幽梦忽还乡，小轩窗，正梳妆。

相顾无言，唯有泪千行。

料得年年肠断处，明月夜，短松冈。

¹ SU Shi (1036-1101) was one of the most famous poets in Chinese history. "Jiang Cheng Zi", was written in 1075, ten years after his wife WANG Fu died in 1065.

² The poet was in Shandong when he was writing the poem, and the grave of his wife was in Sichuan, which was far from where he was.

³ "Came memories of... Where stands the mountain pines." refers to a poem from Benshi Poetry, Huiyi No.5 by MENG Qi. The related sentence can be translated as:

"Knowing where came memories of broken hearts,
The bright moonlight,
Shining on the lonely grave."

Alexandre Lunsqui (1969) - Two Patches (2019)

"Two Patches" belongs to a cycle of pieces based on small segments that are "patched" together to create longer threads. I like to think of these threads as the internal parts of handcrafted objects (with their own shapes, colors, etc.) Some of the times, the segments are basically one single note repeated, but with different durations. The changes of durations create pulses and a sense of forward motion.

Some segments have slightly more complex configurations, suggesting short melodic lines.

Also, the use of fast notes with percussive accents between the patches adds a sense of unpredictability to the system. These short outbursts of energy at the same time break and reinstate the patched-like structures of the piece. (notes by Alexandre Lunsqui)

Todd Kitchen - Soprasymmetry (2021)

The down quark is the second-lightest of all quarks, a type of elementary particle, and a major constituent of matter. Together with the up quark, it forms the neutrons (one up quark, two down quarks) and protons (two up quarks, one down quark) of atomic nuclei. It is part of the first generation of matter, has an electric charge of $-1/3e$, and is never found in isolation. Despite being extremely common, the bare mass of the down quark is not well determined. When found in mesons or baryons the "effective mass" of quarks becomes greater because of the binding energy caused by the gluon field between quarks.

-Wikipedia

(OR)

2. And the air's withholding the sound of its wellspring, and our heads are approaching a density reminiscent of the infinite connectivity of the center of the sun, and therein lies the garnered wisdom that has never died.

-Nick Zammuto

Chris Cresswell - all that's left is dirt and sky (2019)

Half remembered, half from dreams, *all that's left is dirt and sky* looks at love and intimacy through the prism of loss. Each movement is a fragment, a wisp, of what was, what is, what might be. After letting go of memories, of expectations, *all that's left is dirt and sky*.

all that's left is dust and sky

by Chris Cresswell

Mvt. I

lonely, the sound of his heartbeat

half asleep

lost in dreams

the salty taste of his memory

Mvt. II

light, horizon's calling

light, the twilight's yawning

light, the sky is burning

a sunrise?

a sunset?

I yearn for home

Mvt. III

the disillusioned communist still sells books on the corner

what propels us forward?

the memory

the promise

there was a cardinal outside my window

the steam rises from my coffee

I can hear the sound of your laughter in the other room

echoing into the horizon

Lei Liang - Lake (1991/2021)

Lake was composed after I spent sometime in a Buddhist monastery in upstate New York in the early spring of 1999. In an evening while walking alone by the side of the lake, I caught the sight of a "V" shape floating and extending on the surface of the water. It was a beaver taking a swim under the moon. I wished then to write a piece of music that served as the silent surface of water on which performers could inscribe their signatures in sounds.

This version for soprano and trumpet is written for and dedicated to Corinne Byrne and Andy Kozar.
(notes by Lei Liang)

Alexandre Lunsqui (1969) - Solis (2019)

The piece is based on a short passage from the song Here Comes the Sun, by George Harrison and the Beatles. The original passage lasts only a few seconds and it works as sort of bridge between two parts of the classic song. In Solis, for soprano and trumpet, this fragment is somewhat synthesized, distilled, stretched out, compressed, and distorted multiple times. However, the structure of the fragment is maintained from beginning to end, characterizing a construct similar to a chaconne. The passage is harmonically simple, but its metrics has an asymmetrical nature that provides the perfect structure for multiple explorations of colors, rhythms and unexpected directions. Solis is dedicated to the Byrne:Kozar:Duo. *(notes by Alexandre Lunsqui)*