Live composition transcreated in/& performance, Music Factory, 10 December 2012

**Chris Funkhouser**

**Music, actuary willed, one-off heart stroll, labors ions tween, creates vamp over, severs tartan amid night. Anthemia gut odd became ethane ensemble comp setoff urethra noun, sick inswing. Locum teeth erotica shine umbra pencil locative estate mentor rehear sinew ultra-form. Depth eater net and there’s mutant collapse, sift erectors windups truly emesis. Slang etymon finned others’ mead box’s vermin notes, taste elven island, festive lamas infect, orient aroma teethes mode of musk ice, proud action hooking force. Dictions strata, sight’s riveted promise eon imp revised dome sic itches cento, reefer’s titian nipper immense. Noontime nooks, usual product tonal acing élite: canker attire uses stains, resort overwork inking iron, me infamy largo other duster ales, torso perforce. Mythic empery mention, redeem merging global audience covet winter natty emperor, romance will be broad, active eaten language geyser where people illegal belted disc ode, render admirer about, bemused cairns steely distend finally, it will become taproot type of wheaten albums’ ambient arena, which record singsong longer, qualify mascot mediates steep reform, answers lemma devas liable nuance. Tidal intent refaced where eloped alba blithe explorer passage escorts ears to comely kelp, whittle retie ensembles jewel beads, tint yammering canonry history: anarchy history offers agents bounding orbit earthy ratios a compo sirocco induct route flyby wiling nests, truest ocean thread takers, sixth meme sis, thermal kill as much, bathes outdoor cooper actions, sphere sultan theme nagger off so milady amicus dually expires. Encode nasal liminal levels, ileac omitted unifying nether azoth sconce, ruse cacti. Raise stage tuba, liaison dharma prolific, cult idiocy plenary parties, and those muses if instep eared ones asking tethered ado fan. Improve using, elect lineout fop roves dense. Inward envelope with jacks unmoored where nags yea reoffer reactive keeper hence, thermo scale worlds’ flatcar thugs nuisances, they ration andirons gusto fruition one yap redact iota, masses bled by Christ, other gasper rarer enlaces musical amends usable beacon soul tan their objective around devout, yet Eco satori awoke of dawn’s red chin eider, grains growth ahold actor, theft recon carts resets. Site, nerve candy. Combine organisms, zero, he Free Zoning, driving globe rise.**

Original text (from About menu at http://www.newlanguages.org/):

Music Factory will be one of the largest collaborations between creative improvisers ever. Starting at midnight on the night of December 7th, an ensemble composed of more than 70 musicians will come together to fashion an unbroken collective statement over 96 hours.

In a world transformed by the internet and the resultant collapse of the record industry, live music is largely confined to the same sandbox as ever: 45 minute sets at small venues and festivals. Music Factory interrogates the mode of musical production, looking for conditions that might serve the promise of improvised music in the 21st century. First, it is an experiment in continuous musical production at a single site: can creative music sustain the sort of working environment familiar to other industrial sectors? It performs this experiment for the emerging global audience of the internet: the performance will be broadcast live at newlanguages.org, where people will be able to discover and read more about new musicians as they listen. Finally, it will become a prototype of what an album can be in an era in which recordings no longer qualify as commodities. The performance will be made available in a faceted online interface, where people will be able to explore passages for years to come, like an LP writ large.

The ensemble will be a distinctly American orchestra: an orchestra of free agents, bound not by the authority of a composer or conductor, but only by a willingness to trust one another, and take risks. The music they make will as much be the sound of cooperation as the result, and the menagerie of social dynamics usually experienced on a subliminal level will become the unifying thread of the concert.

Music Factory was instigated by Alan Sondheim, a prolific multidisciplinary artist whose music first appeared on ESPdisk in 1968 at the head of an improvising collective out of Providence. It was developed with Jackson Moore, who brings years of formative experience in the musical worlds of MacArthur genius Anthony Braxton, and brought to fruition by a production team assembled by Christopher Diasparra, a freelance musician and music label consultant. The project is rounded out by the curatorial work of Edward Schneider, organizer of the Holidays for the Future concert series at Sixteen Beaver, and Ty Cumbie, organizer of the Free Zone and Living Lab series.