DISSIDENT CONSORT

THE NAMES THAT SEPARATE THE WORLD

Piano Quintet No. 1

JORDAN ALEXANDER KEY

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THE NAMES THAT SEPARATE THE WORLD

Meditation on the
Chapter 32 of the Dao De Jing

FOR

CROSSING BORDERS MUSIC

Violin 1 & 2, Viola, Violoncello, and Piano

September, 2021

Dao De Jing: Chapter 32

The way is always nameless.
It is small in its Primal Simplicity as an Uncarved Form.

None in the world dare to make it his subject,
for the way is inferior to no one.

If a great person could cling to it,
everything would render homage unto them,
heaven and Earth would be harmonized,
peace and order would reign among all people
without any commandment.

When once we divided ourselves,
different names appeared.

Are there not yet enough names to separate our world?
Is this not the time to stop?
To stop is to save ourselves from destruction.

Seeing beyond the names we give each other
is to the World what the great river or ocean
is to the brooks and streams.

translation: Jordan Alexander Key

About the Work:

There are two inherent qualities that make humanity great: curiosity and compassion. They are equally important. Curiosity makes us scientists and explorers; it pushes us to know the bounds of the universe and ourselves. Compassion allows us to work together; we are very small individually, but collectively, we have sent probes beyond the bounds of our solar system, fused lead into gold, and unraveled the quantum nature of our universe and fearsome gravitational tides of relativity. None of this was possible without the combination of curiosity and compassion.

Presently, humanity sits at a precipice of both our species and world, with the leap beyond this precipice uncertain. We find our world in continuous calamity: pandemics and healthcare system shortages and failures; war and resurgent nationalism; school shootings; mounting climate change with uncertain long-term ramifications and dwindling possibility of mitigation; present and recent genocides of queer people in Uganda and Poland, Uyghur people in China, Rohingya people in Myanmar, Kurdish people in Iraq, and so many more.

Though we are a curious species with perhaps limitless potential to build our world into a utopia, we divide ourselves on the artificial lines we draw for each other: race, sex, gender, sexuality, nationality, creed (or lack thereof), etc. While such categories make us who we are, they have also been the tools of unfathomable and horrific devastation by both the namers and named alike. While our curiosity has brought about science and enlightenment, it has also been the arbiter of such monsters phrenology, eugenics, conquest, imperialism, cruel experimentation, and exploitation.

Our curiosity allows us, through the creating of language and naming of phenomenon and objects, to bring order to the chaos of our world like never before possible. However, our capacity and inclination to make names for ourselves and each other has also wrought calamity. Without empathy, the names we might craft today or yesterday could, have, and likely will be the instruments of evil tomorrow. When, how, where, by what means can we begin to grow beyond our need of labels and find the empathy that could exist between us all?

Dissident Consort brings together musical styles, forms, and materials from disparate sources from across music history to create a musical space wherein musical categories clash, morph, contrast, but ultimately coexist. While the music might seem dissonant or crass to your ears, why should it? Must is necessary be something confounding or disturbing or funny? Is a Christian and an atheist being friends impossible? No. Is a white person marrying a black person disturbing? It should not be. Is love between two men or two women unnatural? If we value love in the world, why would we suggest having less of it?

Though something might sound or appear wild, dissonant, ugly, or strange, it is not necessarily so; one must only look beyond the surface of their selected arbitrary reality – remove the names they have constructed for themselves and others - to see the deeper order that lies beneath these insubstantial labels. If we all could sonder even a modicum more that we already might do, we would be staggeringly closer to utopia and find our way together through the metaphorical fire that threatens our existence.

Composer Biography:

Dr. **Jordan Alexander Key** (b. 1990) is a blind, queer composer and founder of the Aegis Institute of Florida, a private, tuition-free, non-profit secondary school for academically minded, curious young adults. Having educational backgrounds and degrees in Music, Mathematics, and Eastern Asian Philosophy, with performance experience as a pipe organist, vocalist, saxophonist, and bagpiper, playing in orchestras, jazz bands, folk ensembles, choirs, and as a soloist, Jordan's music is highly eclectic and programmatically multifarious. Jordan's research in early music, video game music, sacred music, contemporary concert and chamber music, Scottish folk music, and the history of Western rhythmic notation infuse his music with not only compelling tunefulness, but also intricate counterpoint, kaleidoscopic harmony, and inventive rhythmic impulse. His music is described as "uncompromisingly demanding but satisfyingly compelling" (composer Daniel Asia) and "wholesomely electric and forward-thinking" (composer Paul Richards) as well as "fearlessly vulnerable in its approach to social issues" (Calliope's Call).

Key's commission credits include works written for JACK Quartet, Icarus Quartet, Unheard-of//Ensemble, Loadbang ensemble, Odin Quartet, Calliope's Call, Fonema Consort, Bold City Contemporary Ensemble, saxophonist Laurent Estoppey, organist Pamela Decker, violinist Irvine Arditti, and many others. Along with individual ensembles, Key has been commissioned by the National Science Foundation, the Harn Museum of Art, Wolfsburg Kunstmuseum, the Florida Players Theater Company, The BRIT School, and the Vancouver Queer Arts Festival. His music has been performed at venues including the Kennedy Center for the Performing Arts, Vancouver's Orpheum Theatre, and the Curtis M. Phillips Center for the Performing Arts.

Active as a musicologist, Key's research focuses primarily on music of the 14th, 15th, and 20th centuries with particular interest in rhythmic theory and evolution, his research in which is thoroughly outlined in his recent dissertation, "Pan-Rational & Irrational Rhythm, The History, Development, and Modern Implementation of Nondyadic Rational Rhythms in Western Music," wherein he designs a modification to our present system of time signature and rhythmic notation that emancipates the composer from many limitations in our current system of rhythmic prescription.

Outside of his musical and artistic career, Jordan publicly speaks around the Southeastern United States at Universities and High Schools about handicapped and queer advocacy in education and the arts. His and his husband's school, The Aegis Institute, aims to bring better, more affordable, cross-disciplinary, research-oriented, socially minded education to all socio-economic classes in Florida and the United States generally during a time of diminishing standards and vision in secondary education.

The Dissident Consort

- On the 32nd Chapter of the Dao De Jing -

Jordan Alexander Key
September 2021

Fiercely Motoric (♩ = 90 - 100)

Piano

Fiercely Motoric (♩ = 90 - 100)

Violin 1

mp

Violin 2

pizz.

mp

Viola

pizz.

mp

Violoncello

pizz.

mp

5

f

mf

mf

f

9

arco

arco

(pizz.)

13

A

A

17

arco

p

21

8va

p

mp

f

pp

mf

mp

f

mf

mf

25

15ma

f

p cresc.

p cresc.

p cresc.

p cresc.

29

p

f

f

f

f

32

B

35

39

mp

f

f

43

ff

7

pp

mf *f* *mf* *f*

pp

pizz.

47

pp

p

mp

p

p

arco

p

51

mf

f

ff

mp

mf

f

mp

mf

f

mp

mp

mf

f

mf

mp

pizz.

mp

mf

f

55

p

f

motl sul pont. . . . . arco ord.

pp

59

f

f

f

arco

f

62

motl sul pont. . . . . arco ord.

p

f

motl sul pont. . . . . arco ord.

p

f

pizz.

66

pp

pp

motl sul pont.

arco ord.

f

p

f

p

arco

p

70

D

D

73

pizz.

pizz.

pizz.

76

8va

mp

mf

arco

mp

arco

mf dolce

81

mp
loco

6/16 2/4

f

arco

mf

f

gliss.

(seagull-effect)

p

f

molto sul pont.

very high pitch

mp

f

85

arco

mf

acro ord.

mf

mp

15 MB

mf

mf

mf

f

f

89

E

mp

E

mf

mp

f

mf

f

p

f

pizz.

mp

93

tr

mp f mp mf

p mp mf

mp f mp

mf fp mp mf

arco

gliss.

mf fp mp mf

99

f ff mp

pizz.

f p

pizz.

p

f

pizz.

f p

104

f

arco

p

arco

p

mf

p

arco

p

108

7

ff

2/8

f *fp* *ff*

110

F

2/8

f

F

2/8

mf

2/8

2/8

mf

116

f

mf

f

f

f

f

121

126

131

fff

mf *mf* *f*

mp *mf* *f*

135

mf

ff *mf*

ff *mf*

ffpp

ff *mf*

ff *mf*

138

mf

140

G

mf

f

G

f

mf

f

mf

mf

f

142

146

150

152

154

H

+2 (to A, starting on A)

tr

H

mf

mf dolce

mf

f

gliss.

157

nat.

f

160

8va

mf

mp

f

mp

f

mp

f

mp

mp

163 (8)

p

p

p

p

165

(8)

p p pp f

p p pp f

p p pp f

167

p

p

p

molto sul pont.

170

I

mf f f

I

mf f ff f p

mf f ff p

mf f p

pos. ord.

mf f p

173

ff 7

f fp

f fp

f fp

175

ff

9:7

p

178

stop strings with finger
c. 1" from bridge, play on keys

mp

pizz.

183

arco
molto sul pont.

p

arco
molto sul pont.

p

very fast, only the outset
needs be coordinated

188

p

marcato

f

marcato

f

191

p

pizz.

ff

pizz.

ff

195

p

mf

p

198

ff

mp

ff

ff

202

mp

K

206

K

arco

(in 3)

arco

f

211

p

f

216

221

L

226

L

molto sul pont., fluctuating flinger pressure

pp

ffpp

f

arco

f

arco

f

229

ffpp

ffpp

233

ffpp

ffpp

ffpp

237

arco ord.

mf

dolce

241

244

ff

ff

248

mf

251

molto sul pont. sul G

ffpp

254

ff

mp

mf

257

f

ff pp

ffpp

mp

molto sul pont. sul G

sul C
molto sul pont.

ff pp

sul C
molto sul pont.

ff pp

260

ff *pp*

ff

pp

mf

263

7

266

7

ff

7

ff

9/16

ff pp

pp

ff

ff pp

ff pp

ff pp

ff pp

ff pp

269

N

PED.

N

ff

f

272

8va

f

(8)

275

loco

fff

f

278

fff

281

12/16

9/16

f

283

mf

mf

286

289

P

P

pizz.

mp

pizz.

mp

294

mp

pizz.

mp

pizz.

mp

300

arco

f

304

mf

307

310

ff

mf

to arco

to arco

to arco

Canon: Dux with cello and piano and Comes 1
and 2 in mixed patters of 3 and 4 16th-notes

314

Canon: Dux with cello and piano and Comes 1
and 2 in mixed patters of 3 and 4 16th-notes

wild, manic

Here, the Violin 2 and Viola are in
mixed patterns of 3 and4 16th-notes.

arco
marcato

Here, the Violin 2 and Viola are in
mixed patterns of 3 and4 16th-notes.

arco
marcato

Canon: Dux with cello and piano and Comes 1
and 2 in mixed patters of 3 and 4 16th-notes

317

wild, manic

arco

320

f

323

ff

326

ff

pp

ff

329

ff

p

mp

pp

p

mp

p

mp

331

mf f ff

mf f ff

R

8va

334

pp

R

pp

pp

(8)

337

p

molto sul pont., fluctuating flinger pressure

pp

p

pp

loco

340

mp

p

p

342

mf

mp

mp

mp

mf

mf

mf

346

f

ff

f

f

mf

f

350

sul G

mp

mf

ff

ff

ff

354

f

hold finger position and slowly slide up fingerboard continuing bowing pattern

358

S

2/8

S

2/8

4

ff

2/8

2/8

2/8

p

361

mp

pp

p

mp

pp

p

pp

366

mf *mp* *f* *mf* *p* *mp*

371

ff *f* *ff* *mf* *f* *ff* *f*

376

To Pno.
To Tape

T
Double Time (♩ = 200)

T
Double Time (♩ = 200)

molto sul pont.

f

381

molto sul pont.

mp

pp

pp

molto sul pont.

pp

386

with sustain pedal pressed, smack
lowest string inside piano with palm

ffff

mf

mf

mf

mf

**Repeated until the pianist has spoken and
Violin 1 signals next section. Do not rush!**

391

Profound utterance, crying to the heavens (do not rush)

"ARE THERE NOT YET ENOUGH NAMES TO SEPARATE THE WORLD?!"

**Repeated until the pianist has spoken and
Violin 1 signals next section. Do not rush!**

ff

ff

ff

ff

396

IS THIS NOT NOW THE TIME TO STOP?!

401

"ARE THERE NOT YET ENOUGH NAMES TO SEPARATE US?!"

(molto sul pont.) . . . . . to . . arco ord.

(molto sul pont.) . . . . . to . . arco ord.

(molto sul pont.) . . . . . to . . arco ord.

(molto sul pont.) . . . . . to . . arco ord.

406

TO STOP IS TO SAVE OURSELVES FROM DESTRUCTION !!!!

411

U

414 **Half Time** ♩ = 100

U **Half Time** ♩ = 100

molto sul pont.

molto sul pont.

molto sul pont.

molto sul pont.

pp

p

p

p

418

← ♩ = ♩. →

12/8

*release sustain pedal

← ♩ = ♩. →

12/8

poco a poco cresc.

molto sul pont.

(gliss.)

pp

fp

fp

fp

molto sul pont.

(gliss.)

III

IV

fp

pp

pp

n

421

p

II
III

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

arco ord.

mp

423

mf

I

III
IV

fp *fp* *fp* *fp* *fp*

I
II

III
IV

fp *fp* *fp* *fp* *fp*

molto sul pont.

mf *f* *mf* *cresc.*

425 **accel.**

mf

accel.

arco ord.

f

fp *fp*

arco ord.

fff *f*

fp *fp* *fp* *fp* *fff*

5

427

arco ord.

f

7:6

4:3

4:3

429

ff

arco ord. e marcato

4:3

4:3

431

= 126

= 126

marcato

4:3

4:3

5:3

5:3

ff

marcato

4:3

4:3

ff

5:3

5:3

434

V A tempo (♩ = 100)

p

V A tempo (♩ = 100)

p

p

p

p

436

439

pizz.

pizz.

arco

442

pp

arco

arco

445

mp

448

mp

f

ff

gliss.

mf

f

gliss.

mf

molto sul pont.

f

ff

p

p

p

451

ff

7

f *fp*

f *fp*

f *fp*

453

W

f

W

f

f

456

pizz.

pizz.

459

ff

ff

arco

462

arco

arco

X

465

mp

X

p

mp

mp

fp

mp

arco

gliss.

mf

fp

mp

468

f *mp* *mf* *f* *mf* *f* *mp* *mf* *mf*

471

ff *mp* *f* *p* *f* *p* *f* *p*

pizz. pizz. pizz.

474

PED.

arco

arco

arco

mf

p

arco

p

477

nat.

480

483

molto rit.

molto rit.

A tempo (♩ = 100)

486

A tempo (♩ = 100)

488

490

492

494

f

495

f

496

ff

497

ff

mf

498

molto sul pont.

gliss.

f

ff

4:3

4:3

4:3

500

8va

f

ord.

gliss.

gliss.

mp

fff

ff

f

f

f

ff

ff

ff

f