

# The Extradition Series

Leaven Community Center, Portland

July 23, 2016

## **John C. Savage, *Impromptu for Solo Flute***

John C. Savage, flute

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## **Robert J. Kirkpatrick, "No. 4" from *The Book of Musical Patterns***

Evan Spacht, trombone  
Matt Hannafin, percussion

♦♦♦

## **Mark Hannesson, *Hoarfrost***

Jonathan Sielaff, bass clarinet + electronics

♦♦♦

## **Solo composition/improvisation**

Christian Pincock, trombone + electronics

♦♦♦

## **James Tenney, *Swell Piece***

John C. Savage, alto sax  
Joe Cunningham, tenor sax  
Andy Rayborn, baritone sax  
Jonathan Sielaff, bass clarinet  
Christian Pincock, trombone  
Evan Spacht, trombone

## THE PIECES

**John C. Savage, *Impromptu for Solo Flute* (2008):** Inspired in part by an evening improvisation on the Oregon coast, *Impromptu for Solo Flute* is the composer's answer to his own question, "What if an improvised tradition of solo impromptus for flute became an established contemporary performance practice?" The piece employs a variety of extended techniques as foundational components: alternate fingerings to produce multiphonics and bamboo tones, various breath attacks and wind tones, and unison singing and playing. Finally, the performer is asked at various points to improvise in the compositional styles of Varèse, Takemitsu, Muczynski, Jolivet, and Robert Dick. The work was commissioned by the National Flute Association for its 2009 convention in New York City, where it was premiered.

**Robert J. Kirkpatrick, "No. 4" from *The Book of Musical Patterns* (2006–08):** "No. 4" is one of sixty individual graphic scores that comprise *The Book of Musical Patterns*, a work that uses a small palette of elemental shapes spaced in regular and irregular patterns, creating landscapes of sound and silence. "These scores," writes the Seattle-based composer, "present a challenge to the performer . . . to turn a minuscule amount of structural information into compelling music. . . . The choices that an interpreter makes are of the utmost importance."

**Mark Hannesson, *Hoarfrost* (2014):** Scored for any instrument and electronics, this short text score is a sonic analogue to its namesake, which transforms any object on which it settles into a frozen, shimmering facsimile of itself. The performer is instructed to play single tones, "mostly long, mostly quiet, always calm," sometimes freezing the sound "with thoughtful discretion." Hannesson is a Canadian composer and sound artist and a member of the Wandelweiser Group.

**Christian Pincock, composition/improvisation:** This performance will comprise a selection of recent original compositions that combine trombone and computer, utilizing new techniques to make interesting sounds and tell an engaging musical story. "This particular period of my work began in January 2014," writes Pincock, "when I built a MIDI controller from an organ pedalboard while looking for ways to play a second musical voice along with the trombone. From there, I build additional hardware (including sensors attached to my trombone) and program computer software to realize new compositional ideas."

**James Tenney, *Swell Piece* (1967):** Comprising just 71 words, *Swell Piece* is one of ten short, mostly text and graphic compositions known as the “Postal Pieces” after the composer’s habit of sending them to friends on the backs of postcards. Dedicated to artist Alison Knowles, *Swell Piece* calls for an ensemble of any size larger than three, using any instruments, to play “one long tone after another,” beginning “as softly as possible, build[ing] up to a maximum intensity, then fad[ing] away again into (individual) silence.” Through the use of such a simple, unadorned, and unvarying musical structure, the work reaches beyond musical artifice and toward a meditative perceptual state. “After they’ve heard the first 20 seconds of the piece,” Tenney said, the audience “can almost determine what’s going to happen the whole rest of the time. When they know that’s the case, they don’t have to worry about it anymore. They . . . can begin to really *listen* to the sounds, get inside them, notice the details, and consider or meditate on the overall shape of the piece, simple as it may be.”

## THE PERFORMERS

**Joe Cunningham (tenor sax)** is a Michigan transplant who studied at Central Michigan University and Wayne State University. In addition to being a member of and composer for The Blue Cranes, Joe has played with Wayne Horvitz, The Decemberists, Spoon, Laura Gibson, Laura Veirs, Cass McCombs, and Point Juncture, WA, among many others.

**Matt Hannafin (percussion)** studied with percussionists Kavous Shirzadian, Jamey Haddad, and Glen Velez, as well as composer La Monte Young and vocal legend Pandit Pran Nath. Active in Persian classical music and improvised and composed New Music, he has performed with everyone from electronic musicians to chamber groups, at venues from the United Nations to CBGBs. [www.matthannafin.com](http://www.matthannafin.com)

**Christian Pincock (trombone + electronics)** is a trombonist, composer, and educator who creates and works within a wide range of music. With a firm background in jazz performance and composition, he performs and leads workshops in Seattle and across the USA, mainly on solo trombone with custom electronics. [www.ChristianPincock.net](http://www.ChristianPincock.net)

**Andy Rayborn (baritone sax)** lives in Portland, Oregon. He performs music for solo bass clarinet and electronics as Paper Gates and is currently working on a new project for solo baritone saxophone. He likes to write 'zines about music and spends a considerable amount of time trying to think of ways to sneak onstage with more popular and successful musicians.

**John C. Savage (flute, alto sax)** has performed and recorded with, among others, the Billy Fox Ensemble with Mark Dresser, the avant world-jazz duo Cartridge, The Brooklyn Qawwali Party, the Andrew Hill Big Band, The Kitsune Ensemble, Point to Line (with flutist Lisa Bost-Sandberg), composer-drummer Ken Ollis, and the poetry/music duo Thick In The Throat, Honey. He has received honors and awards from the Atlantic Center for the Arts, the Oregon Arts Commission, The College Music Society, and the Portland-based Regional Arts and Culture Council, and holds a PhD from New York University in flute performance. [www.johncsavage.com](http://www.johncsavage.com)

**Jonathan Sielaff (bass clarinet + electronics)** cut his musical teeth in rock bands, New Music ensembles, and various schools of improvisation, but most enjoys exploring the territory that exists between genres, often amplifying his bass clarinet and processing it with guitar pedals (he is also, conveniently, a guitarist). His primary musical project is the duo Golden Retriever, with electronics player Matt Carlson. They’ve released numerous tapes, CDs, and LPs, including albums on the Root Strata and Thrill Jockey labels. Jonathan resides in Portland. [www.thrilljockey.com/thrill/Golden-Retriever](http://www.thrilljockey.com/thrill/Golden-Retriever)

**Evan Spacht (trombone)** completed his undergraduate studies at the Colburn Conservatory School of Music in Los Angeles and mentored under Michael Pisaro, Ulrich Krieger, and Mark Trayle in the Composer/Performer program (Experimental Sound Practices) at CalArts, earning his MFA in 2014. He has performed as a soloist on bass trumpet, euphonium, and trombone with the International Ensemble Modern Academy, Innsbruck, Austria, and performs as half of the minimalist electroacoustic tape experiment duo PANTING. [www.deepwhitesound.com/releases/panting](http://www.deepwhitesound.com/releases/panting)



**The Extradition Series** presents quarterly concerts of composed and improvised New Music and works from the 20th century experimental tradition. The series is directed by Matt Hannafin and presented by the Creative Music Guild.

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**Next Concerts:** October 22, 2016 • January 21, 2017 • April 22, 2017