

The Extradition Series

Leaven Community Center, Portland

January 21, 2017

Jurg Frey,

Glafsered I • Glafsered II • Glafsered IV

Loren Chasse & Matt Hannafin (percussion),
Dana Reason (piano), Jonathan Sielaff (bass clarinet)

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Dana Reason, *Proxemics*

Lee Elderton (B♭ clarinet), Matt Hannafin (percussion),
Catherine Lee (oboe), Dana Reason (piano),
Andre St. James (double bass)

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Vanessa Tomlinson, *Still and Moving Paper*

Matt Hannafin (percussion & voice)

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Eva-Maria Houben, *la solennité des silences*

Lee Elderton (B♭ clarinet), Sage Fisher (harp),
Mike Gamble (guitar), Catherine Lee (oboe),
Andy Rayborn (bass clarinet), Dana Reason (piano),
Andre St. James (double bass), John C. Savage (flute),
Jonathan Sielaff (bass clarinet)

THE PIECES

Jurg Frey, *Glafsered I • Glafsered II • Glafsered IV* (2002). Swiss composer Jurg Frey, a mainstay of the Wandelweiser group, has long pursued a flexible approach to the canon form, often obscuring its strict musical structure by building it from silences and non-specific sounds. This performance links three of his earliest canons: *Glafsered I* for crotales and tuned flagstones, *Glafsered II* for piano and bass clarinet, and *Glafsered IV* for bass clarinet, crotales, and tuned flagstones. The titles refer to the village of Glafsered in southeastern Sweden, home to curator and canon enthusiast Björn Nilsson. For this performance, the three pieces will be played sequentially, with short silences between. We ask that audience members also remain quiet during these silences.

Dana Reason, *Proxemics* (2017). Taking its cue from the discipline of proxemics — which studies how people convey cultural, behavioral, and sociological messages through the amount of personal space they keep between themselves and others — *Proxemics* is a kind of modular-action music that explores various sonic and personal spaces. Scored for any number and variety of instruments and comprising different “sections” of generative materials (text instructions, templates, written melodies, concepts) that can be played in any order, the piece requires performers to oscillate between personal and public space, generating new sound patterns and experiences as they reify the generative materials, and sounding them against the articulations of the rest of the ensemble. Players can make real-time loops and edits of the materials as they go, and both the conductor and individual performers can prompt other players to move to different materials, thus creating new, personalized worlds of interaction.

Vanessa Tomlinson, *Still and Moving Paper* (2014). Scored for a large sheet of paper, two pencils, three books, and reading voice, this work by Australian percussionist/composer Tomlinson is an elegy to the printed book and the physical act of writing, whose sounds and textures are becoming distant and unfamiliar in the digital era. In the piece, pencils on paper recreate what was once a staple sound of school and office. Fingers riffling a paperback’s pages are the sound of curiosity, scanning to see if they want to enter the book’s world. Large, heavy books stomped onto the floor recall reference books closing in large, quiet libraries: deep, hollow, and satisfying. Toward the piece’s end, the performer tears a page into thinner and thinner strips, reading as he goes, the increasing fragmentation of the text recalling John

Cage's deconstructions of Thoreau and Joyce. The piece ends with a reading of any remaining whole words on the paper strips: a poetry of survival. The performer for this evening's concert brings a special connection to all these themes, being both a percussionist and a professional writer and editor, and a 10-year veteran of New York book publishing.

Eva-Maria Houben, *la solennité des silences* (2005). For this piece by German composer Houben, musicians are asked to choose one note and focus almost exclusively on that note throughout the piece. A performance is comprised of a series of short, spontaneous sections that begin when, independently of the other players, a performer plays his or her note once, sounding it (depending on the instrument) for the length of one full, relaxed out-breath; one slow, relaxed bow; or the duration of the decay when the instrument is allowed to ring. Within the space of that slow, relaxed tone, a second member of the group must make one of three choices: allow the previous musician's tone to exist on its own, creating a short solo texture; add his or her chosen pitch "a substantial amount of time before the end of the first player's tone"; or match the first musician's pitch, playing in unison or octave. Any remaining players then enter using the same rules. When there is silence, the players move on to a new section. The ensemble is asked to repeat this process "for a long time." A performance ends in full silence, determined by the group as a whole, when no one chooses to begin a new sound.

THE PERFORMERS

Loren Chasse (percussion) is a musician, sound artist, field recordist, and teacher. He has been called "one of the most important international artists working in the areas of environment and sound." Formerly based in San Francisco, in 2010 he relocated to Portland, where he has given solo and duo performances and composed music and sound for TopShake Dance Company and choreographer Katherine Longstreth. Recent recordings include *Characters at the Water Margin* (Unfathomless/Belgium), *The Animals and Their Shadows* (Semperflorens/Russia), and *The Sodden Floor* (Notice Recordings/Portland). lorenchasse.blogspot.com

Lee Elderton (B♭ clarinet) has been a featured soloist in concerti and solo works, and has toured internationally with the Spectrum Quartet. In addition to his pursuits as a classical saxophonist, he is an avid performer of jazz and improvised music and has recorded with the creative music quartet Return to One, Ocular Concern, and Zappa alumnus Mike Keneally. Recently, Lee has performed with the Portland Wind Symphony, Portland Jazz Composer's Ensemble, Machete Order, Ocular Concern, and the PDX

Saxophone Quartet. He has also performed with artists Kim Richmond, Tiger Okoshi, Bud Shank, Ernie Watts, Wayne Horvitz, Roscoe Mitchell, Tim Berne, and William Hooker.

Sage E. Fisher (harp) is a composer, performer, and sound artist best known for her performances as Dolphin Midwives. Her work includes composing ecstatic ritualistic and experimental sonic environments combining harp, electronics, zither, percussion, voice, extended techniques, and ceremonial elements. She explores cyclic rhythmic structures, using lunar cycles to compose set lists to resonate with lunar energies. Her performances are described by fans and colleagues as embodying the feminine and being refreshingly positive in the experimental scene.

Mike Gamble (guitar) is an adventurous guitarist and multi-instrumentalist who has spent the past 15 years immersed in the creative jazz, experimental rock, and improvised music scene, both in New York and in New Orleans, Burlington, Boston, San Francisco, and the Pacific Northwest. He has recorded over 20 albums and toured the U.S., Canada, and Europe with his critically acclaimed guitar trio The Inbetweens, Counter Records' Cougar, and alongside doom-metal originators Earth. Recent collaborators include prestigious drummer Bobby Previte, bassist Todd Sickafoose, guitar virtuoso Nels Cline, and PNW cellist Lori Goldston. Now based in Portland, Mike teaches Audio Production at Oregon State University, curates a monthly Audio/Visual series pairing local and touring artists with his own audio-reactive projection setup, and serves as Artistic Director of The Creative Music Guild.

Matt Hannafin (percussion & voice) is a New York-born, Portland-based percussionist active in experimental music, improvisation, and Iranian classical and traditional music. His teachers included composer La Monte Young, vocal legend Pandit Pran Nath, tar and tombak master Kavous Shirzadian, and percussionists Jamey Haddad, Glen Velez, and John Amira. Active as a solo performer, he's also collaborated with artists such as trumpeter Nate Wooley, oboist Catherine Lee, turntablist Maria Chavez, multi-instrumentalist Omar Faruk Tekbilek, shakuhachi player Jeffrey Lependorf, sound artist Loren Chasse, and electro-acoustic duo Golden Retriever, as well as chamber groups, Persian and Sephardic ensembles, and Zen flower arrangers. He is the director of the Extradition Series. www.matthannafin.com/Music.php

Catherine Lee (oboe) has performed extensively as a solo, chamber, and orchestral musician on oboe, oboe d'amore, and English horn, in settings from classical to contemporary to free improvisation. She has performed with the Oregon Symphony, Oregon Ballet Theatre, Portland Opera, Les Grands Ballets Canadiens de Montréal, the Golden Retriever Chamber Ensemble, and ensembles led by improvisers John Gruntfest, Gino Robair, and Tatsuya Nakatani. She holds a Doctor of Music in Oboe Performance from McGill University and a Master of Music and Performer Diploma from Indiana University, and is currently a member of the music faculty at Western Oregon, Willamette, and George Fox Universities. www.catherinemlee.com

Andy Rayborn (bass clarinet) lives in Portland, Oregon. He performs music for solo bass clarinet and electronics as Paper Gates. He likes to write 'zines about music and spends a considerable amount of time trying to think of ways to sneak onstage and into the studio with more popular and successful musicians.

Dana Reason, Ph.D (piano) is a Canadian-born pianist, composer, improviser, and music researcher. She studied piano with Boaz Sharon and Aleck Karis; composition with Alcides Lanza, Pauline Oliveros, and Alvin Curran; and critical and cultural music theory with George E. Lewis and Anthony Davis. She has performed extensively throughout the U.S., Canada, and Europe, and can be heard on 14 recordings. She's performed with Mark Dresser, Joelle Leandre, Bert Turetzky, Alex Cline, Barre Philips, Fred Frith, Cecil Taylor, Lisle Ellis, and George E. Lewis, and in the early 2000s was part of The Space Between Trio with Pauline Oliveros and Philip Gelb. Reason holds a BA in music from McGill University, an MA in composition from Mills College, and a PhD in musicology / critical studies from UC San Diego. She currently teaches music at Oregon State University. www.danareason.com

Andre St. James (double bass) is a cornerstone of the rich, thriving Pacific Northwest jazz scene and works regularly with his own ensemble, Mel Brown, The Kin Trio, Gordon Lee, Renato Caranto, and many others. Over the last three decades, St. James has worked with Sonny Rollins, the Harold Land–Blue Mitchell Quintet, Andrew Hill trio and large bands, Bobby Hutcherson, Charlie Rouse, Pharaoh Sanders, James Moody, Alan Shorter, Nancy King, and George Cables. St. James's strong sense of lyricism, buoyancy, and surging momentum, as well as a deep respect for both tradition and innovation, have taken him to both ends of the jazz spectrum

— from torch songs and two-beat to bop and beyond. He has enjoyed freewheeling, open-ended avant-garde combustion with keepers of the flame like Judi Silvano / Cathi Walkup / Andrea Wolper, Ron Steen, Joe Pass, Kai Winding, Herb Ellis, Greta Matassa, and Houston Person, as well as trailblazers like Julius Hemphill, Marty Ehrlich, Eugene Chadbourne, Michael White, India Cooke, Kash Killion, Mal Waldron, and Sun Ra, to name a handful.

John C. Savage (flute) 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

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

THE SERIES

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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www.creativemusicguild.org

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