

The Extradition Series

Leaven Community, Portland

October 21, 2017

Daniel Brandes, *A Dwelling Place for You*

Blanca S. Villalobos, Lara Pacheco (voices, objects)

Pauline Oliveros, *Two for T*

Catherine Lee (oboe d'amore), Matt Hannafin (percussion)

Christopher Hobbs, *Two Compositions, 21 May 1969 (#2)*

Sage Fisher (harp), Mike Gamble (guitar), Gina James (voice),
Dana Reason (piano), Alyssa Reed-Stuewe (voice),
Andre St. James (double bass), Bonnie Singer (voice),
Marion Van Namen (voice)

Gordon Mumma, *7/5 à Pauline Oliveros*

Tom Johnson, *Chain II + Chain III*

Dana Reason (piano)

Dana Reason, *Folded Subjects: Olive Rose*

Lee Elderton (clarinet), Mike Gamble (guitar),
Catherine Lee (oboe), Andre St. James (double bass),
Evan Spacht (trombone)

Antoine Beuger, *Cantor Quartets*

Lee Elderton (clarinet), Mike Gamble (guitar),
Andre St. James (double bass), Evan Spacht (trombone)

THE PIECES

This concert is dedicated to Pauline Oliveros (1932–2016), as we approach the one-year anniversary of her passing.

Please note that several pieces in this program contain extended silences, during which we ask that the audience also remains silent.

Daniel Brandes, *A Dwelling Place for You* (2014). This simple, intimate text score describes a musical/spiritual practice in which two performers are invited to sing to and with each other, accompanying their song with found natural objects. Both poetic text and melody are left to the performers' discretion, with the score specifying only the form the performance is to take: ". . . One of us would bring some objects that they had found in the days prior (some dried leaves, a few small stones, a bowl of water). These would become, through our care and attention, transformed into musical instruments. One of us would bring a poem that they had discovered or, perhaps, written. This poem would be transformed into song. We would sit . . . facing each other. The objects and the poem would be lovingly laid out between us. One of us would sing the poem to the other. The singing would be very quiet, and gentle, and free (traces and memories of distant songs). We would offer this song, freely and openly, just for the other. As if saying: 'In this song, I have created a dwelling place, just for you.'"

Pauline Oliveros, *Two for T* (date unknown). Subtitled "for Two Players Sensing Breath and Heartbeat – Waiting and Listening," this piece presents performers with ten playing instructions, set up as five pairs of opposites that together form a basic recipe for improvisation: definite pitches / indefinite pitches, together / separately, coming together / drifting apart, play more / play less, extremely fast / extremely slow. Each player is asked to combine these instructions into an unspecified number of short sequences, each of which is represented by a short metaphor describing an action or sound. The content of these sequences may be improvised or pre-arranged, and players are asked to stop, wait, and listen following every sequence, the better to hear an opening into the other's sound world.

Christopher Hobbs, *Two Compositions, 21 May 1969 (#2)*. Originally published in *Nature Study Notes*, a compendium of "performance rites" devised by Cornelius Cardew's Scratch Orchestra, this text-based composition gives almost no indication of how the music should or will sound. Instead, it provides a simple structure of visual cues, asking performers to sit and "do nothing," occasionally raising their heads to watch someone else or notice that someone is watching them. The act of being watched cues a

performer to play “for a short time” – an instruction that determines the character of the piece as brief, bright moments separated by stillness and silence. In this space, each performer becomes a composer, both by improvising when invited to play and by sensing a need in the music and inviting another performer to fill it.

Gordon Mumma, *7/5 à Pauline Oliveros (1978)* + Tom Johnson, *Chain II and Chain III (1967)*. *7/5 à Pauline Oliveros* is part of Mumma’s *Eleven Note Pieces & Decimal Passacaglia*, a series of short etudes dedicated to a dozen of the composer’s friends and colleagues. Notated on a standard five-line staff for each hand and asking performers to play “slowly, quietly bell-like,” the piece does not specify note lengths, instead indicating duration via a horizontal arrow that stretches from each note to a vertical line rising or descending from a subsequent note. The performer’s skill at matching the performance space’s resonant character with the appropriate note durations determines the resulting accumulation of sonorities.

7/5 à Pauline Oliveros will be followed without break by a performance of Tom Johnson’s *Chain II* and *Chain III*, two instruction scores from the composer’s 1967 collection *Private Pieces*. Set up as flowcharts, each offers a sequence of instructions: “Play a low note very softly,” “Sustain a soft middle-range chord with ten notes in it,” etc. These instructions are linked by arrows, with multiple options that give the performer choices as to how she will construct the piece. For this performance, Dana Reason will use the notes and chords of *7/5 à Pauline Oliveros* as raw material for filling in Johnson’s flowcharts, essentially creating a deconstruction, reorientation, and extension of Mumma’s tribute.

Dana Reason, *Folded Subjects: Olive Rose (2017)*. Created for June 2017’s “Still Listening” tribute concert and exhibit in Montréal honoring Pauline Oliveros, *Folded Subjects: Olive Rose* is both a conceptual art object and a series of templates for generating sound and listening strategies. Composed for any number and type of instruments, the piece asks performers to continually fold and refold the pages of the score, then actualize a series of simple directions to reveal new ways of seeing and playing the music.

Antoine Beuger, *Cantor Quartets (2003)*. A traditionally notated 15-page score, with each page containing four lines of seven notes each, *Cantor Quartets* is performed as a round, with each performer entering sequentially as the preceding performer finishes a line – meaning each page begins as a solo, then becomes a duo, trio, and finally quartet. The ensemble is free to play as many pages as they choose, in any order, because each page, line, note, and harmony is designed to exist as a distinct musical event all in

itself. In a 2009 interview, the composer discussed his intent: “The four phases are really separate stages. There is no building up, no reaching the next stage. The next stage is not reached, it is entered by stepping into it. It is a new beginning, each time. . . . [O]ne thing *ends*, something else *begins*.”

THE PERFORMERS

Lee Elderton (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 and clarinetist, 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. www.dolphinmidwives.us.

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 scenes in New York, 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. mikegamble.tumblr.com.

Matt Hannafin (percussion) 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, Indian vocal master Pandit Pran Nath, Iranian tar and tombak master Kavous Shirzadian, and percussionists Jamey Haddad, Glen Velez, Layne Redmond, John Amira, and Magette Fall. A frequent solo performer, he’s also played with chamber groups, improvising groups, Zen flower arrangers, and traditional Persian, Ukrainian, and Sephardic ensembles. Current and past collaborators have included trumpeter Nate Wooley, oboist Catherine Lee, shakuhachi player Jeffrey Lependorf, sound artists Maria Chavez and Loren Chasse, guitarist Donald Miller, and electro-acoustic duo Golden Retriever. Matt is the curator and director of the Extradition Series. www.matthannafin.com/Music.php.

Gina Crystal James (voice) comes from a background of movement and interdisciplinary arts and is reconnecting with her joy of vocal expression through Circle Singing. She has had the pleasure of improvising with Marie Black, Marion Van Namen, and Robin Chilstrom. Gina spends many of her days in partnership with others, transforming energy and physical maladies through bodywork, energywork, spiritual exploration, and astrological navigation. Outside of the office, she prefers to be submerged in water and song, or traversing this rare and precious earth having curious conversations, or nestling in at home with her partner and cat.

Catherine Lee (oboe, oboe d’amore) 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.

Lara Pacheco (voice, objects) is a Taíno Latinx *mamita* who believes we can decolonize ourselves and achieve collective liberation by weaving ourselves into the womb of ancestral medicine. Lara accesses this connection both directly through her work with plants and fungi and expressively through dance, puppetry, and music. When not caring for her family, land, and all creatures, Lara runs Seed & Thistle Apothecary, an educational resource

that cultivates the wild with home- and heart-grown medicines. She also co-directs two related programs: the Seasonal Wellness Clinic, providing access to herbal medicine and massage for marginalized communities, and Brown Girl Rise, a youth empowerment program for young femmes of color. www.seedandthistle.com.

Dana Reason (piano) is a Canadian-born composer, conceptual pianist, and sound-music researcher. She was part of *The Space Between* trio with electronic music pioneer Pauline Oliveros, is documented on over 14 recordings, and has created music for film, theatre, and large and small ensembles. In fall 2016, she performed and toured DJ Spooky’s *Heart of a Forest*. As a pianist, she was part of the soundtrack for *Within Our Gates* and *Body and Soul* (Paul Miller) on *Pioneers of African-American Cinema* (Kino-2016). She was also part of the PBS documentary soundtrack for *Birth of a Movement* (2017). She has appeared at The Stone, Western Front, Cal Arts, Mills College, San Francisco Jazz Festival, Banff Arts Festival, and Stanford University, and toured Europe and Canada. Reason exhibited her first conceptual sculpture, *UnHeard*, at CEI Artworks in 2016. Her research and writings are available at Columbia University Jazz Studies Online, Wesleyan University Press, 20th Century Music, and Musicworks Magazine. Reason holds a B.Mus (McGill University), an MA in Composition (Mills College), and a PhD in Critical Studies / Experimental Practices (University of California, San Diego). She teaches music composition and contemporary musicology at Oregon State University. www.danareason.com.

Alyssa Reed-Stuewe (voice) is a lifelong player of performance-oriented music games. There is an element of aesthetic surprise and promise of a New Order at every improvisation that she hopes will find you. Her current vocalist palette is baby, smoke, public school system, and fall garden.

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. www.andrestjames.com.

Bonnie Singer (voice) has created music as a renaissance musician, classical vocalist, folk singer, jazz vocalist, and improviser throughout her life. She holds a Bachelor of Music in Jazz Studies & Performance from William Paterson University, where she studied with Rufus Reid, Joe Lovano, Norman Simmons, Judy Neimack, and Sheila Jordan. Her current passion is creating vocal improvisations with other improvisers based on the work of Bobby McFerrin and Rhiannon. Bonnie is the co-founder and director of Music Together of Portland, where she leads music and movement classes for families with young children.

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.

Marion Van Namen (voice) is the artistic director of community choir *Sing Portland!* She is also a music educator, music therapist, cellist, African drummer, instrument maker, world traveler, entrepreneur, real foodie, and mom of six-year-old twins. She has studied vocal improvisation with Rhiannon and Bobby McFerrin. www.marionvannamen.com.

Blanca S. Villalobos (voice, objects) is a queer indigenous woman with roots in the American Southwest and the Sierra Madre Occidental of México. Dreams and relationships shape her experience, and her performative work reflects the nostalgia carried by the wind as it makes its way from the high desert of her youth. She holds collaboration as sacred as the earth and has had the opportunity to perform at various spaces in Oregon while exhibiting other works in California, México, and South Korea. Once, an older Latino man shared with her that her soul had been gifted to her, and is therefore the reason why her spirit can easily recall sensations and folklore unknown to her.

THE SERIES

The Extradition Series presents quarterly concerts of 20th- and 21st-century experimental music that explores purity, spaciousness, and a natural unfolding of sound and silence. The series is curated and directed by Matt Hannafin and presented by the Creative Music Guild.

Live sound reinforcement provided by **Tim Westcott**.

Recording services and sound assistance provided by **Branic Howard** (www.openfieldrecording.com).

www.creativemusicguild.org

www.facebook.com/TheExtraditionSeries

Check our **YouTube channel** for audio documentation of our past concerts: www.youtube.com/c/TheExtraditionSeries

NEXT CONCERT

Saturday, January 20, 2018

Markus Trunk, *Slightly Ajar* (1993)

Loren Chasse, Branic Howard, Juniana Lanning, Catherine Lee, Rebecca Olason (sound + light)

Patrick Farmer,

***Camera Silenta: Two Eggs in a Cup to Stand in for Reality* (2014)**

Loren Chasse, Matt Hannafin, Branic Howard, plus others TBA (field recordings, speakers, resonant objects)

Hanna Hartman, *Message from the Lighthouse* (2009/2016)

Matt Hannafin (percussion)

Alvin Lucier, *Carbon Copies* (1989)

Matt Carlson (piano), Loren Chasse (percussion), Lee Elderton (soprano saxophone), with field recordings

Stefan Thut, *Five and Three Boxes* (2012)

Lee Elderton (clarinet), Catherine Lee (oboe), Gina Lunde (soprano), Rebecca Olason (horn), plus others TBA