

The Extradition Series

Leaven Community, Portland

October 20, 2018

G. Douglas Barrett, *A Few Silence*

Matthew Neil Andrews, Matt Hannafin, Branich Howard,
Juniana Lanning, Melanie Voytovich (objects/sounds)

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Daniel Brandes, *Other Echoes Inhabit the Garden*

Claudia C. Savage (recorded poetry),
John C. Savage (tenor saxophone)

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Ryoko Akama, *Tada No*

Barbara Ford, Margaret McNeal, Bonnie Singer,
Stephanie Lavon Trotter, Marion Van Namen (voices)

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Jürg Frey, *Un Champ de Tendresse Parsemé d'Adieux (4)*

Matthew Neil Andrews, Matt Hannafin, Branich Howard, Juniana Lanning,
Margaret McNeal, Melanie Voytovich (dry leaves, pebbles, whistling)

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Cornelius Cardew, *The Tiger's Mind (Nightpiece)*

Brandon Conway (guitar), Lee Elderton (clarinet), Lorna Krier (piano),
Catherine Lee (oboe d'amore), John C. Savage (flute),
Shao Way Wu (double bass)

THE MUSIC

Note: Several pieces in this program contain extended silences, during which we ask that the audience also remains silent.

G. Douglas Barrett, *A Few Silence* (2008): *A Few Silence* is a work in which the site of performance becomes the subject of its own documentation. For the first five minutes, players create their own personal scores by listening to the room and writing notes about each ambient sound they hear, along with the time it occurs. For the following five minutes, players perform the scores they created, using whatever instruments/objects they brought to the game. "The work records its own history," the composer has said. It "leaves a messy paper trail documenting each performer's acoustico-textually mediated experience of silence, which comes mediated by the concert situation itself. Prompting a performer-driven recording process of listening, marking, and replaying, *A Few Silence* produces a kind of repetition which is always more than what lies 'between the repeat bars.' It points to a space between the text of its score (the one I wrote originally), the texts of the scores produced during a performance, [and] the social audience-performer text. . . . An anthropology of listening and its discursive-situatedness."

Daniel Brandes, *Other Echoes Inhabit the Garden* (2013): A tenor saxophonist, "searching in the tenuous space between sounding and non-sounding," plays a set of phrases created by the composer, each hovering between melody and single tones, with "some time for listening, remembering, forgetting" between the phrases. The player's sound, captured by a microphone, opens and closes a digital audio gate, beyond which is a recording of a poet slowly writing her work in longhand while reciting it to herself, pensively, word by word. When the saxophonist plays, the poet's voice and words are revealed; when he does not, they are hidden. Is this a partnership or a power relationship? Is the saxophonist opening a space and inviting the poet into the music, or is he using his own silences to compel hers?

Ryoko Akama, *Tada No* (2013/14): This series of 18 miniature text scores was originally written in "hidden" places in and around Huddersfield, West Yorkshire, England: on leaves, rock walls, tree branches, flower pots, etc. Designed to be discovered by passersby, each comprises a single simple sound action, such as *Look up at clouds and sing 'Ahh'* or *At any speed clap your hands 20 times*. "I was," says the composer, "consciously concise in

defining these words, which contained my intention towards *emptiness*,” the Buddhist concept of looking at the world without presuppositions. Though we typically impose these explanations on life occurrences in an attempt to make sense of them, they often distract us from a direct experience of how events interact and influence one another in the present. (Photos of the original environmental scores can be viewed at akamaryoko.wordpress.com/2013/09/28/tada-no-score-project-flickr/)

Jürg Frey, *Un Champ de Tendresse Parsemé d'Adieux (4)* (2011): In this piece, performers drop dry leaves and tiny pebbles onto the floor of the performance space, following a canon form and directions dictating the number and choice of dropped objects for every indicated action. The soft impact of the leaves and the quiet bouncing of the pebbles die away quickly to silence, the additive structure building in density and then returning to simplicity as each player moves in his or her turn to a second section centered on soft, whistled tones and descending glissandi, like autumn winds bringing an intimation of winter. Translating as “A field of tenderness strewn with farewells,” the piece was inspired by a section of Edmond Jabès’ book *Le Livre d’Hospitalité* (“The Book of Hospitality”) that discusses the concept of saying goodbye.

Cornelius Cardew, *The Tiger’s Mind (Nightpiece)* (1967): Originally written to be performed by musicians associated with the ensemble AMM, *The Tiger’s Mind* is set up in the form of two single-paragraph dramas (a *Daypiece* and a *Nightpiece*, intended for alternating performances), each featuring six characters: the Tiger, Amy, the Tree, the Wind, the Mind, and the Circle. One performer is assigned to each role, which Cardew further explicates in a guidance document that discusses character traits and each character’s relationships with the others. In performance, players use the actions and interactions described in the text, informed by the character traits and relationships described in the guidance (and expanded by their own reactions to embodying the role), to guide and shape both their individual improvisations and the whole-group piece. For Cardew, exercising practiced musicianship was not the purpose of *The Tiger’s Mind*. In fact, his aim was to open music-making to a broader constituency. “The ability to talk is almost universal,” he wrote, “and the faculties of reading and writing are much more widespread than draughtsmanship or musicianship. The merit of *The Tiger’s Mind* is that it demands no musical education and no visual education; all it requires is a willingness to understand English and a desire to *play* (in the widest sense of the word, including the most childish).”

THE PERFORMERS

Matthew Neil Andrews (objects/sounds) earned his B.A. in music composition at Vanguard University of Southern California and is currently completing his M.A. Music at Portland State University, where he is studying composition with Bonnie Miksch and Renée Favand-See. Matthew is a Cascadia Composers board member, a co-founder of Portland State’s student composer consort, a regular contributor to *Oregon Arts Watch*, and Editor-in-Chief of *Subito*, PSU’s student-run journal of music.

Brandon Conway (guitar) is an improviser who continually seeks to develop and deepen his own idiosyncratic approach to the guitar, employing techniques from diverse genres and improvisational approaches that utilize abstracted gestures, divergent tonalities, indefinite and simultaneous pulses, and emergent ensemble textures. Brandon serves on the board of the Creative Music Guild and performs with improvised punk band Halfbird. www.halfbird.bandcamp.com

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, 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. Lee has performed with the Portland Wind Symphony, Portland Jazz Composer’s Ensemble, Machete Order, Ocular Concern, the PDX Saxophone Quartet, and artists Kim Richmond, Tiger Okoshi, Bud Shank, Ernie Watts, Wayne Horvitz, Roscoe Mitchell, Tim Berne, and William Hooker.

Barbara Ford (voice) is a singer, artist, teacher, and climate justice activist. She studied music and voice with Linda Brice and Anne Weiss, and most recently with the vocal improvisation master Rhiannon. She released the blues/jazz/folk/funk album *Blue Earth* in 2014. All of her work explores the connections between artistry, spirit, earth, and activism. She lives on the edge of an extinct volcano and loves rivers, friends, confluence, and paradox. www.barbaraford.net

Matt Hannafin (objects/sounds) 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 Glen Velez, Jamey Haddad, Layne Redmond, John Amira, and Magette Fall. A frequent solo performer, he’s also played with chamber groups and improvising groups; traditional

Persian, Ukrainian, and Sephardic ensembles; and musicians including trumpeter Nate Wooley, oboist Catherine Lee, sound artists Maria Chavez and Loren Chasse, electro-acoustic duo Golden Retriever, shakuhachi player Jeffrey Lependorf, and many others. Matt is the curator and director of the Extradition Series. www.matthannafin.com/Music.php

Branic Howard (objects/sounds) is a composer engaged with sound and how place is inscribed with meaning through its sonic surrounding. He studied with Daniel S. Godfrey and Andrew Waggoner at Syracuse University and with Margaret Schedel and Daniel Weymouth at Stony Brook University. He performs as an improviser with electronics and computer, heads the audio engineering program at Portland's Grant High School, and runs Open Field Recording, an on-location mobile recording business. www.openfieldrecording.com

Lorna Krier (piano), aka "Lorna Dune," is a composer, electronic music producer, and experimental pianist who's shared the stage with the Philip Glass Ensemble, Steve Reich, Meredith Monk, the Bang on a Can All-Stars, Tristan Perich, and feminist punk icon JD Samson. With long-time collaborator Missy Mazzoli, she's also a member of Victoire, dubbed an "all-star, all-female quintet" by *Time Out New York*. As a composer, she has received commissions to write for Terry Riley's 80th birthday at the Ecstatic Music Festival, Deutsche Grammophon's remix album celebrating composer Max Richter, and a reimagining of the Pulitzer-winning work *Partita* by composer Caroline Shaw and Roomful of Teeth. Lorna Dune co-produced the record *Vespers for a New Dark Age* (New Amsterdam Records) with Mazzoli and Glenn Kotche of Wilco, commissioned by Carnegie Hall. lornadune.com

Juniana Lanning (objects/sounds) comes from a background of classical training and audio engineering. She has found inspiration as a student of computer music and concrete music composers Mary Lee Roberts, Henry Gwiazda, and James Harley. Beginning in 2009, she expanded from the studio environment into live performance, collaborating with Kyle Bouchard to form the experimental/ambient electronics duo Seven Engines. Juniana is now drummer/sound sampler for Portland band Vacilando and lead recording engineer for Fluff and Gravy Studios. She is a collector of field recordings and a sculptor of sonic landscapes. As a recording engineer and improviser, Juniana approaches music creation with a balance of spontaneity and organized structure. www.amplifyingglass.wix.com/juniana

Catherine Lee (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

Margaret McNeal (voice, objects/sounds) is a Portland-based vocalist, producer, and multi-disciplinary creative. As a vocalist, Margaret focuses on cross-genre contemporary music, improvisation, and collaboration. She has sung and contributed text to contemporary chamber works, created improvised film scores, writhed on the floor in an ensemble of dancing musicians, performed Terry Riley's *In C*, and studied oracular laboratory theatre and extended vocal techniques at the Roy Hart Center. Her album and indie-classical project *Lilith* can be found at lilithensemble.com.

Claudia F. Saleeby Savage (recorded poetry) is a member of the performance duo Thick In The Throat, Honey and co-runs a parent-artist podcast of the same name. She has published three collections of poetry, most recently *Bruising Continents* (Spuyten Duyvil). Her essays, interviews, and collaborative work appear widely in print, onstage, and in galleries, and often explore the theme of refugees and diaspora. She is a 2018–2021 Fellow at Black Earth Institute, a progressive think tank that focuses on the intersection of the environment, social justice, and spirituality. She's garnered awards from Jentel, Ucross, The Atlantic Center for the Arts, University of Oregon, RACC, and Mineral School. A collaboration with visual artist Jacklyn Brickman, *reductions*, about motherhood and ephemerality, is forthcoming in 2019. She teaches privately and as a Writer in the Schools through Literary Arts and lives with her husband and daughter in Portland, Oregon. www.thickinthethroathoney.com

John C. Savage (tenor saxophone, flute) has been compared to Rahsaan Roland Kirk, Jean-Pierre Rampal, Herbie Mann, Noah Howard, Ian Anderson, and Colin Stetson. He has performed and recorded with, among others, the avant world-jazz duo Cartridge, the Andrew Hill Big Band, Billy Fox and Mark Dresser, the Kitsune Ensemble, composer-drummer Ken Ollis, the jazz-fusion quintet Groove Revelation, the poetry and music duo Thick In The Throat, Honey, the free improvising trio Savage/St. James/DuRoche with drummer Tim DuRoche and the late bassist Andre St. James, and Lie Very Still with Ken Ollis and guitarist Mike Gamble. His chamber trio

Re:Soundings with pianist Dana Reason and oboist Catherine Lee will be featured on a new recording of composer Roscoe Mitchell's *Nonaah* in 2019. Savage holds a PhD from New York University in flute performance with emphases in improvisation and music theory. www.johncsavage.com

Bonnie Singer (voice) has created music as a renaissance musician, vocalist, and improviser throughout her life. She holds a Bachelor of Music in Jazz Studies & Performance from William Paterson University. Based on the work of Bobby McFerrin and Rhiannon, Bonnie continues to explore the deep personal journey of spontaneous improvisation and the connections and creations formed with other improvisers. She is also the co-founder and director of Music Together of Portland, where she leads music and movement classes for families with young children. musictogether-pdx.com

Stephanie Lavon Trotter (voice) is a vocalist, improviser, composer, and bodyworker. She uses her voice and sound as a foundation for creating performative installations, and is working to reclaim opera by forming its unknown contours into something her own. Stephanie composes and improvises both acoustically and with electronics, in ensembles and solo. She holds a MFA in Interdisciplinary Arts from Goddard College (2014) and a B. Mus in Vocal Performance from Cornish College of the Arts (2008). Since returning to Portland, Stephanie has composed and performed her music with Linda Austin, Danielle Ross, Nancy Ellis, and Dora Gaskill, at the CMG's Improvisation Summit, Performance Works NW, Leaven Community Center, OpenSignal, and DISJECTA. She provides vocal coaching, scores, sound design, and performance production consultation for performers and collaborators, working with local, national, and international artists.

Melanie Voytovich (objects/sounds) is a contemporary percussionist, educator, and event producer. She has performed with groups such as the Buffalo Philharmonic, Seattle Modern Orchestra, So Percussion, Talujon, and more. Dedicated to encouraging innovation and collaboration, she pioneered the New Works for Percussion project, which focuses on creating community through commissioning percussion repertoire. Melanie has a BM in Music Education from the Hartt School of Music, an MM in Performance from SUNY Buffalo, and is completing her DMA in Performance at the University of Washington.

Shao Way Wu (double bass) is a jazz bassist and teacher. He performs as a member of the Coconino Trio, the JB Butler Trio, a duo with bassist Ed Bennett, the Day in the Sun duo with guitarist Owen James, and a piano trio with Jason Palmer and Randy Porter. A bass instructor at Humboldt State University from 2001 to 2012, he was previously a freelance bassist and

private instructor (1990–2001). He holds a BA in music from Humboldt State and in 1988–90 undertook jazz studies at Berklee School of Music.

THE SERIES

The Extradition Series presents quarterly concerts and recitals focused on 20th- and 21st-century experimental music, exploring purity, space, 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 live sound assistance provided by **Branic Howard** (www.openfieldrecording.com).

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