

Extradition Recital Series

Dan Joseph

with members of the Extradition Ensemble

Performance Works NW, Portland
March 9, 2019

Craig Shepard, *Coney Island, April 15, 2012*

Dan Joseph (hammer dulcimer), Brandon Conway (guitar),
Lee Elderton (soprano sax), Matt Hannafin (triangle),
Maxx Katz (flute), Collin Oldham (cello)

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Dan Joseph, *Notes & Queries*

Dan Joseph (hammer dulcimer), Lee Elderton (clarinet),
Maxx Katz (flute), Margaret McNeal (voice),
Collin Oldham (cello)

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Johnny Chang, *Haikus*

Dan Joseph (hammer dulcimer),
Matt Hannafin (percussion), Margaret McNeal (voice)

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Dan Joseph, *Dulcimer Flight*

Dan Joseph (hammer dulcimer + electronics)

THE MUSIC

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

Craig Shepard, *Coney Island, April 15, 2012* (2012): From February 21 to May 21, 2012, New York composer Craig Shepard walked everywhere he went, covering a total of 780 miles. In each of the thirteen weeks he composed a new piece, and every Sunday would lead a silent, cell-phone-free walk to a different location in Brooklyn, where he would perform the piece outdoors in a public space. Named for the place and time of its first performance, this is one of those pieces, scored for five to nine players and consisting of 13 melodic fragments that are played independently by each musician, in any order, with no repetitions. The piece is punctuated by up to eight strikes on a triangle.

Dan Joseph, *Notes & Queries* (2015–18): *Notes & Queries* was composed in 2015 as a quartet, for a Music for Contemplation series concert at the Church of the Annunciation in Williamsburg, Brooklyn. The work was subsequently performed in 2018 by the sfSoundGroup, in a septet version at the Center for New Music in San Francisco. In each realization, including tonight's, the specific instrumentation has been unique, and the work is intended to allow for any number of instruments. "*Notes & Queries* is part of an ongoing series of works dating back to the mid-90s that I call *Periodicity Pieces*," says the composer. "The basic idea in these pieces is the superimposition of slowly unfolding repeating patterns at different, uncoordinated tempos. To perform *Notes & Queries*, each player uses a silent metronome to keep time, with instructions on when to begin and end. In this arrangement, the four musical lines from the original are retained, with part 2 doubled by flute and soprano. While it is theoretically possible for each performance to be more or less identical, given the long periods of silence within each loop, and the large amount of independent counting required, players invariably drift slightly off track, leading to sometimes surprising and fortuitous musical events. This tendency towards indeterminacy within a strictly determinate structure is built into the piece, and gives each performance a slightly different character and duration."

Johnny Chang, *Haikus* (2012): This score presents two to four musicians with three sections of music, each in three lines measuring 5, 5, and 7 seconds of total duration. These sections are to be repeated 5, 5, and 7

times, for a total of 119 sound events. All performers share the same score, which indicates only whether to play a tone (“T”) or a noise (“N”) and the number of seconds each event should occur. The composer directs all players to maintain “a sense of mutual contact” (though “coordination of sounds with each other is not absolute”) and to pause between sections. All other musical parameters are at the discretion of the performers.

Dan Joseph, *Dulcimer Flight* (1998–2019): With roots in early minimalism, ambient music, and acoustic ecology, this evolving work for solo electro-acoustic hammer dulcimer unfolds slowly, weaving a contemplative soundscape over the course of 30 to 60 minutes. These long-form “journeys” combine composed melodic patterns with extensive improvisation, and use both traditional and extended techniques as well as a self-designed digital processing system to explore the dulcimer’s rich harmonic properties and give this ancient instrument an entirely new and contemporary identity. *Dulcimer Flight* appears on Joseph’s 2017 double-CD release *Electroacoustic Works* (XI Records) and has been performed at Human Resources (LA), CNMAT (Berkeley), Harrison House (Joshua Tree), Rhizome (DC), Experimental Intermedia (NY), Issue Project Room (NY), Meridian Gallery (SF), Somarts Cultural Center (SF), Center for New Music (SF), Headlands Center for the Arts (CA), Highwire Gallery (PA), The Center, Corvallis (OR), Deep Listening Space (NY), Fringe Space (DC), and others.

THE PERFORMERS

Dan Joseph (hammer dulcimer, electronics) is a composer, performer, writer, and curator based in New York City. For the past twenty years, the hammer dulcimer has been the primary vehicle for his music, and he is active as a solo performer, in various improvisational collaborations, and with his own chamber group, The Dan Joseph Ensemble. He produces the monthly music and sound series *Musical Ecologies* in Park Slope, Brooklyn, and is a contributing writer to *The Brooklyn Rail*, *Musicworks Magazine*, and *NewMusicBox*. A graduate of CalArts and Mills College, his principal teachers have included Pauline Oliveros, Alvin Curran, Terry Riley, and Mel Powell. His most recent recording, *Electroacoustic Works* (XI Records, 2017), collects three major works from the last 15 years, all with roots in early minimalism, ambient music, and acoustic ecology.

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.

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, Persian tar and tombak master Kavous Shirzadian, and percussionists Jamey Haddad, Glen Velez, Layne Redmond, and John Amira. Active as a solo performer, he’s also collaborated with artists such as trumpeter Nate Wooley, turntablist Maria Chavez, oboist Catherine Lee, sounds artists Loren Chasse and Branic Howard, shakuhachi player Jeffrey Lependorf, and electro-acoustic duo *Golden Retriever*, as well as chamber groups, Zen flower arrangers, and Persian, Sephardic, and Ukrainian ensembles. He is the curator and director of the *Extradition Series*. www.matthannafin.com/music

Maxx Katz (flute) is a multi-instrumentalist and composer whose work simultaneously uses vocabulary from metal, jazz, classical, free improv, and performance. A classically trained flutist with an M.A. in Critical and Comparative Studies in Music from the University of Virginia, she has toured extensively in experimental bands across the U.S. and Europe. She uses primarily flute, electric guitar, and voice in a restless negotiation of the limits of communication. www.facebook.com/maxxkatzmusic

Margaret McNeal (voice) 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.

Collin Oldham (cello) has interpreted contemporary music with the Verge Ensemble in Washington D.C. and with Ensemble Aleph in Paris. He has appeared as a guest performer with the Corigliano and Carpe Diem string quartets, as soloist with composer Samuel Adler at the American Academy in Berlin, and with violinist Lina Bahn at the Gaudeamus festival in Rotterdam. He has performed with the Louisville Orchestra, the Oregon Symphony, the National Symphony Orchestra, and the Washington (DC) Opera. He has performed and/or recorded with local rock stars The Decemberists, Richmond Fontaine, and the Portland Cello Project. He studied cello performance at Northwestern University, University of Louisville, Moscow Conservatory, and the University of Southern California. He also studied computer music at Stanford's Center for Computer Research in Music and Acoustics (CCRMA). www.collinoldham.com

THE SERIES

The Extradition Series presents concerts and recitals that exist at the intersection of composition and improvisation, chance and intentionality, clarity and silence. The series is curated and directed by Matt Hannafin and presented by the **Creative Music Guild**.

Live sound reinforcement by **Tim Westcott**.

Special thanks to **Jessica Simpkins** for running the door tonight.

www.extradition-series.com

www.creativemusicguild.org

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Through your donation, we can continue programming ambitious quarterly concerts and intimate recitals, commission new compositions, produce recordings of long-form experimental music, and, most importantly, pay the musicians and sound engineers who make it all happen. Can you help us out?



VOLUNTEER

The Creative Music Guild is seeking volunteers to help us fulfil our mission of promoting experimental and improvised music in Portland. Event volunteers, photographers, videographers, graphic artists, web designers, bookkeepers, grant writers, and anyone willing to provide lodging for visiting artists should drop a line to info@creativemusicguild.org.

UPCOMING CONCERTS

Extradition Series 2019 Spring Concert

Saturday, April 20 @ Leaven Community

- > **Danny Clay, *Correspondences (I)*** (2018)
Lee Elderton (clarinet), Branic Howard (guitar), Catherine Lee (oboe),
Collin Oldham (cello), Melanie Voytovich (vibraphone/percussion)
- > **Danny Clay, *Correspondences (II)*** (2018)
Matt Hannafin (percussion)
- > **Raven Chacon, *...lahgo adil'i dine doo yeehosinilgii yidaaghi*** (2004)
Matt Carlson (piano), Michael Chergosky (viola), Lee Elderton (clarinet),
Sage Fisher (harp), Maxx Katz (flute), Catherine Lee (oboe),
Collin Oldham (cello)
- > **Alexis Porfiriadis, *Happy Notes, Sad Notes*** (2012)
Loren Chasse (percussion), Brandon Conway (guitar), Sage Fisher (harp),
Maxx Katz (flute), Collin Oldham (cello)
- > **Glenn Sogge, *For Thomas Willis on the Occasion of Music Day*** (1975)
Doug Detrick (trumpet), Lee Elderton (soprano saxophone),
Branic Howard (tabletop guitar/bass), Jacob Last (piano)

Extradition Series 2019 Summer Concert

Saturday, July 27 @ Performance Works NW

- > **Brian Moran & Linda Austin, *15 Minutes @ PS122/PWNW*** (2005/2019)
- > **Eva-Maria Houben, *The Crickets of Raspberry Island*** (2014)
- > **Alvin Lucier, *The Sacred Fox*** (1994)
- > **Angharad Davies, *Cofnod Pen Bore*** (2012)
- > **Lo Wie, *Score for 3 Performers*** (2015)

Extradition Recital Series: Mark Hannesson

Saturday, September 21 @ ReSound NW