

The Extradition Series

Leaven Community, Portland

April 20, 2019

Alexis Porfiriadis, *Happy Notes, Sad Notes*

Loren Chasse (percussion), Brandon Conway (guitar),
Sage E. Fisher (harp), Maxx Katz (flute), Collin Oldham (cello)

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Glenn Sogge, *For Thomas Willis on the Occasion of Music Day*

Douglas Detrick (trumpet), Lee Elderton (soprano sax),
Branic Howard (tabletop guitar + bass), Jacob Last (piano)

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Danny Clay, *Correspondences (I)*

Lee Elderton (clarinet), Branic Howard (guitar + electronics),
Catherine Lee (oboe), Collin Oldham (cello),
Melanie Voytovich (vibraphone + percussion)

♦♦♦

Danny Clay, *Correspondences (II)*

Matt Hannafin (percussion)

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Raven Chacon, *...lahgo adil'i dine doo yeehosinilgii yidaaghi*

Matt Carlson (piano), Michael Chergosky (viola),
Lee Elderton (clarinet), Sage E. Fisher (harp),
Maxx Katz (flute), Catherine Lee (oboe),
Collin Oldham (cello)

THE MUSIC

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

Alexis Porfiriadis, *Happy Notes, Sad Notes* (2012): This score consists of ten “episodes,” each containing musical notes, symbols, and words, along with lists of text questions to inspire debate about the meaning of those elements. Performers are invited to create a group realization based on conversations between themselves, with no one person being permitted to shape the direction of the performance. This insistence on full-group responsibility is a central theme of the composer’s work: “If a composer wants to create pieces which encourage collaboration, collective decision-making, the growth of group creativity and a group state of mind, then it would make sense for decisions concerning the structure or form to be taken collectively. Collaboration between members of a group can lead to group creativity and to a kind of collective consciousness. In my case the decision to let the performers use the material provided to construct collectively their performance relies on social and political reasons. I am trying to make a statement of collaboration and collective responsibility.”

Glenn Sogge, *For Thomas Willis on the Occasion of Music Day* (1975): Composed in a time the composer describes as “anything goes,” this piece presents performers with three enigmatic pages: one containing five short musical fragments, one containing text fragments from Karlheinz Stockhausen’s *Aus den Sieben Tagen*, and one containing six circles bearing the letters “H” or “T.” What could it all mean? What strategies should interpreters employ? And how to tie it all together? Without any hints, all such decisions fall to the performers. The piece is dedicated to Thomas Willis, one of the composer’s mentors at Northwestern University, who was also a music critic for the *Chicago Tribune*. “Tom liked to organize unusual events around music,” says Sogge. “Music Day was a full day of concerts, listening events, and I-don’t-remember-what-else throughout the campus, on May 17, 1975. I participated even though I was no longer a student, and created this score between 7:10 and 7:51pm as part of the activities.”

Danny Clay, *Correspondences (I)* (2018): Created specifically for this concert, *Correspondences (I)* is part of the composer’s “Box Pieces” series, which was inspired by a desire for creative long-distance collaboration. “This presents a compelling challenge,” the composer wrote in a *New Music USA* article titled “The Art of Play” in late 2017. “I got excited about the idea of incorporating distance into the process of such collaborations by making

pieces that were simply boxes filled with stuff. A box could contain anything—instructions, written music, cryptic symbols, magazine clippings, bubble wrap, knick-knacks, etc. A box could be like a little ecosystem, or a junk drawer, following any sort of logic or non-logic. A box could contain surprises, traps, secrets. The idea was that a person receiving a box could make a composition of their own from the contents within. . . . But what if the box gets lost in the mail? What if the recipient hates everything in the box? What if the recipient chooses to ignore it, or forgets to open it? I had to accept all of these as possible outcomes, and it led me to think about the idea differently—as a gift, a gesture of love, goodwill, appreciation for someone, from me to them, in the form of art.” Extradition’s box was mailed from San Francisco on October 25, 2018, and arrived in Portland a few days later. Its contents can be seen in an unboxing video at <https://youtu.be/xZcrAnc-erk>.

Danny Clay, *Correspondences (II)* (2018): Within the *Correspondences (I)* box was a second smaller, tightly sealed box bearing the inscription “DO NOT OPEN until the score for *Correspondences (I)* has been assembled/prepared by musicians.” It was ultimately revealed that *Correspondences (II)* is to be a miniature scale replica of *Correspondences (I)* for solo percussionist, who is asked to substitute different materials (metal, skin, wood, paper, etc.) for the parent piece’s individual instrumental parts. To allow the full *Correspondences (I)* arrangement to be mirrored by a solo performers, sampled or pre-recorded elements are permitted, “provided they are played back through appropriately small means.” To this end, the box-within-a-box contained a hand-cranked music box, blank music box strips, a hole puncher for the strips, and two tiny Bluetooth speakers.

Raven Chacon, *...lahgo adil’i dine doo yeehosinilgii yidaaghi* (2004): Its title translating from Navajo as “acting differently in the presence of strangers,” this piece presents performers with 15 pages of graphic images inspired by Navajo and Pueblo iconographies, particularly the ancient petroglyphs carved in volcanic rock on the west side of Albuquerque, NM. Without prior discussion or rehearsal, the performers scan each page from left to right, freely interpreting the pictographs. Each page lasts one minute, with a conductor prompting the ensemble to move from page to page. “The piece came about as a reaction to some listeners (or performers of my early works) believing that they should be hearing some kind of ‘Native American influence’ in my music,” says the composer. “So this piece puts that burden into the hands of white performers, as that is who is the majority in music institutions in this country. There is no instruction or expectation for them to necessarily produce a particular style of music . . . but I wanted to see if

they would impose assumptions onto themselves, by being confronted with Indigenous symbols, a Navajo title, and knowing it was made by an Indigenous composer.”

THE PERFORMERS

Matt Carlson (piano) is a pianist and electronic music composer/performer from Portland, Oregon. He works with analog modular synthesis, voice, computer control, field recordings, and time delay effects to construct dense clouds of surrealistic electroacoustic sound phenomena. He also performs with bass clarinetist Jonathan Sielaff as Thrill Jockey recording artists Golden Retriever. www.thrilljockey.com/thrill/Golden-Retriever

Loren Chasse (percussion) is a musician, sound artist, field recordist, and teacher. Since relocating from San Francisco to Portland in 2010, he has given solo, duo, and ensemble performances and composed music and sound for TopShake Dance Company and choreographer Katherine Longstreth. He’s released many of his own projects and those of other artists on the labels Unique Ancient Tavern and Jewelled Antler. Recent recordings include *Characters at the Water Margin* (Unfathomless), *The Animals and Their Shadows* (Semperflorens), and *The Sodden Floor* (Notice Recordings). His new project, So I'm As You'll, can be heard at lorenchasse.bandcamp.com.

Michael Chergosky (viola) is a composer, programmer, and violist from Minnesota who is currently a senior at Willamette University. He has studied film scoring at NYU and spent a summer doing research and composing at IRCAM in Paris. His compositions have been performed in New York, Scotland, France, Ukraine, and Greece.

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

Douglas Detrick (trumpet) is a composer, songwriter, trumpet player, podcast producer, and arts leader whose work in these diverse areas is distinguished by its quiet thoughtfulness and its embrace of good ideas from unconventional sources. He was awarded a 2017 Oregon Arts Commission Individual Artist Fellowship, and has performed throughout the

U.S. with his chamber-jazz quintet, Douglas Detrick's AnyWhen Ensemble, appearing at The Stone, the Phillips Collection, and many other venues and universities. As Executive and Artistic Director of the Portland Jazz Composers Ensemble, a 12-member jazz ensemble and non-profit organization, he is building new opportunity and community for jazz in Portland.

Lee Elderton (clarinet, soprano sax) 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.

Sage Elaine Fisher (harp) is a composer, performer, and sound artist based in Portland, OR. She is best known for her performance project Dolphin Midwives, which abstracts harp, voice, and percussion using electronics, extended techniques, and ritual processes. She explores themes of empathy, natural cycles, vulnerability, transformation, and technology through social experiment, meditation, psychoacoustics, and magic. www.dolphinmidwives.us

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, singer Pandit Pran Nath, 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. He is the curator and director of the Extradition Series. www.matthannafin.com/music

Branic Howard (guitar, bass, electronics) 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

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

Jacob Leon Last (piano) is a multi-instrumentalist, improviser, and experimenter. He began his college years studying jazz piano, eventually drifting into free improvisation and computer music while majoring in pure mathematics. In his early twenties he left these pursuits behind and spent eight years as a Buddhist monk, in Thailand and later in Virginia. In the few years since his return he has been finding his way back into the world of sounds, exploring with electric piano, reed organ, synthesizers, computer, flute, and percussion. Currently his interests lie in the realm of meditative deep listening, slow unfoldings, evolving polymeters, phase shifts, microsounds, space, and trance.

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 free improvisation. Recent solo recitals at Open Space (Victoria) and the Now Hear This Festival (Edmonton) included newly commissioned solo works that explore experimental compositional and oboe performance techniques. She has performed at Sound Symposium (Newfoundland), Performer's Voice Symposium (Singapore), and Embodiment of Authority (Helsinki) and is a member of the Re:Soundings Trio (with pianist Dana Reason and flautist John Savage) and the Lee + Hannafin Duo (with percussionist Matt Hannafin). Catherine holds a Doctor of Music in Oboe Performance from McGill University (Montréal) and teaches at Willamette, Western, and George Fox Universities. www.catherinemlee.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

Melanie Voytovich (vibraphone, percussion) 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.

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

Thanks to **Jessica Simpkins** and **Ines Raese** for door management.

www.extradition-series.com

www.creativemusicguild.org

www.facebook.com/TheExtraditionSeries

www.youtube.com/c/TheExtraditionSeries

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If you enjoy the unique contribution Extradition makes to Portland's musical landscape, please consider becoming a sustaining patron via our crowdfunding campaign at www.patreon.com/ExtraditionSeries, which helps us pay our musicians and sound engineers for their dedication and artistry. Patrons at the \$5/month level and above get free admission to all Extradition Series concerts and recitals as long as their patronage remains active. Patrons at \$10/month and above also get Extradition Series swag.

NEXT CONCERTS

Extradition Series 2019 Summer Concert

Saturday, July 27 @ Performance Works NW

> **Brian Moran & Linda Austin, 15 Minutes @ PS122/PWNW**

Linda Austin (dance + recorded audio), Brian Moran (recorded audio)

> **Eva-Maria Houben, *The Crickets of Raspberry Island***

Lee Elderton (clarinet), Matt Hannafin (sound), Branic Howard (sound)

> **Angharad Davies, *Cofnod Pen Bore***

Annie Gilbert (voice), Matt Hannafin (stones), Branic Howard (electronics), Stephanie Lavon Trotter (voice), and others to be announced

> **Lo Wie, *Score for 3 Performers***

Alissa DeRubeis and Juniana Lanning (electronics), Caspar Sonnet (dobro)

> **Alvin Lucier, *The Sacred Fox***

Matt Hannafin (voice + resonant vessels)

Extradition Recital Series: Mark Hannon

Saturday, September 21 @ ReSound NW

Wandelweiser composer presents five of his own works, including two world premieres. He will be joined by Extradition musicians Lee Elderton (clarinet), Matt Hannafin (percussion), Branic Howard (guitar), Catherine Lee (oboe), Collin Oldham (cello), and others to be announced.

> **Undeclared**

> ***Like the Shuffling of Feet on Pavement***

> ***Small Garden***

> **Untitled** (for voice and open ensemble)

> **Untitled** (for oboe, percussion, and guest)

Extradition Series 2019 Fall Concert

Saturday, October 19 @ Leaven Community

Works by Toshi Ichihyanagi, Matthias Kaul, Sarah Hughes, Luke Nickel, D. J. Wolf

