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Performance Works NW, Portland

July 27, 2019

Alvin Lucier, *The Sacred Fox*

Matt Hannafin (voice + resonant vessels)

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Lo Wie, *Score for 3 Performers*

Alissa DeRubeis (electronics), Juniana Lanning (electronics),
Caspar Sonnet (lap steel dobro)

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Angharad Davies, *Cofnod Pen Bore*

Annie Gilbert (voice), Matt Hannafin (percussion),
Branic Howard (percussion), Margaret McNeal (voice),
Stephanie Lavon Trotter (voice)

♦♦♦

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

Lee Elderton (clarinet), Matt Hannafin (friction gong),
Branic Howard (bowed bell)

♦♦♦

Brian Moran & Linda Austin, *PS122: Insert Silence*

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

THE MUSIC

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

Alvin Lucier, *The Sacred Fox* (1994): This one-page score consists of several text blocks, each comprising permutations of the letters K, N, and O. The performer is asked to recite or intone these sounds into “bowls, gourds, boxes, pans, or other resonant vessels,” exploring how the arrangements of letters and syllables differ when colored by the vessels’ varying interior acoustics. A small, intimate piece, *The Sacred Fox* nevertheless embodies one of Lucier’s core career-long themes: forefronting the physical properties of sound in the sounding environment.

Lo Wie, *Score for 3 Performers* (2015): Originally written for the group A. Typist (writers Kim Taeyong and Lo Wie and musician Ryu Hankil, who perform on modified manual typewriters), this one-page score presents three progressively longer columns of numbers (3, 9, and 28) and an open timeline (0–X minutes). Performers, represented by the numbers 1–3 in column 1, actualize the score by creating a system for linking their number to the numbers in columns 2 and 3, then assigning meaning to those latter numbers within a decided timeframe. For tonight’s performance, chance procedures were employed to add indeterminacy to linkages, resulting in a series of unique playing brackets for each performer. Calculations using the numbers from column 3 revealed the number of sound events each performer may play within each of her/his brackets.

Angharad Davies, *Cofnod Pen Bore* (2012): Translating from the Welsh as “Morning Records,” this piece consists of one brief page of instructions and eleven small transparencies, each of which bears a single irregular black line. Performers are instructed to create a performance score by arranging these transparencies, either singly or in superimpositions. No instruction is given as to how the lines are to be interpreted musically, leaving all such decisions to the performers. Tonight’s arrangement of the score uses superimposition to weave several lines across the page horizontally, sometimes paralleling each other, sometimes crossing, sometimes diverging, sometimes interrupting.

Eva-Maria Houben, *The Crickets of Raspberry Island* (2014): Named for the sounds of a tranquil island park nestled in the heart of downtown St. Paul, Minnesota, on the Mississippi River, this piece is scored for clarinet and two musicians performing sustaining sounds: one very low, one very high. The

score is divided into phrases, each of which includes 1–2 brackets for each musician, indicating when sounds should occur in relation to each other. Sustaining tonalities remain consistent throughout, while the clarinetist follows instructions that direct him to execute soft glissandi that move toward or away from reference tones of his own choosing. Per the score, “windows may be open during the performance” and phrase lengths are at the players’ discretion. (Note: Most of Raspberry Island was inundated during the recent Midwest flooding, and at this writing remains closed.)

Brian Moran & Linda Austin, *PS122: Insert Silence* (2004/2019): This piece bridges nearly four decades of artistic development and friendship, coast to coast. In 1983, dancers Brian Moran and Linda Austin both presented their very first choreographed works on the same program at the St. Mark’s Church Danspace Project in New York. Both went on to become fixtures of New York’s downtown dance and performance community through the late ‘90s, when Austin relocated to Portland and Moran took a hiatus from dance to focus on electronic and improvised music. In 2001 he met future Extradition Series director Matt Hannafin and the two began a close seven-year collaboration. In 2004, Moran was coaxed into returning to dance for a short solo performance at downtown venue PS122, for which he created a sound piece as a framing structure for improvised movement. Matt Hannafin brought a dub of that recording to Portland with him in 2006. Twelve years later, while working with Linda Austin, he discovered their mutual connection to Brian and suggested tonight’s performance, in which Linda will reanimate that 2004 dance – honoring the spirit of the original while also projecting her own contemporary vision. The audio accompaniment merges Brian’s 2004 recording with Linda’s own musings on the project, as well as extracts from a spring 2019 conversation between the two performers in New York.

THE PERFORMERS

Linda Austin (dance, choreography, audio) is the co-founder and director of Performance Works NW in Portland, Oregon. In her practice, she deploys movement, sound, text, visuals, and objects to create non-linear, poetic works laced with an eccentric wit, teetering on the edge between the immediately apprehensible and resolutely mysterious. Austin’s continued collaborations with composers and sound artists began alongside her participation in the downtown New York performance community of the 1980s and 90s, during which she presented work at Performance Space 122, the Danspace Project, and Movement Research at Judson Church.

From 1992 to 1994 she lived and made work in Mexico, and has been based in Portland since 1998. Recent awards include the 2017 Foundation for Contemporary Arts Merce Cunningham Award and a 2019 Oregon Arts Commission Fellowship. Current projects include a collaboration with Allie Hankins and the final touches and re-staging of her 2017 work *a world, a world*, for performances in January 2020. pwnw-pdx.org/linda-austin-dance

Alissa DeRubeis (electronics) currently resides in Portland, Oregon, where she works for 4MS and S1. A co-founder of the S1 Synth Library and Synth Library Prague, Alissa enjoys teaching workshops at home and around the world, patching pre-amps and resonant filters, and playing impro-vised music. Among other musical projects, Alissa performs with Yasi Perera as Quite Eyes of Air. www.alissa.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.

Annie Gilbert (voice) is a pragmatic experimentalist who explores sound and performance in collaboration – vocalizing, moving, and tooting a trombone with playful intensity. You can hear her play in Portland as part of the acoustic improvisation ensemble Uneasy Trio, with Stephanie Lavon Trotter and Justin Smith. uneasytrio.bandcamp.com

Matt Hannafin (percussion, voice) is a New York–born, Portland-based writer and 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, John Amira, and Magette Fall. 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, electronics player Tom Hamilton, shakuhachi player Jeffrey Lependorf, and electro-acoustic duo Golden Retriever. He is the curator and director of the Extradition Series. www.matthannafin.com

Branic Howard (percussion) 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

Juniana Lanning (electronics) comes from a background of classical training and audio engineering. She has found inspiration as a student of computer music and *musique concrète* composers such as Mary Lee Roberts, Henry Gwiazda, and James Harley. Beginning in 2009, she moved from the studio environment into live performance, forming the experimental/ambient electronics duo Seven Engines with Kyle Bouchard and collaborating with artists including Simone Pitot, Justin Smith, Doug Theriault, Linda Austin, and Vacilando. Juniana now serves as lead recording engineer for Fluff and Gravy Studios. She is a collector of sampled field recordings and a sculptor of aural landscapes. As a recording engineer and improvisational performer, Juniana has settled into a balance of pairing spontaneity with organized structure in the creation of music. amplifyingglass.wix.com/juniana

Margaret McNeal (voice) is a Portland-based vocalist and multi-disciplinary creative. As a vocalist, Margaret focuses on cross-genre contemporary music and improvisation. She values cultivating mindfulness and deep listening skills through musical collaborations.

Brian Moran (recorded sound) has been working in New York since 1981, beginning in experimental dance and expanding out to performance art, live video/sound, improvisation, DJing, punk, and contemporary theatre. Known in the 1980s New York scene for his "Blood Boy" performances, Moran has choreographed his own solo projects; danced internationally with the Yoshiko Chuma, Stephanie Skura, and Ishmael Houston-Jones dance companies; and collaborated with artists including Lydia Lunch, Richard Kern, and Ikue Mori. He was a member of the live video/sound trio NNeng (with Nancy Meli Walker and Benton Bainbridge), the improv trio Chainworks (with Dan DeChellis and Matt Hannafin), and the duo Shunyata (with Matt Hannafin). Recent projects have included a short movement solo for the 30th anniversary of Yoshiko Chuma's "Five Car Pile Up" and the creation of *Cairo Khalas Ba'a* (Cairo, enough said/heard), a durational sound piece for visual artist Shayma Aziz's "Floating Over The Cairene Sky" installation project. Moran's career as a psychiatric registered nurse and

craniosacral therapist and his fascination with energy work and body psychology have informed both his movement and sound works.

Caspar Sonnet (lap steel dobro) is a composer/performer/multi-instrumentalist currently residing in Portland, Oregon. He has been composing and performing experimental/improvisational music since 1996, primarily on lap steel dobro, harmonica, and voice. His work focuses mainly on deep listening, extended techniques, just intonation, physical movement in affection of sound, dynamic/rhythmic juxtaposition, instrumental location, and various time implements. He has performed, recorded, and/or improvised with talented artists such as Jordan Dykstra, Kozue Matsumoto, Chris Coghurn, Ignaz Schick, Zach Rowden, Tatsuya Nakatani, Linda Austin, Gabie Strong, Reed Wallsmith, Jonathan Sielaff, and Jean-Paul Jenkins, and has toured throughout Europe and the US. He has held residencies with MOCA and REDCAT Studio in Los Angeles and at TBA at Disjecta in Portland, and has performed at CMG's Improvisation Summit.

Stephanie Lavon Trotter (voice) is an electro-acoustic vocal-instrument, composer, improviser, and performer. www.stephanielavontrotter.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**. Recording services and live sound assistance by **Branic Howard** (www.openfieldrecording.com).

Thanks to **Jessica Simpkins** and **Dan Werle** for door management.

www.extradition-series.com

www.creativemusicguild.org

www.facebook.com/TheExtraditionSeries

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BECOME A PATRON OF THE EXTRADITION SERIES

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. Any amount helps, but if you give more, you get more: 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 the \$10/month level and above get a variety of Extradition Series swag.

As we begin work on our 2020 season, we're relying more than ever on our patrons to help support our quarterly concerts and Recital Series events – assuring that we can pay for our venues and for the talent of our dedicated musicians and sound engineers. This year, **we are also seeking individual, small business, and corporate donors and sponsors.**

To make a donation, go to creativemusicguild.org/donate and be sure to mention that your donation should support Extradition.

To discuss sponsorships, please write to info@creativemusicguild.org

The Creative Music Guild is a 501(c)(3) nonprofit. Individual, small business, and corporate donations may be tax-deductible.

Extradition's 2019 season is supported in part by a grant from



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NEXT CONCERTS

Extradition Recital Series: Mark Hannesson

Saturday, September 21 @ ReSound NW: 1532 SW Jefferson St.

- > **Child** (2019 – world premiere): Mark Hannesson (trumpet), with Matt Carlson (piano), Branic Howard (guitar), Catherine Lee (oboe), Margaret McNeal (voice), Collin Oldham (cello)
- > **Untitled** (2019 – world premiere): Mark Hannesson (trumpet), Matt Hannafin (percussion), Catherine Lee (oboe)
- > **Undeclared** (2016): Mark Hannesson (whistling + electronics)
- > **Like the Shuffling of Feet on Pavement** (2017): Matt Carlson (piano), Lee Elderton (clarinet)
- > **Small Garden** (2015): Mark Hannesson (trumpet), with Matt Carlson (piano), Lee Elderton (clarinet), Matt Hannafin (percussion), Branic Howard (guitar), Catherine Lee (oboe), Collin Oldham (cello)

Extradition Series 2019 Fall Concert

Saturday, October 19 @ Leaven Community: 5431 NE 20th Ave.

- > **Toshi Ichinyanagi, Music for Electric Metronomes** (1960): Matt Carlson (piano), Loren Chasse (percussion), Brandon Conway (prepared guitar), Matt Hannafin (percussion), Maxx Katz (flute), Caspar Sonnet (lap steel dobro) + metronomes
- > **Matthias Kaul, After the Rain** (2015): Brandon Conway (Soundlazer), Matt Hannafin (percussion), Branic Howard (guitar), Maxx Katz (flute), Margaret McNeal (voice)
- > **Sarah Hughes, Fires and Conifers** (2012–13): Loren Chasse (sound), Matt Hannafin (percussion), Branic Howard (surfaces), Maxx Katz (flute), Lorna Krier (piano), Caspar Sonnet (lap steel dobro)
- > **Daniel Wolf, Field and Stream** (2011): Derek Ecklund, Branic Howard, Lorna Krier, Juniana Lanning, Glenn Sogge (computers + field recordings)
- > **Luke Nickel, White Fang Field Recording** (2015): Matthew Neil Andrews, Brandon Conway, Matt Hannafin, Juniana Lanning, Margaret McNeal, Stephanie Lavon Trotter (voices)