

## FIRST SET:

### Mike Shannon - Matrix

🎧 *entire ensemble*

"Matrix (1978) was composed in San Francisco during my time working with mainframe computers and is based graphically on the idea of row/column matrix data processing while the content is assembled by chance operations. Each performer creates their own score page of actions and moves through the matrix chart led by chance with the freedom to make continuity by phrasing, dynamics, clarity, articulation and space while listening to the whole." Just prior to the beginning of the performance the members of the ensemble will be seen to be generating their score.

### Toshi Ichiyanagi - Sapporo

🎧 *entire ensemble*

Toshi Ichiyanagi is a Japanese composer who was associated with John Cage and Fluxus in the 1960's. "Sapporo" was composed in 1963 for any number of performers up to 15 plus a conductor who may also make sound. There are 16 pages in the score marked with combinations of lines, dots and letters. Each player uses a different of page of the score. The notation is primarily concerned with the duration and number of events, though some pages include letters indicating when a performer should listen to or watch another performer or the conductor. At these times, the performer may choose to go to the part of their page which are observing another performer do. If that notation does not appear on their page, they have the option of switching pages with another player.

### Bob Cobbing - Chamber Music

🎧 *Taina Karr, Eric Lanzillotta, Carl Lierman, Rob Millis, Michael Shannon, David Stanford*

English sound and visual poet Bob Cobbing often saw the two facets of his work as complementary. Many times a poem would be created in a visual arrangement for optical and literary pleasure, and then be used as the basis for a sound performance, or vice versa, and possibly back again. "Chamber Music" was published in 1967 as part of Hansjörg Mayer's Futura series of concrete poetry posters. The piece consists of 12 constellations of words and only explains itself with the note, "score of poem for six or twelve voices or for electronic treatment in homage to James Joyce."

### Cornelius Cardew - Treatise

🎧 *Dean Moore*

"Treatise" is the magnum opus of the late Cornelius Cardew's experimental phase. It consists of 193 pages of beautifully drafted symbols which include a great deal of variety, yet also contain an internal logic. No instructions have been published, but Eye Music was lucky to enough to work with Cardew's close friend Keith Rowe on "Treatise" in October 2007 revealing many insights into its composition and interpretation. As the piece is open to so many possibilities of interpretation, not only by musical means but such things as dance and philosophy, we are presenting two sections of "Treatise". In the first installment, Dean Moore will perform using pages 72 and 73.

### Robin Mortimore - Very Circular Pieces #14 "Harmony Piece"

🎧 *Esther Sugai, Taina Karr, Dean Moore*

"Very Circular Pieces" is a collection of 19 pieces by the leader of the Portsmouth Sinfonia which use a drawing of a circle as their starting point and include a short text giving the contextual mind set needed to interpret them. As the statements are very short and precise, they require some consideration to convert into musical sound. Tonight, we present number 14, "Harmony Piece", which pairs a series of concentric circles with the text, "... and so all mankind is undergoing an experience like that of a coppersmith, who becomes, by long habit indifferent to the din around him." - Plato.

## INTERMISSION

## SECOND SET:

### Clifford Burke - Upside Down & Backwards

🎧 *entire ensemble*

"Upside Down & Backwards" started as a series of 3 foot square calligraphic drawings. These were overlaid on a traditional musical staff and arranged in sequence, and then printed in the four possible directions. The composer has printed the score as a 12 foot scroll and has graciously loaned Eye Music a stand made to hold the score. This allows four performers to start at the four beginnings of the piece. Each performer essentially sees the same brush strokes, but they are upside down and/or backwards from what the others are reading. The remaining players provide a backdrop to these four players. Clifford Burke is a former Seattle resident who now lives in New Mexico. Eye Music has worked on this piece with Clifford on one of his visits to Seattle.

### Michael Parsons - Piece for 1 or More Guitars

🎧 *Dave Knott, Michael Shannon, David Stanford, Rob Millis*

English composer Michael Parsons founded The Scratch Orchestra with Cornelius Cardew and Howard Skempton in 1969. In this composition from 1970, Parsons gives the strings to be played as well as the occasional indication of a fret to stop the string at. Each player is going through the same sequence, though is staggered in their entry. This is one of most fixed pieces performed by the ensemble.

### Cornelius Cardew - Treatise

🎧 *Robert Kirkpatrick, Eric Lanzillotta, Michael Shannon, Esther Sugai*

To contrast with the solo percussion interpretation earlier, we also present a quartet reading of page 76. Here all the performers are using the same page. As Keith Rowe has brought to our attention, the symbols may be thought of as materials to work with and for each person the symbols will have a different meaning.

### Toshi Ichiyanagi - Sapporo

🎧 *David Stanford, Carl Lierman, Taina Karr, Dean Moore, Dave Knott*

In order to demonstrate how a graphic score will sound different each time performed as well as leaving itself open to differing ensembles, a second version of "Sapporo" is presented. Though the same pages will be used, they will likely fall to different players. Nonetheless, this may give you as the listener the opportunity to hear which elements are part of the structure of the composition.

### David Toop - Lizard Music

🎧 *entire ensemble*

Possibly best known as an author and journalist, David Toop has a long history of playing music in a wide variety of styles. "Lizard Music" is part of a collection entitled The Bi(s)onics Pieces published in the early 1970's. Written in May 1972, this piece is a text score - written out instructions for performance. Although giving direction for musical exploration, it also sets a mood to investigate, as the pieces ends with the statement, "Lizards are studied." This may be the world premiere of this piece.

program notes: Eric Lanzillotta  
projections: Rachael Jackson  
door person: Rachel Fenimore

key to score excerpts on the cover:  
Matrix - Very Circular Pieces - Lizard Music  
Treatise - Sapporo  
Chamber Music - Piece for 1 or More Guitars - Upside Down & Backwards  
note: these images are not necessarily the sections being played tonight

Formed in August 2006 to perform a student composition by Sune Smedeby, Eye Music focuses on playing graphic scores. Graphic scores are written music compositions that rely on visual information other than standard notation to convey musical ideas. Often times these scores are beautiful to look at as well as intriguing to play. In addition to graphic scores, Eye Music has also played text scores which consist of verbal instructions for music making. In all cases, the scores used by the ensemble allow for certain amount of openness in interpretation. These are musical pieces selected for the possibilities they inspire. They often require improvisation on the part of each performer as much can be interpreted differently each time a piece is played. However, they maintain a sense of form in one or more areas making the pieces a group activity in reaching a common goal.

Members of the ensemble for this performance are:

**Taina Karr** oboe, oboe d'amore, English horn. Taina has taught, recorded, and performed as a freelance musician in the Seattle area for many years with groups including the Garrett Fisher Ensemble, Seattle Experimental Opera, Seattle Creative Orchestra, and Orchestra Seattle. Last July, she went on tour with the Garrett Fisher Ensemble. More recently, she toured with Eyvind Kang performing his music as a member of a chamber orchestra in Milan and Barcelona.

**Robert Kirkpatrick** is a self-taught performer of the wire strung harp which he plays with various preparations and electronics.

**Dave Knott:** (Animist Orchestra, Greasy, No Clocks No Clues, Anomalous Records Thursday Nights above the Artificial Limb Company, Messenger Girls Trio, Ready Made Ensemble, Metaphonic Orchestra, inscrutable-d). Solo and group electro and/or acoustic improvisation & composition using natural & artificial materials, original as well as traditional stringed instruments.

**Eric Lanzillotta** is a non-musician who plays objects, analog electronics and, for this concert, prepared acoustic guitar and prepared zither.

**Carl Lierman** is a Seattle based visual artist and sound composer currently obsessed by analog electronics and organic instruments. His work has been heard in Iancu Dumitrescu's 1st Annual Computer Music Festival in Bucharest, the Center on Contemporary Art's "People Doing Strange Things With Electricity Too", and more recently in performance with the Animist Orchestra and Keith Rowe.

**Rob Millis** is a member of Climax Golden Twins and has created music for film, dance, theatre, radio, art galleries and museums.

**Dean Moore** is a versatile percussionist who performs with many ensembles and also as a solo performer. Over the past two years he has specialized in playing gongs and other resonate metals. Dean has been working with Garrett Fisher and the Fisher Ensemble since 2005. He has performed with The Aono Jikken Ensemble. Dean has performed and composed music for local dance companies and was also a founding member of Circus Contraption.

**Michael Shannon** - composer, multi-instrumentalist, sound designer, recording artist, and founding member of Seattle's multi-media Aono Jikken Ensemble, member of the Animist Orchestra.

**David Stanford:** First instrument was saxophone. Began theory lessons, piano lessons, and self-instruction on guitar several years later. Graduated Cornish College of the Arts (B.M., 2000). Has played with Gamelan Pacifica, Seattle City Gamelan, animist orchestra, and has collaborated with a number of different choreographers and video artists. Current focus is on playing natural objects, amplification/electronics, and (when access permits) prepared piano.

**Esther Sugai** is a flutist and composer. She performs with the Aono Jikken Ensemble and will perform in the upcoming opera Psyche with the Garrett Fisher Ensemble. Her compositions have been presented at CoCA, New Music Across America, Barge Music (New York City), Marzena and Soundwork Northwest, and she has performed at the Vancouver Jazz Festival, Seattle Festival of Improvised Music, Bumbershoot, Seattle Asian Art Museum, and throughout the U.S.

# Eye Music

critically to create a feeling stasis. at various points throughout the piece all players change simultaneously to another statement as if the previous one had not happened. no statements pre-arranged between the players. satisfactory systems of simultaneous change are being investigated. lizards are studied.

very nice piece. performer's note: make circle perfect.

MCS

fallen	shouting
ring round	flowery
rounders	louder
down	brown
around	loud
becloud	sounding
around	rounded
ending	cloudy

Friday April 4th, 2008 8:00 PM

\$5 - \$15 sliding scale  
 Chapel Performance Space  
 at Good Shepherd Center  
 50th & Sunnyside, in Wallingford