

The Extradition Series

Leaven Community Center, Portland

April 23, 2016

Catherine Lee (oboe)

Dorothy Chang, *still*

Jerome Blais, *Rafeles*

♦♦♦

Dana Reason (piano), Catherine Lee (oboe)

Dana Reason, *Around and Round*

♦♦♦

Matt Carlson (electronics)

Solo composition/improvisation

♦♦♦

**Loren Chasse, Tim DuRoche, Matt Hannafin (percussion),
Branic Howard (live sound augmentation)**

Christian Wolff, *Stones*

Pauline Oliveros, *Rock Piece*

♦♦♦

**Dana Reason (piano), Catherine Lee (oboe),
Matt Carlson (electronics)**

Christian Wolff, *Edges*

THE PIECES

Dorothy Chang, *still* (2006), for solo oboe: Inspired by the Lawrence Calcagno painting *Red-Black, still* employs a simple, beautiful melody embellished with a variety of textures created through the use of timbral tones and pitch bends. The effects are reminiscent of the dizi, a side-blown Chinese flute, and create a Zen-like atmosphere.

Jerome Blais, *Rafeles* (2007), for solo oboe: Inspired by the winds of Halifax, Nova Scotia, *Rafeles* employs conventional Western notation to create a framework of pitches and gestures for the performer to improvise with, as well as a *mise-en-scène* that includes directions for the performer's movements. Some sections are bookended with silence, while others lead directly into the next. Durations are left to the discretion of the performer.

Dana Reason, *Around and Round* (2016), for oboe, samples, and piano: *Around and Round* contemplates the HJ Andrews Experimental Forest in Oregon's western Cascade Range, and links specifically with the research of Dr. Mark Harmon and his study *ROT: The Afterlife of Trees*, which examines the role of decaying wood in a variety of environments. *ROT* is expected to be a 200-year research project.

Matt Carlson, solo composition/improvisation for sample keyboard and synthesizer: A sound world of processed field recordings, voice/text, and recorded synthesized sound, controlled from the keyboard in an improvisatory manner and augmented by a wild card of live synthesis.

Christian Wolff, *Stones* (1969), for stones: The score for *Stones* consists of just a few lines of text that describe a condition under which things may happen, rather than a process through which things develop: "Make sounds with stones, draw sounds out of stones, using a number of sizes and kinds (and colours); for the most part discretely; sometimes in rapid sequences. For the most part striking stones with stones, but also stones on other surfaces (inside the open head of a

drum, for instance) or other than struck (bowed, for instance, or amplified). Do not break anything.” While these instructions contain an abundance of possibilities, they also exclude many, mostly by implication.

Pauline Oliveros, *Rock Piece* (1979), for stones. A rhythmic, movement-oriented counterpoint to the more textural and rooted *Stones, Rock Piece* asks each performer to establish a steady pulse that is utterly independent of the other players’ pulses, pausing and changing when necessary to ensure that entrainment doesn’t occur. Performers are instructed to walk around the performance space, “sounding out the environment in all directions with their rock pulses, listening for each other and for echoes.”

Christian Wolff, *Edges* (1968), for variable instrumentation. A sparse graphic score, *Edges* is less a set of performing instructions than a set of reference points, with the players free to define their own approaches to the territory between. Wolff has used the analogy of dancing in a space containing a number of variously shaped but invisible objects that the dancers generally avoid. As the performance proceeds, the invisible objects would become evident because they are always being danced around.

THE PERFORMERS

Dr. Catherine Lee (oboe) has performed extensively as a solo, chamber, and orchestral musician on oboe, oboe d’amore, and English horn, in settings including classical, contemporary, and free improvisation. She holds a Doctor of Music from McGill University and serves on the faculty at Willamette, Western Oregon, and George Fox Universities.

Dana Reason, Ph.D (piano) is a Canadian-born pianist, composer, improviser, and music researcher. Reason was part of *The Space Between* trio with Pauline Oliveros and is documented on over 14 recordings. Her research is available on Wesleyan University Press and Columbia Jazz-Studies On-line. Reason currently teaches music at Oregon State University.

Matt Carlson (electronics) is an 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.

Loren Chasse (percussion) has been listening to and playing with sand, pebbles, seeds, leaves, paper, pods, lichen, bark, branches, bones, water, rocks, and wind for over twenty years. He records and performs under his own name and as ((Of)). His recent releases include *Characters at the Water Margin*, *The Animals and Their Shadows*, and *The Sodden Floor*.

Tim DuRoche (percussion) works with an array of NW, US, and European improvisers, including the groups Get Smashing Love Power and Pebble Trio and players Dominic Duval, Burton Greene, Matana Roberts, Roscoe Mitchell, Jack Wright, Perry Robinson, and Frank Gratkowski. He's the host of KMHD's "The New Thing" and author of the book *Occasional Jazz Conjectures* (Durable Goods).

Matt Hannafin (percussion) studied with percussionists Kavous Shirzadian, Jamey Haddad, and Glen Velez, as well as composer La Monte Young and vocal legend Pandit Pran Nath. Active in New Music, improvisation, and Persian classical music, he has performed with everyone from electronic musicians to chamber groups, from the United Nations to CBGBs, and has released more than 20 recordings.

Branic Howard (live sound augmentation) is a composer/performer and sound engineer. Most recently, his work has incorporated short-distance FM radio transmissions into site-specific sound installations, and explored the representation of urban soundscape and place through manipulated field recordings and live audio processing.

Sound reinforcement provided by **Tim Westcott**



The Extradition Series presents quarterly concerts of composed and improvised New Music and works from the 20th century experimental tradition.