

The Extradition Series

Leaven Community Center, Portland

October 22, 2016

Tim Westcott, *A Land of Falling Waters*

Sound environment, pre-concert + intermission

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Derek Ecklund, *A Dip in the Columbia*

Derek Ecklund, synthesizer, field recordings + processing

♦♦♦

Antoine Beuger, *Three Drops of Rain / East Wind / Ocean*

Doug Theriault, guitar + electronics

Pauline Theriault, piano

♦♦♦

Audra Wolowiec + Jesse Mejía, *semaphor*

Jesse Mejía, conductor

Thadeous C. Bamford, Jin Camou, Ben Cleek, Sage Fisher,
Liz Goltz, Carol Hickman, Justine Highsmith, Chelsea Petrakis,
Alyssa Reed-Stuwe, Anke Schuettler, Jeanne Snodgrass,
Gabi Villasenor, Allan Wilson, voices

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Michael Pisaro, *Six Stones*

Loren Chasse, Branic Howard, Matt Hannafin, percussion
electronics by Michael Pisaro, arranged by Matt Hannafin

THE PIECES

Tim Westcott, *A Land of Falling Waters* (2016). *A Land of Falling Waters* is a sound environment iteration of a quadrophonic live-performance piece presented by the composer throughout summer 2016. The title refers to the bio-region of Cascadia, where many of the source field recordings were collected and where Tim has lived most of his life. For the piece, the sounds of the region's forests, rivers, seacoast, deserts, and other environments were processed electronically, with the smallest details often highlighted via repetition, obfuscation of surrounding elements, and contrast with manmade or synthesized tones and abstractions.

Derek Ecklund, *A Dip in the Columbia* (2016). In 2009, Derek Ecklund started *Columbia River Sound Map* (www.soundmaps.net/columbiariversoundmap), an ongoing online installation that uses field recordings and geotagging to create an interactive map of sound along the Columbia's 1,243-mile course. It is an attempt to unite sound with geography and music with landscape. This piece, *A Dip in the Columbia*, involves filtering and processing raw materials from *Columbia River Sound Map*, creating a music that tells a story about the river and the current state of its environment.

Antoine Beuger, *Three Drops of Rain / East Wind / Ocean* (2006). Delicate, spacious, and requiring great intentionality in interpretation, this work by the Wandelweiser Group's co-founder is semi-open in its orchestration, calling only for one decaying and one sustaining instrument. Seventeen pages of music are provided, each containing just 21 notes, and the musicians are free to decide the number and order of pages used in their performance. Both musicians are instructed to play "very soft single sounds" with "some (or a lot of) silence in between." The title of the piece comprises the entire text of a haiku by Japanese poet and painter Fukuda Kodojin (1865–1944).

Audra Wolowiec + Jesse Mejía, *semaphor* (2016). Receiving its world premiere this evening, *semaphor* was commissioned by Third Culture Projects as a collaboration between multidisciplinary artist Audra Wolowiec (www.audrawolowiec.com) and the University of Oregon's Santiago Jaramillo Neuroscience Lab, which studies how we assign meaning, memory, and attention to sounds. For this project, Wolowiec created a series of text-based scores as poetic translations of data gathered by the lab, which Mejía then used to compose a vocal piece with his experimental group CHOIR. *The Two Cultures*, an influential lecture by C. P. Snow that investigates the notion of a third culture to mediate between the arts and sciences, was used as an underlying structure to create the scores, mining gaps and slippages to form a

new, third space of communication. Third Culture is funded through the Oregon Arts Commission's Percent for Art in Public Places Program.

Michael Pisaro, *Six Stones* (2009). Scored for one to four performers playing two stones apiece, this music comprises fifteen "time boxes" of varying durations, within which the players are asked to play tapping sounds or friction sounds at precisely delineated intervals, or remain silent. An electronic component mixing sine tones and pink noises plays simultaneously, also divided into fifteen sections whose lengths match those of the percussion parts. When performing an ensemble version of the work, the time boxes for each player (plus their accompanying tones/noises) are to be reorganized by the performers into a more complex rhythmic, textural, and harmonic arrangement. Per the composer's instruction, the piece's title should reflect the number of stones used in performance: Thus, the published title – *Two Stones* – has become *Six Stones* for tonight's trio performance.

THE PERFORMERS

Loren Chasse (percussion) is a musician, sound artist, field recordist, and teacher. He has been called "one of the most important international artists working in the areas of environment and sound." Formerly based in San Francisco, he relocated to Portland in 2010, where he has given solo and duo performances and composed music and sound for TopShake Dance Company and choreographer Katherine Longstreth. Recent recordings include *Characters at the Water Margin* (Unfathomless/Belgium), *The Animals and Their Shadows* (Semperflorens/Russia), and *The Sodden Floor* (Notice Recordings/Portland). lorenchasse.blogspot.com/p/loren-chasse.html

Derek Ecklund (synthesizer, field recordings, processing) is a multi-instrumentalist, composer, sound artist, and digital creative who has been creating and collaborating in the Portland and Northwest music communities for three decades. His music is about creating an environment, a raw stream of pure sonic possibilities. His approach is textural and in the moment. He uses a variety of instruments, field recordings, and tools to create an ecstatic listening space, evoking beauty, humor, wildness, and trance.

Matt Hannafin (percussion) studied with composer La Monte Young, vocal legend Pandit Pran Nath, and percussionists Kavous Shirzadian, Jamey Haddad, Glen Velez, Layne Redmond, and John Amira. Active in experimental music, improvisation, and Persian classical music, he's performed with everyone from chamber groups to Zen flower arrangers, at venues from the United Nations to CBGBs. www.matthannafin.com/Music.php

Branic Howard (percussion) is a composer engaged with sound and how place is inscribed with meaning through its negotiations with 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, where he is completing a PhD in Composition. He performs as an improviser with electronics and computer, is a member of NYC-based multi-disciplinary performance group Space We Make, and runs Open Field Recording, an on-location mobile recording business.

Jesse Mejía (CHOIR) is a composer who uses sound, video, generative technology, and custom electronics in contextual relation to bodies and space. Mejía leads CHOIR, an experimental community singing group that re-frames contemporary choral music in new contexts and provides a focused learning environment for singers of all skill levels. He teaches MaxMSP at Portland Community College, makes techno music as Los Datos, and collaborates regularly with dancers, choreographers, and other artists to create interdisciplinary performance work.

Doug Theriault (guitar + electronics) is a longtime experimental musician from Portland, Oregon.

Pauline Theriault (piano) is a classically trained pianist.

Tim Westcott (sound environment + live sound reinforcement) is a musician and sound artist whose atmospheric soundscapes are characterized by processed field recordings, tones and drones, abstract percussive elements, a wide dynamic range, and an inquisitive, patient ear. His recordings as WNDFRM are available via boutique imprints including Optic Echo, Dragon's Eye Recordings, Prologue, Truth or Consequences, and Home Normal. soundcloud.com/wndfrm



The Extradition Series presents quarterly concerts of composed and improvised New Music and works from the 20th century experimental tradition. The series is directed by Matt Hannafin and presented by the Creative Music Guild (www.creativemusicguild.org).

www.facebook.com/TheExtraditionSeries

YouTube: Check the Extradition Series channel for live recordings + video

Next concerts: Saturday, January 21, 2017 • Saturday, April 22, 2017