

ex.tra.di.tion (/ekstrə'diʃ(ə)n/)
Noun, from Latin “ex” (out) + “traditionem”
(a delivering up, handing over)

The Extradition Series

Leaven Community Center, Portland

July 22, 2017

Anastassis Philippakopoulos, *Onissia + Two Piano Pieces*

Jonathan Sielaff (bass clarinet), Matt Carlson (piano)

♦♦♦

Dana Reason, *Chanson de Fleurs – Eleanor of Aquitaine*

Catherine Lee (oboe) + soundscape

♦♦♦

Taylor Brook, *Alluvium*

Catherine Lee (oboe d’amore) + prerecorded electronics

♦♦♦

Nomi Epstein, *Combine, Juxtapose, Delayed Overlap*

Matt Carlson (electronics), Loren Chasse (percussion),
Lee Elderton (clarinet), Matt Hannafin (percussion),
Branic Howard (electronics), Jonathan Sielaff (bass clarinet),
Reed Wallsmith (alto sax)

♦♦♦

Giacinto Scelsi, *Ko Tha*

Doug Theriault (electric guitars + live electronics)

♦♦♦

Samuel Vriezen, *The Weather Riots*

Matt Carlson (piano), Douglas Detrick (trumpet),
Lee Elderton (soprano sax), Catherine Lee (oboe)

THE PIECES

Anastassis Philippakopoulos, *Onissia* (2002) + *Two Piano Pieces* (2006–2008). Philippakopoulos's compositions are miniatures, their scores typically restricted to a single page and exhibiting an intense focus on melody, spaciousness, and restrained lyricism. There's nothing extraneous: Each phrase reaches out, calling the listener, while each silence draws the ear as an opening, making space for the next event. Tonight's performance pairs two solo works: *Onissia* for bass clarinet and *Two Piano Pieces*. These solos will be performed sequentially, separated by a thoughtful silence.

Dana Reason, *Chanson de Fleurs – Eleanor of Aquitaine* (2017): Commissioned by oboist Catherine Lee and created through a collaborative process, this piece is a sonic story centered on Eleanor of Aquitaine (d. 1204), imagining the sounds of her childhood, her studies, her private musings, her marriages to Louis VII of France and Henry II of England, her 16 years of imprisonment, and her final years as a nun at Fontevraud Abbey. Throughout the work, the oboe moves between foreground and background, sharing space with a pre-recorded soundscape of manipulated field recordings, vocal samples, and bird calls, the oscillation tracing the struggles between public and private life and the embodiment of being/sounding/thinking and becoming. The oboe presents remote and expressive qualities reminiscent of Renaissance vocal music, though with neither text nor fixed timings — the latter giving the player freedom to shift the speed at which they play the materials, or to edit the score in real time.

Taylor Brook, *Alluvium* (2016). Composed for oboist Catherine Lee in the summer and fall of 2016, *Alluvium* is based around the concept of microtonal drift, which occurs when modulating to different keys in an extended just-intonation context, causing the tonic to gradually drift away from equal temperament. Over the course of the piece, precisely tuned microtonal modulations in the pre-recorded electronics gradually drift the harmony from an E-flat tonal center to a D tonal center, spiraling through unfamiliar harmonic territory all along the way. The title refers to the sand and rock materials that move through bodies of water, changing the shape and form of shorelines over long periods of time.

Nomi Epstein, *Combine, Juxtapose, Delayed Overlap* (2013). A work for four or more instruments of any variety, each of them limited to three sounds apiece. The title conveys the piece's entire structure, with musicians playing their sounds either in harmony, following each others' playing in an

uninterrupted sequence of individual sounds, or overlapping the last few seconds of the musician that precedes them. Musicians choose their three individual sounds with great care, but the score's instructions prevent aesthetic pre-determination of the playing order, resulting in indeterminate, continually shifting combinations of sound and texture.

Giacinto Scelsi, *Ko-Tha: Three Dances of Shiva* (1967). Obsessed with the avant-garde from a young age, Scelsi attended Luigi Russolo's futurist noise concerts as a boy, and in the 1930s organized performances that introduced Italian audiences to major contemporary composers. Following World War II, he immersed himself in Eastern philosophy and turned away from Western notions of composition and authorship, adopting a practice of improvising while in a trance state and transcribing the results. In *Ko-Tha*, one of the works from this so-called second period, the guitar is treated as a percussion instrument — laid flat, tuned to an open chord, and played with knocks, taps, and slaps that, though precisely notated, are open to interpretation. Scelsi advised performers that fealty to the score was not paramount; instead, he encouraged them to imagine themselves as part of a ritual, and to allow that feeling to affect their realization. In that spirit, tonight's performance will be played on electric rather than acoustic guitars, with a live electronics component.

Samuel Vriezen, *The Weather Riots* (2002). *The Weather Riots* was written for "Number Night," a concert presented by Concerten Tot en Met, an Amsterdam-based experimental chamber music series organized by the composer. Inspired by John Cage's late-period "number pieces" and the 1984 composition *Music for . . .*, the concert sought to expand the stopwatch-based notational system of these works into a defined genre, with meaning beyond Cage's own style and aesthetic interests. *The Weather Riots*, one of six compositions written for Number Night, is scored for two or more instruments, with each performer preparing his or her own version of the piece from a given collection of melodic fragments. Time brackets in each of the work's four sections specify ranges within which the player can choose to begin and end his or her part. The collection of melodic fragments change shape slowly over time, sometimes foregrounding certain contour types, sometimes certain harmonies, sometimes certain articulations, sometimes broadening the scope, sometimes narrowing the scope. They define the musical space that the performers each can articulate in their own way: a counterpoint of personalities, with inevitable echoes from one part to another.

THE PERFORMERS

Matt Carlson (electronics, piano) is an electronic music composer and 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. He has been called "one of the most important international artists working in the areas of environment and sound." Formerly based in San Francisco, in 2010 he relocated to Portland, 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

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 United States with his chamber-jazz quintet, Douglas Detrick's AnyWhen Ensemble, appearing at The Stone, the Phillips Collection, and many other venues and universities. As the 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, Oregon. douglasdetrick.com

Lee Elderton (soprano sax, 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. Recently, Lee has performed with the Portland Wind Symphony, Portland Jazz Composer's Ensemble, Machete Order, Ocular Concern, and the PDX Saxophone Quartet. He has also performed with artists Kim Richmond, Tiger Okoshi, Bud Shank, Ernie Watts, Wayne Horvitz, Roscoe Mitchell, Tim Berne, and William Hooker.

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, Indian vocal master Pandit Pran Nath, Persian tar and tombak master Kavous Shirzadian, and percussionists Jamey Haddad, Glen Velez, Layne Redmond, and John Amira. A frequent solo performer, he also maintains a duo with oboist Catherine Lee and performs with various chamber groups, Persian ensembles, and others. He is the director of the Extradition Series. www.matthannafin.com

Branic Howard (percussion, electronics) 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. www.openfieldrecording.com

Catherine Lee (oboe, oboe d'amore) has performed extensively as a solo, chamber, and orchestral musician on oboe, oboe d'amore, and English horn, in settings from classical to contemporary to free improvisation. She has performed with the Oregon Symphony, Oregon Ballet Theatre, Portland Opera, Les Grands Ballets Canadiens de Montréal, the Golden Retriever Chamber Ensemble, and ensembles led by improvisers John Gruntfest, Gino Robair, and Tatsuya Nakatani. She holds a Doctor of Music in Oboe Performance from McGill University and a Master of Music and Performer Diploma from Indiana University, and is currently a member of the music faculty at Western Oregon, Willamette, and George Fox Universities. www.catherinemlee.com

Jonathan Sielaff (bass clarinet + electronics) cut his musical teeth in rock bands, New Music ensembles, and various schools of improvisation, but most enjoys exploring the territory that exists between genres, often amplifying his bass clarinet and processing it with guitar pedals (he is also, conveniently, a guitarist). His primary musical project is the duo Golden Retriever, with electronics player Matt Carlson. They've released numerous tapes, CDs, and LPs, including albums on the Root Strata and Thrill Jockey labels. Jonathan resides in Portland. www.thrilljockey.com/thrill/Golden-Retriever

Doug Theriault (guitars, live electronics) is a longtime Portland experimental musician and instrument builder. dougtheriault.org

Reed Wallsmith (alto sax) was born and raised in Portland, OR. He performs and composes for Blue Cranes, who have released four albums and several EPs, most recently with the Washington, DC-based creative music label Cuneiform Records. He also works with Battle Hymns and Gardens, Get Smashing Love Power, and AU, and has collaborated with Laura Gibson, Ethan Rose, Holland Andrews, Edna Vazquez, Wayne Horvitz, Peter Broderick, Catherine Feeny, PJCE, Eyvind Kang, and Timothy Young. www.bluecranesmusic.com

THE SERIES

The Extradition Series presents quarterly concerts of composed and improvised 21st-century New Music and works from the 20th century experimental tradition. The series is directed by Matt Hannafin and presented by the Creative Music Guild.

Live sound reinforcement provided by **Tim Westcott**.

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

♦♦♦

www.facebook.com/TheExtraditionSeries

www.creativemusicguild.org

Check our **YouTube channel** for audio documentation of our past concerts: www.youtube.com/c/TheExtraditionSeries

NEXT CONCERT

Saturday, October 21, 2017

Daniel Brandes, *A Dwelling Place for You*

Blanca Stacey Villalobos, Tawni Squire (voices + objects)

Pauline Oliveros, *Two for T*

Catherine Lee (oboe d'amore), Matt Hannafin (percussion)

Christopher Hobbs, *Two Compositions, 21 May 1969 (#2)*

Sage Fisher (harp), Mike Gamble (guitar), Dana Reason (piano), Andre St. James (bass), Alyssa Reed-Stuewe (voice), and additional vocalists to be announced

Gordon Mumma, *7/5 a Pauline Oliveros*

Tom Johnson, *Chain II + Chain III*

Dana Reason (piano)

Dana Reason, *Folded Subjects: Olive Rose*

Dana Reason (piano) + ensemble to be announced

Antoine Beuger, *Cantor Quartets*

Lee Elderton (clarinet), Mike Gamble (eBow guitar), Andre St. James (bass), Evan Spacht (trombone)

COMING IN 2018

Extradition's 2018 season begins Saturday, January 20, with a concert featuring works by Stefan Thut, Hanna Hartman, Patrick Farmer, and others to be announced