

# The Extradition Series

Leaven Community, Portland

January 20, 2018

**Markus Trunk, *Slightly Ajar***

Loren Chasse, Branic Howard, Juniana Lanning,  
Catherine Lee, Rebecca Olason (doors, sound, light)

♦♦♦

**Patrick Farmer,  
*Camera Silenta: Two Eggs in a Cup to Stand in for Reality***

Loren Chasse, Matt Hannafin, Branic Howard, Juniana Lanning  
(field recordings + resonant objects)

♦♦♦

**Hanna Hartman, *Message from the Lighthouse***

Matt Hannafin (percussion + recordings)

♦♦♦

**Alvin Lucier, *Carbon Copies***

Matt Carlson (piano), Loren Chasse (percussion),  
Lee Elderton (soprano saxophone) + field recordings

♦♦♦

**Stefan Thut, *Five and Three Boxes***

Lee Elderton (clarinet), Branic Howard (boxes + recordings),  
Catherine Lee (oboe), Gina Adorno Lunde (soprano),  
Rebecca Olason (horn)

♦♦♦

**Antoine Beuger, *Now Is the Moment to Learn Hope***

To be performed by you, later

## THE MUSIC

Please note that for the first piece on tonight's program, most of the lights in the performance space will be turned off.

Note also that several pieces in this program contain extended silences, during which we ask that the audience also remains silent.

**Markus Trunk, *Slightly Ajar*** (1993): In a darkened space, performers stand at a series of doors. Behind each door is a sound source and a light source. Neither the number of doors/performers nor the particularities of the sound/light are determined by the composer. Each performer has his or her own performance score, created using chance procedures, detailing when to open their door, when to close it, and when to leave it slightly ajar. The resulting combinations of sound and light comprise the entirety of the piece. Written after a two-year period of study with composer Alvin Lucier, *Slightly Ajar* shows the Lucier influence in its focus on the ways in which a physical space and a small number of simple actions—here the opening and closing of doors—can profoundly alter the shape of musical content. The sound used in tonight's performance is a single chord created by composer Branic Howard, based on the resonant character of the Leaven space.

**Patrick Farmer, *Camera Silenta: Two Eggs in a Cup to Stand in for Reality*** (2014): Each member of an indeterminately sized ensemble is instructed to create fifteen one-minute recordings of the same silent room, recognizing that no room is ever completely silent, nor not-silent in the same way on different occasions. In performance, players randomize playback of the recordings through speakers that have been mounted on resonant objects of their choosing. Those objects in turn are amplified via contact microphones, with the resulting signal passed to a second pair of speakers. Performers maintain a Kabuki-like stillness throughout most of the piece, stirring just once to move a single speaker from one resonant object to another. This stillness allows the audience to focus solely on the changing texture of the sound, which could register as microscopically as shifts in pressure on the eardrums. Tonight's performance will mark the world premiere of this composition.

**Hanna Hartman, *Message from the Lighthouse*** (2009/2016): An electro-acoustic work for solo percussion mixed with the composer's own field recordings, *Message from the Lighthouse* is a journey through unexpected

textures, with close-mic'd traditional and non-traditional instruments interacting with and mimicking the recorded sounds of birds' wings and rattling bottles. Hanna Hartman is a Swedish composer and sound artist based in Berlin. The piece was commissioned by Sweden's national, publicly funded Sveriges Radio and dedicated to Swedish percussionist Jonny Axelsson.

**Alvin Lucier, *Carbon Copies* (1989):** Originally composed for the Challenge trio (Anthony Braxton, David Rosenboom, and William Winant), *Carbon Copies* is a process in which recorded ambient sound is gradually replaced by an instrumental simulation of that sound. Lucier asks three musicians to each make a 15-minute stereo recording of any indoor or outdoor environment. In performance, the recordings are played back simultaneously through three sets of stereo speakers positioned near their respective players. In the first five minutes of the piece, only the recordings are heard. In the second five minutes, the musicians attempt to recreate as closely as possible the sounds emanating from their own speakers. In the third five minutes, the speakers are faded out and the musicians, listening through headphones, continue to mimic the recorded sounds. In the final five minutes, the players play without their recordings, imagining how they would sound were they to continue. The challenge lies in the musicians' ability to capture the pitches, timbres, and rhythms of their recordings and translate them to their instruments—not simply playing the *feel* of the recordings, but stretching their techniques and their instruments' capabilities to reproduce those sounds in their full, exact detail—like a carbon copy.

**Stefan Thut, *Five and Three Boxes* (2012):** A singer and three instrumentalists perform a sparse score whose pitches have been derived from the resonant frequencies of three large cardboard boxes. In performance, these boxes act as resonators for 87 randomized one-minute recordings that were created previously by close-mic'ing the opening of a large vase, whose capacity (and thus pitch) was varied for each recording by adding or subtracting a small amount of liquid. The 87 recordings are an analogue for the 88 keys of a piano (minus one for divisibility into groups of three—one group for each box resonator), with the deliberately imprecise water-tempered tuning assuring that the backdrop of the piece eschews equal-temperament. Throughout the performance, the box player slowly pushes his or her instruments into a series of shapes mapped across the stage, adding another textural and visual layer to the 87 amplified vase recordings. Against all of these subtly shifting textures and microtonal

resonances, the singer and instrumentalists place their tones like quiet brush strokes.

**Antoine Beuger, *Now Is the Moment to Learn Hope* (2018):** For the first of our new, participatory "Extradition Off-Site" experiences—to be performed by anyone, anywhere, at any time—we are honored to present a brand-new composition by Dutch composer Antoine Beuger, written to mark the new year and encourage a way of thinking that opens paths to a more just, generous, and enlightened world. To perform the piece, first go to [facebook.com/events/1812615362364276](https://facebook.com/events/1812615362364276) and view the score. Find a physical space, public or private. Sit with your hopes, then begin.

## THE PERFORMERS

**Matt Carlson (piano, field recording)** is a pianist and electronic music composer/performer from Portland, Oregon. In his electronics work, he mixes analog modular synthesis, voice, computer control, field recordings, and time delay effects to construct dense clouds of surrealistic electro-acoustic sound phenomena. He also performs with bass clarinetist Jonathan Sielaff as Thrill Jockey recording artists Golden Retriever. [www.thrilljockey.com/thrill/Golden-Retriever](http://www.thrilljockey.com/thrill/Golden-Retriever)

**Loren Chasse (percussion, door, recordings)** 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." In 2010 he relocated from San Francisco to Portland, where he has given solo and ensemble performances and composed music and sound for TopShake Dance Company and choreographer Katherine Longstreth. Recent recordings include *The Sodden Floor* (Notice/Portland), *Characters at the Water Margin* (Unfathomless/Belgium), and *The Animals and Their Shadows* (Semperflorens/Russia). [www.lorenchasse.blogspot.com](http://www.lorenchasse.blogspot.com)

**Lee Elderton (clarinet, soprano saxophone, field recording)** 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 and clarinetist, 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, recordings, resonant objects)** 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, Iranian tar and tombak master Kavous Shirzadian, and percussionists Glen Velez, Jamey Haddad, Layne Redmond, John Amira, and Magette Fall. A frequent solo performer, he's also played with chamber groups and improvising groups; traditional Persian, Ukrainian, and Sephardic ensembles; and musicians including trumpeter Nate Wooley, oboist Catherine Lee, sound artists Maria Chavez and Loren Chasse, electro-acoustic duo Golden Retriever, and shakuhachi player Jeffrey Lependorf. Matt is the curator and director of the Extradition Series. [www.matthannafin.com/Music.php](http://www.matthannafin.com/Music.php)

**Branic Howard (door, boxes, recordings, resonant objects)** 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](http://www.openfieldrecording.com)

**Juniana Lanning (door, recordings, resonant objects)** comes from a background of classical training and audio engineering. She has found inspiration as a student of computer music and concrete music 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. [www.amplifyingglass.wix.com/juniana](http://www.amplifyingglass.wix.com/juniana)

**Catherine Lee (oboe, door)** 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 per-

formed 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 Grunfest, 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](http://www.catherinemlee.com)

**Gina Adorno Lunde (soprano)** has enjoyed singing as well as playing the violin throughout her career. Her favorite operatic roles include Micaëla, Masetta, Pamina, and Monica in *The Medium*. She has sung in the chorus for the New York Philharmonic and currently sings with the Portland Opera Chorus and plays violin with the Sunnyside Symphony Orchestra. Gina received her Master of Music degree from the Peabody Conservatory of Music, magna cum laude. She resides in Portland with her 4-year-old accompanist (currently working on bongos) and is studying Biostatistics at the OHSU-PSU School of Public Health.

**Rebecca Olason (horn, door)** is a hornist and performer from Portland, Oregon. You can most often find her performing as a founding member of Sound of Late, a contemporary music ensemble based in both the Portland and Seattle areas. Additionally, she plays as the fourth horn of the Newport Symphony and Portland Columbia Symphony Orchestra. Rebecca loves teaching and works with her own private studio and as the horn instructor at George Fox University. She is passionate about exploring creative and musical boundaries, especially through performance. This will be Rebecca's first time playing with the Extradition Series and she is pleased as punch to be featured. [www.soundoflate.org](http://www.soundoflate.org)

## THE SERIES

**The Extradition Series** presents quarterly concerts of 20th- and 21st-century experimental music, exploring purity, space, sound, and silence. The series is curated and directed by Matt Hannafin and presented by the Creative Music Guild.

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

Recording services and live sound assistance provided by **Branic Howard** ([www.openfieldrecording.com](http://www.openfieldrecording.com)).

[www.creativemusicguild.org](http://www.creativemusicguild.org)

[www.facebook.com/TheExtraditionSeries](https://www.facebook.com/TheExtraditionSeries)

Check our **YouTube channel** for an audio archive of our past concerts: [www.youtube.com/c/TheExtraditionSeries](https://www.youtube.com/c/TheExtraditionSeries)

## BECOME A SUPPORTER

The Extradition Series needs your support. Your tax-deductible donation of any amount will make it possible for us to increase the fees we're able to offer our wonderful musicians, and help us secure performance commitments from an even wider range of creative talent. Just to go <http://creativemusicguild.org/donate>, where you'll find links for both one-time and recurring donations. Once on the Paypal page, please specify that your donation should go to support the Extradition Series. Thanks!

## NEXT CONCERT

Saturday, April 21, 2018

**Richard Glover, *An Imperfect Harmony*** (2013)

Andre St. James (double bass)

**Catherine Lamb, *Nodes, Various*** (2009/10)

Matt Carlson, Derek Ecklund, Branic Howard, Juniana Lanning, and Evan Spacht (electronics)

**Mark So, *A Tepid Atmosphere (Bedroom Near the Sky)*** (2007)

Matthew Andrews (vibraphone), Brandon Conway (electric guitar), Mike Gamble (electric guitar), Matt Hannafin (percussion), and Branic Howard (electronics + field recording)

**Jurg Frey, *Floating Categories*** (2015)

Loren Chasse (sound + light), with recorded contributions from Matt Carlson (piano), Douglas Detrick (trumpet), Matt Hannafin (melodica), and Jacob Mitas (violin)

**Michael Pisaro, *Entre-Moments*** (2005/6)

Matt Carlson (piano), Lee Elderton (clarinet), Catherine Lee (oboe), Andre St. James (double bass), and Derek Ecklund, Branic Howard, Juniana Lanning, and Evan Spacht (electronics)

>>> **PLUS: Extradition Off-Site:** A participatory event score by **Ben Glas**, downloadable and performable by anyone within a four-week window around the concert date