

The Extradition Series

Leaven Community, Portland

April 21, 2018

Richard Glover, *An Imperfect Harmony*

Andre St. James (double bass)

Catherine Lamb, *Nodes, Various*

Matt Carlson, Derek Ecklund, Ben Glas, Branich Howard,
Juniana Lanning (electronics)

Mark So, *a tepid atmosphere (bedroom near the sky)*

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

Jurg Frey, *Floating Categories*

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*

Matt Carlson (piano), Lee Elderton (clarinet), Catherine Lee (English horn),
Andre St. James (double bass), Derek Ecklund, Ben Glas,
Branich Howard, Juniana Lanning, Evan Spacht (electronics)

Ben Glas, *Self Composure #2 (Memory Sequence)*

To be performed by you, later

THE MUSIC

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

Richard Glover, *An Imperfect Harmony* (2013): Perfect in its simplicity, the score to *An Imperfect Harmony* provides just four short musical cells, each comprised of two double-stopped dyads – one designated as an opening, the other as a destination. The player moves freely between these four cells, building the piece by making gradual, microtonal pitch changes to one of the dyad's two notes each time a cell is played, with the other note (played on an open string) maintaining an undeviating pitch. By the end of the performance, all cells have transformed from their opening to their destination pitches. For the composer, the audibility of this process is paramount, revealing a landscape of microtonality in the slow transition from beginning to end: "The sonorities of the changing tunings speak for themselves," he has written, "and I as the composer do not feel a need to exploit specific intervals within them for expressive gain. I believe what expression there is lies within the process itself."

Catherine Lamb, *Nodes, Various* (2009/10): This open-ended piece asks a group of musicians to explore tonalities together in a space, utilizing saw-wave oscillators and a frequency set that includes only multiples of 2, 3, and 5 prime-number relationships to a 60 Hz base. Maintaining a soft, resonant volume and an attentive ear, all players are free to select the order and duration of their tones, using a low-pass filter to fade a tone into the mix, explore how its low overtones react with the performance space and with the other players' explorations, then fade it out again before moving on to the next chosen frequency. The piece's ultimate form reveals itself through performance.

Mark So, *a tepid atmosphere (bedroom near the sky)* (2007): Part of a series of pieces based on the poetry of John Ashbery, *a tepid atmosphere* builds its sound world from three foundational elements: a field recording made in an urban setting, a sustained white noise, and a sustained tone. Channeling Ashbery's *Landscape (After Baudelaire)*, the piece asks musicians to cross-fade and overlap these elements to transform the city recording into a sonic landscape of peaks emerging and disappearing beneath an abundant sky. Against this shifting landscape, musicians may interject occasional short sounds or fragments, reacting to one another or to any other sounds in the piece or the performance space.

*I'll see chimneys and steeples, those masts of the city,
And the huge sky that makes us dream of eternity.
How sweet to watch the birth of the star in still-blue
Sky, through mist; the lamp burning anew
At the window; rivers of coal climbing the firmament
And the moon pouring out its pale enchantment.*

Jurg Frey, *Floating Categories* (2015): Scored "for reader, listener, player alone, maybe performer(s)," this sparse dreamscape mixes words and phrases, short melodic fragments, and grids of colored dots, all spread across eight stark white manuscript pages. The scoring suggests that a performance could simply be a silent reading of the piece, its content evoking sounds, images, and feelings in the reader's mind. In realizing the piece for an audience, an interpreter must take on the challenge of translating those images and feelings into aural and visual content.

Michael Pisaro, *Entre-Moments* (2005/6): *Entre-Moments* comprises three separate pieces – *The Earth and the Sky* for piano, *Topographies* for instrumental trio, and *Constellations* for sine tones – all of them concerned with projecting relatively short musical interludes across a relatively long duration. Within each of these pieces, the composer offers ten separate one-page scores from which performers can choose. These may be played individually, played in sequence, combined, or overlapped with each other, using the composer's detailed rules for determining their durations. For this performance, the ensemble will be offering a world premiere performance of the combined *Entre-Moments* triptych, performing ten of the individual scores in an overlapping flow.

Ben Glas, *Self Composure #2 (Memory Sequence)* (2018): For the second of our *Extradition Off-Site* experiences, we are happy to present a new piece by Portland interdisciplinary artist Ben Glas, in which ambient sounds are shaped into music entirely within the performer's mind. Off-site pieces may be performed by anyone, musician or non-musician, at the time and place of their choosing. Through *Off-Site*, we hope to draw our audience more deeply into *Extradition's* creative process, becoming interpreters of new experimental music in their own right. Printed copies of the score are available at the ticket table. It may also be downloaded through May 5 at www.facebook.com/events/170038847142846.

THE PERFORMERS

Matthew Neil Andrews (vibraphone) earned his B.A. in music composition at Vanguard University of Southern California and is currently a graduate teaching assistant at Portland State University, where he is studying composition with Bonnie Miksch, Javanese gamelan with Mindy Johnston, choral arranging with Ethan Sperry, and vocal technique with Jimmie Herrod. Matthew is a Cascadia Composers board member, co-founder of Portland State's student composer consort, a regular contributor to *Oregon Arts Watch*, and Editor-in-Chief of PSU's nascent student-run journal of music. By night he walks all over Portland playing drums with Agents of Ecco and Balinese gamelan with Wahyu Dari Langit.

Matt Carlson (piano, electronics) 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

Loren Chasse (sound + light) 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." Since relocating from San Francisco to Portland in 2010, 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

Brandon Conway (electric guitar) is an improviser who continually seeks to develop and deepen his own idiosyncratic approach to the guitar, employing traditional and extended techniques from diverse genres including classical, electronic, free jazz, metal, and other extreme musics. He is especially interested in approaches to improvisation that utilize abstracted gestures, divergent tonalities, indefinite and simultaneous pulses, and emergent ensemble textures. Brandon lives in Portland with his partner, artist Amy Conway, and their two kids. Brandon also volunteers on the board of the Creative Music Guild and regularly performs with improvised punk band Halfbird. www.halfbird.bandcamp.com

Derek Ecklund (electronics) is a multi-instrumentalist, composer, sound artist, and digital creative who has been creating and collaborating in the Portland and Northwest music community for three decades. Among his projects is *Columbia River Sound Map*, an ongoing online installation that uses field recordings and geotagging to build an interactive sound map of recordings made along the Columbia River's 1,243-mile course. It is an attempt to unite sound with geography and music with landscape. www.soundmaps.net/columbiariversoundmap

Lee Elderton (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 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.

Mike Gamble (electric guitar) is an adventurous guitarist and multi-instrumentalist who has spent the past 15 years immersed in the creative jazz, experimental rock, and improvised music scenes in New York, New Orleans, Burlington, Boston, San Francisco, and the Pacific Northwest. He has recorded over 20 albums and toured the U.S., Canada, and Europe with his critically acclaimed guitar trio The Inbetweens, Counter Records' Cougar, and alongside doom-metal originators Earth. Recent collaborators include prestigious drummer Bobby Previte, bassist Todd Sickafoose, guitar virtuoso Nels Cline, and PNW cellist Lori Goldston. Now based in Portland, Mike teaches Audio Production at Oregon State University, curates a monthly Audio/Visual series pairing local and touring artists with his own audio-reactive projection setup, and serves as Artistic Director of the Creative Music Guild. mikegamble.tumblr.com

Ben Glas (electronics) is an interdisciplinary artist and composer based in Portland. Through ephemeral compositions, Glas's work questions preconceived notions between passive and active participation and collapses the difference between hearing and listening. In seeking to discover open-ended forms of music and listening perspectives, Glas's compositions focus on subjective perception via the use of acoustics, psychoacoustics, and space as tools for sonic composition. www.thankyouforyourunderstanding.com

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, 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, shakuhachi player Jeffrey Lependorf, and many others. Matt is the curator and director of the Extradition Series. www.matthannafin.com/Music.php

Branic Howard (electronics + field recordings) 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

Juniana Lanning (electronics) comes from a background of classical training and audio engineering. She has found inspiration as a student of computer music and concrete music composers 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 improviser, Juniana approaches music creation with a balance of spontaneity and organized structure. www.amplifyingglass.wix.com/juniana

Catherine Lee (English horn) 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

Andre St. James (double bass) is a cornerstone of the rich, thriving Pacific Northwest jazz scene, working regularly with The Kin Trio and many others. Over the past three decades, St. James has worked with Sonny Rollins, the Harold Land–Blue Mitchell Quintet, Andrew Hill trio and large bands, Bobby Hutcherson, Charlie Rouse, Pharaoh Sanders, James Moody, Alan Shorter, Nancy King, and George Cables. His strong sense of lyricism, buoyancy, and surging momentum, as well as a deep respect for both tradition and innovation, have taken him to both ends of the jazz spectrum, from torch songs and two-beat to bop and beyond. He has enjoyed free-wheeling, open-ended avant-garde combustion with keepers of the flame like Ron Steen, Joe Pass, Kai Winding, Herb Ellis, and Houston Person, as well as trailblazers like Julius Hemphill, Marty Ehrlich, Michael White, Sun Ra, and Billie Holiday pianist Mal Waldron. www.andrestjames.com.

Evan Spacht (electronics) completed undergraduate studies at the Colburn Conservatory School of Music in Los Angeles (trombone performance), and mentored under Michael Pisaro, Ulrich Krieger, and Mark Trayle at the CalArts Composer/Performer program (MFA 2014). He has participated in the Klangspuren Festival (2010, 2011) and performed chamber music on trombone, bass trumpet, and euphonium with the International Ensemble Modern Academy, Innsbruck, Austria. He continues to record, compose, practice, and perform on trombone, and aims to combine these interests with traveling by bike.

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 by **Tim Westcott**. Recording services and live sound assistance by **Branic Howard** (www.openfieldrecording.com).

www.creativemusicguild.org

www.facebook.com/TheExtraditionSeries

www.youtube.com/c/TheExtraditionSeries

NEXT CONCERT

Saturday, July 21, 2018

Matt Hannafin, *Honor Roll* (2018)
Reed Wallsmith (alto saxophone)

Matt Carlson, title TBA (2018)
Catherine Lee (oboe), Matt Carlson (electronics)

James Saunders, *Surfaces* (2010–11)
Loren Chasse + Matt Hannafin (percussion)

Kristin Bolstadt, *Silence Come Closer Wait Expect* (2014)
Branic Howard (sound)

Manfred Werder, *2009⁴* (2009)
Matt Carlson (piano), Brandon Conway (guitar),
Evan Spacht (trombone), Reed Wallsmith (alto saxophone)

>>> **PLUS:** A digital sound walk by **Juniana Lanning**, presented as part of our Extradition Off-Site project and downloadable within a four-week window around the concert date

BECOME A SUPPORTER

If you enjoy the unique contribution Extradition makes to Portland's musical landscape, please consider becoming a sustaining patron via our crowdfunding campaign at www.patreon.com/ExtraditionSeries. For just a few dollars a month, you can help us sustain and expand our work: programming ambitious quarterly concerts, launching a new series of intimate recital events, producing guerilla-style recordings of long-form experimental music, and – most importantly – compensating our musicians fairly for their dedication and artistry. To show our gratitude, three of our four supporter levels come with complimentary tickets to Extradition performances.