

The Extradition Series

Leaven Community, Portland

April 21, 2018

Matt Hannafin, *Honor Roll*

Reed Wallsmith (alto saxophone)

♦♦♦

James Saunders, *Surfaces*

Loren Chasse, Matt Hannafin (surfaces + objects)

♦♦♦

Matt Carlson, *Chiasmus*

Matt Carlson (electronics), Catherine Lee (English horn)

♦♦♦

Kristin Bolstad, *Silence Come Closer Wait Expect*

Branic Howard (sound)

♦♦♦

Manfred Werder, *2009⁴*

Matt Carlson (piano), Brandon Conway (guitar),
Evan Spacht (trombone), Reed Wallsmith (alto saxophone)

♦♦♦

Juniana Lanning, *Are You Building Something?*

A downloadable digital sound walk,
to be experienced by you,
later

THE MUSIC

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

Matt Hannafin, *Honor Roll* (2017): Presented as six short lines of text about six abstract expressionist painters (Barnett Newman, Franz Kline, Robert Motherwell, Willem de Kooning, Jackson Pollock, and Mark Rothko), this piece asks a solo performer to transform a central theme of each painter's style into music, weaving them together into a coherent statement. The score gives only the six themes, each in 11 words or less; from there, responsibility for translating those themes into a musical composition devolves completely onto the performer.

James Saunders, *Surfaces* (2010/11): Part of the composer's ongoing project *on the sonic properties of materials*, this piece explores the ways in which various elementary actions elicit sounds from a variety of surfaces. The score takes the form of 41 separate note cards, among which performers are free to choose. Actions are described through short text phrases, which vary between singular instructions (e.g., "a [surface] is brushed") and longer, more complicated sequences (e.g., "a [surface] is folded and then unfolded until it is no longer possible to create a fold which does not touch a previous fold"). Instructions may be repeated, reapplied to the same surface, or transferred to a different one. Over the course of the performance, the surfaces become transformed through the actions and tools applied to them.

Matt Carlson, *Chiasmus* (2018): Named after a literary device in which a phrase is repeated in inverted form for artistic effect (e.g., "All for one, and one for all"), *Chiasmus* is a series of short duo melodies bracketed by silence, with variations presented in reverse chronological order. "*Chiasmus* is an attempt to reduce the amount of information in my music," says the composer. "I wanted to see what could be done with two melodic voices, playing together in space. I have an interest in the way overlapping melodies create harmony, a kind of loose polyphony. Counterpoint without rules. When you have just two voices, perceived tonal centers can shift subtly without feeling like chord changes. Two notes play, it implies a chord; change one note and it implies a scale; change another note and you can play with that implication. It's quite airy and not bogged down with the weight of a center. I wanted these moments just sitting there gently in space, coming one after another without much continuity or development."

Kristin Bolstad, *Silence Come Closer Wait Expect* (2014): Comprising just twenty words, this text-based score focuses on the concept and reality of silence. But to whom is the score directed, performer or listener? Questions such as “What sound is SILENCE” and directions such as “WAIT for something to happen” seem to join audience and performer in a pact, contemplating John Cage’s maxim “No silence exists that is not pregnant with sound.” Other instructions challenge the improvisational habits on which performers might rely in the absence of direction, while also reminding interpreters to experience sound and silence in the moment.

Manfred Werder, *2009^d* (2009): *2009^d* comprises in its entirety this short extract from poet Francis Ponge’s “L’opinion changée quant aux fleurs” (A changed opinion on the subject of flowers):

Under certain conditions of temperature and humid-humility – and also of shade or twilight – certain conditions as to the light, telluric and solar radiation; certain conditions finally of neighborhood, of intimacy with the mineral, the inorganic.

What to make of this? Though Ponge is noted for his obsession with the inner life of common objects (a plant, a shell, a piece of soap), this fragment avoids that focus except in its attribution line. Instead, it deals entirely with the “certain conditions” under which the subject (flowers, per the title) achieves an unnamed state. Given that limitation, the natural assumption is that Werder wants musicians to focus on the conditions under which *music* blossoms, or perhaps the conditions under which music blossoms *optimally*. This is, of course, only one interpretation, but the fragment’s focus on “certain conditions” suggests that a realization should examine how musical creation is affected by any or all of the variables present in a performance environment (light, heat, ambient sound, natural environment, manmade structures, sociology, history, etc.), and that the transmutation of those variables into a musical result be a *natural byproduct*, mirroring the growth of a flower after being provided the right conditions of temperature, humidity, light, air, and soil.

Juniana Lanning, *Are You Building Something?* (2018): For the third of our Extradition Off-Site experiences, we are happy to present a new piece by Portland musician and sound designer Juniana Lanning. Available as an audio download, *Are You Building Something?* utilizes manipulated field recordings and electronics to transform a listener’s experience of place and temporality while walking a specific route through Portland’s

riverfront, Old Town, and Chinatown neighborhoods. Links to the downloadable audio and route map are available at www.extradition-series.com/offsite. Route maps are also available at the ticket table tonight. Special thanks to Daniel Flessas and Linda Austin for the use of specific field recording samples.

THE PERFORMERS

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 (surfaces + objects) 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/NY), *Characters at the Water Margin* (Unfathomless/Belgium), and *The Animals and Their Shadows* (Semperflorens/Russia). www.lorenchasse.blogspot.com

Brandon Conway (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

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

Branic Howard (sound) 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 (Off-Site composition) 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 expanded from the studio environment into live performance, collaborating with Kyle Bouchard to form the experimental/ambient electronics duo Seven Engines. Juniana is now lead recording engineer for Fluff and Gravy Studios and drummer/sound sampler for Portland band Vacilando. She is a collector of field recordings and a sculptor of sonic 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

Evan Spacht (trombone) is an American trombonist and composer who has studied orchestral classical music and contemporary chamber music. He combines interests in field recording, electronics, and the trombone in the context of his music, and continues to expand his repertoire of solo trombone music.

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.

THE SERIES

The Extradition Series presents quarterly concerts and recitals focused on 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).

www.extradition-series.com

www.facebook.com/TheExtraditionSeries

www.youtube.com/c/TheExtraditionSeries

www.creativemusicguild.org

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 as little as \$3 a month, you can help us sustain and expand our work: programming ambitious quarterly concerts, launching a new series of intimate recitals, producing guerilla-style recordings of long-form experimental music, and – most importantly – helping properly compensate our musicians for their dedication and artistry. To show our gratitude, three of our four supporter levels come with complimentary tickets to Extradition performances.



Tonight's concert is dedicated to **Andre St. James** – father, friend, bassist, teacher, colleague, and beautiful soul, who left us much too soon.

To help Andre's family through this difficult time, go to:
www.gofundme.com/andre-st-james-memorial

NEXT CONCERTS

Extradition Recital Series: Music of Small Means

Saturday, September 15, 2018 @ Performance Works NW

Solo and duo percussion by Loren Chasse and Matt Hannafin:

- > **Michael Pisaro, *A Drum Acted Upon by Friction, Gravity, and Electricity***
- > **Mark So, *51 Things to Do with Two Hands***
- > **Matthias Kaul, *Two Together***
- > **Glenn Sogge, *Gestures***
- > **Matt Hannafin, *Post Box Music***

Extradition Series 2018 Fall Concert

Saturday, October 20 @ Leaven Community

- > **Cornelius Cardew, *The Tiger's Mind (Nightpiece)***
Lee Elderton (clarinet), Mike Gamble (guitar), Catherine Lee (oboe), John C. Savage (flute), Shao Way Wu (double bass), and a pianist to be announced
- > **Jürg Frey, *Un Champ de Tendresse Parseme d'Adieux (4)***
Matthew Neil Andrews, Loren Chasse, Matt Hannafin, Branich Howard, and Juniana Lanning (dry leaves, pebbles, whistling)
- > **Ryoko Akama, *Tada No***
Barbara Ford, Gina James, Bonnie Singer, Marion Van Namen, and others to be announced (voices + objects)
- > **Daniel Brandes, *Other Echoes Inhabit the Garden***
Claudia C. Savage (recorded writing/voice), John C. Savage (tenor saxophone)
- > **G. Douglas Barrett, *A Few Silence***
Matthew Neil Andrews, Loren Chasse, Matt Hannafin, Branich Howard, and Juniana Lanning (instruments + objects)