

Extradition Recital Series

Music of Small Means

Performance Works NW, Portland
September 15, 2018

Loren Chasse & Matt Hannafin
Solo & Duo Percussion

Mark So

*(idle.) – 51 THINGS TO DO WITH 2 HANDS.
for Eileen Myles*

Matt Hannafin

Post Box Music

Glenn Sogge

Gestures

Michael Pisaro

*A Drum Acted Upon by
Friction, Gravity, and Electricity*

Matthias Kaul

Two Together

THE MUSIC

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

Mark So, *(idle.) – 51 THINGS TO DO WITH 2 HANDS. for Eileen Myles* (duo, 2010): For this piece, two spiral-bound notebooks are prepared ahead of the performance, with instructions indicating various simple actions written on 51 page-spreads: rubbing, tapping, scratching, thrumming, etc.—one or more actions for the left hand, one or more actions for the right. In addition to being the scores, the notebooks are also the instruments on which the music is played.

Matt Hannafin, *Post Box Music* (duo, 2018): Performers are asked to save all the cardboard boxes they receive in the mail over a period of time, then use any measurements of these boxes (total number, length, width, etc.) to create a compositional structure. The boxes also act as the instruments, played via any means devised by the performer(s). For this performance, the musicians developed individual approaches to their boxes, then merged the two approaches to create a coherent duo presentation.

Glenn Sogge, *Gestures* (solo, 2017): Written on a deck of blank playing cards, this graphic score by Portland-area composer Glenn Sogge enumerates 52 possible gestures/actions to be interpreted musically. No hints are given as to how they should be played, or by what means. For tonight's performance, Matt Hannafin (to whom the composition is dedicated) placed a twelve-cell grid over each card, assigned tones to each cell, then arranged the individual card melodies into a coherent whole. He will perform the work on a set of tuned rice bowls, crotales, one bell, and a small chime.

Michael Pisaro, *A Drum Acted Upon by Friction, Gravity, and Electricity* (solo, 2011): Scored for snare drum and various materials, this piece sets up a detailed time structure in which the materials are used to activate the resonances and textures of the drum. In Part 1, five materials slowly trace the first letter of their names on the surface of the drum: "L" for leaf, "S" for stone, "F" for handheld electric fan, "B" for branch, and "O" for an overturned cup. In Part 2, four kinds of fine materials—dry beans, rice, millet, and sand—are made to fall onto the drumhead, which has been lightly amplified. The piece will be performed by Loren Chasse.

Matthias Kaul, *Two Together* (duo, 2014): In this piece, the title is literal: Two percussionists are physically joined together by two lengths of mono-filament line tied to the tips of their drumsticks. All actions required by the score utilize this attachment (plucking the tensed line, using it to move various everyday objects on the floor, etc.), necessitating a sustained collaborative effort by the two performers throughout the piece.

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, in 2010 he relocated to Portland, where he has given solo, duo, and ensemble 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/New York). lorenchasse.blogspot.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, Persian tar and tombak master Kavous Shirzadian, and percussionists Jamey Haddad, Glen Velez, and John Amira. Active as a solo performer, he's also collaborated with artists such as trumpeter Nate Wooley, oboist Catherine Lee, turntablist Maria Chavez, shakuhachi player Jeffrey Lependorf, and electro-acoustic duo Golden Retriever, as well as chamber groups, Zen flower arrangers, and Persian, Sephardic, and Ukrainian ensembles. He is the curator and director of the Extradition Series. www.matthannafin.com/Music.php

THE SERIES

The Extradition Series presents concerts and recitals of 20th- and 21st-century experimental music, exploring purity, space, sound, and silence. Extradition is a programming arm of the Creative Music Guild.

Live sound reinforcement by **Tim Westcott**

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

NEXT CONCERT

Saturday, October 20, 2018 @ Leaven Community, PDX

> **G. Douglas Barrett, *A Few Silence*** (2008): Matthew Neil Andrews, Loren Chasse, Matt Hannafin, Branic Howard, Juniana Lanning, and Melanie Voytovich (sounds)

> **Daniel Brandes, *Other Echoes Inhabit the Garden*** (2013): Claudia F. Savage (recorded poetry) and John F. Savage (tenor saxophone)

> **Ryoko Akama, *Tada No*** (2013/14): Barbara Ford, Gina James, Bonnie Singer, Stefanie Lavon Trotter, and Marion Van Namen (voices, objects)

> **Jurg Frey, *Un Champ de Tendresse Parseme d'Adieux (4)*** (2011): Matthew Neil Andrews, Loren Chasse, Matt Hannafin, Branic Howard, Juniana Lanning, and Melanie Voytovich (dry leaves, pebbles, whistling)

> **Cornelius Cardew, *The Tiger's Mind (Nightpiece)*** (1967): Lee Elderton (clarinet), Mike Gamble (guitar), Lorna Krier (piano), Catherine Lee (oboe), John C. Savage (flute), Shao Way Wu (double bass)

Info: www.extradition-series.com / www.creativemusicguild.org

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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 (or more!), you can help us sustain and expand our work: programming ambitious quarterly concerts and intimate recital events, producing guerilla-style recordings of long-form experimental music, and—most importantly—fairly compensating the musicians who make it all happen. To show our gratitude, three of our four supporter levels include complimentary tickets to Extradition performances.