

The Extradition Series

Leaven Community, Portland

January 12, 2019

Morgan Evans-Weiler, *Constructed Objects*

Loren Chasse (percussion, electronics), Derek Ecklund (electronics),
Lee Elderton (clarinet), Branic Howard (electronics),
Juniana Lanning (electronics), Collin Oldham (cello),
Jonathan Sielaff (bass clarinet)

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Matt Hannafin, *Variations on a Picture of Snow by Evan Cordes*

Matt Carlson (piano), Derek Ecklund (electronics),
Branic Howard (electronics), Maxx Katz (flute),
Catherine Lee (oboe), Collin Oldham (cello)

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Anna Höstman, *What Her Friend Said*

Gina Adorno (soprano), Lorna Krier (piano)

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John Cage, *Two*

Matt Carlson (piano), John C. Savage (flute)

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Mark Hannesson, *A Moment Is a Window*

Brandon Conway (guitar), Lee Elderton (clarinet),
Mike Gamble (guitar), Branic Howard (guitar),
Catherine Lee (oboe), John C. Savage (flute),
Jonathan Sielaff (bass clarinet)

THE MUSIC

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

Morgan Evans-Weiler, *Constructed Objects* (2016): This one-page text score focuses almost entirely on how each individual player should approach his or her role, leaving the structuring of the full piece up to the ensemble. For tonight's performance, the clarinets will be exploring "a changing spectrum of overtone material," while the cello examines relationships to the clarinets' overtones. The first electronics player will deploy "perpetual static sounds in a liminal state between sound and silence," while the second will perform very high and very low sine tones, the highest ones at the edge of human audibility. Other players will explore "strong static noise," sometimes intentionally obscuring and distorting the other players' contributions while also hewing to the score's injunction to "play in a very considered and gentle manner."

Matt Hannafin, *Variations on a Picture of Snow by Evan Cordes* (2016/2018): This graphic score came into being after Portland photographer Evan Cordes posted a picture on Facebook showing snow covering a section of wooden deck, the gaps between boards revealed as six black horizontals in a stark field of white. That photograph served as the basis for nine variations created in Photoshop by cloning and reorganizing the horizontal lines. For performance, six musicians are asked to interpret one line apiece as it flows across the ten pages of the score, with each page equaling exactly two minutes. Black lines denote where a player may play (though s/he is not required to) and white spaces denote where a player *must* rest. The ensemble improvises within these parameters and the *mise-en-scène* dictated by a single direction: "Playing should be a cold morning, still and quiet, woken to new snow."

Anna Höstman, *What Her Friend Said* (2009): This short, lyrical piece is based on a poem of the same title by Kollan Arici. It is one of the earliest surviving texts of Tamil poetry from the *Kuruntokai*, an anthology of love poems probably compiled during the first three centuries AD.

*The great city fell asleep
But we did not sleep.
Clearly we heard, all night,
from the hillock next to our house*

*the tender branches of the flower-cruled tree
with leaves like peacock feet
let fall
their blue-sapphire flowers.*

John Cage, *Two* (1987): The first in Cage's long series of "number pieces," *Two* is a duet for piano and flute, each of which is presented with ten time brackets. Within each of these brackets, the pianist is given 7 to 10 chords or single tones to be played in the given order. The flautist has only a single soft, low tone per time bracket, with just three different pitches spread across the ten-minute piece. Players have full discretion regarding the placement and duration of notes and chords within a bracket, but are enjoined from playing any of a bracket's notes more than once—a direction that guarantees significant space, suspension, and silence in the piece. In preparing a performance, players may use any methods to determine their approach: chance, intuition, an imposed mathematical formula, etc. During the playing, performers must accept the constraints of the brackets and learn to make the most of the paucity of material they've been given—even (or especially) if that *most* is actually *least*.

Mark Hannon, *A Moment Is a Window* (2017): Players are presented with seven pages of traditionally notated music: three pages with a single short staff, three pages with two staves, and one with six. Players must perform the pages and notes in order and abide by the composer's direction that playing should be "quiet, calm, rather slow to very slow." In all other respects, each player has full independence as to how s/he approaches the given notes: when to begin playing, how long to hold notes, how to color those notes, how long to pause between notes, and whether or not to play a given note at all. Sometimes a player will be flowing, sometimes static, sometimes silent. On pages that contain more than one staff, each player chooses just one. The ensemble cannot move to a new page until all musicians have completed the current page.

THE PERFORMERS

Gina Adorno (soprano) has enjoyed singing as well as playing the violin throughout her career. She sings locally with the Portland Opera Chorus and Opera on Tap Portland. Her favorite opera roles include Micaëla, Musetta, Pamina, and Monica in *The Medium*, and she has sung with Opera Company of Brooklyn, Garden State Opera, Opera Singers Initiative, and in the chorus for the New York Philharmonic and Orpheon Chorale. Gina received her Master of Music degree from the Peabody Conservatory of Music, magna

cum laude. She will be singing in an upcoming House Concerts PDX recital on January 26th with bass Patrick Scofield, presenting songs and duets by local composer Sylvia Gray, based on poetry of the Pacific Northwest (houseconcertspdx.org). She resides in Portland with her 5-year-old in-house drummer/guitarist/silly-face-maker, and is studying Counseling Psychology at Lewis & Clark College.

Matt Carlson (piano) is a pianist and electronic music composer/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, electronics) 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 *The Animals and Their Shadows* (Semperflorens), *The Sodden Floor* (Notice Recordings), and *Characters at the Water Margin* (Unfathomless). lorenchasse.blogspot.com

Brandon Conway (guitar) is an improviser who continually seeks to develop and deepen his own idiosyncratic approach to the guitar, employing techniques from diverse genres and improvisational approaches that utilize abstracted gestures, divergent tonalities, indefinite and simultaneous pulses, and emergent ensemble textures. Brandon serves on the board of the Creative Music Guild and 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 communities for three decades. His music is about creating an environment, a raw stream of pure sonic possibilities. His approach is textural and in the moment. He uses a variety of instruments, field recordings, and tools to create an ecstatic listening space, evoking beauty, humor, wildness, and trance.

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

Mike Gamble (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. 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

Branic Howard (electronics, guitar) 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

Maxx Katz (flute) is a multi-instrumentalist and composer whose work simultaneously uses vocabulary from metal, jazz, classical, free improv, and performance. A classically trained flutist with an M.A. in Critical and Comparative Studies in Music from the University of Virginia, she has toured extensively in experimental bands across the U.S. and Europe. She uses primarily flute, electric guitar, and voice in a restless negotiation of the limits of communication. www.facebook.com/maxxkatzmusic

Lorna Krier (piano), aka "Lorna Dune," is a composer, electronic music producer, and experimental pianist who's shared the stage with the Philip Glass Ensemble, Steve Reich, Meredith Monk, the Bang on a Can All-Stars, Tristan Perich, and feminist punk icon JD Samson. With long-time collaborator Missy Mazzoli, she's also a member of Victoire, dubbed an "all-star, all-female quintet" by *Time Out New York*. As a composer, she has received

commissions to write for Terry Riley's 80th birthday at the Ecstatic Music Festival, Deutsche Grammophon's remix album celebrating composer Max Richter, and a reimagining of the Pulitzer-winning work *Partita* by composer Caroline Shaw and Roomful of Teeth. Lorna Dune co-produced the record *Vespers for a New Dark Age* (New Amsterdam Records) with Mazzoli and Glenn Kotche of Wilco, commissioned by Carnegie Hall. lornadune.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 concrète 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 drummer/sound sampler for Portland band Vacilando and lead recording engineer for Fluff and Gravy Studios. 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 (oboe) 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

Collin Oldham (cello) has interpreted contemporary music with the Verge Ensemble in Washington D.C. and with Ensemble Aleph in Paris. He has appeared as a guest performer with the Corigliano and Carpe Diem string quartets, as soloist with composer Samuel Adler at the American Academy in Berlin, and with violinist Lina Bahn at the Gaudeamus festival in Rotterdam. He has performed with the Louisville Orchestra, the Oregon Symphony, the National Symphony Orchestra, and the Washington (DC) Opera. He has performed and/or recorded with local rock stars The Decemberists, Richmond Fontaine, and the Portland Cello Project. He studied cello performance at Northwestern University, University of Louisville, Moscow Conservatory, and the University of Southern California.

He also studied computer music at Stanford's Center for Computer Research in Music and Acoustics (CCRMA). www.collinoldham.com

John C. Savage (flute) has been compared to Rahsaan Roland Kirk, Jean-Pierre Rampal, Herbie Mann, Noah Howard, Ian Anderson, and Colin Stetson. He has performed and recorded with, among others, the avant world-jazz duo Cartridge, the Andrew Hill Big Band, Billy Fox and Mark Dresser, the Kitsune Ensemble, composer-drummer Ken Ollis, the jazz-fusion quintet Groove Revelation, the poetry and music duo Thick In The Throat, Honey, the free improvising trio Savage/St. James/DuRoche, and Lie Very Still with Ken Ollis and guitarist Mike Gamble. His chamber trio Re:Soundings with pianist Dana Reason and oboist Catherine Lee will be featured on a new recording of composer Roscoe Mitchell's *Nonaah* in 2019. Savage holds a PhD from New York University in flute performance with emphases in improvisation and music theory. www.johncsavage.com

Jonathan Sielaff (bass clarinet) 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

THE SERIES

The Extradition Series presents concerts and recitals that exist at the intersection of composition and improvisation, framed in an aesthetic of chance and intentionality, clarity 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).

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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. Any amount helps, but if you give more, you get more: Patrons at the \$5/month level and above get free admission to all Extradition Series concerts and recitals as long as their patronage remains active. Patrons at the \$10 and \$20 levels get a variety of Extradition Series swag.

Through your donation, we can continue programming ambitious quarterly concerts and intimate recitals, commission new compositions, produce recordings of long-form experimental music, and, most importantly, pay the musicians and sound engineers who make it all happen. Can you help us out?



VOLUNTEER

The Creative Music Guild is seeking volunteers to help us fulfil our mission of promoting experimental and improvised music in Portland. Event volunteers, photographers, videographers, graphic artists, web designers, bookkeepers, grant writers, and anyone willing to provide lodging for visiting artists should drop a line to info@creativemusicguild.org.