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Leaven Community, Portland

October 19, 2019



Luke Nickel, *White Fang Field Recording*

Brandon Conway, Annie Gilbert, Matt Hannafin,
Juniana Lanning, Caspar Sonnet, Stephanie Lavon Trotter (voices)

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Sarah Hughes, *Fires and Conifers*

Loren Chasse (disruption), Matt Hannafin (percussion),
Branic Howard (surfaces), Maxx Katz (flute), Lorna Krier (piano),
Caspar Sonnet (lap steel dobro)

♦♦♦

Daniel James Wolf, *Field & Stream*

Francisco Botello, Branic Howard, Lorna Krier,
Juniana Lanning, Glenn Sogge (laptops + field recordings)

♦♦♦

Matthias Kaul, *After the Rain*

Brandon Conway (samples + Soundlazer), Matt Hannafin (percussion),
Branic Howard (guitar), Maxx Katz (flute), Caspar Sonnet (voice)

♦♦♦

Toshi Ichiyanagi, *Music for Electric Metronome*

Matt Carlson (piano), Loren Chasse (percussion),
Brandon Conway (guitar), Matt Hannafin (percussion), Maxx Katz (flute),
Caspar Sonnet (lap steel dobro) + metronomes

THE MUSIC

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

Luke Nickel, *White Fang Field Recording* (2015/2018): Four or more speaking performers are asked to read silently from the text of Jack London's 1906 novel *White Fang*, set in Canada's Yukon and Northwest Territories during the Klondike Gold Rush. When performers encounter words they deem related to sound, they read them aloud. Though all readers use the same text, differences in reading speed mean they reach different points in the text at different times, creating a cloud-like rendering of the text's sonic properties. The composer says, "The idea of this work is to link two historic Canadian practices – field recording and literature – both of which rely heavily on Canada's unique geographic landscape."

Sarah Hughes, *Fires and Conifers* (2012/13): Improvisors are accustomed to creating music spontaneously by drawing on their own creativity, their instrumental training and experience, and the cross-pollinating inspiration of their fellow musicians. But what if the players' palate of possible actions is tightly constrained? In this piece, the composer assigns each of six players two possible performance tactics – essentially roles they must inhabit, excluding all other performative possibilities. One is asked to play "Short sounds. One at a time. Evenly spaced" or to insert "One clap. Occasionally. Loud." Another is asked to bow or rub various surfaces "for a long time." One is asked to provide a prominent attack or a prominent silence. Another is asked to respond to events from outside the space or to "Be disruptive." Beyond defining these limiting roles, the composer leaves all other aspects of the piece to the players' creativity.

Daniel James Wolf, *Field & Stream* (2011): Five electronics players are assigned roles associated with forms of water – rain, rivers, oceans, drainage, and drippage – and are asked to assemble a library of recorded sounds connected to their individual roles. In performance, each player uses a laptop connected to a shared mixer so that each can both send and receive audio signals and also process incoming signals in real time via filtering, modulation, or delay effects. The common output from all players is then routed to a main mixer, where a diffusion artist may array the sounds spatially across the performance space. While relying on the performers' creativity to explore (via processing) the acoustic similarities and differences among the various water forms, the piece's score follows a strict formal structure created using two Beckett-Gray Codes: complete

sequences of all possible combinations of players that promote both maximum variety and an optimal, smooth continuity, with players cycling between playing and resting based on who has been participating longest. This will be the piece's world premiere.

Matthias Kaul, *After the Rain* (2015): Subtitled "Words about growth – lost in translation," this piece is scored for percussionist, flutist, guitarist, and vocalist, the latter of whom speaks and sings from text "derived from thoughts about growth, found on the internet and sent several times through a translation program so that with each new translation more mistakes appeared." Simultaneously tight in its overall structure and highly improvisational within several of its sections, the piece combines the composer's interest in "found object" instrumental textures with field recordings, allusions to American blues, and the use of unusual technologies – in this case a parametric speaker that projects a focused, high-intensity sound beam that's basically inaudible unless a listener or a reflective surface intersects its path.

Toshi Ichiyanagi, *Music for Electric Metronome* (1960): This piece dates from the composer's Fluxus period, when he and then-wife Yoko Ono were studying with John Cage at the New School and hosting performances by La Monte Young and others at their New York loft. Focused on the sound of the electric metronome, then still a relatively recent technology, the piece presents performers with a graphic map of tempo settings connected by straight, curved, and undulating lines of various lengths and types (solid, dotted, zigzag), most of which are marked with small numbers indicating beat counts. Players reset their metronomes at each tempo setting, then choose a direction for movement. Variations in line type indicate the addition of *object sounds* (from instruments, chairs, etc.) or *physical sounds* (voices, handclaps, foot stomps, etc.), which must be accomplished before reaching the next indicated tempo setting. A performance ends after all players have reached a "zero" tempo setting during a predetermined three-minute window of conclusion.

THE PERFORMERS

Francisco Botello (electronics) is a sound artist and composer born and raised in Chula Vista, California. Growing up a dual citizen on the dividing line between the United States and Mexico, his work reflects on the nature of place and belonging. Gathering and composing with field recordings, he explores questions of identity, ancestry, geography, change, and loss.

Recently, he has been experimenting with gestural control and immersive, multi-channel sound systems as ways to connect his soundscapes more intimately with his body and audience. www.franciscobotello.com

Matt Carlson (piano) is an 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 etc.) is a musician, sound artist, field recordist, and teacher. 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. He has released many of his own projects and those of other artists on the labels Unique Ancient Tavern and Jewelled Antler. Recent recordings include *Characters at the Water Margin* (Unfathomless, Belgium), *The Animals and Their Shadows* (Semperflorens, Russia), and *The Sodden Floor* (Notice Recordings, Hudson Valley, NY). His new project, *So I'm As You'll*, can be heard at lorenchasse.bandcamp.com.

Brandon Conway (guitar, voice) 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

Annie Gilbert (voice) is a pragmatic experimentalist who explores sound and performance in collaboration – vocalizing, moving, and tooting a trombone with playful intensity. You can hear her play in Portland as part of the acoustic improvisation ensemble uneasy trio, with Stephanie Lavon Trotter and Justin Smith. uneasytrio.bandcamp.com

Matt Hannafin (percussion, voice) is a New York–born, Portland-based writer and percussionist active in experimental music, improvisation, and Iranian classical and traditional music. His teachers included composer La Monte Young, singer Pandit Pran Nath, tar and tombak master Kavous Shirzadian, and percussionists Jamey Haddad, Glen Velez, Layne Redmond, John Amira, and Magette Fall. Active as a solo performer, he's also collaborated with artists such as trumpeter Nate Wooley, turntablist Maria

Chavez, oboist Catherine Lee, sounds artists Loren Chasse and Branic Howard, electronics player Tom Hamilton, shakuhachi player Jeffrey Lependorf, and electro-acoustic duo Golden Retriever. He is the curator and director of the Extradition Series. www.matthannafin.com

Branic Howard (guitar, electronics, surfaces) 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, electronics), 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, voice) comes from a background of classical training and audio engineering. She has found inspiration as a student of computer music and *musique concrète* 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

Therhault, 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. amplifyingglass.wix.com/juniana

Glenn Sogge (electronics) recently retired back to his childhood home in the country of East Multnomah County after a life of computer programming, soccer refereeing, forklift driving, and child raising in Chicagoland. He initially studied music and art at Northwestern University and the School of the Art Institute of Chicago (BFA), and his teachers included Luciano Berio, Frederic Rzewski, Jack Burnham, and Sonia Sheridan. He now concentrates on creating computer-based experimental and ambient music, including occasional solo performances. Glenn has collaborated with musicians around the world, creating, mixing, and/or mastering some 60 albums. He also runs a small internet label, is an active participant in the monthly Portland Synth Improvisers Collective jams, and recently had two of his text and graphic scores premiered at the Extradition Series. www.soundcloud.com/glenn-sogge, rKaicmoderne.bandcamp.com

Caspar Sonnet (lap steel dobro, voice) is a composer/performer/multi-instrumentalist currently residing in Portland, Oregon. He has been composing and performing experimental/improvisational music since 1996, primarily on lap steel dobro, harmonica, and voice. His work focuses mainly on deep listening, extended techniques, just intonation, physical movement in affection of sound, dynamic/rhythmic juxtaposition, instrumental location, and various time implements. He has performed, recorded, and/or improvised with talented artists such as Jordan Dykstra, Kozue Matsumoto, Chris Coghburn, Ignaz Schick, Zach Rowden, Tatsuya Nakatani, Linda Austin, Gabie Strong, Reed Wallsmith, Jonathan Sielaff, and Jean-Paul Jenkins, and has toured throughout Europe and the US. He has held residencies with MOCA and REDCAT Studio in Los Angeles and at TBA at Disjecta in Portland, and has performed at CMG's Improvisation Summit.

Stephanie Lavon Trotter (voice) is an electro-acoustic vocal-instrument, composer, improviser, and performer. She has been dismantling her formal training in Western classical composition and operatic performance since 2009 in a range of compositions, and performances. Her work strives to provide a visceral interpretation of our world and the ways we live, move, sound, and make community. Work that investigates Voice, Body, Desire, Death, and Power. In her capacity as a vocal coach and composer,

Stephanie worked with Danielle Ross on *Apparatus* (2017) and Nancy Ellis on *Nous on va danser* (2017). Stephanie regularly produces music shows and performance art events in Portland, OR, and is a member of several collaborative music projects, including ASLO, uneasy trio, and TROTTERtrotter. She holds an MFA in Interdisciplinary Arts from Goddard College and a B. Mus in Vocal Performance from Cornish College of the Arts. stephanielavontrotter.com

THE SERIES

The Extradition Series presents concerts and recitals that exist at the intersection of composition and improvisation, 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). Thanks to **Dan Werle** for door management.

www.extradition-series.com

www.creativemusicguild.org

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