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Leaven Community, Portland

January 18, 2020

**Walter De Maria, *Cricket Music***

John Niekrasz / drum set  
+ fixed media

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**Annea Lockwood, *Jitterbug***

Lee Elderton / clarinet, tenor & soprano sax  
Matt Hannafin / percussion, electronics  
Branic Howard / multi-channel audio  
Collin Oldham / cello

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**Philip Corner, *Small Pieces of a Fluxus Reality***

Loren Chasse / ukelin, percussion, objects  
Lee Elderton / clarinet  
Annie Gilbert / trombone  
Matt Hannafin / table harp, percussion  
Maxx Katz / flute  
Caspar Sonnet / concertina

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**Keith Rowe, *Pollock #82***

Matt Carlson, piano  
Loren Chasse / ukelin, percussion, objects  
Alissa DeRubeis / modular electronics  
Lee Elderton / clarinet, soprano & tenor sax  
Matt Hannafin / prepared table harp  
Branic Howard / iron marimbula, objects  
Catherine Lee / oboe  
Collin Oldham / cello  
Caspar Sonnet / lap steel dobro

## THE MUSIC

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

**Walter De Maria, *Cricket Music* (1964):** Walter De Maria is recognized today as one of the late 20<sup>th</sup> century's most visionary artists, most notably for his massive Land Art masterwork *Lightning Field* (1977) in the remote New Mexico desert. His early years, though, were more artistically varied, and included musical work as drummer for The Primitives (which later became The Velvet Underground) and theatrical performances with friend and composer La Monte Young. In the mid and late 1960s, De Maria recorded two musical works – *Cricket Music* and *Ocean Music* – that mixed drum set with environmental sounds. Completely unique while also being completely organic to the first generation of musical minimalism, the two works are De Maria's only known compositions but remained purely audio documents until transcribed by percussionist Jason Treuting in 2016.

**Annea Lockwood, *Jitterbug* (2007):** Annea Lockwood first gained notoriety for her *Piano Transplants* series (1969–82), in which defunct pianos were burned, drowned, beached, and planted in an English garden. During the 1970s and 80s, while teaching at New York colleges Hunter and Vassar, she began creating works focused on environmental sounds. *Jitterbug*, commissioned by the Merce Cunningham Dance Company for its 2007 dance *eyeSpace*, continues in that compositional vein. The piece is built around two elements: photographs of seven striated stones retrieved from a Montana creek and a pre-recorded multi-channel soundscape comprising terrestrial and aquatic insects along with bowed gong and piano tones. In performance, three musicians use the stones as graphic scores, interpreting their intricate patterns and colors within predetermined rules and time windows. Simultaneously, a fourth musician improvises with the multi-channel audio, mixing the sounds in real time to complement the other musicians' live contributions – bridging the human world and the natural world via electronics.

**Philip Corner, *Small Pieces of a Fluxus Reality* (2018):** A student of Henry Cowell and Olivier Messiaen, Philip Corner was a seminal figure in New York's early-1960s Fluxus movement. In 1967, he took over professorship of the New School experimental music course previously taught by John Cage, Richard Maxfield, and Malcolm Goldstein, and in 1972 he accepted a teaching position at Rutgers University, where he cofounded the venerable performance group Gamelan Son of Lion. Flash forward 47 years: At his

home in northern Italy, Corner receives an email from Extradition director Matt Hannafin, inquiring about one of his gamelan scores. A weeklong email conversation ensues, culminating in Corner sending a new score he'd created and challenging Extradition to do something with it. Tonight, we accept that challenge. The score consists of 25 pages of black-and-white images, each depicting a dark background against which are arranged two white pages ripped from a small, spiral-bound notepad. On each note page is a small marking: a line or shape scrawled with a pencil, a small dark spot, a smudge, pencil shavings, a ripped corner, etc., all apparently made by quick, abrupt actions. Cryptic directions accompany these visuals: "Isolate sounds (sounds isolate) / Mostly short (short mostly) / Silences between waiting (silences . . . waiting) / Not – usually very loud (not . . . loud) / Every note has some noise in it (noise) unless it *is* a noise," and most confounding of all, "Do not play from the designs: for inspiration only!"

**Keith Rowe, *Pollock #82*** (1981–82): In the late 1950s, Keith Rowe was a student painter at England's Plymouth College of Art and a wannabe jazz guitarist. Over the course of the next half decade, he would jettison all pretense of traditional musical approaches and start down a path of creating his own unique language. As a core member of the seminal improvisation group AMM, he developed a slow, layered approach to improvisation, alternately subsuming and being subsumed by his bandmates. Over the past 25 years he's pursued an ever more abstract and painterly approach, refining his conception to the point where his quiet hisses, drones, rumbles, and chirps can exist in utter complementarity with the Western classical language, for which he's long expressed an affinity (from a distance). The piece we're performing tonight dates from 1981–82, created by Rowe as a series of solo pieces dedicated to close musical associates and scored for their particular instruments. His compositional approach was the same for each: extracting drips and splatters from Jackson Pollock paintings and arraying them across nine horizontal bands on a single large page, with no instructions for interpretation. For tonight's performance, six of the performers will utilize time windows that dictate when they may and may not play, a system that keeps the overall density of any particular moment to three of the six players – a tribute to AMM's trio structure during most of its existence. The remaining three players (cello, oboe, and clarinet) may enter and exit at their own group discretion – a tribute to Rowe's disruptive use of found radio signals in his performances, and most particularly to the mutually transformational use of his favorite classical recordings on his 2016 solo opus, *The Room Extended*.

## THE PERFORMERS

**Matt Carlson (piano)** is a pianist and electronic music composer/performer from Portland, Oregon. His electronic work uses 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](http://www.thrilljockey.com/thrill/Golden-Retriever)

**Loren Chasse (ukelin, objects)** 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](http://lorenchasse.bandcamp.com).

**Alissa DeRubeis (modular electronics)** currently resides in Portland, where she works for 4MS and S1. A co-founder of the S1 Synth Library and Synth Library Prague, Alissa enjoys teaching workshops at home and around the world, patching pre-amps and resonant filters, and playing improvised music. With a number of musical projects whirling around, Alissa most often performs with Yasi Perera as Quite Eyes of Air. [www.alisssa.com](http://www.alisssa.com)

**Lee Elderton (tenor & soprano sax, 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. 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.

**Annie Gilbert (trombone)** is a pragmatic experimentalist who explores sound and performance in collaboration. She vocalizes, moves, and plays trombone with playful intensity. Annie studied experimental music and performance art at The Evergreen State College in Olympia, WA, where

multi-disciplinary influences ranged from The Frankfurt School of critical thought to Fluxus, mime, Butoh, multitrack recording, ritual studies, and French language and culture. Annie has sung in choirs and studied circus arts in Toulouse, France. She's been certified as a yoga instructor and is an independent digital project manager. Annie currently plays with improv ensembles Uneasy Trio and ASLO, and is working with Stephanie Lavon Trotter on her new opera about the end of the world.

**Matt Hannafin (table harp, percussion, electronics)** 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, 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, and electronics player Tom Hamilton. Matt is the curator and director of the Extradition Series. [www.matthannafin.com](http://www.matthannafin.com)

**Branic Howard (iron marimbula, objects)** 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](http://www.openfieldrecording.com)

**Maxx Katz (flute)** is a multi-instrumentalist and composer who traverses 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 uses primarily flute, electric guitar, and voice in a restless negotiation of the limits of communication. A member of Usaisamonster, Katz has toured extensively in experimental bands across the U.S. and Europe. She was a resident at the 2019 Banff International Workshop in Jazz and Creative Music co-directed by Vijay Iyer and Tyshawn Sorey, and at the Atlantic Center for the Arts with flutist Nicole Mitchell. [www.maxxkatz.com](http://www.maxxkatz.com)

**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 free improvisation. Recent solo recitals at Open Space (Victoria) and the Now Hear This Festival (Edmonton) included newly

commissioned solo works that explore experimental compositional and oboe performance techniques. She has performed at Sound Symposium (Newfoundland), Performer's Voice Symposium (Singapore), and Embodiment of Authority (Helsinki) and is a member of the Re:Soundings Trio (with pianist Dana Reason and flautist John Savage) and the Lee + Hannafin Duo (with percussionist Matt Hannafin). Catherine holds a Doctor of Music in Oboe Performance from McGill University (Montréal) and teaches at Willamette, Western, and George Fox Universities. [www.catherinemlee.com](http://www.catherinemlee.com)

**John Niekrasz (drum set)** is a musician, composer, and writer living in Portland. He received his MFA in poetry from the Iowa Writers' Workshop. A lifelong student of drum set, John honors the time spent with his teachers Milford Graves, Hamid Drake, and Lacchu Maharaj. Niekrasz performs with and composes for ensembles including Orchestra Becomes Radicalized, Why I Must Be Careful, Thicket, Ixnay, and Methods Body, which has a record forthcoming in 2020 on New Amsterdam and Beacon Sound. As an improviser, Niekrasz has worked with Mary Halvorson, Marilyn Crispell, Rhys Chatham, Nate Wooley, Nicole Mitchell, and many others. He publishes with Chronicle Books, Storey Publishing, and in the journals *Volt*, *Veneer*, *Cutbank*, *The Volta*, and *Ancients*. Residencies include Paris's Cité International des Arts, ACRE, Atlantic Center for the Arts, and Point Dôm Toulouse.

**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](http://www.collinoldham.com)

**Caspar Sonnet (lap steel dobro, concertina)** has been composing and performing experimental/improvisational music since 1996. Sonnet's multi-instrumentalist abilities include lap steel dobro, harmonica, and voice. His work mainly focuses on an array of extended techniques involving physical

movement in effect to sound, just intonation, rhythmic juxtaposition, various implements, instrumental location/mimicry, and the use of hourglass as a way to influence improvisation. He has recorded, performed, and improvised collaboratively with talented artists such as Jordan Dykstra, Kozue Matsumoto, Chris Cogburn, Ignaz Schick, Zach Rowden, Tatsuya Nakatani, Linda Austin, Gabie Strong, Andrew Jones, Reed Wallsmith, and Jean-Paul Jenkins. He has also toured throughout Europe and the U.S.

## 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](http://www.openfieldrecording.com)). Thanks to **Dan Werle** for door management.

[www.extradition-series.com](http://www.extradition-series.com)

[www.creativemusicguild.org](http://www.creativemusicguild.org)

[www.facebook.com/TheExtraditionSeries](https://www.facebook.com/TheExtraditionSeries)

[www.youtube.com/c/TheExtraditionSeries](https://www.youtube.com/c/TheExtraditionSeries)

## 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/CreativeMusicGuild](https://www.patreon.com/CreativeMusicGuild). Any amount helps, but if you give more, you get more: Patrons at the \$10/month level and above get **free admission** to all Extradition Series concerts and recitals as long as their patronage remains active, plus two guest passes annually to other Creative Music Guild events.

We are also seeking individual, small business, and corporate **donors and sponsors** to help support our current and future seasons. To make a one-time donation, go to [creativemusicguild.org/donate](https://www.creativemusicguild.org/donate) and mention that your donation should support Extradition. To discuss sponsorships, please write to [info@creativemusicguild.org](mailto:info@creativemusicguild.org).

## NEXT CONCERTS

### Extradition Recital Series: Tessa Brinckman

*Saturday, February 29 @ Performance Works NW, 4625 SE 67th Ave.*

> **Tessa Brinckman, *Box* | *Grown Men Sing*** (2019): A meditation on loss, exploring the meta-politics of solitary confinement and climate change, performed by the composer (bass flute, waterphone, fixed audio + video)

> **Eva-Maria Houben, *Haiku for Seven*** (2003–2019): A simultaneous realization of seven of the composer's solo *Haiku* scores, performed by Tessa Brinckman (flutes), Loren Chasse (percussion), Lee Elderton (clarinet), Annie Gilbert (trombone), Matt Hannafin (percussion), Jacob Mitas (viola), and Collin Oldham (cello)

### Extradition Recital Series: Meridian

*Friday, March 13 @ Leaven Community, 5431 NE 20th Ave.*

Drawing on backgrounds performing both improvised and composed music, percussionists Greg Stuart and Tim Feeney foreground the exploration of sound in their Meridian performances, exploring acoustic phenomena rather than rhythm, gesture, or technique. Traditional instruments become unique sound-making and sound-filtering objects as both musicians invent new methods for producing sound in real time.

### Extradition Series 2020 Spring Concert

*Saturday, April 18 @ Leaven Community, 5431 NE 20th Ave.*

> **Tom Hamilton, *City of Vorticity*** (2014): Tom Hamilton (electronics), with Loren Chasse (objects etc.), Matt Hannafin (percussion), Collin Oldham (cello), and Doug Theriault (guitar, electronics)

> **Catherine Lee + Juniana Lanning, *Silkworms*** (2020): Catherine Lee (oboe), Juniana Lanning (electronics)

> **Sam Sfirri, *Trio*** (2011): Matt Carlson (piano), Catherine Lee (oboe), Collin Oldham (cello)

> **Johan Toft, *Changeable Spring*** (1995): Matt Carlson (piano), Lee Elderton (soprano sax), Reed Wallsmith (alto sax)

> **Joseph Kudirka, *Release*** (2016): Loren Chasse, Matt Hannafin, Branic Howard, Juniana Lanning, and others TBA (objects + electronics)