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Supporter Performance, April 1, 2022

Five Text Scores by
Matt Hannafin

Music for Slow Cymbal

Matt Hannafin (percussion)

♦♦♦

The Stories We Tell Each Other

Catherine Lee (oboe d'amore), Matt Hannafin (percussion, psaltery),
Loren Chasse (phonograph, objects, electronics)

♦♦♦

A Third Picture of Snow by Evan Cordes

Lee Elderton (soprano saxophone),
Catherine Lee (English horn), Collin Oldham (cello)

♦♦♦

Driftwood & Seastone

Loren Chasse (natural objects),
Derek Ecklund (live processing)

♦♦♦

Monuments

Reed Wallsmith (alto saxophone), Collin Oldham (cello),
Lee Elderton (soprano saxophone), Caspar Sonnet (lap steel)

THE MUSIC

Music for Slow Cymbal (2017): In most music, the cymbal's role is to keep the beat and/or provide dramatic punctuation. This piece gives it space to sing, releasing its voice over four movements separated by silence.

The Stories We Tell Each Other (2019): After selecting a photo or painting to serve as inspiration, three performers independently imagine the possibilities inherent in the image and use those possibilities to build a score for one of the other performers. The piece is performed without rehearsal, with players relying on their knowledge of the score they've written and the score written for them, leaving the third as a wild card. In performance, the players may be influenced by the other performers' feelings for the image and their own scores, as expressed through music.

A Third Picture of Snow by Evan Cordes (2021): Part of an ongoing collaboration between Matt Hannafin and photographer/gardener Evan Cordes, this piece is based on a photo of snow-dusted ground at the Portland Japanese Garden in early 2021. The score includes text that models a possible aesthetic and thematic approach to interpreting the photo.

Driftwood & Seastone (2018): This simple score asks one or more players to collect driftwood and stones from a seacoast, then use hands, water, and/or electronics to "continue the process the sea began."

Monuments (2019): Three musicians, each limiting themselves to the three sounds they consider their most beautiful, slowly unspool those sounds across silence, letting them mingle. Once this sound world is clearly established, the fourth player enters, becoming the thread that binds them all together: connecting, reflecting, honoring. When players 1, 2, and 3 sense that player 4 has unified the ensemble's disparate sounds, they begin to reduce from three to two and eventually to one sound—their favorite, on which they linger until letting it too retreat to silence. Player 4 then plays the memory of the other players' sounds until satisfied.

THE PERFORMERS

Loren Chasse (phonograph, objects, electronics) is a musician, sound artist, field recordist, and teacher formerly based in San Francisco. Since relocating to Portland, he has performed and recorded commissioned works for Third Angle New Music, composed music for TopShake Dance

Company, and given solo, duo, and ensemble performances. Besides publishing works on his labels Unique Ancient Tavern and Jewelled Antler, Loren has released work internationally, including *Script Lichen* (Edition Graphon, Germany), *The Footpath* (Naturepath, Australia), *Characters at the Water Margin* (Unfathomless, Belgium), *The Animals and Their Shadows* (Semperflorens, Russia), and. His most recent projects include the strings/percussion duo Latourel with Jacob Mitas and a field-recording-based collaboration with Derek Ecklund. lorenchasse.bandcamp.com

Derek Ecklund (live processing) 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 (soprano saxophone) 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 Return to One, Ocular Concern, and Zappa alumnus Mike Keneally. Lee has also performed with the Portland Wind Symphony, Portland Jazz Composer's Ensemble, Ocular Concern, Machete Order, and the PDX Saxophone Quartet, as well as with artists Kim Richmond, Tiger Okoshi, Bud Shank, Ernie Watts, Wayne Horvitz, Roscoe Mitchell, Tim Berne, and William Hooker.

Matt Hannafin (percussion, psaltery) is a New York-born, Portland-based percussionist active in experimental music, improvisation, and Iranian classical and traditional music. He is Extradition's artistic director. www.matthannafin.com/music

Catherine Lee (oboe d'amore, English horn) has performed extensively as a solo, chamber, and orchestral musician in settings from classical to free improvisation. Her recent CD *Remote Together* and recitals at Open Space (Victoria) and Now Hear This (Edmonton) included newly commissioned solo works that explore experimental compositional and oboe performance techniques. She has performed at Embodiment of Authority (Helsinki), Performer's Voice Symposium (Singapore), and Sound Symposium (Newfoundland), and is a member of the Re:Soundings Trio (with pianist Dana Reason and flautist John Savage) and the Lee Hannafin Duo. 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

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

Caspar Sonnet (lap steel) has been composing and performing experimental/improvised music since 1997, using lap steel, harmonica, voice, and percussion. His interests are in acoustic phenomena, amplification, tape, just intonation, noise, gestural playing, instrument augmentation, extended technique, and use of the hourglass to influence improvisation. Sonnet curates the new Discordance series through The Creative Music Guild, featuring noise/improv artists both near and afar. Previous collaborators have included Drew Wesley, Chris Cogburn, Ignaz Schick, Tatsuya Nakatani, Kozue Matsumoto, Gabie Strong, Greg Kelley, Pauline Lay, Zach Rowden, Henry Birdsey, Tom Weeks, and Kevin Murray.

Reed Wallsmith (alto saxophone) was born and raised in Portland, Oregon. He composes for and performs with Blue Cranes, who have released five albums and several EPs, including the recently released *Voices* (October 2021), a collaboration between the band and nine vocalists.

www.extraditionpdx.com ♦ www.creativemusicguild.org

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