

Extradition Recital Series

Mark Hannesson

with members of the Extradition Ensemble

Resound NW, Portland • Sept. 21, 2019



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*This concert is supported
by a grant from*



Here for Oregon. Here for Good.

Home.Haven.Refuge

Mark Hannesson (trumpet), Catherine Lee (oboe d'amore),
Matt Hannafin (percussion)

♦♦♦

Like the Shuffling of Feet on Pavement

Matt Carlson (piano), Lee Elderton (clarinet)

♦♦♦

Small Garden

Mark Hannesson (trumpet), Matt Carlson (piano),
Lee Elderton (clarinet), Matt Hannafin (percussion),
Branic Howard (guitar), Catherine Lee (oboe),
Collin Oldham (cello)

♦♦♦

Undeclared

Mark Hannesson (whistling + electronics)

♦♦♦

Child

Mark Hannesson (trumpet), Matt Carlson (piano),
Lee Elderton (clarinet), Branic Howard (guitar),
Catherine Lee (oboe), Collin Oldham (cello),
Jena Viemeister (voice)

THE COMPOSER

Mark Hannesson (b. 1968) is a composer and sound artist who writes instrumental, electronic, and mixed works and is an active performer of live electronic music. Originally from Winnipeg, Canada, he completed a Bachelor's degree in music from Brandon University, a Master's degree in composition at the University of Alberta, and a doctorate (DMA) in composition at the University of British Columbia under the supervision of Keith Hamel. He is an Associate Professor at the University of Alberta, teaching courses in composition, music technology, and experimental improvisation. He is a member of the Wandelweiser Collective and has recorded for Edition Wandelweiser (Germany), the Cyland Audio Archive (Russia), Modisti (Spain), the CEC (Canada), and BEAMS (Canada). His latest recording, *Works for Guitar* (Edition Wandelweiser), features three of his compositions interpreted by Russian guitarist Denis Sorokin.

THE MUSIC

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

Home.Haven.Refuge (2019): This new work written for oboist Catherine Lee and percussionist Matt Hannafin (plus guests) is having its world premiere this evening. The piece begins with a slow pulse, one tick every two seconds: the pace at which someone, somewhere in the world, is forcibly displaced from his or her home as a result of conflict or persecution. From there, the musicians are asked to contemplate and explore the concepts spelled out in the title via a process of recording, prioritization, and accommodation. Each player makes a 10-minute recording of the sounds in their own home, then examines the recording in detail to create a performance score. This could be a literal transcription of pitches, durations, rhythms, and timbres, or it could be a text that describes how the recording's sound events make the performer feel. In performance, each player uses his/her own score as a guide, but follows it only to the extent that their playing contributes to the whole – to the community.

Like the Shuffling of Feet on Pavement (2017): A pianist is given one page of music containing seventeen 3- and 4-note treble chords, and is asked to play the page as written three times, "very rubato, quiet, calm." Pauses between chords and use of pedal effects are at the player's discretion. The clarinetist enters after the pianist has completed his first pass through the

chords, playing three bars in order: the first with a single note, the second with two, the third with three. Any of these may be repeated as desired before moving to the next. The clarinetist ends his performance with a single, unrepeated B natural.

Small Garden (2015): *Small Garden* is a series of seven short, poetic text scores, each comprising just four to eighteen words. *Garden*, for example, reads "move as a languid garden / thin as the light through a forest / whisper like the mist brings." Tonight's performance will assay five of the individual scores, performed by a changing group of instrumentalists: *Garden* (trumpet, piano, percussion), *Threads* (guitar, clarinet), *Glimpse* (oboe, cello), and finally *One* and *Nocturne* (full ensemble).

Undeclared (2016): On October 20, 2006, a drone attack in Pakistan's Bajaur District struck a school, killing more than 80 civilians including 68 children aged 7 to 17 – along with a single alleged militant. The attack took place on the day a peace agreement was to be signed between Islamabad and Bajaur Agency militants, and caused the agreement to fall apart. The score for this piece consists solely of the names and ages of each child killed, along with the instructions "Play one note/sound for each child. Take as much time as needed. Pause between each as long as needed."

Child (2019): Ratified in November 1989, the *United Nations Convention on the Rights of the Child* is a binding international agreement setting out the civil, political, economic, social, and cultural rights of every child, regardless of their race, religion, or abilities. This piece, which is receiving its world premiere tonight, uses words and short phrases from the convention to create a minimalist canticle, with an open instrumental ensemble supporting a vocalist. Both the vocalist and instrumentalists are given short musical phrases which they may play as written or with repeated or skipped notes. Entrances, durations, and pauses are at the discretion of each player, with an aim toward achieving a mood that is "sometimes moving/flowing, sometimes static, sometimes silent."

THE PERFORMERS

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

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.

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, Layne Redmond, and John Amira. 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, 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

Branic Howard (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

Catherine Lee (oboe, oboe d'amore) 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

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

Jena Viemeister (voice) is a classically trained singer and actor who has performed in a range of mediums from opera and musical theater to movement theater, wielding a 14-foot horse puppet under the instruction of Broadway's *Lion King* puppet designer, Michael Curry. Her ability to transcend genre has led to roles such as Little Red Riding Hood in Opera in the Ozark's *Into The Woods*, Lapak the Dog in Janacek's *The Cunning Little Vixen* (performed in its native Czech language), Lucretia in Britten's *The Rape of Lucretia*, Angelo in Shakespeare's *Comedy of Errors*, and Emma Jones in Kurt Weil's *Street Scene*, to name a few. Jena is a graduate of the Boston Conservatory with her MM in Opera Performance. Since returning from Boston, she's performed with companies such as Portland Opera, Opera Theater Oregon, Opera On Tap, Experience Theatre Project, and Our Song Artists, as well as with her own creation, Divergent Opera. Through Divergent Opera, Jena has collaborated with the Disability Arts and Culture Project to produce several accessible semi-staged recitals and her most recent short film, *Eve Song Project*, funded by a grant from the Chicago Academy of the Arts. This holiday season, Jena will be performing as Mrs. Cratchit in the Stumptown Stages production of *A Christmas Carol*, directed by Gary Wayne Cash.

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**.

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

Thanks to **Jacob Last** for door management.

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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.

As we begin work on our 2020 season, we're relying more than ever on our patrons to help support the series, and we're also seeking individual, small business, and corporate donors and sponsors. To make a one-time donation, please go to [creativemusicguild.org/donate](https://www.creativemusicguild.org/donate) and be sure to mention that your donation should support Extradition.

UPCOMING CONCERTS

Extradition Series 2019 Fall Concert

Saturday, October 19 @ Leaven Community

- > **Toshi Ichiyanagi, *Music for Electric Metronome*** (1960)
Matt Carlson (piano), Loren Chasse (percussion), Brandon Conway (guitar), Matt Hannafin (percussion), Maxx Katz (flute), Caspar Sonnet (lap steel dobro) + metronomes
- > **Matthias Kaul, *After the Rain*** (2015)
Brandon Conway (Soundlazer, samples), Matt Hannafin (percussion), Branic Howard (guitar), Maxx Katz (flute), Caspar Sonnet (voice)
- > **Sarah Hughes, *Fires and Conifers*** (2012–13)
Loren Chasse (disruptions), Matt Hannafin (percussion), Branic Howard (bowed & rubbed surfaces), Maxx Katz (flute), Lorna Krier (piano), Caspar Sonnet (lap steel dobro)
- > **Luke Nickel, *White Fang Field Recording*** (2015)
Matthew Neil Andrews, Brandon Conway, Annie Gilbert, Matt Hannafin, Juniana Lanning, Stephanie Lavon Trotter (voices)
- > **Daniel James Wolf, *Field & Stream*** (2011)
Francisco Botello, Branic Howard, Lorna Krier, Juniana Lanning, Glenn Sogge (computers + field recordings)

Extradition Series 2020 Winter Concert

Saturday, January 18 @ Leaven Community

- > **Keith Rowe, *Pollock #82*** (1981/82)
- > **Philip Corner, *Small Pieces of a Fluxus Reality*** (2018)
- > **Annea Lockwood, *Jitterbug*** (2007)
- > **Walter De Maria, *Cricket Music*** (1964)

Performers to be announced . . .