

ex.tra.di.tion

Spring Concert • April 16, 2022

Leaven Community, PDX

Lauren Redhead,

Lines That Have Been Drawn on Photographs of Sculpture

Lee Elderton (soprano saxophone), Catherine Lee (oboe d'amore),
Collin Oldham (cello), Caspar Sonnet (lap steel)

♦♦♦

Melissa Vargas Franco, *Ningún Nombre es Verdadero*

Matt Carlson (piano)

♦♦♦

Ioanna Valsamara, *66 Ways to Look Above (The Sky Isn't Silent)*

Matt Carlson (electronics), Lee Elderton (soprano saxophone),
Collin Oldham (cello)

♦♦♦

Emmanuelle Waeckerle,

A Direction Out There: Readwalking (with) Thoreau

Stephanie Lavon Trotter (voice),
Juniana Lanning (electronics)

♦♦♦

Annea Lockwood, *Spirit Catchers*

Douglas Detrick, Tim DuRoche, Juniana Lanning,
Stephanie Lavon Trotter (voices)

THE MUSIC

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

Lauren Redhead, *Lines That Have Been Drawn on Photographs of Sculpture* (2011). Taking the form of abstract graphics drawn on traditional musical staves, this score, says the composer, was “borne out of my reflections on performative writing, and on the relationship between writing and mark-making. It was also partly inspired by Michael Pennie’s sculpture ‘Across the Board.’ Pennie describes the time spent making the work as ‘concerned less with the individual and more with the populace, the suspension . . . of a critical position that would inhabit a period of exploration, a time to extend my formal language and allow for more immediate responses.’ This describes well the situation I tried to place myself in in the creation of the score. I regard the score itself as semiautobiographical, and although I do not consider such a link to be desirable or necessary in performance, the task of its creation has functioned as an ersatz stream of consciousness.”

Melissa Vargas Franco, *Ningún Nombre es Verdadero* (2014). This score combines traditionally composed sections with others to be constructed by the performer using graphical elements, rhythmic patterns, and mathematical coordinates provided by the composer. These materials focus the performer’s range of choices, but his/her decisions regarding sound placement, duration, and phrasing—as well as the physical dimensions of the performing instrument, to which certain sounds are mapped—make each realization of the piece distinctive.

Ioanna Valsamara, *66 Ways to Look Above (The Sky Isn't Silent)* (2021). This graphic score presents performers with 66 individual pages, each a formal abstract of a celestial constellation rendered in lines and circles. Some pages are for one player, some for two, some for three, with parts distinguishable by color. On each page, the vertical axis represents pitch, the horizontal represents time, circles represent sounds (whose intensity is indicated by their size), and lines between circles are the connective tissue, to be played by either holding the originating circle’s note or playing glissandi between the originating and destination pitches. Planning a performance involves overlaying and combining pages to create a score with complementary parts for each performer, bearing in mind the composer’s injunction that pages are not to be repeated.

Emmanuelle Waeckerle, *A Direction Out There: Readwalking (with) Thoreau* (2021). Using Henry David Thoreau's transcendental lecture/essay "Walking" as its material and inspiration, Waeckerle prunes the piece down to conceptual poetry, a reading path through Thoreau's words. The piece, says the composer, "describes a simultaneous act of reading and walking: reading as walking, of walking as reading, of reading a text about walking, step by step, putting one foot in front of the other, each word calling the next, following one's instinct or senses, as one is going along a reading path, as Thoreau writes, always going west, sauntering, readwalking as if one's life depended on it." Hints toward interpretation are given for both the vocalist and optional accompanying instrumentation.

Annea Lockwood, *Spirit Catchers* (1974). A piece for four speaking vocalists, *Spirit Catchers* is an exploration of the memories and meanings with which we imbue certain physical objects. The piece involves performers sitting in chairs, holding their chosen objects and speaking of all the associations the object conjures—its history and all the events, people, feelings, and sense of self connected with it. Throughout the performance, an audio engineer continually shifts focus among performers, crossfading between microphones routed to individual loudspeakers around the room.

THE YEAR TO COME

Like almost everyone, Extradition essentially lost the past two years to the pandemic. Amazingly, though, our patrons stood by us, for which we offer a giant thanks. Their generosity, and an equally generous grant from the James F. and Marion L. Miller Foundation, has provided the financial means to get us back up and running.

Over the rest of 2022, Extradition and its longtime partner, the mighty Creative Music Guild, will co-present our summer and fall concerts:

SATURDAY, JULY 30, 2022, 7:30pm @ Performance Works NW, featuring realizations of five scores that transcend their economy:

- G. Douglas Barrett, *Backyard Music* (2006)
- Samuel Vriezen, *Ensemble* (2008)
- Glenn Sogge, *The Levitation of Small Objects* (1970)
- Daniel Brandes, *Who Has Traveled This Path Before You* (2020)
- Sophie L. Stone, *Postcard-Sized Pieces* (2020)

SATURDAY, OCTOBER 15, 2022, 7:30pm @ Leaven Community, with five pieces focused on percussion, electronics, and voice:

- Matthias Kaul, *Do Nothing, Just Wait, the Singing Will Start . . . Sooner or Later* (2012)
- Robert Blatt, *Music for Three Cymbals* (2004)
- Joseph Kudirka, *Release* (2016)
- Frank Abbinanti, *Three Pieces for Keith Rowe* (1998)
- Alvin Lucier, *Wave Songs* (1998)

WINTER 2023: EXTRADITION PLAYS CORNER. Extradition will kick off our 2023 season with something special: a five-event festival in January and February dedicated to seminal American experimental composer Philip Corner (b. 1933). Still deeply creative in his 88th year, Corner has been offering programming and interpretive advice from his longtime home in Reggio Emilia, Italy, while also insisting we approach pieces with the spirit of open engagement that's long been his calling card. Planning includes:

- Three full concerts of works spanning the years 1957 to 2022
- A music-and-dance event honoring Corner's long association with modern and postmodern dance
- A soundwalk based on his *I Can Walk Through the World as Music*
- Recordings of a dozen or more additional Corner pieces released on Bandcamp and our YouTube channel

• • •

Extradition is directed by **Matt Hannafin** and co-presented with the **Creative Music Guild**. Live sound by **Tim Westcott**. Recording services by **Branic Howard / openfieldrecording.com**.

Become a series patron at www.patreon.com/extradition

www.extraditionpdx.com • www.creativemusicguild.org

This concert is supported by a grant from the

