

ex.tra.di.tion

Fall Concert • October 15, 2022

Leaven Community, PDX

Matthias Kaul,

Do Nothing, Just Wait, the Singing Will Start . . . Sooner or Later

Matt Hannafin (cymbal)

♦♦♦

Robert Blatt, *Music for Three Cymbals*

Loren Chasse, Tim DuRoche, Matt Hannafin (cymbals)

♦♦♦

Joseph Kudirka, *Release*

Matt Carlson, Branic Howard (electronics),

Loren Chasse, Matt Hannafin (percussion)

♦♦♦

Frank Abbinanti,

Three Pieces for Keith Rowe

Branic Howard, Juniana Lanning, Matt Carlson (electronics)

♦♦♦

Alvin Lucier, *Wave Songs*

Stephanie Lavon Trotter (voice),

Juniana Lanning (pure wave oscillators)

Tonight's concert is dedicated to **Alvin Lucier, Matthias Kaul, and Toshi Ichiyanagi**, three beautiful musicians, composers, and human beings who left us during (though not due to) the COVID pandemic. The world is much poorer from their absence.

THE MUSIC

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

Matthias Kaul, *Do Nothing, Just Wait, the Singing Will Start . . . Sooner or Later* (2012). The late and much-lamented German percussionist and composer Matthias Kaul wrote his own liner notes for this piece,

printed here in full. Tonight's performance will hew closely to Kaul's description and practice, give or take a few minutes and centimeters. "Western connoisseurs of the Japanese version of Zen Buddhism will nod their heads knowingly, of course 'just wait. . . .' Many esoterics will be delighted by such a title, 'do nothing . . .' and probably even more delighted when the singing starts. It gets even worse: In order to achieve all the sound changes in this piece, I move my hand in 15 minutes only 25 cm further from left to right, then others nod again and further philosophies patter down on us. I don't remember how I came up with this kind of sound production; otherwise I have to admit that to my knowledge the piece can really only be played with a Japanese toothbrush."

Robert Blatt, *Music for Three Cymbals* (2004/2020). Combining a graphic score created in 2004 and performance guidance remembered and revised by the composer in 2020 at Extradition's request, this piece assigns three performers one large cymbal apiece. Each performer uses his or her own individual page of the score, which indicates physical positions on a cymbal and symbols indicating the type of sound to be activated at that position. The scores are navigated independently by each performer, with certain symbols instructing a performer to start or stop a sound based on a specific action performed by one of the other two players.

Joseph Kudirka, *Release* (2016). In realizing this one-page score, each performer independently navigates a cloud of 60 two-digit numbers between 00 and 59, each of them representing a clock position rather than a fixed duration. Performers may initiate a sound at any time, and may produce more than one sound at a time, but they must terminate sounds at

one of the points indicated in the cloud. If they choose 20, for instance, they would terminate their sound 20 seconds into any given minute. Performers may use each cloud number only once. For ensemble realizations, a total performance duration may be agreed beforehand.

Frank Abbinanti, *Three Pieces for Keith Rowe* (1998). Written for solo improviser and dedicated to free improv legend Keith Rowe of AMM, these three pieces will be performed tonight by three different solo improvisors, sequentially. The first piece calls for the performer to effect a specific interaction between two sustained sounds. The second calls for the performer to interpret a given graphic by creating a complex timbre made up of many parts, then improvise as the oscillation of the timbre slowly shifts. The final piece asks the performer to improvise against a recording of a soft, almost indecipherable human voice, attempting to duplicate these vocal sounds on his/her instrument.

Alvin Lucier, *Wave Songs* (1998). Composed to accompany an exhibition of Lee Lozano's "Wave Paintings" at the Wadsworth Atheneum in Hartford, CT (1998), *Wave Songs* consists of eleven solos for female voice sung against pitches from two sine wave oscillators. Lucier: "I took the proportions of the paintings to compose my musical miniatures. Each painting is 96 inches high; each solo is 96 seconds long. In each painting the number of inches is divided by the size of the waves that are contained in it; in each solo the oscillators are tuned to the size of the waves. For example, in the *Two-Wave Painting*, each wave measures 48 inches (96 divided by 2 equals 48). In the first solo the oscillators are tuned 48 cycles apart. Because of the purity of the electronic waves, audible beats—bumps of sound—are heard 48 times per second as the sound waves coincide. In each succeeding solo, the distance between the oscillator tones becomes narrower until, in *Solo XI*, corresponding to the *192-Wave Painting*, they are within half a cycle of each other, producing a beat once every two seconds. So while the number of Lozano's waves increases as they become smaller, the number of beats in the musical solos decrease as the tunings get closer. The reason for this contrariness is because, in order to imitate exactly the *Two-Wave Painting*, I would have had to tune the oscillators two cycles apart over a minute and a half time span (one beat every 48 seconds), a tempo much too slow to perceive in a musical performance."

The Lee Lozano exhibit brochure is available here:
www.thewadsworth.org/wp-content/uploads/2011/06/Matrix-135.pdf

NEXT CONCERTS

JAN–FEB 2023: EXTRADITION PLAYS CORNER. Extradition will kick off our 2023 season with something special: a five-event festival dedicated to seminal American experimental composer Philip Corner (b. 1933), held over five consecutive Saturdays and encompassing 22 works from across Corner's nearly seven-decade (and counting!) career.

JAN 21 @ LEAVEN

2-Part Monologues (1957)
gamelan LYRE (1979)
In Intimacy–Pulsation (1963)
Punkt (1962)
Lovely Music (1962)

JAN 28 @ LEAVEN

Lecture from Sunday Performance (1962)
Heraclitus 2 (2007)
Lesson from the East (1960)
Just Another 12-Tone Piece (1975)
Sang-Teh (1960–61)

FEB 4/5 @ TBD

Sound walk based on Corner's *I Can Walk Through the World as Music*

FEB 11 @ PWNW (Music/Dance)

Presence (1995)
La Bella Infinita (2001)
3 for Phyllis for Some Things (1967)
Sounds, Austere, for Elegant Rooms (1960–75)
A Day in the Life (or a Moment (or More)) (2008)

FEB 18 @ LEAVEN

Homage to Revere (1962)
Electro-Acoustics (2009)
When They Pull the Plug (2002)
Attempting Whitenesses (1964)
The Art of No-Art (2019–22)
Through the Mysterious Barricade (2003)

See www.extraditionpdx.com for performance calendar, ensemble info, sound archive, and more.

Extradition is directed by **Matt Hannafin**. Live sound by **Tim Westcott**. Recording services by **Branic Howard / openfieldrecording.com**.

This concert is supported by the generosity of our patrons.

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