

# ex.tra.di.tion

Spring Concert • April 22, 2023

Leaven Community, PDX

**Yuji Takahashi, *Stone***

Collin Oldham (cello)

♦♦♦

**Glenn Sogge, *The Levitation of Small Objects***

Stephanie Lavon Trotter (voice), Maxx Katz (flute),  
Brandon Conway (guitar), Matt Hannafin (vibraphone)

♦♦♦

**Ganavya Doraiswamy, Rajna Swaminathan & Anya Yermakova,  
*The Archipelago***

Catherine Lee (oboe), Shao Way Wu (bass),  
Collin Oldham (cello), Caspar Sonnet (melodica)

♦♦♦

**Sophie L. Stone, *Postcard-Sized Pieces***

Juniana Lanning (electronics), Annie Gilbert (trombone),  
Loren Chasse (objects), Brandon Conway (guitar),  
Maxx Katz (flute), Stephanie Lavon Trotter (voice)

♦♦♦

**Matt Hannafin, *Small Pieces (Not Philip's)***

Collin Oldham (cello), Shao Way Wu (bass), Sam Klapper (violin),  
Juniana Lanning (electronics), Francisco Botello (electronics)

## THE MUSIC

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

**Yuji Takahashi, *Stone*** (1993). This piece by the noted Japanese pianist and composer begins with a quote from Russian poet Osip Mandelstam's 1913 collection *Stone*:

Find out, my lips,  
The primeval silence  
like a crystalline note  
with innate innocence.

The score is presented in six sections, each of which presents a combination of patterns on the cello's third and fourth positions that can be combined, rearranged, and repeated freely by the performer. Sections are themed by playing techniques: first glissando, drone, and pizzicato textures, then mixed textures and a final melody combining arco and pizzicato.

**Glenn Sogge, *The Levitation of Small Objects*** (1970). A spare, open graphic score by one of our resident Portland-area composers, *The Levitation of Small Objects* presents performers with 20 pages of graphics, consisting solely of a few circles (and occasional squares) spread out across an otherwise blank sheet, each circle containing a number and an indication of dynamics. Per the score's instructions, "The placement of a circle or square on 'the page' indicates pitch—high range, middle range, low range. The number within the circle means the number of pitches to be played and the dynamic level is also given. . . . A square means to play any number of pitches at any (or all) dynamic levels within the pitch range designated." Pages can be performed in any order and read in any manner. For tonight's performance, each player has created his/her own order, assuring unexpected confluences of events.

**Ganavya Doraiswamy, Rajna Swaminathan & Anya Yermakova, *The Archipelago*** (2021). Published in the fifth issue of the journal *Peripheries* (2022), *The Archipelago* is a collaborative work that presents performers with 27 "islands of possibility," which take the form of drawings and texts and are to be treated as independent worlds/textures for exploration, rather than as a linear progression. Performers move among the islands at will, lingering on those that interest them for up to three minutes before

moving on, and “molding their interpretation carefully in relation to the sea of sounds and movements around them. The islands are intended to guide co-presence with those in the space with you—improvisational apertures are natural.” The work is inspired by Martinican philosopher Édouard Glissant’s writings about the world as an archipelago, “a necessary antidote to the territorial and expansionist legacies of the continental imagination. *What emerges when we explore the profound fluidity of the spaces within, between, and around us?*”

**Sophie L. Stone, *Postcard-Sized Pieces*** (2020). This piece is exactly what it says it is: thirty-five individual pieces written on postcard-size cards, each with no fixed duration or instrumentation. Pieces take the form of traditional staff notation, text instructions, blanks, and “recording task” scores that prompt capture and playback of various ambient sound sources. A realization may employ as few or as many of the postcards as desired, arranged in any manner, but “to be played quietly.” For tonight’s performance, we have pre-arranged only the opening section, after which players choose individual paths based on the piece’s emerging shape.

**Matt Hannafin, *Small Pieces (Not Philip’s)*** (2022). Yes, this is a bit of callback to January/February’s EXTRADITION PLAYS [Philip] CORNER concerts, but indulge us. The story goes like this: In 2019, when Extradition artistic director Matt Hannafin first began corresponding with Corner, the composer sent a recent piece titled “Small Pieces of a Fluxus Reality” and suggested we give it a try. We did (in January 2020), and Corner was not particularly enthused. So, when preparing for our 2023 festival, a different approach was suggested—and Corner still wasn’t enthused. “All that business: chuck it!” he said. “But I still liked the method I’d come up with,” says Hannafin, “so I made my own piece out of it.” The title refers to two of Corner’s compositions: “Small Pieces of a Fluxus Reality” and “Two Sounds—Not La Monte’s,” which itself refers to La Monte Young’s notorious 1960 composition “Two Sounds.” The score is actually 17 individual scores, with ensembles free to choose pages for a performance, playing them in almost any order. Musicians are divided into two groups: melodic/harmonic players and textural players. The textural players prepare four possible near-featureless textures apiece, assigned to the four quadrants of each page (with the presence or absence of textures indicated by the presence or absence of shading). Melodic players perform over and with these textures, following and interpreting the pages’ inked graphics. For tonight’s performance, the musicians will play ten pages, with each piece given a duration of two minutes.

## NEXT CONCERTS

### Saturday, July 22, 2023 @ Performance Works NW

Morton Feldman, *The Possibility of a New Work for Electric Guitar* (1966)  
Luke Nickel, *Duet: Multivariants* (2013)  
Paul Newland, *Locus* (2013)  
Stefan Thut, *Imprints, 1-7* (2010–11)  
Eva-Maria Houben, *Von Da Nach Da: 55 Pictures for Three Performers* (2005)

### September (date TBD)

Duo concert: Loren Chasse & Matt Hannafin

### Saturday, October 21, 2023 @ Leaven Community

Ryoko Akama, *Object Performance* (2014)  
Improvisation (2023)  
Nomi Epstein, *Structured Improvisation #1.19* (2019)  
Sam Sfirri, *Trio* (2011)  
Sarah Hughes, new work, title tbd (2023)

### Saturday, January 20, 2024 @ Leaven Community

Malcolm Goldstein, *Gentle Rain Preceding Mushrooms* (1992)  
Philip Corner, *148 Equal Measures for Four Instruments* (1950s)  
Annea Lockwood, *Bayou-Bourn: For Pauline* (2016)  
John Cage, *Variations VII* (1972)  
Karlheinz Stockhausen, *Unbegrenzt* (1968)

See [www.extraditionpdx.com](http://www.extraditionpdx.com) for performance calendar, ensemble info, sound archive, and more

Extradition is directed by **Matt Hannafin**

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