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Summer Concert • July 22, 2023

Performance Works NW, PDX

**Morton Feldman,**

***The Possibility of a New Work for Electric Guitar***

Daniel Reyes Llinás (guitar)

♦♦♦

**Luke Nickel, *Duet: Multivariants***

Collin Oldham (cello), Matt Hannafin (vibraphone)

♦♦♦

**Paul Newland, *Locus***

Stephanie Lavon Trotter (voice), Caspar Sonnet (dobro),  
Juniana Lanning (field recordings), Matt Hannafin (percussion)

♦♦♦

**Stefan Thut, *Imprints, 1–7***

Juniana Lanning (electronics), Daniel Reyes Llinás (guitar),  
Stephanie Lavon Trotter (voice), Collin Oldham (cello)

♦♦♦

**Eva-Maria Houben, *Von Da Nach Da***

Caspar Sonnet (dobro), Collin Oldham (cello),  
Matt Hannafin (vibraphone)

## THE MUSIC

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

**Morton Feldman, *The Possibility of a New Work for Electric Guitar* (1966).** In 1966, composer/performer Christian Wolff brought his electric guitar to the home of composer Morton Feldman, and the two worked together to create this piece. As Feldman told it in an interview conducted by John Cage on WBAI in New York, “I tried to overcome the fact of an electric guitar. . . . I had [Christian] try various things, very strange things and strange registers, and when it didn’t sound like an electric guitar, I wrote it down [laughs]. I mean, it seemed too obvious just to write a piece for electric guitar. He plays it very beautifully, very hesitant.” In total, Wolff performed the piece three times before the only copy of the score, nestled in a guitar case, was stolen from his car in 1967. The score from which tonight’s performance draws was recreated in the late 2000s by guitarist Seth Josel from a recording of Wolff’s performance on Berkeley radio station KPFA on July 29, 1966, rediscovered in the station’s archive through the efforts of writer/painter Chris Villars and composer Charles Amirkhanian.

**Luke Nickel, *Duet: Multivariants* (2013).** This piece is structured using the literary multivariant style, which gives performers different ways of navigating the given material—like the classic *Choose Your Own Adventure* books. Per Nickel’s notes: “In my duet, I create modules in which I place musical material for the two instruments performing. . . . [and] I provide arrows that indicate which choices the performers have.” Examples include a split where performers choose their next module, a join where two modules lead to the same place, a bypass that skips intervening modules to reach a farther point, or a loop where a module leads back to an earlier point. “The score is a map because it allows for a full navigation of musical material,” says Nickel, “but in a sense functions more like a dungeon in a video game than a traditional map. Certain things change by returning to certain places, such as durations, and certain things . . . are only unlocked by returning to other modules a certain amount of times.”

**Paul Newland, *Locus* (2013).** This piece asks any number of performers to choose one, two, or three sounds apiece on conventional instruments, acoustic objects, or field recordings, and use them throughout the performance. Structure is provided through 17 columns of timings, each of them 3’00 long. In performance, each player chooses a starting column and decides whether to begin with a sound or silence, then alternates between

the two throughout the column's 3'00 length. At 3'00, each player may repeat their column or move on to a new one. Column subdivisions are as long as 1'30 and as short as 0'01, giving players many options for complementing or shifting the piece's overall texture.

**Stefan Thut, *Imprints, 1–7*** (2010–11). Each of the seven individual scores in this series supplies only four words, arranged in a square—for example:

	grey	
dots		line
	white	

The pieces are based in the concept of phonography, which describes both a shorthand system that captures sound in symbols and the practice of mechanical, phonographic sound recording. Per the composer, the pieces “appl[y] field recording in a transferred sense, converting selected aural and visual impressions into words. The perception of the auditory and visionary field and the making of mental notes about the encountered situation is a point of departure for finding appropriate words involving various grades of abstraction. The collocation of the words on paper or on other displays invite for further enactments by readers, performers, interpreters.” For tonight's performance, the players will realize *Imprints* 1, 2, 4, and 7.

**Eva-Maria Houben, *Von Da Nach Da*** (2005). Translated as “From There to There” and subtitled “55 Pictures for Three Performers,” this piece gives performers three types of performable sound: “a sound of rather short duration,” “a sound neither short nor long,” and “a very long sound.” Each of the 55 pictures tells the three performers how many of each type of sound to play—for example:

	spieler 1	spieler 2	spieler 3
•	2x	1x	2x
•—	4x	—	1x
•————	1x	3x	3x

Some pictures create trios, some duos, and some solos. All sounds are to be “soft” and may appear in free order, in succession and/or simultaneously. Otherwise, all musical content is left to the discretion of the performers. For tonight's performance, the trio will realize 14 of the 55 pictures.

## NEXT CONCERTS

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

Ryoko Akama, *Object Performance* (2014)  
 ImprovisaHon (2023)  
 Nomi Epstein, *Structured ImprovisaCon #1.19* (2019)  
 Sam Sfirri, *Trio* (2011)  
 Sarah Hughes, *Stones Fall to the Sea* (2023)

### Nov–Dec (date TBD)

Duo recital: Loren Chasse & MaD Hannafin (percussion, sounds), performing works by Leah Asher, Jurg Frey, Seth ClueD, and others TBA

### 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, *VariaCons VIII* (1978)  
 Karlheinz Stockhausen, *Unbegrenzt* (1968)

## NEW RECORDING!!!

### EXTRADITION PLAYS CORNER: THE ALBUM

Sixty-one tracks, including all 22 live recordings from our Jan/Feb Philip Corner fesHval and 39 addiHon tracks by ExtradiHon musicians, friends, and peer ensembles. Available now at [extradiHonpdx.bandcamp.com](http://extradiHonpdx.bandcamp.com).

ExtradiHon is directed by **MaJ Hannafin**

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