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Fall Concert • October 21, 2023
Leaven Community, PDX

Ryoko Akama, *Object Performance*

Juniana Lanning, Annie Gilbert, Loren Chasse,
Matt Hannafin (objects)

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Marianne Schuppe, *Behind*

Stephanie Lavon Trotter (voice), Matt Hannafin (voice, percussion),
Ben Cohen-Chen (voice, soprano saxophone)

♦♦♦

Nomi Epstein, *Structured Improvisation #1.19*

Collin Oldham (cello), Shao Way Wu (bass), Sam Klapper (violin),
Annie Gilbert (trombone), Juniana Lanning (electronics), Stephanie Lavon
Trotter (voice), Daniel Reyes Llinás (guitar), Ben Cohen-Chen (soprano
saxophone), Matt Hannafin (percussion), Loren Chasse (percussion)

♦♦♦

Thomas Stiegler, *Märchenbilder I*

Shao Way Wu (bass), Collin Oldham (cello), Sam Klapper (violin)

♦♦♦

Sarah Hughes, *Stones Fall to the Sea*

Sam Klapper (violin), Collin Oldham (cello), Shao Way Wu (bass),
Stephanie Lavon Trotter (piano), Juniana Lanning (electronics),
Daniel Reyes Llinás (guitar)

THE MUSIC

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

Ryoko Akama, *Object Performance* (2014). This spare score provides three or more performers the essential information needed to build a piece. It tells them what to use (“a couple of objects each”), when to play (a sequence of time windows within which sounds can occur), what to do (a cloud of one-word possibilities, including *touch, tap, wobble, scrub, stroke, hit, throw, knock*, etc.), and how to begin and end (an arrow bisecting the score, one end marked “START” and a text direction noting “when you reach the point of the arrow, that is the end”). The dynamics of the piece are pianissimo to mezzo piano and players are advised to only play a direction word once, unless the word itself is repeated in the score.

Marianne Schuppe, *Behind* (2019–20). In this piece, three players perform a minimalist poem four times, evolving their sound-producing approach with each repetition. For the first three, all player perform in rhythmic unison but without an agreed lead, using notes of their own choosing to first speak, then sing, then hum the poem. For the fourth iteration, one player sings the poem solo while the other two accompany with a small number of instrumental sounds, carefully chosen. The instrumentalists play as an extension of the preceding speaking, singing, and humming, sensing the texture of the words and letting themselves be guided by the physical sensation of the sound formation. The score describes this as *mitgehen*, a “walking along”—truly feeling the words, tuning in on them, supporting the word textures in the best possible way. *Special thanks to Andrea Mesch and Collin Oldham for German language coaching.*

Nomi Epstein, *Structured Improvisation #1.19* (2019). “Structured Improvisation #1.19” is scored for a large (10+), even-numbered group of players using a mix of pitched and non-pitched instruments. The ensemble is divided into pairs. In each pair, one player chooses one sound to use throughout the piece while the other chooses two: one for the first portion of the piece (as defined by each pair of players) and the other for the second. Performers in each pair always keep in eye contact and play in sync with their partner, with one player cueing entrances and exits via a head nod. Per the score, “The composite texture should be somewhat sparse, where sound events between different pairs may at times sound together, may overlap, or one [pair] may sound alone. All performers should carefully

listen to each of the sound events of the other pairs, and contributions of sound events should be considered sensitively. No pair should monopolize the sonic landscape. Players can consider the following terms in conceiving of when they might enter the sonic landscape: Alone / Together / Fragile / Clear / Sparse / Patient / Silent.”

Thomas Stiegler, *Märchenbilder I* (2013). Translated as “Fairy Tale Images,” this piece presents ten pages of minimalist graphics, each titled after a fairy tale theme: “The Farmer,” “At the River,” etc. Three players perform these images as indicated, with straight horizontal lines indicating sustained tones (freely selected by the performer), dots indicating short tones (also freely selected), and dotted vertical lines indicating correspondence between two or three players’ parts. Per the score, “The duration of the images can be chosen freely and can vary greatly from image to image. The time axis of the images is not necessarily to be understood as linear.”

Sarah Hughes, *Stones Fall to the Sea* (2023). Written especially for Extradition by UK composer and visual artist Sarah Hughes, “Stones Fall to the Sea” is the latest entry in a score series created in response to the work of painter/sculptor Fernand Léger. The first piece in the series, “I love this city and its outlying lands,” was performed at an exhibition of Léger’s work at the Musée des Beaux-Arts de Nantes in 2014. Another, “A reward is given for the best infra-mammary fold,” was recorded in 2015 by a sextet that included Hughes and pianist John Tilbury of AMM. Both of these pieces specified instrumentation, basic melodic material, timings, and playing techniques. But when “Stones Fall to the Sea” arrived to us via email, Hughes had stripped the presentation down to its bare essence, providing only the desired instrumentation and six short verses to interpret. “The process of thinking it through has mainly involved taking the weight out of it, which has led to a quite different type of score,” she wrote in correspondence. “It is much more ‘outlying lands’ to my mind—quite literally the landscape where I live [the chalk downland of West Sussex, UK].” In a recent, related essay titled “First Thoughts on Landscape as a Method,” Hughes explored how “an artist might approach landscape . . . as a temporally and spatially interrelated form where connections can be made materially, economically, ecologically, politically, and environmentally. . . . Landscape as method could be described as a nostalgia for the future . . . an appreciation for the complexity of our engagement with the spaces we inhabit, and an acknowledgement that whilst history is linear, time is not. It embraces and celebrates matter . . . under a weight of time, compressing, pulsating, folding, eroding, shaping, and forming anew.”

NEXT CONCERTS

WINTER CONCERT: Saturday, January 20, 2024 @ Leaven Community

Works by five 20th-century experimental composers, including one 21st-century elegy for a sixth:

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

SPRING CONCERT: Saturday, April 27, 2024 @ Leaven Community

Works from the recently concluded *A Year of Deep Listening* project, which published 365 short scores as a tribute to Pauline Oliveros in what would have been her 90th year.

Grace Harper, *Water, Wood, Stone, Breath* (2022)
Seth Cluett, *No Small Matter* (2022)
Nikki Krumwiede, *Crickets* (2021)
Joseph Clayton Mills, *Immanuel Kant* (2022)
Hassan Estakhrian, *Roles of a Machine* (2021)

Extradition is directed by **Matt Hannafin**.

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