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Winter Concert • February 10, 2024

Leaven Community, PDX

**Malcolm Goldstein, *Gentle Rain Preceding Mushrooms***

Sam Klapper (violin), Stephanie Lavon Trotter (voice)

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**Annea Lockwood, *Bayou-Borne: For Pauline***

Shao Way Wu (bass), Daniel Reyes Llinás (guitar),  
Reed Wallsmith (alto saxophone), Maxx Katz (flute),  
Collin Oldham (cello), Sam Klapper (violin)

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**Philip Corner, *148 Equal Measures for Four Instruments***

Reed Wallsmith (alto saxophone), Collin Oldham (cello),  
Shao Way Wu (bass), Maxx Katz (flute)

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**John Cage, *Variations VIII***

Juniana Lanning, Caspar Sonnet, Matt Hannafin,  
Joel Nelson, Sam Klapper (microphones, sounds)

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**Karlheinz Stockhausen, *Unbegrenzt***

Stephanie Lavon Trotter (voice, piano), Collin Oldham (cello),  
Shao Way Wu (bass), Sam Klapper (violin),  
Matt Hannafin (percussion)

## THE MUSIC

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

**Malcolm Goldstein, *Gentle Rain Preceding Mushrooms*** (1992). Written as an elegy to John Cage a week after his passing, this piece captures both Goldstein's emotions at the loss of his friend and collaborator and the physical setting in which he experienced those emotions: his longtime home in the woods of Sheffield, Vermont. As originally conceived, the piece included three elements: violin, voice, and a recording of rain on the cabin roof. The violin begins with an achingly gentle exploration of the four notes/letters of Cage's name, C-A-G-E, before preceding to an improvised exploration of three chords formed from the same notes, played with a bouncing *jeté* technique. The voice enters after a time, singing sustained tones independent of the violin but sometimes responsive to its sounding. For this performance, we're following Goldstein's advice ("Get rid of that") and foregoing the recording, leaving the Portland rain gods to decide whether to add those sounds back in real time.

**Annea Lockwood, *Bayou-Borne: For Pauline*** (2016). Dedicated to Pauline Oliveros and composed a year after her passing, this score asks players to create music by interpreting the courses of the major bayous flowing through Houston, Texas, Oliveros' birthplace. Players are assigned one bayou apiece and follow predetermined durations—reading left to right, entering when their bayou begins, and letting graphic elements such as thickness of line and contour guide decisions regarding timbre, density, and tempo. When two bayous converge, players begin interacting, creating a combined musical line. Ultimately, all six players converge on the star that marks the location of Houston, then continue playing together for a few moments as their combined river of music flows out into Galveston Bay.



**Philip Corner, *148 Equal Measures for Four Instruments*** (1950s). This piece is exactly what its title says: 148 measures, each played with equal duration by four instrumentalists identified by numbers: 1, 2, 3, and 4. Each measure includes simple indications of what each performer must play, e.g.: a short low note, a long high note, a loud note, a soft note, free play, exact repeat, etc. “The music,” says the score, “obviously lives in an environment of total chromatic possibility, so all choices should in some way stay in that world—i.e., no arbitrary preplanned overall limitations.” The directions include a classic Corner admonition: “The freedom allowed to be taken with some restraint—i.e., not limited precisely, but no funny stuff.”

**John Cage, *Variations VIII*** (1978). In 1967, John Cage accepted an invitation to visit the Skowhegan School of Painting & Sculpture in upstate Maine. “They just want you to visit,” he’d been assured. “They don’t want you to do anything.” “Are you sure?” Cage asked. “Absolutely.” Upon arriving, he discovered the school had in fact advertised a performance and rented for his use a grand piano and four tape recorders. “I’d brought no music, no recordings,” he wrote later, necessitating a scramble to discover means of making a concert with what was at hand. A notoriously thorough planner despite his reputation for seeking out chance, Cage found the exercise difficult but satisfying, and later wrote this piece to prompt performances of “what you do when you don’t have any material to do anything.”

**Karlheinz Stockhausen, *Unbegrenzt*** (1968). Part of Stockhausen’s well-known text-score collection *Aus den Sieben Tagen* (From the Seven Days), “Unbegrenzt” translates as “unlimited” and begins with a summary: “Play a sound with the certainty that you have an infinite amount of time and space.” Over the course of three pages, the composer elaborates, laying out a playing approach that avoids any overall narrative line in favor of an “absolute timeless now”: “Have you ever done anything with the certainty . . . that you have an infinite amount of time, without thinking about the end of a moment, the end of your strength, the end of your interest, the end of the patience of the others, the end of the day and the night . . . ?” A sound, he writes, “lives like YOU, like ME, like HE, like SHE, like IT. Moves, stretches out and contracts. Transforms itself, gives birth, begets, dies, is re-born. Seeks – seeks not – finds – loses – binds itself – loves – waits – hastens – comes and goes. Play a sound with the certainty that you have an infinite amount of time and space. OM.” In approaching this piece, each player must strive to make every moment a complete embrace of what he or she wants to be doing *right then*, disallowing any external or internal limitation while also being open to opportunities that provide the wings to soar even higher.

## NEXT CONCERTS

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

Works from the recently concluded *A Year of Deep Listening* project, honoring the 90th anniversary of Pauline Oliveros’ birth.

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)

### **SUMMER CONCERT: Saturday, July 20, 2024 @ Performance Works NW**

Intimate compositions for solo, duo, and group instrumentation.

Olivia Digby-Barker, *Luminescence* (2021)

Joanna Ward, *Translucent* (2020)

Toshio Hosokawa, *Small Chant* (2012)

Alexis Porfiriadis, *Aria* (2010–11)

Leah Asher, *Neither Near nor Far* (2013)

Clara de Asis, *Nothing Has Changed Everything’s Different* (2020)

### **OCT 2024–FEB 2025: EXTRADITION PLAYS GOLDSTEIN**

A four-concert exploration of works by violinist, composer, and improvisation master Malcolm Goldstein. Mark your calendars for October 19 and November 9, 2024, and January 25 and February 15, 2025!

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Extradition is directed by **Matt Hannafin** and performed by members of the **Extradition Ensemble**.

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