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Spring Concert • April 27, 2024

Leaven Community, PDX

Grace Harper, *Water, Wood, Stone, Breath*

Stephanie Lavon Trotter (book, words),
Juniana Lanning (cups, water), Loren Chasse (basket, pebbles)

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Seth Cluett, *No Small Matter*

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

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Nikki Krumwiede, *Crickets*

Collin Oldham (cello), Shao Way Wu (bass), Sam Klapper (violin),
Catherine Lee (oboe d'amore), Ben Cohen-Chen (soprano saxophone),
Maxx Katz (flute), Stephanie Lavon Trotter (reading voice)

♦♦♦

Joseph Clayton Mills, *Immanuel Kant*

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

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Hassan Estakhrian, *Roles of a Machine*

Maxx Katz (flute), Annie Gilbert (trombone), Collin Oldham (cello),
Shao Way Wu (bass), Sam Klapper (violin), Caspar Sonnet (dobro),
Ben Cohen-Chen (soprano saxophone), 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.

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American composer/performer **Pauline Oliveros** (May 30, 1932 – November 24, 2016) was a central figure in the development and evolution of contemporary experimental, electronic, and improvised music, and remains a profound influence today. She served as a founding member and director of the San Francisco Tape Music Center; taught at Mills College, Oberlin Conservatory, UC San Diego, and Rensselaer Polytechnic Institute; and was an inspiring writer and performer. In the 1980s, she began formulating the concepts that became **Deep Listening**, a philosophy and practice designed to cultivate heightened awareness of the total sonic environment and promote experimentation, improvisation, collaboration, playfulness, and other creative skills that advance personal and community growth. Deep Listening is, in Oliveros' words, "a way of listening in every possible way to everything possible, to hear no matter what you are doing."

To celebrate what would have been Oliveros' 90th year beginning May 30, 2022, The Center for Deep Listening at Rensselaer launched a project called **A Year of Deep Listening**, collecting 365 short scores from composers, writers, and performers around the world and publishing them one per day, online and in social media, for the entirety of the following year. For this concert, Extradition director Matt Hannafin chose five of those works that represented particularly intriguing possibilities for concert performance.

To view all 365 scores, see www.deeplistening.rpi.edu/ayodl. The complete collection will also be published in book form in fall 2024 by Terra Nova Press.

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Grace Harper, *Water, Wood, Stone, Breath* (2022). Three players come prepared with simple materials. One has a book, whose pages she riffles. One has two cups and water, which she pours from cup to cup in sync with her breathing. One has a basket of pebbles, which he shakes in rhythm with his breathing. After a time, the water and pebbles players synchronize their playing and performer one begins reading from her book, mindful of the established rhythm. The piece continues until the players are satisfied.

Seth Cluett, *No Small Matter* (2022). Per the composer, this piece "was inspired by a time I was on tour with Steve Roden in 2003. We had played at

Bard and then Skidmore College headed to Montreal, and Steve accumulated plants and leaves and pine cones to use in each show.” To perform the piece, players gather small flora “that has fallen of its own accord” and employ amplification to bring out its sound. A clock is visible to all, and players individually refer to the clock for playing directions—the position of the hour hand equating to the number of seconds to wait before playing, the position of the minute hand showing how many seconds to make sound, and the position of the second hand showing how many seconds to wait silently before looking at the clock again. Players are to repeat “until the flora is done speaking.” This performance is dedicated to Steve Roden (1964–2023).

Nikki Krumwiede, *Crickets* (2021). This piece requires a reader and an unspecified ensemble, and provides a small cloud of words: “Quiet . . . Field . . . Wind . . . Grass . . . Seeds . . . Jump . . . Skip . . . Hop . . . Fly . . . Spring . . . Chirp . . . Peep . . . Sing . . . Wait . . . Whisper . . .” etc. The reader reads these words aloud, in any order, repeating words as desired; the ensemble players listen to the words, picture them in their minds, then respond with sound for “as long as necessary.”

Joseph Clayton Mills, *Immanuel Kant* (2022). This piece is based on an observation by philosopher Immanuel Kant that, for a successful dinner party, “the number of companions must not be fewer than that of the Graces, nor more than that of the Muses”—that is, at least three to ensure the conversation flows but no more than nine so the party doesn’t devolve into multiple smaller groups. Guests to this dinner party are asked to bring with them an item from their home, which they will place on a communal table and improvise with, exploring its musical properties until satisfied. At the end, the score advises, “Ask the guests to take their objects home.”

Hassan Estakhrian, *Roles of a Machine* (2021). This piece presents the members of an unspecified instrumental or vocal ensemble with five possible roles to fill, playing “as if [they] are one part of a larger machine of sound.” The roles—Pulsar, Sustainer, Listener, Complementor, and Interjector—are each explicated in the score via a short text. In performance, each player individually chooses one role with which to begin, then completely inhabits that role for at least one minute. Thereafter, a player “may choose to remain in that role or change to other roles within the duration of the piece”—pushing the machine forward rhythmically, weaving long-sustained and slowly modulating sonorities, maintaining silence as an active listener, complementing and supporting another player’s role in the machine, or interjecting undefined sounds to add variety and contrast. Players continue until the piece comes to a natural end.

NEXT CONCERTS

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

Intimate compositions for solo, duo, and group.

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)

EXTRADITION PLAYS GOLDSTEIN: Oct 19, Nov 9, Jan 25, Feb 15

A four-concert exploration of works by American-Canadian composer, violinist, and improvisation master **Malcolm Goldstein** (b. 1936, Brooklyn, NY), who is advising Extradition on program selections and interpretation.

Malcolm Goldstein has been a leading light in the presentation of new music and dance internationally for more than six decades. In 1960 he received an M.A. in music composition from Columbia University, where he studied with Otto Luening. Later that decade, he co-founded the Tone Roads Ensemble with fellow composer/performers Philip Corner and James Tenney, and was a participant in the Judson Dance Theater, the New York Festival of the Avant-Garde, and the Experimental Intermedia Foundation. As a solo performer, Goldstein’s “soundings” improvisations have reinvented the sonic and expressive possibilities of the violin, and as a composer he has consistently integrated new performance techniques and aspects of structured improvisation into a variety of instrumental and vocal frameworks. He has also written extensively on improvisation, most notably in his book *Sounding the Full Circle*.

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Extradition is directed by **Matt Hannafin** and performed by members of the **Extradition Ensemble**, with sound reinforcement by **Tim Westcott**. Special thanks to the **Schilling family** of NE Portland for the table used in tonight’s performance. This concert is supported by the generosity of our patrons. Become a patron at www.patreon.com/extradition.

Go to www.extraditionpdx.com for our performance calendar, ensemble info, audio and programs archive, and more.