

Roulette - October 27th - 2013, 5 PM - Program

Clarinet Songs for clarinet and Flexible Orchestra

Daniel Goode

Daniel Goode, solo clarinet

Whittling*
Higher Song (Hungariana)
Long Distance*
Square Wave Walk
Clarinet Baby*

Based on the suite for unaccompanied clarinet, *Clarinet Songs* (1979-93), recorded on X I Records

Choreography for "Square Wave Walk" is by Jody Oberfelder with dancers: Mary Madsen, Mercedes Searer, Anna Schön, and Jody Oberfelder

Metabole III for 5 clarinets, metal chimes*

Doina Rotaru

clarinets: Porter, Hilash, Mack, Ryan, Cohen, Sinton

Takes on a Song*

David Mahler

Julie Hanify, voice

Klezmer Set (traditional)

arr. David Krakauer

David Krakauer, solo clarinet

Wedding Dance
Der Gasn Nign
Synagogue Wail (Krakauer)
Der Heyser Bulgar

* World Premiere

Flexible Orchestra 2013

clarinets: Richard Cohen, Alex Hamlin, Bohdan Hilash, Jeff Hudgins, Eileen Mack,
Katie Porter, Ed Rosenberg III, Laura Ryan, Joshua Sinton

violin: Melissa Tong

electric guitar/mandolin/ukelele: Larry Polansky

harp: Nina Kellman

contrabass: Mark Helias

voice: Julie Hanify

conductor: Tara Simoncic

The Flexible Orchestra:

A re-forming of the symphony orchestra so that a group of, say 13-18 musicians through strategic instrumentation has an orchestral sound: both the "mass" and the variety. Founded by Daniel Goode in 2004. Its principles are:

- 1) It should sound like an orchestra. That means at least one—probably only one—section of multiples of a single instrumental type. And like an orchestra there are also different timbres from a few other instruments used both for contrast and emphasis.
- 2) It should have flexible orchestration, meaning it should change its section of multiples and the contrasting group of instruments every so often, let's say every year or two, not every two hundred years (and more) as with the official Western orchestra.
- 3) It must be economical, that is, accomplish its sound concept at a reasonable cost. So if the Flexible Orchestra caps at fifteen players, there might be twelve for the section of multiples and three for the contrasting group; or perhaps eleven and four, etc.
- 4) Such a type of orchestra could spring up anywhere and make use of the instrumental strengths of a community or geographical area. Let's say San Francisco proper has a surfeit of double basses, while the Peninsula has lots of violas; Cincinnati may have many trumpets. Those could be the multiples in each of these communities that make up cores of flexible orchestras in each place.

Daniel Goode, composer and clarinetist, co-directs the DownTown Ensemble (since its beginning in 1984), and is artistic director/founder of the Flexible Orchestra.

<http://danielgoode.com/>

His work is on Tzadik, X I, Innova, and New World Records ("Annbling" to come out in January). The Flexible Orchestra can be found documented on http://eamusic.dartmouth.edu/~larry/flexible_orchestra/

Davd Krakauer is widely considered one of the greatest living clarinetists. He has been praised internationally as a key innovator in modern klezmer as well as a major voice in classical music. He has shared the stage with a wide array of artists such as the Klezmatics, Fred Wesley, Itzhak Perlman, Socalled, Eiko and Koma, Leonard Slatkin and Iva Bitova while being sought after by such composers as Danny Elfman, Osvaldo Golijov, David Del Tredici, John Zorn, George Tsontakis, Mohammed Fairouz and Wlad Marhulets to interpret their works. In addition, he has performed with renowned string quartets including the Kronos. <http://davidkrakauer.com/>

Doina Rotaru's personal, unique and style is founded on archetypal aesthetics, making use of sound and timbre patterns going back to primary Romanian and transgeographical folklore as well as structural principles of symbolic value and function, circular and spiral shapes, sacred numbers. Since 1996 she has been a professor of composition National University of Music in Bucharest. Her music has been performed in many concerts and festivals all over the world Europe, Far-East, Australia, Canada

and South America, The Netherlands, Switzerland. : <http://soundcloud.com/doinarotaru>.

Metabole was the term used by Aristotle for the transition from one state of other, at the level of substance or quality. My work is a perpetual transfiguration of some initial “seeds”(cells), and, in the same time , a continual evolution with different expressive hypostasis (Doina Rotaru).

Julie Hanify, when not managing the Music Department at Carnegie Library of Pittsburgh, sings in homes, at meetings, and impromptu in restaurants, department stores, and at Doo-Dah Days, which celebrates the composer Stephen Foster.

David Mahler recently completed a video vignette for Real Time Opera, on location in Pittsburgh, where he shares music-making with young children, and leads the inclusive adult singing clutch called the Beacon Street Red Sox.

David Mahler says of his piece: “The song that is the subject of "Takes on a Song," quickly scribbled in response to a letter sent to me by venerable composer pal, Peter Garland, sat untouched in a manuscript book for seven years after I wrote it. When Daniel Goode asked me to write for Flexible Orchestra, "Shining Through" (the song's original title) nosed into my consciousness. "Here's a familiar sounding number," I said to myself, as though I hadn't written it. "I think I'll build a piece around it." Applying sonic lenses, filters, editing and special effects, I've taken on fashioning takes of this musical letter to my wife, who sings it, in essence singing to and about herself.”

Jody Oberfelder has been making work in New York for several decades. She has sung in a rock band, choreographed an array of boldly physical dances including 'Approaching Climax', 'Throb', and 'The Story Thus Far', 'The Title Comes Last', and directed theater and opera, most recently, Stravinsky's 'A Soldier's Tale' and Purcell's 'Dido & Aeneas'. With a keen eye for the visual, she has also created eight dance films. Jody is grateful to be working with Daniel Goode once again—This is their fifth collaboration. Next up: 4Chambers a performance installation piece at Arts@Renaissance in Brooklyn. Oberfelder will transform this site of a former hospital into a four chambered heart, with arteries and veins; participants will monitor their own heart while traversing through it. For more info: jodyoberfelder.com

Tara Simoncic has worked with the Flexible Orchestra since its beginning in 2004, and is thrilled to be back to perform new music with such talented composers and musicians. Tara is equally at home working with symphony orchestras, chamber ensembles, and dance companies. She has served as assistant conductor of the Harrisburg Symphony, associate conductor of the Greenwich Symphony where she is conductor of the Young People’s Concerts, and has guest conducted many orchestras in the tri-state area. Ms. Simoncic has worked with American Ballet Theatre, Ballet West, Louisville Ballet, Rioult Dance Theatre, Chuvash State Opera Ballet Theatre, and Central Pennsylvania Youth Ballet. This season, she will return to Louisville Ballet and Ballet West, and will guest conduct in Maribor, Slovenia with the National Opera Ballet Orchestra.

