

Downtown's Flexible Son: Daniel Goode and Total Overload

Amy C. Beal

On the afternoon of October 27, 2013, I had the good fortune of listening to a rehearsal for a Flexible Orchestra concert at the Brooklyn new-music venue Roulette later that day. At some point in the rehearsal, composer Daniel Goode sat alone on the cluttered stage, trying out a few solo passages on his clarinet. A handful of people listened from the audience, including the clarinetist David Krakauer, who, at Goode's invitation, was leading the final set on the concert. After a while, Goode called out to us listeners: "How does it sound?" Krakauer, in a voice that seemed filled with nothing but admiration, replied: "It sounds like Dan Goode playing the clarinet!"

Krakauer's off-the-cuff remark points to Goode's iconic reputation in certain circles of American music. It is hard to know where to begin a summary of his long and productive career. Given his prolific activities as a composer, clarinetist, gamelan player, writer, teacher, and founder, co-director, and/or curator/artistic director of three New York City-based ensembles that are dedicated to original work by independent American composers—Gamelan Son of Lion (with Barbara Benary and Philip Corner; est. 1976), the DownTown Ensemble (with William Hellermann; est. 1983), and the Flexible Orchestra (est. 2004)—I wonder what magical source of energy Goode has secretly tapped into. His idiosyncratic path through the terrain of the musical world has taken him from the West Village to the Midwest to California to Rutgers University and back to Manhattan, where he has now resided in a living/rehearsal loft space in SoHo since early 1985 with his wife, the feminist scholar and New School professor Ann Snitow. At various stages in his life Goode has been under the spell of a wide variety of musical influences: Stravinsky's *Petruschka*, Mahler, Bruckner, and Sibelius symphonies, Sundanese popular song, Viennese waltzes, Renaissance music, Henry Brant's guide to orchestration, folk fiddle music of Cape Breton (Nova Scotia), minimalism and process music, the song of thrushes . . . and the list goes on. One available "complete list of works" includes 145 individual pieces.¹ On recordings, he has been featured as a composer or performer on the Folkways, *Leonardo Music Journal*, Tzadik, Artifact, Locust, and Cold Blue record labels; his scores are published and distributed by Frog Peak Music.² This is the first New World Records release devoted solely to his music.

Minimalist, improviser, advocate and activist for *Downtown-with-a-capital-D* culture, Goode is a fan of (in his own words) "minimalist thinking and process thinking," the "long form," and "the trance effect that repetition brings about."³ He calls himself "a dyed-in-the-wool iterative person." He is also, according to some, the composer of "the perfect one-page piece," *Eine Kleine Gamelan Musik*.⁴ Though Goode served as director of the Electronic Music Studio at Rutgers

¹ "Daniel Goode," The Living Composers Project, <http://composers21.com/compdocs/gooded.htm>.

² Most of Goode's scores, CDs, and writings are available here: <http://www.frogpeak.org/fpartists/fpgoode.html>.

³ All direct quotations of Goode are taken from interviews that the author conducted on July 8, 2011, July 10, 2011, July 29, 2011, and October 22, 2013. I am grateful to Cameron Mozee-Baum for his transcriptions of some of the interviews.

⁴ See *Underwater Princess Waltz: A Collection of One-Page Pieces*, Zwerm (New World Records 80748-2), which includes a recording of Goode's one-page piece *The Red and White Cows* (1979).

University from 1971 until 1998, he is anything but “academic.” Goode cantankerously claims to genuinely *like* the term *minimalism*, contrary to other, more famous composers of his generation who reject it.

Goode was born in New York City on January 24, 1936 to parents immersed in the heart of the “secular and cosmopolitan Jewish world.” His father worked as a press agent for the famous impresario Sol Hurok, and his mother worked as a journalist for various publications. The family listened to classical music on the radio, including broadcasts from the opera and the Philharmonic, and the *Masterwork Hour* on WNYC. Goode was particularly taken by the late pieces for clarinet by Brahms. When Hurok was managing the D’Oyly Carte Gilbert and Sullivan Orchestra, Goode’s family went to see Gilbert and Sullivan; Benny Goodman, who was promoted by Hurok, was in the family’s record collection. Already a serious clarinetist, Goode attended New York City’s High School of Music and Art, where he was thrilled to play the clarinet solo in the Trio section of Beethoven’s Eighth Symphony (Goode’s primary clarinet teacher was Irving Neidich, the soloist for the Longines Symphonette). Goode’s compositional efforts up to this point had produced just a few youthful pieces: *Puppet Dance*; *Dishpan Blues*; an unfinished passacaglia. After three years of instrumental study, he took composition lessons as an elective. During his senior year, Goode had a performance of his own clarinet trio.

Goode attended Oberlin College, where, as a philosophy major, he became immersed in the writings of Wittgenstein. Intimidated by the attitude of the music students there, he disdained Oberlin’s conservatory:

When I saw what a conservatory was, I was really frozen in my tracks. I thought it was the most awful place in the world. . . . I didn’t like the people, I thought they were dumb . . . and there was a prejudice against them, the “Con” it was called, the conservatory, was full of people who had no ideas in their head, and we used to joke that they were all chained to their piano in this Gothic building. . . . I was interested in the world, and I thought, “The hell with this”—and I think I was also lazy. I didn’t want to practice any more.

Goode did pursue a few music classes, however, with newly-hired music theory teacher John Clough, with whom he studied sixteenth- and eighteenth-century counterpoint.⁵ Graduating as an honors student in philosophy, Goode won a Woodrow Wilson scholarship, which subsidized his first year of graduate school at Cornell University. There Goode studied with Norman Malcolm, a protégé of Wittgenstein himself. When he wasn’t reading philosophy, Goode and a Canadian friend (and fellow philosophy student) named Ted Bond listened obsessively to the late-Romantic symphonies of Bruckner and Mahler.⁶

Following Cornell, Goode returned to New York City, where he worked as an assistant on his mother’s writing projects, while sleeping in his parents’ dining room on the Upper West Side. Against the wishes of his father, Goode decided to return to graduate school in composition (Goode recalls his father saying something like: “If you must study composition, you must do it at

⁵ Clough later published major works in the areas of music theory and music and mathematics.

⁶ Mahler was not well known in the United States until his centenary in 1960, and Goode had not heard any of his music live at this time. At Oberlin he had scoffed at a “secret society” of students called “the Mahler-Bruckner Circle,” students who would meet in someone’s room, light a candle, and listen to any available recordings of those composers’ music.

Columbia!”). Goode indeed attended Columbia University, from 1958 until 1962, earning an M.A. in composition. Among his teachers were Otto Luening (“he saved my life, . . . he was a very, very good mentor,” Goode says today) and Henry Cowell (“he was sort of like a zombie . . .”); fellow students included Philip Corner, Malcolm Goldstein, Charles Wuorinen, and Harvey Sollberger. Goode appreciated Luening’s teaching, and Cowell’s advice:

[Luening] had anecdotes about ways to compose; and in one of them, he said, “There are two kinds of composers: Those who figure out everything in advance”—we knew who those people were, they were the post-Webern 12-toners—“and those who put their hands on their hearts and sing.” That’s how Luening taught, but he was also very open-minded. . . . Cowell didn’t tell us what to write, but there was something that he would say, that people said then, that I took to heart, he said: “Write for the instrument you know.” And this of course came as a complete surprise to me. He also said, “Don’t think that you have to start a composition at the beginning.” Oh, really? You can start in the middle?

Instead of getting involved with “the 12-toners,” as he called them, or the electronic experimentation of his colleagues, by which he was “duly impressed” but “not tempted,” the self-professed “late bloomer” spent his time getting up to speed on music of the past. Goode admits to having been intimidated by much of what was happening in New York while in graduate school: “I didn’t know what to make of new music; I didn’t know where I belonged.”

After Columbia, Goode’s draft deferral expired, and he enlisted in the U.S. Naval Reserve. He served for one year (1962–63) as the Concertmaster of the Naval School of Music Band in Anacostia, Washington, D.C.; instead of re-enlisting for several more years he obtained an honorable medical discharge from a naval doctor. Now unemployed, living in a friend’s cockroach-ridden basement apartment, Goode handwrote dozens of job applications for teaching positions, all of which were rejected. An old college friend helped Goode land a temporary position at the University of North Dakota in Grand Forks. There for one year only (1963–64), he led the Collegium Musicum, teaching himself to conduct Renaissance music. He chose repertoire he loved the most, including Guillaume Dufay’s *Missa L’homme armé*.⁷ After North Dakota, Goode spent several years as an instructor at the University of Minnesota in Minneapolis, unhappily teaching music theory via Bach chorales, and worked briefly at the Walker Art Center. At the Walker he had the opportunity to curate concerts of recent American music. Perhaps this experience provided a catalyst for Goode’s natural talent for creating ensembles and curating concerts:

[I got to] curate three concerts for the Walker Arts Center. I was really serious, I did new music there, I think we did the Ives *Unanswered Question*, I composed, I hired symphony musicians. I was a contractor, and I put things together, and I was very serious.

Around 1967, when Goode encountered the first volumes of *Source: Music of the Avant-Garde*, his musical world started to move in new directions: “I was at a turning point where I wasn’t satisfied with how things were going creatively . . . , and then I jumped off into a sea of unknowing.”

⁷ Later in his career Goode would embrace vocal writing in pieces like his “atheist cantata” *Critical Mass*, which was performed in Cracow, Poland in 2007.

In 1968, just as most of America's youth seemed to be hitchhiking to California, Goode was persuaded by his friend Tom Nee, conductor of the Minneapolis Civic Orchestra, to give graduate school another try. For Goode and others, California at the time had a "promised land" kind of feel. Goode followed the crowds west, and entered the Ph.D. program at UC San Diego, where interesting pedagogical things were happening with Pauline Oliveros and Kenneth Gaburo, who served as his mentors. At this decisive moment in San Diego in the late sixties, enhanced by his exposure to Terry Riley's *In C*, Goode discovered minimalism, process music, and alternative forms of performance and composition; he became motivated to begin playing clarinet again. Goode's experiences were a product of the time:

I was too young to be the Beat Generation and I was too old to be a hippie, and so I was sort of lost without my own revolution. But when I got to California, it was the high point of the sixties and people were just poppin', hoppin', doing, plopping. I never paid any attention to pop music, but all the people, especially the younger ones in the group, were all listening to the Beatles. I listened to the Beatles. . . . I didn't know sex, drugs, rock and roll, I had a lot of catching up to do. So I caught up on sex, drugs, rock and roll. My latent radicalism. Me in a mustache in a Fluxus parade. It was fun, but totally serious. Total overload.

After two years at UCSD (and no terminal degree), Goode was hired as an Assistant Professor at a new experimental campus of Rutgers University, in New Brunswick, New Jersey, called Livingston College. His primary job was directing the electronic music studio, something he had learned about while at UCSD. At Livingston, he became reacquainted with now-colleague Philip Corner, and met the composer and violinist Barbara Benary (hired to teach Introduction to Asian Music). Benary founded, at Rutgers, the ensemble that became Gamelan Son of Lion. Despite the complications of several extended tenure grievance hearings, Goode remained on the faculty at Rutgers for twenty-seven years (1971–1998).

Goode eloquently summarized an aesthetic radicalism that goes beyond the musical revolutions of the past, and that has kept American music vibrant, in the introduction to a collection of works composed solely for rocks—*The Frog Peak Rock Music Book* (1995):

We have here a compendium of work representing a quiet, continuing, revolution quite different from many more visible upheavals—those of Ives, through Copland, and the collage pieces of the '60s and '70s. Through direct quotation of popular elements, or through dissonance techniques superimposed on rhythmic grids borrowed from jazz or rock, these composers challenged "serious music." But perhaps the most truly radical intrusions into deadly, official music culture are not those based on the use of the popular arts in high art, but on *ideas of process, task, object, percept, number, proportion, material, environment, participation*. And this is still not fully recognized even by our young, impatient, radical composers. The so-called cutting-edge art of the 1980s and beyond, whether it is called *neo-this* or *neo-that*, bypasses entirely the ethos of our rock music pieces.⁸

⁸ Daniel Goode, "Rock Music Redefined," *The Frog Peak Rock Music Book* (Lebanon, NH: Frog Peak Music, 1995): 6. Emphasis mine.

The music on this CD represents a wide range of Goode's radicalism, his challenge to "deadly, official music culture," and four different stages of his venerably ambling career.

Annbling (2006, rev. 2007)

Written for the Flexible Orchestra, *Annbling* is a trombone-dominated contemplation of Mahler's Seventh Symphony, Bach's Brandenburg Concertos, a Sundanese pop song, and the tragedy of post-Hurricane Katrina New Orleans. The score opens with this subtitle: "Mahlerei: His 7th comes to help New Orleans." This was Goode's third piece for the Flexible Orchestra, and the third piece in honor of his wife Ann, following *AnnTrack* (2003–04) and *AnnCela Express* (2004–05).

During his time at UCSD, Goode wrote a piece called *Inner Motions* (1969), which, along with the later *Tunnel Funnel* (1988)—Goode's "attempt to write a minimalist symphony," which foregrounds a consort of flutes—sowed the seeds of the Flexible Orchestra idea. This idea exploits monotimbral sections within the ensemble, the choral effect of similar instruments, and what Goode calls "a sense of mass."⁹ The first "format" or "template" of the Flexible Orchestra was a "mass" of cellos. Today, Goode describes the Flexible Orchestra in this way:

"A re-forming of the symphony orchestra so 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 instrument 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."¹⁰

⁹ *Tunnel Funnel* for fifteen instruments, one of Goode's most widely-known pieces, was performed at New Music America and Bang on a Can festivals, and was recorded on Tzadik in 1998.

¹⁰ This description of the Flexible Orchestra appeared in the program for that group's concert at Roulette on October 27, 2013, and also can be found on the Flexible Orchestra's website: http://eamusic.dartmouth.edu/~larry/flexible_orchestra/

Ambling opens with the full orchestra indulging in the opening tenor horn solo from Mahler's Seventh Symphony blown up to a re-orchestrated quotation. The second half of the piece (subtitled "Love and Cicadas") is an expansive contemplation of Goode's arrangement of the Sundanese song "Tonggeret," which the composer discovered in Indonesia when Gamelan Son of Lion traveled there for the Second Yogyakarta International Gamelan Festival in 1996. Goode writes in the program note accompanying the score: "The vocal melody is passed around from viola to trombones, each one asked to make something special of the melody while keeping the whole glued together in a larger, lilting gamelan rhythm: the erotic andante; *ambling music*." This beautifully orchestrated final section is sensual and hypnotic, with the marimba playing a perpetual motion, gamelan-like tune and the viola "embroider[ing], rebab style." *Ambling* is skillfully conducted here by Tara Simoncic, Goode's long-time collaborator and conductor of the Flexible Orchestra.

Circular Thoughts (1974)

Goode's *Circular Thoughts* for solo clarinet is among the earliest minimalist scores to be published by a major publisher (Theodore Presser Co., 1974). Goode later transcribed the piece for gamelan ensemble in *pelog* (incidentally, this was the first piece Goode ever wrote for gamelan). In 1978, Rhys Chatham programmed the piece at The Kitchen, for which Goode received "smash reviews" from both John Rockwell of *The New York Times* and Tom Johnson of the *Village Voice*. The recording here is a re-mastering of a 1987 out-of-print cassette edition. Now we can experience what David Krakauer meant when he exclaimed: "It sounds like Dan Goode playing the clarinet!"

This piece, probably more than any other, established Goode as a major player in the group known as the minimalists, and prompted composer and critic Tom Johnson to include Goode in his 1982 list of "original minimalists."¹¹ Goode reflects on the importance of the new techniques:

Minimalism changed my way of writing music. It made it possible for me to look at everything old fashioned again. Counterpoint and harmony from a minimalist perspective. I had a lot of ideas about long-term formal things that I had taken from the past. But fugue, fuck fugue, I hate fugue.

Further, he admits: "Underneath what I'm doing I couldn't be writing a note without some of these things that came out of the minimalist tradition."

This twenty-minute guided improvisation is also a process piece with specific scales and suggestions about tempo, articulations, timbre, and dynamics. It is dependent on the technique of circular breathing, which Goode had learned during his time in San Diego at the suggestion of Robert Erickson. The handwritten score for *Circular Thoughts* includes both text and traditionally notated music, which shows different ways of articulating repeating patterns. Goode also provides notes titled "Preparations for playing *Circular Thoughts*", which includes the categories of

¹¹ Tom Johnson, "The Original Minimalists." *Village Voice*. July 27, 1982. The list also included Maryanne Amacher, Robert Ashley, David Behrman, Harold Budd, Joel Chadabe, Philip Corner, Alvin Curran, Jon Gibson, William Hellermann, Terry Jennings, Garrett List, Annea Lockwood, Alvin Lucier, Jackson Mac Low, Meredith Monk, Charlie Morrow, Gordon Mumma, Max Neuhaus, Phill Niblock, Pauline Oliveros, Frederic Rzewski, Steven Scott, Richard Teitelbaum, Ivan Tcherepnin, Yoshi Wada, and La Monte Young.

“comfort” (“play from the most comfortable posture you can find . . .”), “breathing” (“circular breathing is an ancient art practiced here again . . .”), and “presence” (“the visual presence of the performer is not essential . . .”). Representing both the ideas of gradual process and resultant patterns commonly associated with the music of Steve Reich, *Circular Thoughts* highlights the trance-like quality of relentlessly repeating melodic patterns and cyclic ostinatos. Near the end we hear the emergence of a tune that has been embedded within one of the patterns.

Sonata for Clarinet and Piano (1959–60)

The Sonata for Clarinet and Piano is the oldest piece on this CD; Goode wrote it while he was in the graduate program at Columbia, where he was confronted by the energetic uptown avant-gardism of fellow classmates Wuorinen and Sollberger. Relatively disinterested in the post-Webern world of American serialism, Goode strove to write a piece in a neoclassical style. Using the harmonically enhanced vocabulary of neoclassicism, the Sonata is a fast-slow-fast, three-movement tour-de-force similar in many ways to “the neoclassic sweetness and pizzazz” of Poulenc’s three-movement clarinet sonata composed two years *later*. None of Goode’s movements have key signatures, and he relies heavily on emphatic rhythmic motives. Goode claims that the piece struck him as very tonal, at least in his head. He explains further:

But I was doing chromatic things, and I had little techniques that I was involved in. So that if I went through the same note series, or started doing a repetition, I would inflect the chromatics differently. So if I went up through a C to a D, I’d go through a C-Sharp to a D, so I would never really repeat the exact same motive without changing it a little bit chromatically. I was influenced by the chromaticism and the thorniness of atonal music, but in my mind it was very playful, it didn’t end in the same key it began.

The piano part is “craggy and difficult,” and Goode admits that due to his youthful inexperience, he probably made the notation more complicated than it needed to be. Given the climate of musical academia at the time, Goode felt discouraged about continuing down the path of performer—the “gentleman composer” profession was implicitly encouraged at Columbia—so another student clarinetist premiered the work at a composers’ forum concert. Later, with pieces like *Circular Thoughts* and *Clarinet Songs*, Goode grounded himself firmly in the composer-performer tradition that has remained one of the defining characteristics of American experimentalism. For the New World recording, Goode finally tackled the clarinet part himself.

Ländler Land (1999–2000)

Ländler Land is subtitled “a waltz for concert performance and dancing for three cellos and two pianos.” (A *Ländler* is an Austrian-German folk dance in 3/4, closely related to the waltz, that many composers, including Gustav Mahler, reference in their compositions.) The score tells us the following: “The piece is composed with the idea that it can be a concert piece or a piece for dancing, especially with the audience dancing. At its first performance with the DownTown Ensemble (November 10, 2000), it was performed last on the program; the waltz step was then very briefly demonstrated, most of the chairs were put aside and the audience was invited to dance while the piece was performed a second time.”

The DownTown Ensemble comprises a variable collection of musicians, and has included such skilled players as Guy Klucevsek, Joseph Kubera, Margaret Lancaster, Mary Jane Leach, Larry Polansky, James Pugliese, Peter Zummo, and many others. It has commissioned and/or premiered work by Christian Asplund, Dennis Bathory-Kitsch, Barbara Benary, John Bischoff, Warren Burt, Philip Corner, Nick Didkovsky, James Fulkerson, Peter Garland, William Hellermann, Dick Higgins, Guy Klucevsek, Alison Knowles, Skip La Plante, Mary Jane Leach, Annea Lockwood, Chris Mann, Ron Nagorcka, Michael Parsons, Larry Polansky, James Pugliese, Douglas Repetto, Neil Rolnick, Richard Teitelbaum, and Peter Zummo (this list is not exhaustive). This impressive collection of names demonstrates the reach of Goode's influence, and the considerable size of his musical worlds. Through performance rather than publishing, the DownTown Ensemble, as well as Goode's two other ensembles, have established vibrant communities in which new experimental music can not only survive, but thrive—not unlike Henry Cowell's New Music Society earlier in the century.

When Goode and William Hellermann co-founded The DownTown Ensemble in 1983–84, they self-consciously intended it to be a *repertory* group as opposed to the “one-man-show” kinds of ensembles dedicated to the work of one composer (e.g. The Philip Glass Ensemble, Steve Reich and Musicians, etc.). The main repertory groups at the time were “uptown” ensembles like Continuum and Speculum Musicae—generally inaccessible to composers like Goode and his downtown colleagues. The DownTown Ensemble set out to bridge the gap between repertory and radicalism. Goode reflects: “I just knew instinctively then, that repertory was more democratic, more community-building, more satisfying and less susceptible to hype than the other model of downtown music.”

Goode started *Ländler Land* while living briefly in Vienna, and it was influenced by a 1993 film called *Latcho Drom* about the music of the Roma people; he was especially struck by one particular musical theme heard in the film, which he turned into a main theme of *Ländler Land*. Near the beginning of the piece the pianists are asked to improvise with hand-held percussion for ten measures. The use of two small masses of sound—the three cellos in particular, coupled with the two pianos—also contained the seeds of the Flexible Orchestra idea. The odd harmonic progression that closes *Ländler Land*—a dominant-tonic cadence in C major in all the instruments but Piano 2, which interjects a dissonant chord—is a fitting close to the diverse collection of music on this CD.

TOTAL OVERLOAD

Ironically, given his commitment to minimalism, Daniel Goode talks frequently of “total overload.” As if he has no natural filters, the whole world of music (and beyond) is fair game, and his curiosity seems as boundless as his energy. From the solo to the orchestra, from the choir to the gamelan, from sculpture to electronics, from opera to the occasional anti-establishment rant, Goode is hyperactively engaged. Having created a compositional voice that is musically flexible, Goode is both a son of and, perhaps now, a grandfather to both our historical and contemporary understanding of “Downtown.” One thing is clear: our American musical landscape would look very different without him.

Amy C. Beal is Professor of Music at the University of California, Santa Cruz. She is the author of New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification (2006), Carla Bley (2011), and a forthcoming book on composer Johanna Magdalena Beyer.

Daniel Goode, composer and clarinetist, was born in New York in 1936. His solo, ensemble, and intermedia works have been performed worldwide. He is co-founder/co-director of the DownTown Ensemble, formed in 1983. Since 1976 he has been a performer and composer with Gamelan Son of Lion, for which he has composed more than twenty-five works. In 2004 he initiated the Flexible Orchestra, a rethinking of the symphony orchestra. He has composed seven works for the Flexible Orchestra in its various orchestrations through 2013. In 2010 his one-act opera, *French Arithmetic*, was premiered by the Flexible Orchestra in a concert version, with staging by Jody Oberfelder. It is the first of a set of one-act “childhood trauma” operas: *Puppet Dance*, and *Voyage for Aviva and Piano* are in progress. His innovative music for solo clarinet includes *Circular Thoughts* and *Clarinet Songs*. His music has been performed at national and international festivals including New Music America and Bang on a Can, Sounds Like Now. From 1971 to 1998 he was director of the Electronic Music Studio at Rutgers University. His works are available from Frog Peak Music, www.frogpeak.org. His web site and blog is www.danielgoode.com.

The **Flexible Orchestra** was conceived by Daniel Goode as an updating of the symphony orchestra for our time, including the idea of rotating instrumentation according to the principles laid out in 2004 (see liner notes above). Each format is kept for a limited amount of time, which has been, in practice, two years. The first format was re-created in 2012 with local musicians in Wroclaw, Poland, performing repertoire from the first two years. The following are the flexible orchestras from 2004 through 2013:

- 12 cellos, flute, clarinet, trombone
- 10 trombones, 2 clarinets, viola, contrabass, marimba, percussion, gamelan large gongs
- 11 flutes, viola, trumpet, tuba, harpsichord
- 7 accordions, flute, violin, cello, contrabass, percussion, soprano, mezzo soprano, toy accordions
- 10 clarinets, violin, electric guitar/mandolin, contrabass, harp

The conductor of the orchestra is Tara Simoncic. The Flexible Orchestra’s repertoire thus far, concert recordings, scores, and photos can be found at:
http://eamusic.dartmouth.edu/~larry/flexible_orchestra/

Sarah Cahill has commissioned, premiered, and recorded numerous compositions for solo piano. Composers who have dedicated works to her include John Adams, Terry Riley, Pauline Oliveros, Frederic Rzewski, Julia Wolfe, Annea Lockwood, and Evan Ziporyn. Recent appearances have been at Spoleto Festival USA, Rothko Chapel, Le Poisson Rouge, and the Portland Piano Festival, a San Quentin concert of music Henry Cowell composed while incarcerated there, and a minimalism festival at Kings Place in London. Her most recent CD is *A Sweeter Music*, featuring newly commissioned anti-war compositions, on the Other Minds label.

Michael Finckel enjoys a wide-ranging career as cellist, conductor, teacher, and composer. A founding member of the Trio of the Americas and the Cabrini Quartet, he also performs with members of his family in the Finckel Cello Quartet. He has also performed with many of New York’s leading new-music groups including Speculum Musicae, Ensemble Sospeso, Group for Contemporary Music, SEM Ensemble, Steve Reich and Musicians, the American Composer’s

Orchestra, and the Flexible Orchestra, as well as with members of the New York Philharmonic under the direction of Pierre Boulez and Leonard Bernstein. Since 1992, Finckel has been Music Director of the Sage City Symphony in Bennington, Vermont.

Pianist **Joseph Kubera** has been a leading champion of contemporary music for the past three decades. He has been a soloist at major European festivals and has worked closely with such major composers as Morton Feldman, La Monte Young and Robert Ashley. He toured widely with the Cunningham Dance Company at John Cage's invitation and has recorded the major Cage piano works. A core member of S.E.M. Ensemble and the DownTown Ensemble, he has collaborated with many other groups and soloists. He has recorded for the Wergo, Albany, New Albion, New World, Lovely Music, O.O. Discs, Mutable Music, Cold Blue, and Opus One labels.

Alexandra Mackenzie enjoys a varied career as a recitalist, chamber musician, and orchestral player. During the past year she has performed in Greece, with the London Symphony Orchestra, across the UK with the English Chamber Orchestra, as guest principal cello for the Welsh National Opera, and at the St. Endellion Festival in Cornwall. She has also performed with numerous orchestras in New York and Europe. She has also appeared at Carnegie Hall, Weill Hall, Alice Tully Hall, the Royal Albert Hall, and the Southbank. She has collaborated with such artists as Lynn Harrell, Mark Padmore, Ryan Wigglesworth, and the Mark Morris Dance Group.

Douglas Martin, pianist and conductor, has worked for years with Eve Queler's Opera Orchestra. His stylistic brilliance with a set of Poulenc songs caught the attention of Daniel Goode, who asked him to record the difficult piano part of his Sonata for Clarinet and Piano. Recent assignments include the Phoenicia International Festival of the Voice where he conducted Peter Schickele's *Concerto for Choir*, and at Opera on the James, in Lynchburg, Virginia where he conducted Rossini's *Barber of Seville*.

Pitnarry Shin, cello, has toured throughout the United States, Europe, and her native Korea and has performed as a soloist with the Korean Broadcasting System (KBS) Symphony Orchestra, the Kunsan Philharmonic, the Yale Symphony Orchestra, the Springfield Symphony Orchestra, and the Queens Symphony Orchestra. She has also appeared at many of the leading international festivals including the Ravinia Festival, the Edinburgh and Dartington Festivals, Colmar and Evian Festivals, and the Banff Festival. In addition Ms. Shin has served as guest co-principal cellist with the London Symphony Orchestra and as acting principal of the Singapore Symphony Orchestra. She has also played with the New York Philharmonic and the Orpheus Chamber Orchestra.

Tara Simonic has worked with the Flexible Orchestra since its beginning in 2004. She 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. Simonic 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 the Louisville Ballet and Ballet West, and will guest conduct in Maribor, Slovenia with the National Opera Ballet Orchestra.

SELECTED DISCOGRAPHY

Circular Thoughts (version for gamelan). Gamelan Son of Lion. Folkways Records FTS 31313, reissued as Locust Music 41/42. (LP)

Clarinet Songs. Daniel Goode, clarinet. XI Records 113.

Nod Drama. Downtown Ensemble. Lovely Music LCD 3081.

The Red and White Cows. Included on *Underwater Princess Waltz: A Collection of One-Page Pieces*. Zwerm. New World Records 80748-2.

Tunnel Funnel. Crosstown Ensemble, Eric Grunin, conductor. Tzadik Records TZ 7029.

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Johnson, Tom. "The Original Minimalists." *Village Voice*. July 27, 1982.

Producer: Daniel Goode

Annbling was produced and engineered by Judith Sherman on May 22, 2013 at the Academy of Arts and Letters, NYC. Assistant engineer: Jeanne Velonis. Edited by Jeanne Velonis and Judith Sherman

Circular Thoughts was recorded and edited by Daniel Goode ca. 1980 in New York City. Sonata for Clarinet and Piano was recorded and edited by Miguel Frasconi in 2012 in New York City.

Ländler Land was recorded by Ben Manley in concert on November 10, 2000 at René Weiler Concert Hall at Greenwich House Music School, NYC.

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Francis Goelet (1926–1998), *In Memoriam*

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DANIEL GOODE (b. 1936)

ANNBLING

80744-2

1. *Annbling* (2006, rev. 2007) 22:53

The Flexible Orchestra: Jen Baker, Monique Buzzarte, Tim Sessions, Keith Green, William Lang, Daniel Linden, Christopher McIntyre, Johannes Pfannkuch, Sebastian Vera, Deborah Weisz, trombones; Carlos Cordeiro, J.D. Parran, clarinets; Stephanie Griffin, viola; Ken Filiano, contrabass; Marijo Newman, piano; Laura Liben, percussion; Chris Nappi, percussion/marimba; Tara Simoncic, conductor

2. *Circular Thoughts* (1974) 19:41

Daniel Goode, solo clarinet

Sonata for Clarinet and Piano (1959–60) 10:31

3. I 2:49

4. II 3:39

5. III 4:03

Daniel Goode, clarinet; Douglas Martin, piano

6. *Ländler Land* (1999–2000) 7:19

Michael Finckel, Pitnarry Shin, Alexandra MacKenzie, cellos; Joseph Kubera, Sarah Cahill, pianos

TT: 60:38