

DANIEL GOODE (b. 1936)

ANNCELA EXPRESS

80828-2

1 ***AnnCela Express*** (2005) 16:39

The Flexible Orchestra: Michael Haas, Lesley Retzer, Mary Wooten,
Carlo Pellettieri, Mariko Wyrick, Michael Finckel, Dan Barrett, Alex Waterman,
Theo Zimmerman, Caleb van der Swaagh, Carol Buck, Yari Bond, cellos;
Jayn Rosenfeld, flute; Narek Arutyunian, clarinet; Christopher McIntyre, trombone;
Tara Simoncic, conductor

2 ***Piano Sonata #2*** (2015) 8:21

Joseph Kubera, piano

3 ***Clarinet Quintet*** (2015) 13:47

Moran Katz, clarinet; Momena Quartet: Emilie-Anne Gendron, Alex Shiozaki,
violins; Stephanie Griffin, viola; Michael Haas, cello

4 ***Sonata for Violin and Piano*** (2014) 8:41

Pauline Kim, violin; Joseph Kubera, piano

5 ***OoMPAH for piano*** (2002, rev. 2007) 6:27

Joseph Kubera, piano

TT: 53:56

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Daniel Goode AnnCela Express

IF YOU ASK A RANDOM GROUP OF PEOPLE familiar with contemporary classical music to categorize the style or type of music that Daniel Goode creates, you would probably receive as many answers as the number of people in that grouping: minimalist, gamelan, process, improvised, folk-based, solo, chamber, orchestral, spoken word, electro-acoustic, intermedia, graphic, and more. I have known and been in groups with Goode for over forty years, and I am only now finding out the extent of his interests. It can be frustrating for someone like him who embraces such a wide array of styles and interests, since one usually ends up being typecast by the form you first gain notice for, limiting the future outlets and opportunities available to you by this initial categorization. There is also a hierarchy of forms, with orchestral music being at the top and difficult to break into if you don't start out writing orchestral music at the beginning of your compositional career. Goode's solution to breaking through these stylistic barriers and opportunities has been to create his own opportunities by founding and co-founding three repertory ensembles with different goals, dedicated to performing the music of the group members as well as that of other composers: Son of Lion Gamelan in 1976 (with Barbara Benary and Philip Corner); the DownTown Ensemble (graphic, ritual/intermedia, and open instrumentation scores) in 1983 (with William Hellermann); and the Flexible Orchestra in 2004.

This CD features two types of instrumental music: solo/small ensemble music and orchestral (or, to be more precise, music for Flexible Orchestra). It will also reveal Goode's affinity for the music of the nineteenth century and turn-of-the-century culture, with a lushness perhaps unexpected, but not divorced from today's music, someone who binged on listening to Bruckner and Mahler while studying philosophy in

grad school, and is now reconciling Downtown Daniel with his affinity for that music of the past.

In Goode's *Letter from Vienna*, written in 1999, he began to formulate and expand upon his aesthetics as well as an idea for a new type of ensemble, the Flexible Orchestra (FO), a group that could produce a big orchestral sound, but that used a non-standard instrumentation. It is Goode's manifesto, declaring his love of the big symphonic sound, but wanting to go beyond the calcified instrumentation of the standard symphony orchestra, as well as acknowledging how difficult it is to be commissioned to write symphonic works, to say nothing of having them performed. It is about orchestral politics—acoustical, philosophical, and socio-political issues. It's about the mass of sound, but also about the detail. "I am concerned that today's music be as profound as yesterday's. I don't really understand why it's either not, or very rarely that way. . . . Mahler's radical symphonic aesthetic that 'the symphony is like the world: it should have everything in it.' I find that, for me anyway, and I would think for anyone who is at all susceptible to the past, the *symphonic Geist* acts as an implicit critic of the present."¹ "The orchestral sound is one of the most thrilling things on earth. Yet there is something profoundly wrong with the *deep* structure of the orchestra and this is connected to the way it fails to unite the past of its traditions and the present-day state of musical creativity."² "But flexibility is what the classical orchestra lacks: and this is even a bigger problem to me than the well-known ones of high cost, wavering audiences, VIP-soloists and conductors, stale repertory, and recently, over-the-top brochures. . . . For, to change the basic sound of the orchestra is to open an entirely new vista to the imagination."³

¹ Daniel Goode, *Letter from Vienna*, 1, available on the Frog Peak website, <http://www.frogpeak.org/fpartists/fpgoode.html>

² Ibid.

³ Goode, 4/30/2004 program notes to *AnnTrack*, <https://flexibleorchestra.com/%20chronological-list-of-concerts/>

“Orchestra for me is two things: (1) a massed sound made by many instruments of the same type; (2) the dimensional factor of having more than one type of instrumental family which complexly combines with the massed sound. Neither the chamber orchestra (single or double instruments from each family), nor the current interest in huge assemblages of one type whether trombones or electric guitars, flute choirs, etc. are really orchestras by my lights though they may make beautiful music. The latter types obliterate the dimensional idea by which things can play off against each other the way light does on a multi-sided solid, or the way antiphonal choirs, call-and-response music, and dialectical symphonies operate and entrance us. With the Flexible Orchestra we keep the massed sound by having one large instrumental section. To keep the play among different sections, we include representatives from other parts of the orchestra as we know it.”⁴

It is his solution for getting around these barriers, a rethinking of the symphony orchestra. The main idea is to have a miniature of a big orchestra by expanding one section of the orchestra with eight to twelve of one instrumental family, with three to five solo parts of contrasting colors. Interestingly enough, even though orchestras have four parts in the strings (their big massed section with occasional divisi), Goode writes separate parts for the featured instrument, usually eight to twelve parts, creating more complexity than a typical orchestral score, more counterpoint. The resultant sound is very rich and full, and he handles the details beautifully, making the case for this new type of ensemble. The cumulative sound of eight to twelve parts of one instrument or instrumental family creates a full sound through natural harmonics reinforcing each other, sounding as if there are even more playing than there are in reality. Every two years or so, the FO changes its instrumentation.

⁴ Ibid.

Goode’s first three FO pieces, the “Ann” pieces, feature cellos and trombones, instruments anchored in the lower range of the orchestra, augmented by three or more solo instruments, primarily winds. Since then he has written FO pieces featuring accordions, bassoons, clarinets, flutes, trumpets, and violas. Yet to be performed is *AnnMusic* featuring trumpets.

Goode dedicated his first FO piece *AnnTrack* (2004) to his wife Ann Snitow (1943–2019). It is for twelve cellos, alto flute, clarinet, and trombone. Since then he has written two other FO pieces also dedicated to her: *AnnCela Express* (2005) for twelve cellos, alto flute, clarinet, and trombone; and *AnnBling* (2006) for ten trombones, clarinet, clarinet/alto sax, marimba, percussion, piano, viola, and contrabass. However, the seeds of the FO appeared in his 1985 composition *Tunnel Funnel*, a Möbius strip of a piece for four flutes, four trombones, percussion, piano, two violins, viola, cello, and contrabass. At first, he was considering orchestrating it for a regular orchestra, but was convinced not to, and he orchestrated it for exactly the instruments needed. This approach also spared him from getting involved in orchestral politics. As you can tell from the titles, they refer to his wife Ann, trains, and tunnels. From childhood on, Goode has had vivid dreams about trains and tunnels, a recurring fantasy world that has influenced his creative life.

“I’ve always liked composing on trains. The moving landscape as a metaphor for sound lines up perfectly in my mind with the changing soundscape, and with the movement of composed music. Varèse liked the metaphor of colliding bodies in space. I like the thrum-thrum of the wheels on the track. Going up through New England, as things get more rural, there are more level-grade-crossings, requiring, by the time you get to Vermont, that the train’s whistle sounds almost continuously. Rather than fight it, I notated it. Some parts of *AnnTrack* mirror the engineer’s very human honking gestures.

And there are Doppler effects from the sounds reflected by differently shaped valleys through which the train passes.”⁵

First on this recording is an FO piece, *AnnCela Express*. It has no train references other than a reference to the name of a train, the Acela, Amtrak’s high-speed service between Boston and Washington. “I was going to make the whole of *AnnCela Express* out of a traditional Serbian tune I heard on a movie sound track, called in English, roughly, ‘Don’t ride the horse, young man, with your head down,’ but it didn’t turn out that way, exactly. This tune does appear a few minutes into my piece played by the clarinet, but exits pretty soon, leaving a glow, a trace that becomes the armature on which the final slow dance rotates.”⁶

It starts off with the cellos playing short melodic phrases while singing the same melody, which is a really nice effect. Goode has an affinity for cellos and writes beautifully for them, getting a rich beguiling sound. Each phrase gets subtly changed with each repetition, and the three wind instruments play long tones extending the last notes of the cello melodies, mostly on the note A (A for Ann?). The piece ebbs and flows in interesting ways, with the initial phrases reappearing in different guises. Although the title says “Express,” it is more of a local, having a very relaxed pace. I can’t shake the image of being in a non-motorized boat, wafting down some placid river, slowly taking in the environment as I float along. It epitomizes another of Goode’s concepts, that of “ambling music,” a kind of waltzing meditation, a slow dance. And once on terra firma, then the desire to waltz will overtake you. The connection between music and movement is strong in Goode’s music.

⁵ Ibid.

⁶ Goode, notes on *AnnCela Express*,
https://danielgoode.files.wordpress.com/2011/09/anncela_express_description.pdf

I can’t help but think, upon hearing these “Ann” pieces, about how beautiful they are, and what a pity it is that someone of Goode’s talent shouldn’t have written many more orchestral pieces, both for standard and flexible orchestras. I think about how unfair it is to music and the public to be deprived of these works, and in a way how self-defeating this insularity is while so much mediocre music is written by “orchestral” composers while ignoring composers who have something to say, and who could actually write something people would want to hear. As much as Goode’s *Letter from Vienna* is a manifesto on orchestral music, advocating for a Flexible Orchestra, the music says it all and proves his point more effectively than any written manifesto.

The three “Ann” pieces and *Tunnel Funnel* all have memorable melodies that can be ear worms in the best possible way. They are so well developed, so masterfully written, that I can’t help but think of Doris Lessing’s *The Golden Notebook*, which has five “notebooks” in which the protagonist writes about her life. In the first four notebooks, each is about different aspects of her life. The final, fifth, “golden” notebook intertwines these different parts of her life, creating a written fugue, a new complex whole. When I first read it, it was only when I got part way through the last notebook, that it dawned on me that it was a kind of fugue using the themes from the first four notebooks. In a way, that is what Goode is doing with his FO pieces—he is interweaving his various musical interests and influences and creating something new and transformed in the process.

Piano Sonata #2 (2015), performed by Joseph Kubera, is subtitled “Memories of Pre-Minimalism, 1959 and Now.” It uses material from a very early piano suite composed in 1959, when Goode was a grad student studying composition with Otto Luening and Henry Cowell at Columbia University. It expands upon phrases from the older piece and adds new material written fifty-six years later. It starts off with what can be seen to be one of Goode’s trademarks—arpeggios (*Tunnel Funnel*), creating a spacious texture, and then has some unexpectedly dense clouds of chords reminiscent of George Gershwin’s

Preludes. It has fun with these sudden changes throughout the piece, lulling you into serenity, and then abruptly changing the mood with loud dense chords. It is deceptively simple, and yet is complex, presenting challenges for the pianist.

The Momenta String Quartet and Moran Katz beautifully perform *Clarinet Quintet* for clarinet and string quartet (2015), which is in one movement and is inspired by Brahms's great *Clarinet Quintet*, opus 115, using two short quotes from it. Brahms came out of retirement to write the *Quintet* after hearing the clarinetist Richard Mühlfeld. Like Brahms, Goode exploits how well the sounds of clarinet and strings work together, equal partners that enable different combinations and counterpoint that create sonic interest, with no one instrument dominating, except in obvious solo passages. The piece opens with an evocative theme that keeps recurring, passing from part to part with gradual alterations. The tempo is constantly changing, and at times long tones are played while slowing down, signaling that new material is about to appear. Although only one movement, there is a second, contrasting section that opens with the clarinet and first violin trading short phrases that then get echoed by the other instruments. This section features more soloistic writing for the clarinet that at times features virtuosic flourishes of fast passages and large leaps, jumping three octaves at one point. The piece is engrossing with its subtle changes juxtaposed with sudden outbursts.

Sonata for Violin and Piano (2014) is performed by Kubera and Pauline Kim Harris, and watch out, the opening melody is a real ear worm, I've been singing it to myself for days now. This melody keeps reappearing, slightly altered in the repetitions. The piece takes you for a romp, with at time a flurry of notes, but then ends wistfully, floating off like a balloon into the ether at the end.

OoMPAH (2002, revised 2007) is also performed by Kubera, who has worked with Goode for years, and that familiarity is evident in all three pieces he performs on this recording. It starts off by scraping the low D piano string, setting up an atmospheric

mood, highlighting overtones, creating a haze of sonic memories, and then progresses to playing a pseudo-traditional Hungarian theme on the keyboard. Goode likes to claim that he found the manuscript of this theme in his grandmother's apartment in Debrecen, Hungary, only then he will crack up and confess that he made up the story and the melody. The only true part is that he did have a grandmother in Debrecen, but he was never there, which doesn't make the piece any less interesting, but it does expose the whimsicality and sentimentality that he possesses.

Although all of the pieces on this CD were written in the 2000s, they seem to cover a much wider span of time by the use of self-referential techniques used throughout his compositional career. *Piano Sonata #2* reworks and develops material from a piece written in 1959. That reference to the past points out and makes clear some of Goode's aesthetic and favorite techniques. *Untitled* (1959) starts off with descending arpeggios, a foreshadowing of one of Goode's favorite techniques and used on into the future in such pieces such as *Tunnel Funnel* (1985), as well as in more recent pieces such as *Piano Sonata #1* (2015) and *Piano Sonata #2* (2015). There are memorable melodies that evoke a nostalgia for the past, be it the lushness of Mahler and Bruckner or the use of folk melodies, be they real or imagined. There are the sudden changes in mood, from stillness to busyness, slow to fast. Even though the pieces on this CD are through-written, they maintain the kind of spontaneity heard in his more experimental pieces for open instrumentation and structured improvisation. And overall, they have a sense of joyous movement apparent in all of his work.

—Mary Jane Leach

Mary Jane Leach is a composer whose work has been performed around the world. Her music can be heard on the Modern Love, Blume, New World Records, XI, Lovely Music, Die Schachtel, and Apostos labels. She co-edited Gay Guerrilla: Julius Eastman and His Music with Renée Levine Parker.

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 (with the late William Hellermann) 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 thirty works. In 2004 he initiated the Flexible Orchestra, a rethinking of the symphony orchestra. He has composed a new work every year since then for that orchestra, the latest being *AnnMusic*, in memory of his late wife, Ann Snitow, who died in 2019. The Flexible Orchestra changes its instrumentation every two years, but always features one massed section plus a few solo instruments for color. His innovative music for solo clarinet includes *Circular Thoughts* (1974) and *Clarinet Songs* (1979). His music has been performed at national and international festivals including New Music America, Bang on a Can, Sounds Like Now, and Beat 72 (Rome, 1980). 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 website 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:

“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. 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.”⁷

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 Wrocław, Poland, performing repertoire from the first two years. 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/

Momenta: the plural of momentum—four individuals in motion towards a common goal. This is the idea behind the **Momenta Quartet** (Emilie-Anne Gendron and Alex Shiozaki, violins; Stephanie Griffin, viola; Michael Haas, cello) whose eclectic vision

⁷ 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/.

encompasses contemporary music of all aesthetic backgrounds alongside great music from the past. The New York City-based quartet has engaged in residencies at Temple, Cornell, Brown, and Binghamton universities; performed at The National Gallery and The Library of Congress; and received commission grants from Chamber Music America, and the Koussevitzky, Jerome, and Barlow Foundations. Momenta has recorded for Centaur Records, Furious Artisans, PARMA, and New World Records, and its debut album, *Similar Motion*, is available on Albany Records.

Pauline Kim Harris is a Grammy-nominated violinist and composer who resides in New York City with violinist and life partner, Conrad Harris of Flux Quartet. She has performed throughout the United States, Canada, Europe, Asia, and Australia as soloist, collaborator, and music director. Known for her work with classical avant-punk violin duo, String Noise, she has also toured extensively with Orpheus Chamber Orchestra and continues to collaborate with leading new music ensembles. Pauline Kim was the first Music Director for the Bill T. Jones/ Arnie Zane Dance Company and has been the featured artist for choreographers David Parker and Pam Tanowitz.

A winner of many international awards, clarinetist **Moran Katz** has performed throughout the United States, Europe, and Asia. She has made recital appearances at the Phillips Collection in Washington D.C., the Dame Myra Hess Recital Series in Chicago, a New York debut recital at Merkin Concert Hall, and concerto appearances with such orchestras as the Israel Philharmonic, SWR Sinfonieorchester Baden-Baden and Freiburg, Collegium Musicum Basel, and the Houston Symphony.

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 Records, Lovely Music, O.O. Discs, Mutable Music, Cold Blue, and Opus One labels.

Tara Simoncic 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. 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 the Louisville Ballet and Ballet West, and will guest conduct in Maribor, Slovenia, with the National Opera Ballet Orchestra.

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AnnCela Express

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Clarinet Quintet, OoMPAH, Piano Sonata #2, Sonata for Violin and Piano

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Producer, editor, and mix engineer: Nicholas Prout

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

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