

## The East Bay Music Salon

Sunday March 3, 2013, 5:00 pm Hopkins Street Concert No. 002 An evening of locally sourced, all organic, hand-crafted music

Everything and the Kitchen Sink Bill Walker Bill Walker, lap steel and electric guitar Clapping Music Steve Reich Jonathan Simon, percussion Members of audience, percussion Break Rima Ash/Yates Brown Broken Leg Tango Tin Pan Valley Doralice: Rima Ash, violin Yates Brown, guitar I Don't Stand (a Ghost of a Chance with You) Victor Young Daddy's Blue Song Zan Stewart Zansky Zan Stewart Zan Stewart, tenor saxophone Mr. Fancyhats Ariane Cap/Wolf Wein Ariane Cap, electric bass Wolf Wein, electric bass Break Duo Concertante in Fa Joseph Fiala Allegro assai (1748-1816)Cynthia Hanson, bassoon Felisa Simon, oboe Ursula Awards pt. 2 Ariane Cap Paul Hanson, bassoon Ariane Cap, electric bass

A partial and incomplete list of who we are:

*Ariane Cap* - I am Ariane, I stay out of treble by playing the bass. An educator, musician and author, I am Austrian, vegan, do yoga, and married my first bass teacher.

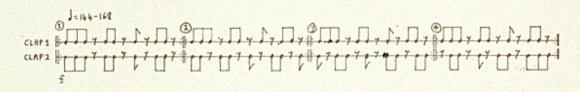
Felisa Simon - I play the oboe, I'm learning bebop upright bass, went to Oberlin and like to think about the origins of life.

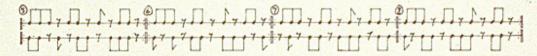
*Jonathan Simon* - I am a percussionist, love ragtime and klezmer xylophone, and have been kicked out of a band I played drum set in for being too funky. I also like figuring out how to use technology to make life better.

*Bill Walker* - Bill Walker is an internationally acclaimed guitarist who has developed a highly original solo performance style centered around a sophisticated use of extended live looping techniques, signal processing, and an eclectic blend of musical influences.

Wolf Wein - I am Wolf, I believe that 42 is the answer to the greatest question never asked. I used to be a bassist and occasional composer, now I am a composer and occasional bassist.

## CLAPPING MUSIC







The performance begins and such such both performers in anison at ben a. The number of repeats of each ban should be fixed at twelve repeats per ban. Since the Sinst performers part does not change, it is up to the second performer to revie from one bon to the next. The second performer should tay to keep his or her developed where it is written, in on the first beat of each measure (not on the first beat of the group of three claps), so that his documbeat always falls on a new beat of his or anchougung pattern.

The choice of a particular clarging sound, is, with cupped or flat hands is left up to the performers. Whichever timber is closen, both performers, should truy to get the same one so that their two parts will blend to produce one ornall resulting patern.

Also Rock 12/12