

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

Broken Leg Tango
Tin Pan Valley

Rima Ash/Yates Brown

Doralice: Rima Ash, violin Yates Brown, guitar

I Don't Stand (a Ghost of a Chance with You)
Daddy's Blue Song
Zansky

*Victor Young
Zan Stewart
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
Allegro assai

*Joseph Fiala
(1748–1816)*

Cynthia Hanson, bassoon Felisa Simon, oboe

Ursula Awards pt. 2

Ariane Cap

Paul Hanson, bassoon Ariane Cap, electric bass

Please silence all electronic devices.

This is a social media free zone; please don't post anything on the interwebs.

Peace.

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
FOR TWO PERFORMERS

The performance begins and ends with both performers in unison at bar ①. The number of repeats of each bar should be fixed at twelve repeats per bar. Since the first performer's part does not change, it is up to the second performer to pass from one bar to the next. The second performer should try to keep his or her downbeat where it is written, i.e. on the first beat of each measure (not on the first beat of the group of three claps), so that his downbeat always falls on a new beat of his or her unchanging pattern.

The choice of a particular clapping sound, i.e. with cupped or flat hands is left up to the performers. Whichever timbre is chosen, both performers should try to get the same one so that their two parts will blend to produce one overall resulting pattern.

Alvin Roth 12/72
re-copied 1/78