AnnCela Express, for 12 cellos, alto flute, clarinet, trombone

AnnCela Express by Daniel Goode
AnnCela Express, has no train paraphernalia as did last year’s AnnTrack for the Flexible Orchestra—other than a reference to the title of a train which has just now been put in the shop for major repairs. To back-track, so to speak: I was going to make the whole of AnnCela Express out of a traditional Serbian tune I heard on a movie soundtrack, 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. “But first we dance,” (as Danny Kaye said, postponing the poison draught offered him in the film). AnnCela Express, will seem to be coming to an end, will stop in fact. And then after acknowledging, we hope, your applause, it will start up again with a reprise of the final slow dance music, in which the audience can choose to schmooze (in the back), or to dance, or to listen for another few minutes. I think of this final music as a walking meditation, no partners necessary, though possible, improvisatory moving with no particular format implied. Quiet or vigorous, done sitting, or in the aisles. AnnCela Express is for, and dedicated to Ann.

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Daniel Goode is the founder of the Flexible Orchestra, co-founder/director of the DownTown Ensemble, and a founding member of Gamelan Son of Lion. His works are published and distributed by Frog Peak Music (www.frogpeak.org). He was a New York Foundation for the Arts Fellow in music composition for 2004.