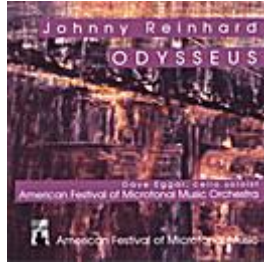


Mp3 Johnny Reinhard American Festival Of Microtonal Music Orchestra - Odysseus - Cello Soloist Dave Eggar



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Features cellist Dave Eggar and 55 American Festival of Microtonal Music musicians in the polymicrotonal musical telling of the Homeric epic. The musicians represent a galaxy of the world's best stemming from diverse musical worlds. 13 MP3 Songs CLASSICAL: Orchestral, CLASSICAL: Contemporary Details: PERFORMING MUSICIANS Odysseus: Dave Eggar, cello soloist Achaeans: John Schneider and Wim Hoogewerf, microtonal guitars Steven Antonelli, mandolin Henry Lowengard, autoharp David Bernstein, animal horn Daron Yomtov and Darius Kaufmann, psaltery Trojan: Tom O'Horgan, serpent Cyclops: Greg Evans, horn Aiolius: Larry Cole, bagpipes Scylla: Jon Catler, electric just intonation guitar Charybdis: Eric Ross, theremin Lotos Eater Island: Andrew Bolotowsky, wood flute Bruce Gremo, shakuhachi Carole Weber, alto flute David Galt, ocarina and conch Cannibals: Perry Robinson, Harold Seletsky, Mark Gustavson, and Daniel Carter, clarinets The Sea: Virgil Moorefield, percussion Skip La Plante, 96-tone harp and conch Tom O'Horgan, serpent and Theremin Bradford Catler, pedal steel guitar Rebecca Pechesky, harpsichord Robert Maloney, low glass bowl on "G" Sirens: Carol Flamm and Piera Paine, sopranos Hades: Ron Kozak, bass clarinet Leslie Ross, baroque bassoon Morris Newman, bass racket Johnny Reinhard, bassoon Circe: Kayan Clarke, voice Meredith Borden, soprano Calypso: Esther Lamneck, tarogato Holy Cow: Julie Josephson, trombone Skheria Isle: Victoria Bracco, Ngan-Fong Huang, Elizabeth Lee, Abiola Pollard, Alana Salcer, Siobhan Solberg, Engi Wassef and Janelle Iglesias, homemade percussion Choreographer: Christine Coppola, choreographer Props: Orlanda Brugnola and Carol LoPresto ODYSSEUS (P-200201) was conceived for cellist Dave Eggar following several years of close collaboration with this artist in numerous performances. The work is set to the chronological journey that Homer penned of Odysseus' return from Troy to Ithaca, Greece. The

location of St. Paul's Chapel, part of Columbia University, was chosen as the ideal terrain for our exhausted troupe of Achaean Greek soldiers for their encounters with islands of startlingly new instrumental combinations. Each instrument corresponds to a character in the epic, each with unique tunings, indicative of unique personalities. All musicians are improvising throughout. As Athena called the protagonist Odysseus "The Master Improviser," so here Odysseus is a cello in the hands of a true master improviser. The piece is formed by an Introduction, three full sections, and a coda. It begins in the climate of a post-Trojan War environment, signaled by a gong blast, a shofar player (made of an animal horn), and the introduction of the other Greek soldiers (playing string instruments). After a Trojan violinist makes a last ditch effort before he is dispatched, the Achaeans launch for Lotus Eater Island, where a supply of food caused loss of memory resulting in seven years of drugged enslavement. Odysseus breaks the trance and they are off again, now to visit with Polyphemus on Cyclops Island. Aiolius (god of wind) played by bagpipes is next. And then the troupe is turned into pigs by Circe (played on the Hungarian tarogato), until rescued by Odysseus in a tricky duet. Following a visit to the underworld of Hades, and private visits with ghosts, Tiresius (played on bassoon) prophesizes how Odysseus must proceed. After a detour back to Circe Island to bury Elpenor (mandolin), having initially lost sight of him when he fell off a roof and died, it is on past the female sirens, and then the twin sea monsters Scylla and Charibdis (electric Just Intonation guitar and Theremin). In Thrinacia the two remaining guitarists eat the sacred cows and are killed as a consequence by an angry Poseidon. Now alone, Calypso tries to stop Odysseus from going home to his wife: "Son of Laertes, versatile Odysseus, after these years with me, you still long for your old home?" Awash at sea, Odysseus finally lands in Skhiera, largely peopled by young girls (homemade idiophones). After politely refusing their kind offers of a bath, Odysseus returns home in disguise (playing over a towel covering the fingerboard). Our protagonist sets out to confront those who would take his wife and his other valuables away from him.

THE HAUNTING SONG OF THE SIRENS
This way, Oh turn your bow, Achaia's glory. As all the world allows - moor and merry. Sweet coupled airs we sing, No lonely seafarer holds clear of entering our green mirror. Please by each purling note, like honey twining from her throat and my throat, who lies opining. Sea rovers here take joy voyaging onward, as from our song of Troy, Greybeard and rower-boy goeth more learned. Argo's old soldiery on Troy beach teeming, charmed out of time we see, no life on earth can be hid from our dreams. Johnny Reinhard's compositions can be heard on Raven, available from stereosociety.com. His compositions

feature polymicrotonality, the mixing of distinctive tunings in a single composition, as well as the use of new pitch material resources. Reinhard has composed a virtuoso solo polymicrotonal composition for most all musical instruments. He is also a bassoon soloist, Harry Partch vocalist, and director and founder in 1981 of the American Festival of Microtonal Music, Inc. Of particular interest is his finishing important works of composers in exemplary performance, including his realization and premiere of Charles Ives's "Universe Symphony" in Lincoln Center and the Parisian premiere of Edgard Varse's "Graphs and Time" at the Pompidou Center.

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