University of Pittsburgh Symphony Orchestra

Roger Zahab, director
Stella Wadiru, graduate assistant
Joe Pearson, undergraduate assistant

and guest artist Lindsey Goodman, solo flute

October 8, 2025 Wednesday at 8 p.m.
Bellefield Hall Auditorium

Migrations

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Romanian Folk Dances (1917) — Béla Bartók

I Joc cu bâta (Dance with Sticks)

II Brâul (Waistband Dance)

III Pe Loc ("on the spot")

IV Buciumeana (Hornpipe Dance)

V Poarga Românească (Romanian Polka)

VI Maruntel – VII Maruntel (Quick Dance)

the woods so wild (2022-23, first performance) — Roger Zahab

Lindsey Goodman, solo flute

Wave Hill (1995, in memoriam d. May 22 2025) — Guy Klucevsek

Prélude à l'après-midi d'un faune L.86 (1892-94) — Claude Debussy

The Chairman Dances Foxtrot for orchestra (1985) — John Adams

Roger Zahab, conductor

A few notes on the program

Béla Bartók created his **Romanian Folk Dances** between 1915-17. Originally for piano solo and later arranged by himself and others, he set tunes gathered during a folksong collecting trip through Transylvania. Bartók described them:

1. Joc cu bâta – Dance with sticks, or a game played with a stick. From Mezoszabad, district of Maros-Torda, in Transylvania
2. Brâul – Waistband Dance. The word actually means: a cloth belt worn by men or women. From Egres, district of Torontal.
3. Pe Loc – Stamping Dance , translation "on the spot". Undoubtedly a dance in which participants do not move from a certain location. From Egres.
4. Buciumeana – Hornpipe Dance, from Butchum, the district of Torda-Aranyos in Transylvania.
5. Poarca Romaneasca – Romanian Polka. Romanian Children's Dance. Poarca is a game played by country children, quick and lively with a melody marked into groups of three, three and two beats. From Belenyes district of Bihar on the border between Hundary and Transylvania.
6. Maruntel – Quick Dance using very small steps and movements. From Belenyes.

the woods so wild

Lindsey Goodman has been my devoted friend and champion of new music for many, many years. We had often talked about my writing a concerto for her for nearly a decade, but in the Autumn of 2016, my composing life ground to a halt- I felt I would die if I had to write another note. I arranged a few pieces of music by others but felt great relief in not adding to my own pile. And then the coronavirus pandemic hit, and I felt the despair of my students - especially those in the orchestra. At the same time, I felt a strong desire to return to an earlier compositional path I had abandoned in my 20s. In January 2021 I inquired about their personal tastes in music and created little pieces for them to play at home - I began with two pieces for mandolin and then a collection for nearly all the orchestral instruments and called it a m- all playable individually or brought together virtually for internet broadcast.

Hearing about this activity Lindsey asked if I might be ready to make good on the flute concerto idea -and then I remembered a strange incident from my childhood: walking home one night in suburban Akron Ohio I heard a wooden flute as if right next to me playing a mournful tune that sounded centuries old. I thought I would capture the loneliness of that experience and transform it with a walk in the woods (more wild than my old neighborhood), literally the English 16th century tune "Will you walk the woods so wylde" - set by both William Byrd and Orlando Gibbons, whose setting I briefly quote.

I made an initial version for concert band (which may have been a little too ambitious in orchestration and notation for that type of ensemble) and then I revised it, and finally expanded into the orchestra version I had intended from the beginning for strings with percussion and either piano or a "plucked consort" (mandolin, and guitars acoustic and electric) to play with our instead of the piano. This version was written between June 18, 2023 and August 10, 2023. Tonight is its first performance.

The woods have always been a place to escape to- and also to gain new experience in. We leave routine and tedium behind for new adventures that might expand our understandings of ourselves, our strengths and desires. I hope it will also be fun.
Roger Zahab

Flutist Lindsey Goodman "is nothing short of mesmerizing. Each note is infused with emotion". (The Flute View) A charismatic soloist, recording artist, chamber collaborator, orchestral musician, educator, and clinician, she made her sold-out Carnegie Hall debut in Weill Recital Hall to three curtain calls and a standing ovation. Lindsey's solo and chamber concerts, masterclasses, and presentations have been enthusiastically received at Lincoln Center, the Edinburgh Festival Fringe, Google headquarters, the Nobody Listens to Paula Poundstone podcast, Eastman School of Music, University of Cincinnati College–Conservatory of Music, Oberlin Conservatory of Music, several National and Canadian Flute Association conventions, and throughout China. Renowned for her "energy and artistry, conveying her exuberance and creativity" (On

Stage Pittsburgh), Lindsey is one of North America's leading electroacoustic flute specialists and a passionate advocate for living composers, having premiered over 225 works. Her four solo albums of new music are "a feast of sound and texture, showcasing her skill as a flutist and an interpreter of contemporary music". (The Flutist Quarterly) A PARMA Recordings artist, Lindsey appears on the Navona, New World, BMOP/sound, Albany, and New Focus labels, among others, receiving frequent national and international airplay.

Hailed as "a flutist who has it all" (The Whole Note), Lindsey serves as principal flutist of the West Virginia Symphony Orchestra, instructor of flute at Otterbein University and Glenville State University, artist faculty at the Mostly Modern Festival, and solo flutist of the new music ensemble What Is Noise. She is a founding member of flute quartet PANdemonium4, the flute and harp Apollo Duo, and Chrysalis, a singing flutist and pianist duo showcasing her training as a classical mezzo-soprano. Lindsey studied with Robert Langevin and Walfrid Kujala, earning degrees from the Manhattan School of Music, Northwestern University, and Duquesne University, graduating summa cum laude.

In the 2025 - 2026 season, Lindsey showcases her "palette of tone colors, including cool silver, warm chocolate, the bright colors of a sunrise, and the deep blue of midnight" (The Flutist Quarterly) with the release of her fifth solo album, transporting bright, concerto appearances with the West Virginia Symphony Orchestra, Resonance Works, and the University of Pittsburgh Symphony Orchestra, and premieres by Ching-chu Hu, Linda Kernohan, and Roger Zahab.

"This remarkable flutist, celebrated for her bold interpretations and impeccable technique" (The Flute View) lives in Pickerington, Ohio with her husband, percussionist and composer Chris Carmean, and their energetic Bichon Frise, Beau. Lindsey enjoys vegan cookery, distance running, and planning her next adventure.

Roger Zahab (b. 1957) enjoys instigating fairly complex and unpredictable interactions through his activities as composer, violinist/violist, improvisor, conductor, teacher, and writer. Born in Akron, Ohio of Lebanese-American ancestry, his interests have ranged far and wide. He has fostered premieres of more than 200 works and his repertoire spans some 700 years - from Guillaume de Machaut to the present.

Roger's work as composer and improvisor is primarily focused on music's place in society for everyone from young students to experienced new music specialists. Recent activities include conducting and acting in Daron Hagen's film/operas Orson Rehearsed and 9/10 Love before the Fall, and arranging/editing/premiering works by Julia Perry: Concerto for violin (Carl Fischer), and Prelude for strings (Boosey and Hawkes). Recordings include at the piano, performed by Robert Frankenberry, and at the violin. A new album, Magic and desire…songs of intimate connections by Gilda Lyons and Roger Zahab will soon be released by Albany records.

After a decade in New York as a freelance musician he returned to the Great Lakes region to create the University of Akron's New Music Group/Daedalus while also teaching at Mount Union College and the University of Pittsburgh, where he moved to full time in 2001 and is currently Teaching Professor, Director of the Orchestra, and Director of Undergraduate Studies.

In 2011 he helped found the Vermont College of Fine Arts Master of Fine Arts in Music Composition program and is currently co-chair of the program.

Guy Klucevsek was one of the world's most versatile and highly-respected accordionists. Her performed and/or recorded with Laurie Anderson, Bang On a Can, Brave Combo, Anthony Braxton, Anthony Coleman, Dave Douglas, Bill Frisell, Rahim al Haj, Robin Holcomb, Kepa Junkera, the Kronos Quartet, Natalie Merchant, Present Music, Relâche, Zeitgeist, and John Zorn. He premiered over 50 solo accordion pieces, including his own as well as those he commissioned from Mary Ellen Childs, William Duckworth, Fred Frith, Aaron Jay Kernis, Jerome Kitzke, Stephen Montague, Somei Satoh, Lois V Vierk, and John Zorn. He released over 20 recordings as soloist/leader on Tzadik, Winter & Winter, innova, Starkland, Review, Intuition, CRI, and XI labels. He can also be heard on John Williams's orchestral scores for Steven Spielberg films:

"The Terminal," "Munich," "Indiana Jones and the Kingdon of the Crystal Skull," and "The Adventures of Tin-Tin," and on A.R. Rahman's score for "People Like Us."

Born in New York in 1947, Guy Klucevsek was raised in New Jersey and outside of Pittsburgh. He studied accordion with Walter Grabowski of New Kensington, Pennsylvania from 1955-1965, and received a B.A. in Music Theory/Composition from Indiana University of Pennsylvania in 1969, an M.A. in Music Theory/Composition from the University of Pittsburgh in 1971, and pursued Post Graduate study at California Institute of the Arts from 1971-72. His composition teachers were Morton Subotnick, Gerald Shapiro, and Robert Bernat. He died at home in Staten Island on May 22, 2025, aged 78, after battling neuroendocrine cancer for nearly ten years.

Klucevsek's Wave Hill was originally released in 1996 on the album Stolen Memories and was later chosen for the opening and closing credits of the Italian film "Mar Nero" by Federico Bondi in 2008. I arranged it for accordion and string orchestra for Guy's performances with the University of Pittsburgh Orchestra during Homecoming that year in Heinz Chapel on October 10th and in Bellefield Hall Auditorium on October 11th 2017. He also performed his **Stolen Memories**, **Ratatatatouille** and **Flying Vegetables of the Apocalypse** with us. He was a treasured friend and a bright spirit to so many in the musical world.
I will never forget him. RZ

Claude Debussy wrote his **Prélude à l'après-midi d'un faune** (Prelude to the afternoon of a faun) after the poem by Stéphane Mallarmé. This remarkably sensuous tone poem, in its time a ground-breaking advance in orchestral color and form, was first performed in Paris on December 22nd 1894.

John Adams' The Chairman Dances (Foxtrot for Orchestra) was written in 1985 to a commission from the National Endowment for the Arts for the Milwaukee Symphony Orchestra, who premiered it on January 31, 1986 with Lukas Foss conducting. It is connected with "Nixon in China", Adams first opera written with Peter Sellars and Alice Goodman, who provided this Scenario:

"Chiang Ch'ing, a.k.a. Madame Mao, has gatecrashed the Presidential Banquet. She is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a cheongsam, skin-tight from neck to ankle and slit up to the hip. She signals the orchestra to play and begins dancing by herself. Mao is becoming excited. He steps down from his portrait on the wall and they begin to foxtrot together. They are back in Yenan, dancing to the gramophone…"

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University of Pittsburgh Orchestra Personnel
Stella Wadiru, graduate assistant
Joe Pearson, undergraduate assistant
Stage manager – Georgia Paraskos

Bela Bartok Romanian Folk Dances
Flutes - Emmie Stouffer, Chris Miller +picc
Clarinets – John Oths, Michael Levin
Bassoons – Austin Durham*, Robert Frankenberry*
Horns – Al Riska, Prashanth Kumaran

Roger Zahab – the woods so wild
Glockenspiel, Vibraphone – Jacob Doran
Percussion 1: Tubular Bells, claves, whirly tubes - Satyaj Bhargava
Percussion 2: 4 toms, bass drum, whirly tubes – Joe Pearson
Marimba – Jacob Hodges
Piano - Billy Su

Claude Debussy - Prélude à l'après-midi d'un faune L.86
Flutes – Lindsey Goodman*, Van Slavishak, Chris Miller
Oboes – Aaron Steinmetz, Adrianna Petraitis
Cor Anglais – Cyn Warren*
Clarinets - John Oths, Vivian Zhong
Bassoons – Austin Durham*, Robert Frankenberry*
Horn – Megumi Barclay, Prashanth Kumaran, Al Riska, Elise Villella*
Harp - Lydia Aluko
Crotales – Jacob Doran

John Adams The Chairman Dances
Flute 1 Van Slavishak +piccolo
Flute 2 Chris Miller+piccolo/Emmie Stouffer
Oboes - Aaron Steinmetz, Adrianna Petraitis
Clarinet trading off the clarinet parts
Clar 1 -Vivian Zhong/ John Oths
Clar 2 - Peyton Anderson
Bass clarinet - Michael Levin
Bassoons – Austin Durham*, Robert Frankenberry*
Horn - Megumi Barclay, Prashanth Kumaran, Al Riska, Elise Villella*
Trumpets - Adam Gillespie*, Brennan Fingal
Trombone - Jack Isaac, Henry Mruz
Tuba -Sam Morton
Piano - Billy Su
Harp - Lydia Aluko
Percussion -
Jacob Hodges – xylophone, sand paper block
Jacob Doran – Vibraphone, snare drum tambourine, hi hat

Satyaj Bhargava – Timpani or Glock/crotales, triangle
Joe Pearson – woodblock, BD, crash cymbal

Strings for Bartok, Klucevsek, Debussy, and Adams:
Violins
Daniel Cheng, Jeremy Luu
Sean Consigli, Heather Wu
Ava Luu, Isaiah Hollinger

Raymond Jewell, Georgia Paraskos
Calli Sophocles, Olivia Sinciline
Lauren Mulcahy

Viola
Finn Fitzgerald, Meghan Cherry
Celia Hoffman, Isabella Muthler
Isabel Sarsfield, Adria Jew
Emily Holliday

Cello
Thomas Zummo, Allyssa Wagner
Sangita Das-Quigley, Matthew Enders
Caelyn Gollinger, Alexander Whowell

bass
JP Tomlinson
Addie Kelly

Strings for Zahab
Violin 1a - Daniel Cheng, Isaiah Hollinger, Ava Luu
Violin 1b - Jeremy Luu, Heather Wu, Sean Consigli
Violin 2a - Raymond Jewell, Calli Sophocles, Lauren Mulcahy
Violin 2b - Georgia Paraskos, Olivia Sinciline
Viola a - Finn Fitzgerald, Celia Hoffman, Isabel Sarsfield, Emily Holliday
Viola b - Meghan Cherry, Isabella Muthler, Adria Jew
Cello a - Thomas Zummo, Sangita Das-Quigley, Caelyn Gollinger
Cello b - Allyssa Wagner, Matthew Enders, Alexander Whowell
Double bass - JP Tomlinson, Addie Kelly

* guest artist

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