the society for
ethnomusicology

presents

The 2022 SEM Orchestra Performance
Saturday November 12, 2022 8:00-10:00PM
Hilton New Orleans Riverside Downtown Hotel (Royal)

PROGRAM

In 4

Michael Frishkopf, piano
Frank Heidlberger, clarinet
Steven Loza, trumpet

Kurd

Esmaeel Abofakher, bouzouki
Katelyn Best, voice
Cynthia Folio, flute
Michael Frishkopf, nay
Frank Heidlberger, clarinet
Steven Loza, trumpet
Alec Norkey, violin

Acorde vagabundo

Stephen Guerra, guitar
Cynthia Folio, flute

Your Smile

Esmaeel Abofakher, bouzouki
Katelyn Best, voice
Stephen Guerra, guitar
Cynthia Folio, flute
Michael Frishkopf, piano
Frank Heidlberger, clarinet
Steven Loza, trumpet
Alec Norkey, violin

Katelyn Best
Lyricist Patrick Wood

Evan Ware

Michael Frishkopf

Stephen Guerra
PROGRAM NOTES

In 4

In 4 responds to Terry Riley’s classic In C with a focus on rhythm instead of pitch. Any number of musicians playing any instruments (pitched or unpitched) perform while staying reasonably close together among 53 rhythmic patterns. Players may rest and listen or play as much as they like. The piece ends when everyone gets to the final pattern. Playing In C was one of the most important formative experiences of my education as a musician and composer. In 4 is the result of my long wanting to extend Riley’s idea so that it could embrace an even greater variety of
instruments and players.

**Kurd**
*Kurd* is a Middle Eastern influenced melody and framework for heterophonic melodic performance, plus improvisation in *maqam Kurd* (similar to the Phyrgian mode).

**Acorde vagabundo**
“Acorde vagabundo” is a choro-samba, an instrumental Brazilian choro based on samba’s rhythmic language. The title is a pun—as many choro titles are—translating as “Wake up, tramp!” and “Vagrant chord,” where the latter refers to the name composer Arnold Schoenberg gave to nomadic chromatic chords. As the composer’s first choro, “Acorde” was dedicated to the composer’s choro teacher, master guitarist Rogério Souza from Rio de Janeiro, who encouraged Stephen to compose in the style.

**Your Smile**
“My Smile” is based on a poem that was published in a book of poetry titled *Tapestry of Love and Loss*. The text of the poem which is included below was slightly altered to facilitate the formation of a chorus with the repetition of the phrase “your smile.” Originally composed for guitar, bass, claves, and voice, this piece has taken on different instrumental arrangements since its creation.

*Your Smile by Patrick Wood*
Your smile, illuminates
Your smile, sets my heart aglow
Your smile, spreads its wings
   In my eyes, in my soul

Your smile, conjures many thoughts
Your smile, moves an evening breeze
Your smile, shakes the star-filled heavens
   over the land, over the seas

**Kitchening**
*Kitchening* is a contrapuntal form built up layer by layer, like a cake, then disassembled at the end (unlike a cake!).

**Getting across town**
*Getting across town* is a work for one or more performers of any type. To create performance gestures, individuals interpret diverse verbs and linear images that are organized in a variously-navigable network. Performances may include sonic, visual, and/or theatrical interpretations, and can range from short concert performances to extended performed installations.
Improvisational Framework Piece Part II

Improvisational Framework Piece Part II is based on a Dorian scale in the key of D and a 5/4 meter. This was originally created for the SEM 2020 virtual performance but given new life through a live rendition and interpretation. The composition begins with a digitized marimba playing a repetitive arpeggio in 5/4. Weaving live musical elements based on the progression of the recorded track, this piece becomes representative of the range of musical interpretation inspired by the melodic framework for the composition.

Sincere thanks to SEM Executive Director Stephen Stuempfle and to the participating musicians.

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BIOS

Esmaeel Abofakher is a Masters student at York University in Humanities with a focus on Children Childhood and Youth Studies. He is an activist for refugee rights and also a professional Middle-Eastern musician.

Katelyn Best is a Teaching Assistant Professor of Musicology at West Virginia University. A musicologist and vocalist by training, she earned her B.M. in vocal performance from Saint Mary’s College followed by her M.M. and Ph.D. in musicology from Florida State University. She served as a lecturer for the Department of Musicology at Florida State University as well as the Department of Anthropology and African Studies at Johannes Gutenberg University. She was also Co-Director of the Florida State University’s Andean Ensemble and Director of the World Music Ensemble Summer Music Program.

Michael Boyd is a composer, scholar, and experimental improviser. He holds graduate degrees from the University of Maryland and Stony Brook University. Boyd is currently Associate Professor of Music and Music Program Coordinator at Chatham University in Pittsburgh, PA. His music embraces experimental practices such as installation, multimedia, and performance art, and has been performed in a variety of venues throughout the United States and abroad. Recordings of Boyd’s music can be heard on Phasma-Music, Ablaze Records, Navona Records, and various online locations. His user-driven installation Confessional won the 2016 FETA Prize in Sound Art. Boyd has published articles in Perspectives of New Music, Tempo, and Notes, as well as review essays in Computer Music Journal, Popular Music & Society, and American Music. Active in his community, he is currently serving a third elected term on the Wilkins Township Board of Commissioners where he works on a range of issues including transportation and public safety. Boyd is an active cyclist, often biking to work and competing in mountain bike races.

Cynthia Folio earned a BM in flute performance at West Chester University along with a Ph.D. in music theory and a Performer's Certificate in flute at Eastman where she studied with Bonita Boyd. While there, she was 1st flute in the Eastman Wind Ensemble. Cynthia taught flute and music theory at TCU from 1980-90 and played 2nd flute and piccolo in the Fort Worth Symphony Orchestra.
Orchestra. She recorded three albums of her flute music, performing as flutist on all or most of
the compositions, and she has also performed twice at the National Flute Association
Conventions. Cynthia taught music theory and composition (and also flute lessons on occasion)
at Temple University from 1990-2022 and is now Professor Emerita. She continues to perform in
contemporary music ensembles in the Philadelphia area and is a Voting Member of the
Recording Academy. She has published a number of articles as well as a chapter in a book about
Berio’s Sequenza for flute.

Michael Frishkopf, PhD is Professor of Music at the University of Alberta, and Director of the
Canadian Centre for Ethnomusicology. His research, centered on fieldwork in Egypt and Ghana,
includes Music and Islam, Music and Architecture, Music and Development, Music and Global
Health, Music and Soundscape Therapies, Digital Repositories, Virtual Reality, AI & Machine
Learning, and Social Network Analysis. He is also an occasional performer (piano, nay…) and
composer (Third Stream, Jazz, Middle Eastern, and West African styles and fusions thereof).

Dr. Stephen Paul Guerra is a guitarist, composer, educator, and music theorist specializing in
Brazilian choro. He’s published research in the Journal of Music Theory and music with Mel Bay
and Guitar Chamber Music Press. Stephen has a Ph.D. in music theory from Yale University and
is a Clinical Assistant Professor of Music at the University at Buffalo, where he teaches music
theory, counterpoint, and the newly inaugurated choro ensemble.

Frank Heidlberger serves as a professor of Music Theory at the University of North Texas.
From 2012 through 2018 he served as the Chair of the Division of Music History, Theory, and
Ethnomusicology at UNT. He published books and articles on Renaissance Instrumental Music;
19th c. German and French Music (Carl Maria von Weber, Hector Berlioz, Giacomo Meyerbeer);
20th c. Music (Richard Strauss, Paul Hindemith, Ernst Krenek). His current work focuses on the
history of music theory, particularly of the 19th and 20th centuries, form analysis, and post-1945
serialism. He is the editor of the journal Theoria – Historical Aspects of Music Theory, and he
teaches Form Analysis, 19th and 20th c. Music Theory, and History of Music Theory at the
University of North Texas. Frank studied classical clarinet and jazz saxophone in his homeland
Germany in the 1980s and has been a member of jazz groups (duo through big band) ever since.
He performs regularly in Europe and the US. In 2019 he taught a masterclass and gave a jazz
recital at a clarinet symposium in Auckland, New Zealand. He recorded several albums, among
them a duo album “Horns and Hands” with pianist Christoph Wünsch, performing jazz and
experimental music.

Alec Norkey is a PhD student in the Department of Ethnomusicology at UCLA. After receiving
his BM degree from Hope College in Violin Performance and Chemistry, Alec completed MM
degrees in both Violin Performance and Ethnomusicology at Bowling Green State University,
Ohio. His ethnomusicology master’s thesis explored issues of postcolonialism, intersectional
feminism, vocality and queer theory, Japanese popular music, Japanese area studies, virtual
spaces, and online media. He has guest lectured on these topics at both UCLA and BGSU, and
has presented this research at the Popular Culture Association – American Culture Association
National Conference and the BGSU Charles Shanklin Colloquium. Alec’s current research
interests include western art music in contemporary US, free-lance work in metropolitan music scenes, cultural production, feminist anthropology, and hermeneutics and aesthetics. More recently, he has been invited to present at SEM and several SEM regional chapter conferences. Thanks to his graduate studies at Boston Conservatory at Berklee, Alec regularly collaborates with composers and has garnered extensive experience in performing contemporary western art music, taking part in collaborative engagements with musicians including Julian Anderson, Sarah Brady, Anthony Cheung, Stephen Drury, Sharan Leventhal, George Lewis, Tristan Perich, and Evan Ziporyn.

Evan Ware is Assistant Professor of Music Theory and Composition at Cal Poly Pomona. His music has been performed in the United States, Germany, The Netherlands, New Zealand, and in Canada, as well as on CBC Radio 2, Michigan Radio, and WCMU. He has been privileged to work with such groups as the Akropolis Reed Quintet, the ÆPEX Sinfonietta, Orchestre Métropolitain du Grand Montéal, the Arraymusic Ensemble, the University of Michigan Javanese Gamelan Ensemble, the Donald Sinta Saxophone Quartet, and the symphonic wind ensembles of Central Michigan University and Cal Poly Pomona. Current commissions include *Bits and Pieces* for the Pomona Percussion Quartet and *Wandertime* for Atlanta’s Chamber Cartel. Evan’s music has been supported by the Barlow Endowment for Music Composition, the Canada Council for the Arts, and the City of Ottawa, among others. Evan also maintains an active career as a scholar of musical signification in popular and multimedia music. His co-edited volume, *Music In Star Trek: Sound, Utopia, and the Future* will be published by Routledge in Spring 2023.