

the society for
ethnomusicology

presents

The 2014 Sound Future Benefit Concert Featuring the SEM Orchestra

**Directed by
Michael Frishkopf and Scott Currie**

**with Special Guests
EVIDENCE**

**and Master of Ceremonies
Gage Averill**

**Friday November 14, 2014, 10:00 pm – 11:30 pm
Wyndham Grand Pittsburgh Downtown
King's Garden 1-2**

Program

Caravan	Stephan Moore and Scott Smallwood
	Evidence
Sonic Meditations XVI	Pauline Oliveros
	SEM Orchestra
Cap It	Scott Smallwood
	SEM Orchestra
Five Colors from the Ganges to the Nile	Amie Maciszewski
	SEM Orchestra
Lonely Woman	Ornette Coleman (arr. Scott Currie)
	SEM Orchestra
Clapping Music	Steve Reich
	SEM Orchestra
Nyewe Blues	Michael Frishkopf and Ewe Tradition
	SEM Orchestra

Program Notes

Caravan. Our piece is a reflection of the sound and musical culture of the Burning Man Festival, an annual art and music festival held annually in the Nevada desert. A temporary city made of art by its participants, the festival offers a commerce-free event that celebrates art, participation, radical expression, inclusion, gifting, and self-reliance. We have been participants and, indeed, citizens of this event for over 10 years, and have noted that remarkable soundscape that exists in this unique place.

The theme for the 2014 festival, Caravanasary, makes reference to the temporary nature of a city in motion, and the hard work of building temporary homes, theme camps, art works, stages, and the unique roving mutant vehicles, or “art cars,” that move throughout the city. A kind of mirage that emerges and then disappears, leaving no trace, the event covers a vast area of play and is designed to facilitate exploration, discovery, and fun. During this year’s event, we made field recordings of many of the events, spaces, musical performances, and sound art works. This piece will immerse the audience in the sonic spaces of Burning Man, interpreted through a narrative of sonic exploration. – Scott Smallwood

Sonic Meditations XVI. “Pauline Oliveros has abandoned composition/performance practice as it is usually established today for Sonic Explorations which include everyone who wants to participate. She attempts to erase the subject/object or performer/audience relationship by returning to ancient forms which preclude spectators. She is interested in communication among all forms of life, through Sonic Energy. She is especially interested in the healing power of Sonic Energy and its transmission within groups.” XVI: “Begin simultaneously with the others. Sing any pitch. The maximum length of the pitch is determined by the breath. Listen to the group. Locate the center of the group sound spectrum. Sing your pitch again and make a tiny adjustment upward or downward, but tuning toward the center of the sound spectrum. Continue to tune slowly, in tiny increments toward the center of the spectrum. Each time sing a long tone with a complete breath until the whole group is singing the same pitch. Continue to drone on that central pitch for about the same length of time it took to reach the unison. Then begin adjusting or tuning away from the center pitch as the original beginning pitch was.”
– Pauline Oliveros, *Sonic Meditations*.

Cap It. A structured improvisation for any number of people, this piece explores the sound of the performance space through a moving texture of sonic communication performed with steel bottle caps. – Scott Smallwood

Five Colors from the Ganges to the Nile. A medley of pentatonic modes in 10-beat rhythmic patterns. – Amie Maciszewski

Lonely Woman. “Before becoming known as a musician, when I worked in a big department store, one day, during my lunch break, I came across a gallery where someone had painted a very rich white woman who had absolutely everything that you could desire in life, and she had the most solitary expression in the world. I had never been confronted with such solitude, and when I got back home, I wrote a piece that I called ‘Lonely Woman.’” – Ornette Coleman, from an interview with Jacques Derrida.

Clapping Music. “In 1972, I composed Clapping Music out of a desire to create a piece of music that would need no instruments at all beyond the human body. At first I thought it would be a phase piece, but this turned out to be rather inappropriate, since it introduces a difficulty in musical process (phasing) that is out of place with such a simple way of producing sound. The solution was to have one performer remain fixed, repeating the same basic pattern throughout, while the second moves abruptly, after a number of repeats, from unison to one beat ahead, and so on, until he is back in unison with the first performer. The basic difference between these sudden changes and the gradual changes of phase in other pieces is that, when phasing, one can hear the same pattern moving away from itself with the downbeats of both parts separating further and further apart, while the sudden changes here create the sensation of a series of variations of two different patterns with their downbeats coinciding. In Clapping Music, it can be difficult to hear that the second performer is in fact always playing the same original pattern as the first performer, although starting in different places.” – Steve Reich, from *Writings on Music, 1965-2000*.

Nyewe Blues. An instance of “generalized blues,” my quest for the simplest possible harmolodic sequences packing the greatest possible musical power. The harmony-generating-melody unfolds through quasi-traditional Ewe rhythms, counterpoint, and tonality. – Michael Frishkopf

Biographies

Stephan Moore is a composer, improviser, audio artist, sound designer, teacher, and curator based in Brooklyn and Providence. His creative work currently manifests as electronic studio compositions, solo and group improvisations, sound installation works, scores for collaborative performance pieces, and sound designs for unusual circumstances. Evidence, his long-standing project with Scott Smallwood, has performed widely and released several recordings over the past decade. He also performs with the improvisation quartets Bump and Volume(n), and is a frequent collaborator with the performance groups The Nerve Tank and a canary torsi. His company, Isobel Audio, produces unique Hemisphere speakers. Since receiving an Electronic Arts MFA from Rensselaer Polytechnic Institute in 2003, where he studied with Pauline Oliveros and Curtis Bahn, he has created custom music software for a number of composers and artists, and taught workshops and numerous college-level courses in composition, programming, sound art and electronic music. He is the vice president of the American Society for Acoustic Ecology, and the curator and artistic director of In The Garden of Sonic Delights at the Caramoor Center for Music and the Arts, a 5-month exhibition of outdoor sound art across Westchester County in 2014. From late 2004 to mid-2010, he performed over 250 concerts with the Merce Cunningham Dance Company, serving as a touring musician, sound engineer, and music coordinator. He is currently enrolled in the MEME Ph.D. program at Brown University.

Scott Smallwood is a sound artist, composer, and performer who creates works inspired by discovered textures and forms, through a practice of listening, field recording, and improvisation. He designs experimental electronic instruments and software, as well as sound installations and site-specific performance scenarios. He performs as one-half of the laptop/electronic duo Evidence (with Stephan Moore), and has performed with many others including Gary Joynes, Shawn Pinchbeck, Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. As a composer, he has written works for small and large ensembles, including recent works for Continuum Ensemble of Toronto, the Nash Ensemble of London, and the New York Virtuoso Singers. His work has been presented worldwide, including recent presentations at the Stone in NYC, the Burning Man Festival in Black Rock City, Nevada, the The Hong Kong Arts Centre, and the Seedspace Gallery in Nashville. His work has been released on Autumn Records, Deep Listening, Wowcool, Simple Logic, Static Caravan, and others. From 1997 until 2003, he worked as a studio engineer, faculty member, and technical director in the electronic arts program at Rensselaer Polytechnic Institute. He holds music degrees from Seattle Pacific University, Miami University, Peabody Conservatory, and Princeton University, where he also held postdoctoral research associate position, working with the legendary Princeton Laptop Orchestra (PLOrk). He currently lives in Edmonton, Alberta, where he is an associate professor of composition at the University of Alberta, and where he also serves as Director of the Humanities Computing MA program.

Evidence is a collaboration between sound artists Stephan Moore and Scott Smallwood. Since 2001, they have developed a distinctive language of deeply layered sound, using field recordings of natural and industrial sounds as a primary source of inspiration and sonic material. Their activities range from studio compositions and live improvisations to sound installations, street performances, and numerous collaborations with other musicians, choreographers, and video artists. Recent projects include the participatory performance/installation “Receiver”, which broadcasts multi-channel compositions on several closely-tuned FM frequencies to a radio-wielding audience, and “Losperus”, a performance of unstable sound sculptures, fashioned improvisationally from discarded household items.

Pauline Oliveros is a senior figure in contemporary American music. Her career spans fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. Recently awarded the John Cage award for 2012 from the Foundation of Contemporary Arts, Oliveros is Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. Oliveros has been as interested in finding new sounds as in finding new uses for old ones—her primary instrument is the accordion, an unexpected visitor perhaps to musical cutting edge, but one which she approaches in much the same way that a Zen musician might approach the Japanese shakuhachi. Pauline Oliveros' life as a composer, performer and humanitarian is about opening her own and others' sensibilities to the universe and facets of sounds. Since the 1960s she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth, and ritual. Pauline Oliveros is the founder of "Deep Listening," which comes from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. Pauline Oliveros describes Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds. Deep Listening is my life practice," she explains, simply. Oliveros is founder of Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer. (from <http://www.paulineoliveros.us/about.html>)

Amie Maciszewski is a sitarist who has devoted her adult life to studying, performing, teaching, and promoting North Indian classical music. Amie's performances in North America, India, Europe, and Japan over two decades have received critical acclaim, as have her teaching and research. She directs the noted Austin, Texas-based Sangeet Millennium Ensemble. Passionate about women's rights and creativity, she has published several articles in journals and books and produced four films documenting her research with courtesan musicians in India. The films, two of them award-winning, have screened at festivals and conferences in North America, India, and Europe. She has been awarded numerous grants for her work as a performer, teaching artist, ensemble director, scholar, and documentary filmmaker. She is a selected artist on the Texas Commission on the Arts (TCA) Touring Roster, Mid-America Arts Alliance (MAAA), and India World Cultural Forum (IWCF); and was a Cultural Contractor with the City of Austin Cultural Arts Division (2000-13). She has been a Visiting Musician Researcher at ITC Sangeet, a Research Academy in Kolkata, India, since 2011, part of a team researching the pedagogy of the gurus on the Academy's faculty.

Ornette Coleman (b 1930) is an American jazz saxophonist and composer, and one of the seminal innovators of free jazz. Starting on the alto saxophone at the age of 14, his early style was influenced by Charlie Parker. Over the next decade or so, he evolved a radically new concept and style, showcased on his Atlantic debut recording *The Shape of Jazz to Come* (1959), an album that included "Lonely Woman," and his subsequent avant-garde improvisational masterpiece *Free Jazz* (1961). Beginning in the 1960s, he focused increasingly on extended through-composed works for chamber and symphonic ensembles, most notably *Forms and Sounds* (1965), and *Skies of America* (1972), receiving Guggenheim Fellowships for composition in 1967 and 1974. During this period, he also formalized and elaborated his improvisational and compositional conceptions into the harmolodic system that formed the basis for cross-cultural collaborations and free-funk excursions over the course of the following decades. The winner of numerous jazz listeners' and critics' polls, he also saw his harmolodic oeuvre celebrated at Carnegie Hall (1987) and Lincoln Center (1997). He was awarded a MacArthur grant in 1994 and the Gish Prize in 2004; in 2007, he received the Pulitzer Prize for music, for his album *Sound Grammar*, and a Grammy award for lifetime achievement.

Scott Currie studied saxophone and flutes with J.D. Parran and Ken McIntyre, and ethnomusicology with Gage Averill and Donna Buchanan. His research and creative activities to date have focused on comparative studies of improvisation in cross-cultural perspective, participant-observation studies of avant-garde jazz practice in New York City and Berlin, and historical-ethnographic studies of Ornette Coleman's collaborations with the Master Musicians of Jajouka, Morocco. He has served as associate director of the Vision

Festival, an independent avant-garde arts festival in New York, and founded the Sound Vision Orchestra, in which he performed on saxophones with guest artist-composers including Cecil Taylor, Bill Dixon, Alan Silva, and Marty Ehrlich.

Steve Reich. Born in New York and raised there and in California, Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. During the summer of 1970, with the help of a grant from the Institute for International Education, Mr. Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. In 1973 and 1974 he studied Balinese Gamelan Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley, California. From 1976 to 1977 he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. In 1966 Steve Reich founded his own ensemble of three musicians, which rapidly grew to 18 members or more. Since 1971, Steve Reich and Musicians have frequently toured the world, and have the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret. (from <http://www.steverreich.com/>)

Michael Frishkopf studied ethnomusicology with David Locke at Tufts; AJ Racy and Tim Rice at UCLA; Third Stream improvisation with Ran Blake at the New England Conservatory of Music; and music composition with Ruth Lomon, and Jan Radzynski, Gary Greenberg, and David Lewin at Yale. His music is inspired by blues, jazz, Monk, Messiaen, and soundscapes of Egypt, Ghana, and Islam.

**Please silence all electronic devices and refrain from the use of video cameras unless prior arrangements have been made with the performers.
The use of flash cameras is prohibited. Thank you.**

The SEM 2014 Sound Future Benefit Concert Featuring the SEM Orchestra

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