

the society for
ethnomusicology

presents

The 2013 Robert M. Stevenson Prize Concert
Friday November 15, 2013, 9:00 pm
Indiana Ballroom, Indianapolis Marriott Downtown

Program

- Three pieces for piano: Michael Tenzer (b. 1957)
Invention
Rag: Best Man's Wish
Fugue
Madoka Asari, piano
- Sphinx Michael Tenzer
Gamelan Gita Asmara
- Pieces from *Red Car Blues* Steven Loza (b. 1952)
Steven Loza, trumpet; Alex Rodriguez, trombone;
David Wilson, tenor saxophone; Paul Austerlitz,
bass clarinet; Scott Linford, bass; León García,
guitar; Michael Frishkopf, piano; Jesse Ruskin,
drums
- América Tropical Steven Loza
Mexico City Philharmonic
- A Manhattan Sonata Robert M. Stevenson (1916-2012)
Plamena Kourtova, piano
- Pleiades Visions: Mauna Kea Matthew Whitehouse (b. 1982)
Matthew Whitehouse, organ
- Shades of 3 Rohan Krishnamurthy (b. 1987)
Rohan Krishnamurthy, mridangam;
Michael Bakan, dumbek
- Forgotten Ways of Thinking (excerpt) Shumaila Hemani (b. 1981)
Faqir Jumman Shah and his group at the shrine of
Shah Latif, Pakistan; Veengas Yasmeeen,
recitation; Shumaila Hemani, narration
- Shalom Rav Michael Bakan (b. 1963)
Katelyn Best, lead vocal; Carlos Odria, guitar;
Mia Gormandy, tenor pan; Michelle Jones, bass;
Michael Bakan, percussion and background vocal

The SEM Orchestra:
 Scott Currie, conductor
 Michael Bakan, Ann Clements, Charlotte
 D'Evelyn, Hilary V. Finchum-Sung, Michael
 Frishkopf, Sarah Neterer, Katelyn Best, Carlos
 Odria, Mia Gormand, Michelle Jones

Program Notes

Three pieces for piano. My Invention, Rag and Fugue were composed, respectively, in 2004, 1985, and 2011. The shape-shifting Invention is a laboratory for techniques I developed in a series of subsequent larger works. The tonally stormy Rag (subtitled Best Man's Wish) was offered at the wedding of my friends Tom Deering and Bea Dryfoos. (A stormless marriage has ensued.) And, one day in 2011 I awoke obsessing on a favorite fugue from J.S. Bach's WTC: Book I in A major. To clear my mind I wrote one in the same key and 9/8 meter. It was never really meant to be performed, and as an homage to the master it works only if you don't listen too hard. But ahhh, fugues. With warm thanks to Madoka Asari, piano. – Michael Tenzer

Sphinx for Balinese gamelan was created for my Vancouver ensemble Gamelan Gita Asmara's July 2013 Bali tour, in collaboration with choreographer and dancer Justine A. Chambers. The dance's narrative sketches the stages of human life conceived in the Sphinx's famous riddle. Like most of my gamelan music, the composition strives to push Balinese music in new directions. Though I started doing this kind of work at a time when it was seen as provocative, recent Balinese composers make my efforts seem bland. Chambers' dance, which was intentionally created without reference to Balinese movement, was extremely well-received on the tour. This video was made at a major ritual on July 25 at temple Penataran Ped on the island of Nusa Penida, off Bali's south coast. – Michael Tenzer

Red Car Blues is the title track to my CD *Red Car Blues* (Merrimack Records, 1994). This piece is dedicated to the Red Cars, the urban train system that ran throughout the Los Angeles area from the early twentieth century to the early sixties, after which it was demolished after being bought by General Motors, Firestone Tire Company, and Standard Oil. We're still paying for that one! **Betterblues** (1994) is a minor blues in the spirit of John Coltrane, Lee Morgan, and Miles Davis – with some eventual turns here and there. Not a "better" blues, just a continuation of the tradition. Also on *the Red Car Blues* CD. **Johana** is dedicated to the virtuoso pianist Johana Harris, former professor of piano at UCLA, and debuted at a concert in her honor at UCLA's Schoenberg Hall. Adapting some progressive harmonic and rhythmic interplay, it is a jazz cha-cha. Also included on *Red Car Blues*. – Steven Loza

América Tropical. This tone poem was composed in 2008 and premiered at Disney Hall in Los Angeles with the Mexico City Philharmonic, conducted by Enrique Arturo Diemecke. The piece is based on the mural painted by David Alfaro Siqueiros at Olvera Street in Los Angeles in 1932. Because of its political content, it was whitewashed within two years. Last year, in November of 2012, the mural, after twenty years of restoration by the Getty Institute, was opened again to the public, and Loza's *América Tropical* was performed a second time, in this case by the UCLA Philharmonia under the direction of Neal Stulberg. A digital animation to the tone poem was created by contemporary muralist Judy Baca, who synchronized her images to my score. A narration was also produced by José Luis Valenzuela (not included in tonight's screening). My original program notes included the following comments: "In the creative work that we have consolidated for this piece, my goal as part of a team of three diverse artists has been to adapt the motif of Siqueiros' *América Tropical*, an image reflecting its indigenous juxtaposition of the mestizo human experiences of suppression, sacrifice, mysticism, and creativity. The Chicano/Latino experience throughout the U.S., and especially in Los Angeles, has often been one of displacement, or perhaps better termed, that of what is sometimes an opaque memory of its Mexican/Latin American heritage, and by extension, its legacy in the United States." – Steven Loza

A Manhattan Sonata (1937) was premiered in a recital performed at the Northwestern School of Music on August 5, 1976, with Robert Stevenson performing a concert of piano

music celebrating the Independence Bicentennial of the United States. Other pieces on his recital included his New Haven Sonata (1939-40) in addition to compositions by Gottschalk, MacDowell, and Amy Beach. Both the Manhattan and New Haven Sonatas, named for Stevenson's periods of study at Juilliard and Yale, were recorded on the CD *Robert Stevenson: Obras para clarinet y piano* under the auspices of the Royal Superior Conservatory of Madrid, where Stevenson's archive is housed. (Stevenson also composed Cambridge Sonata, based on his study period at Harvard). The CD (AB Master Record CD-06-11 - Real Conservatorio Superior de Madrid) also includes pieces for piano and clarinet by Stevenson, featuring Spaniards Justo Sanz on clarinet and Sebastian Marine on piano.
 – Steven Loza.

Pleiades Visions (2012) is a three-movement work for solo organ that takes inspiration from traditional lore and music associated with the Pleiades (Seven Sisters) star cluster from Australian Aboriginal, Native American, and Native Hawaiian cultures. It is based on research by the composer incorporating techniques from the fields of ethnomusicology and cultural astronomy. “Mauna Kea,” the finale of *Pleiades Visions*, creates a dramatic musical landscape reflecting the immensity of Mauna Kea, a dormant volcano on the Big Island of Hawai'i. Mauna Kea is the site of a major astronomical observatory, and its summit is the highest point in the Pacific Ocean basin (though the bulk of the mountain is actually situated beneath the surface of the ocean). The movement evokes the physical presence of Mauna Kea, the expansive view from the summit of the surrounding landscape and night sky, and the mountain's volcanic past and future. “Mauna Kea” is also a narrative journey through the sequence of images depicted by the opening lines of the *Kumulipo*, a Hawaiian creation chant which references the Pleiades. The overall trajectory of “Mauna Kea” reflects the building cosmological drama, evoking the creation of the world, in the chant text. The explosive conclusion of “Mauna Kea” marks the climax of this creation drama, and harkens to the modern astronomical understanding of the Pleiades as containing hot, young, massive stars. – Matthew Whitehouse

The *Kumulipo* (opening)

At the time when the earth became hot
 At the time when the heavens turned about
 At the time when the sun was darkened
 To cause the moon to shine
 The time of the rise of the Pleiades
 The slime, this was the source of the earth
 The source of the darkness that made darkness
 The source of the night that made night
 The intense darkness, the deep darkness
 Darkness of the sun, darkness of the night
 Nothing but night.
 The night gave birth...

Martha Warren Beckwith, *The Kumulipo: A Hawaiian Creation Chant* (Honolulu, HI: University of Hawai'i Press, 1972), 58.

Shades of 3. Premiered with Grammy Award-winning percussionist, Glen Velez, *Shades of 3* explores the sounds and sound structures of the South Indian classical *Carnatic* percussive tradition. The percussion duet is set to a recurring time cycle called *Adi Tala*, consisting of eight beats subdivided into six parts. Drawing from traditional compositional structures and forms such as the *farān*, *mora*, and *korvai*, the piece also invites the artists to improvise in different contexts and uniquely orchestrate the musical flow. – Rohan Krishnamurthy

Forgotten ways of thinking (2010) seeks to express the very “personal” that is evoked while researching a culture different from one's own and encountering a new musical tradition in its cultural context. As a girl raised in the urban city of Karachi in Pakistan with Urdu and English as my main languages, and my first musical tradition being the music of Ismaili ginans, going to a rural town especially to learn a musical tradition in Sindhi language was indeed an encounter with a new musical tradition in a different cultural context. In addition to this, being in Bhitshah in 2009 and connecting with the place and people inspired ways of thinking that I had lost as I became more secular. This soundscape

composition makes use of field-recordings of the Shahjo- Raag at the shrine of Shah Abdul Latif Bhitai in Sindh, Pakistan alongside soundscapes of the city of Bhitshah. By considering field-recordings as “sonic photographs,” I use the simple compositional techniques of condensing and layering the tracks with a voice-over, to create “sonic field-notes” in an attempt towards a “sonic ethnography” of a musical tradition. – Shumaila Hemani

Shalom Rav is a Jewish prayer for peace that is included in the Shabbat services for Friday evening. The opening portion of the Hebrew prayer text is here set to an original melody composed in the 10-beat *samai thaqil* rhythmic mode of Arab music. This work belongs to a series of original musical settings from the Shabbat liturgy, composed in 2012 and 2013, which also includes *Oseh Shalom*, *Ashrei*, *Shehecheyanu*, *Sh'ma Yisrael*, *Mi Chamocha*, *Hashkiveinu*, and *Sim Shalom*. These works were all composed for Omnimusic, the intercultural music ensemble at Florida State University, and several of them are included on the ensemble's forthcoming CD, *Ashrei*. A translation of the passage of *Shalom Rav* included in this setting follows:

Grant abundant peace over Israel, Your people, forever.
For You are the sovereign source of all peace.
So may it be good in Your eyes to bless Your people Israel in every season
and in every hour with Your peace.

While this setting of *Shalom Rav* is faithful to the original Hebrew text, my personal intention for this prayer extends beyond the “people Israel” specifically to encompass a hope for the granting of abundant peace for all people everywhere. – Michael Bakan

Fragments of a Yemenite Tune (1988) is a flexible structured improvisational piece for an unspecified size instrumental group which gives musicians not accustomed to improvising a way in by providing limited melodic choices. The melodic material for this work is drawn from a traditional Yemenite Jewish tune. The intention of the work is to play with the elasticity of the melodic material provided, within the constraints of the cyclical pulse pattern and is also an experiment in ways of achieving modal and heterophonic musical experiences which mimic those of skilled players of maqam. – Miriam Gerberg

Biographies

Michael Tenzer has been active as composer, performer, ethnomusicologist, and music theorist. He is professor of music at the University of British Columbia. His compositions have been performed and commissioned by ensembles as diverse as the Chicago Symphony, the pianist Jane Coop, and numerous village gamelan in Bali. His publications include four books and articles on a range of topics.

Madoka Asari was born in Japan in 1989 and began her piano studies at the age of five. She studied at the Sapporo Conservatoire until 2008 and received numerous awards in Japan. She completed her undergraduate studies at the University of Denver with Steven Mayer, where she received the Excellence in Piano award and won the first prize at the Solo Honors Competition from the Lamont School of Music Concerto Competition as well as in the Littleton Symphony Orchestra Piano Competition. Madoka is currently pursuing a Master of Music at Indiana University, studying with Evelyne Brancart. She is an Associate Instructor in Music Theory department.

Steven Loza is Professor of ethnomusicology at UCLA, where he has been on the faculty for twenty-nine years, and past professor of music at the University of New Mexico, where he formerly directed the Arts of the Americas Institute. He has conducted extensive research in Mexico, the Chicano/Latino U.S., Cuba, among other areas, and has lectured and read papers throughout the Americas, Europe, and Asia. He has been the recipient of Fulbright and Ford Foundation grants among numerous others, and has served on the national screening and voting committees of the Grammy Awards for twenty years. Aside from UCLA and the University of New Mexico, he has taught at the University of Chile, Kanda University of International Studies in Japan, and the Centro Nacional de las Artes in Mexico City. His publications include two books, *Barrio Rhythm: Mexican American Music in Los Angeles* (1993) and *Tito Puente and the Making of Latin Music* (1999), both published by the University of Illinois Press, in addition to four anthologies, *Musical Aesthetics and Multiculturalism in Los Angeles* (UCLA Ethnomusicology Publications, 1994), *Musical*

Cultures of Latin America: Global Effects, Past and Present (UCLA Ethnomusicology Publications, 2003), *Hacia una musicología global: pensamientos sobre la etnomusicología* (CENIDIM/CONACULTA, Mexico, in press), and *Religion as Art: Guadalupe, Orishas, Sufi* (University of New Mexico Press, 2009). Loza has performed a great amount of jazz and Latin jazz, has recorded two CDs, and has produced numerous concerts and arts festivals internationally, including his role as director of the UCLA Mexican Arts Series from 1986-96 and co-director of the Festival de Músicas del Mundo in Mexico City in 2000 and 2012. In 2008 he produced a concert at Disney Hall in Los Angeles featuring the Mexico City Philharmonic Orchestra which included the world premiere of his tone poem *América Tropical*, a multimedia symphonic piece based on the mural by David Alfaro Siqueiros.

Robert M. Stevenson composed many diverse pieces for symphony orchestra, chorus, chamber music, and piano. His doctorate (1942) at the Eastman School of Music was in composition. He studied composition with Howard Hanson and Igor Stravinsky, and piano with Artur Schnabel and Ernest Hutcheson. Stevenson's production and impact in research and publications on Latin America and Iberia is unprecedented in music scholarship.
– Steven Loza

Plamena Kourtova, PhD is an ethnomusicologist, a collaborative pianist, and a native of Bulgaria. She is a prize winner of several international competitions including Citta di Moncalieri (Torino, Italy) and Young Talents (Belgrade, Serbia) and has performed as a featured soloist with the Springfield Symphony and the Plovdiv Philharmonic Orchestra (Bulgaria). As a scholar, her research interests include Bulgarian and Balkan popular culture, ethno-poetics, nationalism, music and commodification, music and television, and global popular music. She currently resides in Tallahassee, Florida.

Matthew Whitehouse. Organist, composer, and astronomy educator, Matthew has appeared in recitals throughout the United States, and his compositions have been performed in the United States and Europe. One of his major creative interests is engaging audiences in exploring connections between music and astronomy, an interest frequently reflected in his work as a composer and performer. His dissertation research into relationships between traditional music and indigenous astronomy knowledge led to his latest organ work *Pleiades Visions* (2012). Whitehouse holds the Doctor of Musical Arts degree in organ performance from The University of Arizona, with a doctoral minor in ethnomusicology and additional study in composition. He currently serves as Observatory Manager at the South Carolina State Museum in Columbia, a position associated with the museum's in-progress observatory/planetarium/theatre expansion due to open in June 2014. He is active as an organist and composer in the Columbia area. For a complete recording of *Pleiades Visions*, please visit his website, <http://www.matthewwhitehouse.com>.

Rohan Krishnamurthy. Acclaimed an "international performer and promoter" of the South Indian pitched drum, the *mridangam*, by *USA Today*, and "Pride of India" by India's leading newspaper, *The Times of India*, Rohan Krishnamurthy is considered a young musical ambassador. Having received advanced mridangam training with maestro Guruvayur Dorai in India, Rohan has performed in hundreds of concerts around the world since the age of nine. He has spearheaded new cross-musical collaborations with eminent symphony orchestras, jazz ensembles, dancers, and Grammy Award-winning musicians. Rohan has presented Indian percussion institutes and camps, workshops, and lectures at esteemed institutions, and is the recipient of international awards. An innovator, Rohan designed a new drumhead tensioning system and obtained a patent. Rohan's multifaceted accomplishments as a performer, composer, educator, researcher, and entrepreneur earned him a one-on-one meeting and performance for the President of India, Dr. Abdul Kalam, at the presidential office and estate in New Delhi. Rohan earned a Ph.D. in musicology at the Eastman School of Music as a Provost Fellow.

Shumaila Hemani is a doctoral student at the University of Alberta studying the Sufi music of the Shah-jo-Raag under the supervision of Dr. Regula Qureshi and Dr. Michael Frishkopf. She completed her M.A. in Ethnomusicology at the University of Alberta, Canada in 2011 with a thesis titled "Representing Pakistan through Folk Music and Dances." She is currently receiving training in performing the Indian classical tradition of khayal and the Sufi traditions of kafi from Ustad Hameed Ali Khan Sahib from the Gwalior Gharana, as well as the Sufi tradition of wae from Faqir Jumman Shah in Bhitshah, Sind in

Pakistan. This soundscape composition was originally presented at the Graduate Composer's Concert followed by a sound installation at the University of Alberta in 2010.

Michael Bakan (Ph.D., UCLA 1993) is Professor of Ethnomusicology and Head of World Music in the College of Music at The Florida State University, where he directs the Sekaa Gong Hanuman Agung Balinese gamelan, the Omnimusicia intercultural ensemble and the Artism Ensemble, a music collective featuring children on the autism spectrum, their co-participating parents, and professional musicians of diverse musical lineage. His book *Music of Death and New Creation*, published by the University of Chicago Press, was recognized as one of the two "most significant publications on Balinese music in almost half a century" by *The Times* (London). His introductory textbook, *World Music: Traditions and Transformations*, now in its second edition with McGraw-Hill, has been adopted at more than 200 universities nationwide and internationally, and his current research on the ethnomusicology of autism has been funded by the National Endowment for the Arts. The author of more than 40 published articles, reviews, and chapters in edited volumes, Michael serves as Series Editor for the Routledge Focus on World Music book series and formerly served as President of the Society for Ethnomusicology's Southeast/Caribbean Chapter. Active as a composer and percussionist, he has performed with everyone from Rudolf Serkin, John Cage, and the Toronto Symphony Orchestra to the championship gamelan beleganjur groups of Kintamani and Tatasan Kaja in Bali. Michael has been a visiting professor or invited lecturer and clinician at numerous institutions, including Harvard, Yale, and Columbia universities; the universities of Chicago, Maryland, and Washington; and the Berklee College of Music.

Miriam Gerberg is a composer, performer, educator and ethnomusicologist whose work focuses on applied ethnomusicology. Her graduate study was at Wesleyan University. Miriam has written commissions for chamber orchestra and smaller ensembles, opera, music theater, choirs and for dance, including commissions written for: Taiseer Elias of El F' waar, Israel, Michiyo Yagi of Tokyo, Ben Pasaribu of Medan, Sumatra, the Minnesota Opera Co., the Minnesota Orchestra, and the Schubert Club. She was Director of Outreach at UCLA's Department of Ethnomusicology from 1998- 2002 and has been teaching at Hamline University since 2005. She founded the Minnesota Global Arts Institute which runs musician residencies and produces world music concert series. Miriam also regularly performs with her Middle East group *Ensemble Mezze*.

The SEM Orchestra (SEM-O), the Society for Ethnomusicology's first official performing group, is an all-volunteer ensemble composed of SEM members performing on instruments of their choosing (including arbitrary objects, body, and voice). Playing a central role in this newly established biennial Stevenson Concert, the SEM-O also celebrates creative performance as an integral part of ethnomusicology and SEM. To join, please visit: <http://bit.ly/SEM-O>

Sincere thanks to Stevenson Prize committee members AJ Racy, Miriam Gerberg, and Michael Bakan for their steadfast dedication; to SEM Executive Director Stephen Stuempfle for his unwavering support; to all the participating musicians for their generous creative contributions; and – especially – to Robert M. Stevenson—scholar, mentor, composer, performer, and benefactor of the biennial SEM concert and prize bearing his name—for his magnanimity, brilliance, creativity, and vision. May he rest in peace; may his memory be our guide.

—Michael Frishkopf (Chair, Stevenson Prize Committee)

**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.**