Ennoia 1
The composition consists of a live pipe organ part and 2 channels of prerecorded electronic sounds on compact disc. The performance score places the graphic notation for the organ in the middle of the page with two different visual depictions of the electronic sounds. These graphic notations constitute a set of macro significations for various types of activity and not a literal one to one set of actions. In general the organ is to match levels with the electronic sounds such that an overall blend is achieved. The effect should be of a constantly evolving/fluctuating wall of sound. The graphics are the result of spectral drawings that were the generative source for all of the electronic sounds. In this sense there is an inherent relationship between the drawings and the harmonic content of the electronics that the organ should reinforce.

- David Dunn

Antiphony X (Winded)
My first Antiphony was made in 1957. Currently there are ten. Each consists of a unique interaction between electro-acoustic sound and live performers. Antiphony X was commissioned by Gary Verkade. Imagine a church setting with soloist and organ at one end of the space, and eight acoustic speakers at the other end. The audience is situated in between, —caught up in a duel (for life) between them. Essentially, the metaphor, (Winded), is about my (our) recognition that I (we) am (are) a part of history, and come from it. I acknowledge it, but have no reverence for it, —nor am I sustained by it. Given the noise, —(violence)—, about us, it is clear to me that Aristotle, (et alia), can no longer help resolve our problems for us. History has to be deconstructed; —sup-planted by new voices in, from, and for our time. Antiphony X puts forth one such ‘voice’.

- Kenneth Gaburo

Gary Verkade is an influential and sought after interpreter of New Music throughout Europe and the United States. An organist, composer, and co-founder of the Essen, Germany-based improvisation ensemble SYNTHESE, he has been a leader in bringing forth serious new music for the organ, commissioning new works and working in a collaborative capacity with several well-known composers. He has a particular interest in performing music for organ and electronics. Verkade’s own compositions range among music for organ, electronics, chamber and improvisation ensembles. As a player of improvised music, he has worked together with dancers, photographers and painters, on projects which bring the arts together in a complementary and fructuous manner. He has published essays and articles on a variety of subjects relating to organ performance, Early Music performance practice, and composition.

Dr. Verkade has been on the faculty of the Musikhögskolan i Piteå, Sweden since 2000. He has recorded with the Innova and Mode labels, most recently Winded, an album of works for organ and electronics, and Luciano Berio’s Fa-Si on Berio: The Complete Sequenzas, Alternate Sequenzas & Works for Solo Instruments, a collection of performances by the premier contemporary interpreters of new music.

Friday, October 13, 2006
7:30 pm
Martha-Ellen Tye Recital Hall
C. Buell Lipa Festival of Contemporary Music

An unusually thoughtful memorial fund has been established by the widow of an ISU professor who loved music. The fund honors the memory of C. Buell Lipa, a man whose interests and knowledge spanned centuries. Lipa was a professor emeritus of English.

During more than thirty years on the Iowa State faculty, Lipa reflected his broad interests in his teaching and in his association with students and faculty. “What means most to me was his gentleness, a quality that informed everything he did and said,” wrote one student after Lipa’s death in 1978 at the age of 73.

The Lipa Festival is funded in part with support of the C. Buell Lipa Memorial for 20th Century Music, the Louise Moen Hamilton Fund for Excellence in Music, and the Alvin Edgar Fund for the Performing Arts - a part of the Iowa State University Foundation.

Donations to the C. Buell Lipa Memorial Fund may be directed to the Iowa State Foundation, Memorial Union, 2229 Lincoln Way, Ames, IA 50011-7164. Contributions are tax deductible.

PPS.

As he learned that his composition teacher Goffredo Petrassi lay dying, Kenneth Gaburo recorded a letter to him. In it Kenneth recounts (in Italian, his mother-tongue) the last few decades of his own life and introduces two works which were to accompany the letter: Antiphony VIII (Revolution) for Percussion and Tape, and Antiphony IX (A Dot) for Orchestra, Children, and Tape. The letter was never sent because news of Petrassi’s death arrived first. PPS. [Post-Post Scriptum] is my addendum to the letter of his life for Gary Verkade to play for Kenneth, our teacher. It incorporates vocalizations made during the last week of his life; a tribute to the “pain piece” he so wanted to write.

SYNOPSIS

Sad to hear that Petrassi can no longer read or write, Kenneth often thinks of his Tanglewood orchestral performance. At the University of Illinois he founded the New Music Choral Ensemble to begin investigating the voice and music as language. His first wife became insane and in 1968 he went to UCSD; his eventual resignation led to many problems, but he stuck to his principles. He moved to the Anzo desert, started Lingua Press and studied ecological systems. In 1982 his friend Peter Lewis died so he moved to the University of Iowa Experimental Studios against his better judgment. He again found more institutional corruption and resigned again. He plans to start a big new alternative school for cognitive studies (chaos, holism, political, phenomenological…). He introduces Antiphony IX (a dot is no mere thing) for Orchestra, Children, and Tape (its desert-like stasis and random qualities) and Antiphony VIII (Revolution), a psychodrama for Percussionist and Tape on the theme of nuclear war. He apologizes for his rusty Italian and sends all good wishes. In a post-script he mentions that Antiphony VIII will be broadcast on Radio Italia. - Philip Blackburn

Disembodied Organics

The Swedish translation of the word disembodied is: sounds coming from a person one cannot see. The process used in composing this piece is also something that the audience cannot see. I had many starting points in the making of this piece—the first prints made as a score, improvisation sessions in my garage, dinners, strange relationships with people, relationships with strange people, good relationships with other people, love and non-love. The word organics to me refers both to the relationship between the organ and organist and the relationship between the tape part and the live organ part, but most to the relationship between Gary and me as colleagues and friends. Without that relationship this piece would never have been written. All of these factors went into the composition of this piece, which, for me, is a new definition of the concept disembodied: sounds are coming from someone who cannot be heard, i.e. the composer. It is the tape one hears, and the organ. On the other hand, it is indeed my own voice which is being heard, albeit disembodied. - Jan Ferm