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.

Elainie Lillios,
guest composer

Friday, October 15, 2010
7:30 pm
Martha-Ellen Tye Recital Hall

Lipa Festival is funded, in part, by the Alvin Edgar Fund for the Performing Arts, a part of the Iowa State University Foundation.
INTRODUCTION

There is an inspirational exchange between listening to sounds around us and accessing our interpretive inner associations, and from this arises an aesthetic experience. For composers, the exchange flows as well from an internal font of creative formal ideas to a search for, or a happening upon, those sounds around us that would best express these inner, more abstract ideas. While throughout history composers have interpreted natural and human events and environments, for the past eighty years composers of electroacoustic music, particularly through the medium of recording technology, have worked in close association with sound taken concretely from their environments. Further, through the flexible techniques of abstract sound and video synthesis, composers have worked with an extraordinary level of freedom to construct and transform sound in directions highly suggestive of human experience. This evening's concert offers several examples of recent electroacoustic and visual music that represent environments, both natural and humanistic, as well as inner states of mind.

In this art of Listening Around and Listening In, I can think of no one more exemplary an artist than our guest this evening, Elainie Lillios. She brings us dreams in the desert, and with collaborator Bonnie Mitchell offers interpretations of branches and breath. She calls upon us to experience the world of fireflies in a newly written composition Among Fireflies, associating natural animations of signals and patterns with those of our own electronic technologies. In a fitting close to our concert, she has us consider Deep Listening, which melds outer and inner experience into Listening Beyond…

Other works on our concert equally sensitize our listening by creating sonic environments and representations of inner experience. Hubert Howe's microtonal clusters envelope us in a unique synthetic sound world, Bill Alves animates the spirit of Islamic geometries, and Jonathan Hallstrom composes abstractly formulated images that suggest transformative inner contemplations. Arthur Kreiger, our 2008 guest artist, provides Rainsticks, which doubly reinterprets a natural event, from the event itself (rain), through an instrument from a remote time and culture, to an interpretation using a contemporary Western instrument with electronic sounds.

I invite you to Listen Around, and Listen In.
Christopher Hopkins is associate professor of music at Iowa State, where he teaches courses in composition, interdisciplinary graduate studies, and musical applications of technology. He is also on the faculty of the Human-Computer Interaction program and conducts research in the Virtual Reality Applications Center. His compositions have been performed at international festivals in Basel, Ghent, Grenoble, Hong Kong, Honolulu, London, Melbourne, New York, Tanglewood, Toronto, Vienna, and Zurich, with broadcasts over the Australian Broadcasting Corporation, Canadian Broadcasting Corporation, Österreichischer Rundfunk, Radio Canada, WNYC, and Public Radio International. His compositions are recorded on the Innova and SEAMUS labels. His artistic and research interests include dialectics of historical and contemporary styles in composition and performance practice, descriptive phonology of music, and interdisciplinary research creating 3-D virtual environments for control of sound synthesis for music and virtual engineering.

**FESTIVAL DIRECTOR**

**PROGRAM**

Dreams in the Desert (2001) Elainie Lillios
electroacoustic music

2BTextures (2008) Lillios/Bonnie Mitchell
Branches Breath
animation with electroacoustic music

Aerial Boundaries (2009-)
Jonathan Hallstrom
x + Asin y, y + Asin x
Pack (x,y,z)
video with electroacoustic music

19-tone Clusters (2010) Hubert Howe
eight-channel electroacoustic music

Matthew Coley, vibraphone
with electroacoustic sound

**INTERMISSION**

Among Fireflies (2010, world premiere) Lillios, Sonja Giles, alto flute
with interactive electroacoustic sound

Breath of the Compassionate (2009) Bill Alves
animation with electroacoustic music

Listening Beyond… (2007) Lillios
eight-channel electroacoustic music
NOTES ON THE PROGRAM

all notes provided by the composers

Dreams in the Desert calls to mind reveries of a person on a desert caravan. Scenes play through the dreamer’s mind; perhaps they are memories past or maybe longings for another time and place. Dreams in the Desert was composed in the electroacoustic studios at Bowling Green State University and in the composer’s home studio. It appears on the Society for ElectroAcoustic Music in the United States (SEAMUS) Compact Disc Series, Volume 13.

2BTextures is a two movement abstract animation that explores the complex relationship between experimental audio and visuals. This experience takes viewers on an integrated sonic and visual journey into a surrealistic environment influenced by nature. 2BTextures won Third Prize in the 2009 Kalamazoo Animation Festival International screening competition and a Special Mention in the 2010 Destellos competition.

The two videos that comprise Aerial Boundaries are both based on a short source clip provided by from typing randomly chosen parameter sets into a piece of video pattern generation software. The sounds are drawn from a collection of New Age music a friend sent me (obviously heavily processed… and hopefully not as smarmy as the originals!) My goal was to use these audio and video “found objects” to create a constantly evolving collage-like sound/image sequence unified by subtle elements of the source video (which never appears in its original form).

19-tone Clusters takes the same assumptions that went into my composition Clusters and applies it to the domain of 19-tone equal temperament. All the overtones are clusters of 5-note chords duplicated through three to four octaves above the note, but they are all in 19-tone equal temperament. As in Clusters, harmony becomes spectrum. The amplitudes of these components are varied so that they have a kind of “shimmer” moving up and down the spectrum. There are five different kinds of “instruments” used in the piece: the basic cluster, a “sparkling” cluster, a “whoosh” sound...

2009. She has performed and given presentations at National Flute Association conventions, directing the ISU Flute Ensemble at the 2008 Convention, and is currently Vice-President of the Eastern Iowa Flute Association

Dr. Giles is passionate about performing and promoting new music. She has worked with composers John Corigliano, Joan Tower, Libby Larsen, and Martin Kennedy. At the 2008 Lipa Festival, she worked with composer, Arthur Kreiger on his bass flute solo, Piping Hot! Her recent performances at the 2008 and 2009 National SEAMUS Conferences include collaborations with Larry Austin, Bonnie Miksch and Christopher Hopkins. As a guest artist for the 750th Anniversary of Koenigsburg (currently Russia), she performed Jeffrey Prater's Promise for flute and string orchestra.

Dr. Giles’ holds a Bachelor of Music in Flute Performance from the University of Alabama, honored as the Presser Scholar while studying with Dr. Sheryl Cohen, and a Master of Music in Flute Performance from the University of Iowa, studying with Tadeu Coelho. Her doctorate is from the University of Minnesota, working with Keith Underwood, Immanuel Davis, and with principal flutist of the St. Paul Chamber Orchestra Julia Bogorad-Kogan. Dr. Giles’ dissertation An Interpretive Guide to 'Tone Development Through Interpretation' by Marcel Moyse was guided by Julia Bogorad-Kogan, one of Moyse's prized students. Dr. Giles is Assistant Professor of Flute for Iowa State, faculty advisor for Esprit de Corps, a music learning community, and the Sigma Alpha Iota professional music fraternity. She is the recipient of the 2008 Iowa State University Award for Early Excellence in Teaching, as well as the Cassling Early Excellence in Teaching Award.

Sonja Giles is exclusively a Miyazawa Artist and was Featured Artist for July 2009.
In 2008, Mr. Coley placed third in the prestigious 5th World Marimba Competition in Stuttgart, Germany. He also placed third in the 2005 WAMSO/Minnesota Orchestra Young Artist Competition. He was a finalist in the 2004 Houston Symphony Orchestra Ima Hogg Young Artist Competitions, and won first place in the 2000 Music Teachers National Association Solo Percussion Competition, the 2000 Percussive Arts Society (PAS) Marimba Concerto Competition, and the 1999 Yamaha Young Performing Artist award. He received his Bachelors of Music degree from the University of North Texas in 2001 working with Mark Ford and Christopher Deane. He received his Masters of Music degree from Northwestern University in percussion performance and literature in 2003 under Michael Burritt and James Ross. He is currently a candidate for a Doctor of Music degree from Northwestern, working with Professor She-e Wu. Mr. Coley is Lecturer in Percussion for Iowa State University.

Sonja Giles has appeared as a recitalist, chamber musician, and educator in a variety of venues across the United States, Austria, Belgium, and Russia. She has appeared as a soloist with the Kaliningrad Symphony Orchestra (Russia), Iowa State University Wind Ensemble, Ottumwa Symphony Orchestra, Iowa State University Orchestra and numerous bands throughout Iowa. She is a member of the Cedar Rapids Opera Company and regularly performs with the Cedar Rapids Symphony Orchestra. She has performed with the Des Moines Metro Opera, Des Moines Symphony, American Wind Symphony, Ottumwa Symphony, Tuscaloosa Symphony, and Oskaloosa Symphony Orchestras. She is a founding member of the ensemble Dolce Veloce with oboist, Elizabeth Rennick and pianist, May Tsao-Lim. She has given master classes in Wyoming, New Mexico, Alabama, Wisconsin and Minnesota, in addition to teaching on the summer faculty at the Young Musicians Camp in Evanston, Wyoming. She has performed and presented classes at the 2005, 2006, 2007, and 2008 Iowa Flute Festival, coordinating and hosting this event in 2004 and

that attacks each of the components separately, a “gong” sound, and a cluster glissando. Consistent with my theories of 19-tone music, each short passage is based on different but related chords, and passages state both the entire 19-tone pitch classes and all nine possible interval classes. The piece has the same overall structure as Clusters, beginning in the middle range and proceeding through several short passages to a big climax with all instruments playing, and finally concluding quietly, much as it began. The piece was synthesized using csound.

Generously commissioned by the Composers Guild of New Jersey, Rainsticks is happily dedicated to the distinguished Peter Jarvis. The piece has a flamboyant, energetic aspect that requires a percussionist of considerable skill and verve. The torrential, turbulent flow of sticking found at the close of the composition evokes the work’s title. The tape, created in the composer’s home computer/MIDI studio, utilizes sounds of musique concrete and electronic origin. My sister-in-law, Judith, a kindergarten teacher by trade, is a collector. Her home is filled with sundry items that are gathered and invitingly displayed in a manner resembling the enticing play stations of an open classroom. Three of her collections are of special interest to me: a jungle of exotic, as well as familiar, house plants; an array of kaleidoscopes each hosting its own particular dazzle; and a pair of rainsticks. A rainstick is a percussion instrument, native, some say, to cultures in both Africa and South America. Its shape is essentially a hollow wooden tube into which sharp thorns have been pressed. Pebbles or dried seeds in such great number rebound off the thorns to produce the dense, asymmetrical patter of a gentle rainstorm. Judi’s rainsticks were sampled early on in the realization of the electronic portion of this composition for vibraphone and electronic tape. The sound, one among many, appears in various guises.

Among Fireflies is inspired by poet Wally Swist’s haiku:

dense with fireflies
the field flickers
through the fog
Breath of the Compassionate is named for a type of pattern in Islamic geometric abstract art in which adjacent tiles alternately expand and contract into one another. This sense of visual inhalation and exhalation is known as the “breath of the compassionate” (al-nafas alrahmani) after the teaching of Ibn al’Arabi, who named this universal principle of creation, joining the elements of fire, air, water, and earth. The music, for just intonation gamelan instruments and electronics, was composed in tandem with the images.

Listening Beyond… explores the relationship sound and silence, and their intersection in space while simultaneously merging my interests in Deep Listening and electroacoustics. This Ambisonic composition was commissioned by the Center for Computation and Technology at Louisiana State University.

Biographies

Elainie Lillios’ music reflects her fascination with listening, sound, space, time, immersion and anecdote. Influential mentors include Larry Austin, Joseph Klein, Jonty Harrison, Jon Christopher Nelson and Pauline Oliveros. She has received grants and commissions from Réseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU’s Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, National Foundation for the Advancement of the Arts and others. Her composition Veiled Resonance won First Prize in the 2009 Concours Internationale de Bourges, with other awards from the Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition and La Muse en Circuit Radiophonic Competition. Numerous performances of her work include guest invitations to the GRM (Paris), Rien à Voir (Montreal), festival l’espace du son (Brussels) and June in Buffalo (New York). Elainie’s music is available on the Empreintes DIGITALES, StudioPANaroma, Music. Arthur Kreiger and his wife Diane live in Connecticut on Moosup Pond. He is Sylvia Pasternack Marx Associate Professor at Connecticut College in New London.

Bonnie Mitchell’s artworks explore experiential relationships to our physical and psychological environment through interaction and animation. Screenings and exhibitions include Kalamazoo Animation Festival International, SIGGRAPH, International Symposium of Electronic Arts, Ars Electronica, International Computer Music Association, SEAMUS and many others. Art and animation curatorial work includes GRAPHITE2006 & 2007 (Malaysia & Australia), and SIGGRAPH 2006 (Boston) Art and Animation Exhibitions. Bonnie Mitchell is currently an Associate Professor in the School of Art at Bowling Green State University in Ohio.

Bonnie Mitchell and Elainie Lillios collaboratively create experimental works focusing on the intricate relationships between audio and visuals. They have created large-scale animated interactive installations and experimental animations that seek to influence the audience emotionally, psychologically, and physically.

Performers

Mathew Coley is a marimbist, percussionist, hammer dulcimer artist, composer, and clinician. He has appeared as soloist with the Millennium Chamber Players, San Francisco Sinfonietta, Kurpfalzisches Kammerorchester Mannheim, and Moldavian Teleradio Symphony Orchestra. He is founding artistic director of SONIC INERTIA (dance + electronic media + live music), and with Cory Hills is a member of the innovative percussion duo SI2 (Sonic Inertia Duo). Mr. Coley is a published composer with Innovative Percussion, Inc. and EDITION Svitzer. He has created works for and collaborated with Thodos Dance Chicago New Dances, Evanston Dance Ensemble, and Lincolnshire Academy of Dance. Mr. Coley is endorsed by Innovative Percussion, Grover Percussion, and Dynasty Percussion.
Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and has served as President since 2002. He also served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the 1976 ISCM World Music Days in Boston. Recordings of his computer music (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS-8771) have been released by Capstone Records.

A composer for over 40 years, Arthur Kreiger's catalog contains pieces for orchestra, chorus, mixed chamber ensembles, solo instruments and the electronic medium. The sound world of the electronic medium, in particular, continues to fascinate him. The compelling dazzle of the electronic palette, whether speaking alone or in combination with more familiar acoustic instruments, holds out for Kreiger an overwhelming attraction. Kreiger began his studies at the University of Connecticut and went on to complete his DMA with distinction at Columbia University. His honors include a Brandeis Award, a Guggenheim Fellowship and the Rome Prize as well as commissions from the Fromm and Koussevitzky Foundations and The National Endowment for the Arts. Kreiger began his studies at the University of Connecticut and went on to complete his DMA with distinction at Columbia University. His honors include a Brandeis Award, a Guggenheim Fellowship and the Rome Prize as well as commissions from the Fromm and Koussevitzky Foundations and The National Endowment for the Arts. Kreiger’s music appears on Odyssey, Spectrum, New World Records, Finnadar, CRI, Neuma, Capstone, SEAMUS and Context. His music is published by C. F. Peters, the Association for the Promotion New Music, American Composers Editions and Calabrese Brothers

La Muse en Circuit, New Adventures in Sound Art and SEAMUS labels. It is also included on the CD accompaniments to The Radio Art Companion and Leonardo Music Journal Vol. 19. Find her on the web at www.elillios.com or on Facebook.

Bill Alves is a composer, video artist, and writer based in Southern California. He has been engaged in the integration of music and abstract animation since working with computer animation pioneer John Whitney, Sr. in the late 1980s and early '90s. CDs of his audio works include The Terrain of Possibilities (EMF) and Imbal-Imbalan (Spectral Harmonies), and his video works are distributed but the IotaCenter. He is the author of the book Music of the Peoples of the World, and other writings have appeared in Perspectives of New Music, Computer Music Journal, Journal SEAMUS, 1/1, and elsewhere. He has been a Fulbright scholar in Indonesia, where he extensively studied the gamelan orchestra music of Java and Bali. He is one of the organizers of MicroFest, the annual Southern California festival of new music composed in alternate tunings. He teaches at Harvey Mudd College of the Claremont Colleges in Southern California.

Jonathan Hallstrom teaches music theory and composition, conducts the Colby Symphony Orchestra and directs the multimedia studio at Colby College. He has been the recipient of grants and fellowships from the Rockefeller, Exxon, and Sloan Foundations for his work in computer-generated sound and interactive multimedia and has been a featured composer at many national and international conferences and festivals, including SEAMUS, SCI, ICMC, The Third Practice Festival, The Florida Electronic Music Festival, The New Music America Festival, Bourges' "Sonneries Utopiques" and IRCAM’s Portes Overtes series. From 1990-1995 he served as Consulting Director for the Juilliard Music Technology Center. He has been a Resident Composer at the University of Keele's Center for Music Technology, The University of Lancaster (England), Marshall University, Colgate University and the Stormking Music Festival.