

The University of Iowa Electronic Music Studios present

Composer
Elainie Lillios

Featuring
Lawrence Fritts and Christopher Jette



November 14th, 2015
Becker Communication Studies Building
Room 101, Lecture Hall
7:30 PM

The University of Iowa Electronic Music Studios present composer Elainie Lillios		
Featuring Lawrence Fritts and Christopher Jette		
<i>Dreams in the Desert (2001)</i>	<i>stereo, fixed media</i>	Elainie Lillios
<i>Luminescent Trajectories (2013)</i>	<i>8 channel, fixed media</i>	Christopher Jette
<i>Contemplating Larry (2015)</i>	<i>8 channel, fixed media</i>	Elainie Lillios
<i>2BTextures (2008)</i> i. Branches ii. Breath	<i>stereo, fixed media</i> <i>animation by Bonnie Mitchell</i>	Elainie Lillios
<i>Backroads (2002)</i> i. Shoe Factory ii. “Tree Tunnel” iii. Elevator	<i>stereo, fixed media</i>	Elainie Lillios
<i>Mappaemundi (2001)</i>	<i>stereo, fixed media</i> <i>video by Sue Hettmansperger</i>	Lawrence Fritts
<i>Listening Beyond... (2007)</i>	<i>8 channel, fixed media</i>	Elainie Lillios

EMS History

The Electronic Music Studios of the University of Iowa was conceived in 1964 in a conversation between Phillip Bezanson, a former professor of the School of Music, and world-renowned scientist James Van Allen. Van Allen worked with then student James Cessna to build the world’s first digital synthesizer. In its 50 years, the EMS has helped to develop the careers of many successful composers, including Cleve Scott, Ralph Jackson, and Philip Blackburn. Several directors have left a long-lasting impression on the studios, most notably Peter Tod Lewis in the 1970s, Kenneth Gaburo in the 1980s, and Lawrence Fritts since 1994. In 2002 the EMS was the host of the SEAMUS National Conference. The Electronic Music Studios host and update the University of Iowa Musical Instrument Samples database, which is currently a collection of 22 orchestral instruments recorded in an anechoic chamber. These recordings may be freely used for any purpose without restriction and may be downloaded at our website: theremin.music.uiowa.edu.

EMS Faculty and Staff

Lawrence Fritts is an American composer born in Richland, Washington in 1952. He received his PhD in Composition at the University of Chicago, where his teachers included Shulamit Ran, Ralph Shapey, and John Eaton. He is currently an Associate Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. As a composer, he is interested in musical applications of mathematical group theory and has written a number of papers on the subject. He serves on the Editorial Board of the Journal of Mathematics and Music.

Jonah Elrod is a composer and Associate Director of the Electronic Music Studios at the University of Iowa. He serves as a board member of the Iowa Composers Forum, and is an executive officer of the Society of Composers, Inc., University of Iowa chapter. Jonah also works as the audio engineer and composer for the O-ffended podcast. He is a PhD candidate in music composition at the University of Iowa.

Jonathan Wilson is a candidate for the doctorate in music composition at the University of Iowa and is an Associate Director of the Electronic Music Studios. He is the winner of numerous composition awards and his music has been performed around the United States. His compositional process is concept-oriented, and each concept, in turn, generates the structural ideas that unify his works. He is a member of the Society of Composers, Inc., SEAMUS, the Iowa Composers Forum, and the American Composers Forum.



Christopher Jette is a curator of lovely sounds, creating work as a composer and new media artist. His creative work explores the artistic possibilities at the intersection of human performers/creators and technological tools. Having trained as a violinist, his compositions are strongly coupled to the performer that they are written for, highlighting their unique performance perspective. Christopher’s research details his technical and aesthetic investigations and explores technology as a physical manifestation of formalized human constructs. A highly collaborative artist, he has created works that involve dance, theater, websites, electronics, food, toys, typewriters, cell phones, instrument design and good ol’ fashioned wood and steel instruments. In addition to creating concert music, Christopher explores Creative Placemaking through site-specific and interactive work as a core-four member of the Anchorage based Light Brigade.

Christopher is an active member of the research and composition community both locally and internationally having presented works in England, Italy, New Zealand, France, Poland, Greece and throughout the United States. Christopher is frequently commissioned and his work is recognized with various awards, fellowships and residencies. Christopher received a PHD in composition from the UC Santa Barbara, a MM in composition from the New England Conservatory and a BA in violin performance from the University of Wisconsin, Oshkosh. He is the 2015-16 a Grant Wood Fellow and Visiting Assistant Professor in Music at the University of Iowa, Iowa City.



Lawrence Fritts is an American composer born in Richland, Washington in 1952. He received his PhD in Composition at the University of Chicago, where his teachers included Shulamit Ran, Ralph Shapey, and John Eaton. He is currently a Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. His works for instruments and voice with electronics have been widely performed throughout the world and are recorded on the Albany, Innova, Frog Peak, SEAMUS, and Tempo Primo labels. His music makes extensive use of mathematical group theory. He is a co-founder and Editorial Board member of the Journal of Mathematics and Music, published by Taylor and Francis in London.

Program Notes

Dreams in the Desert (10’48”) 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, and on her the CD *Entre Espaces*, produced by Empreintes DIGITaLes.

Luminescent Trajectories (8’) is a series of variations on a theme. The theme is exposed most explicitly as a serious short transient sounds in the closing twenty seconds. The variations explore different layers of the theme by extending and processing the material, Moving among the different components and laying them, a counterpoint of color and texture is developed. The movement of the different streams of material through the 8 channel space is controlled on the meso and micro time scales.

The aesthetic impulse for the work is the view from the studio in which it was created. Studio E at CCRMA on the Stanford campus is on the top floor and affords a view south by south west. Mixing the various components of the piece at night, an occasional glance out the window into the sky revealed that one of the main approaches to the San Francisco International Airport (SFO) was in clear view. The airplanes begin their final approach at the base of the bay and head north to SFO. The different angles of approach implied by all of the planes collecting in this one area suggested trajectories, which seemed to coincide with the movement of the sounds through space. Hence the title Luminescent Trajectories refers to the lights in the various weather conditions, tracing space as airplanes begin their final approach. Again and again, night after night, with slightly different angles as a result of wind, point of departure, the well worn airspace provided a backdrop to my thoughts around and about movement in space.

Contemplating Larry (12’12”) presents an abstract “portrait” of composer Larry Austin. The piece was created exclusively from samples of Larry’s compositions, which span fifty-five years and numerous mediums. None of the samples were reprocessed; they are all Larry’s sounds (with three exceptions at the end of movement 3) that have been re-contextualized and recombined to illustrate the composer’s rich and varied sound world. *Contemplating Larry* was commissioned by Larry Austin and is (of course) dedicated to him with admiration and gratitude.

2BTextures (3’) 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.

Backroads (10’56’’)

Transportation in its many forms is a necessity to most people in today’s society. We’ve become a world of commuters, traveling daily to jobs, stores, and for leisure. Our desire and/or need to travel by car has led to the development of super-highways and interstates, huge multi-lane roads allowing us to get from one place to another via the fastest, most direct route possible. Somehow travel has become a dull necessity rather than an exciting adventure.

Travelers who avoid the highways, however, in favor of taking the “back roads”, often find their trips to be filled with adventures; twists and turns in the road, ever-changing scenery, and even odd yet interesting locations at which to stop. Although taking the back roads requires more stops, less speed, and takes more time, it can certainly be more adventuresome and ultimately more fulfilling to the curious, daydreaming traveler.

Backroads tells the “tale” of three roads that I’ve encountered on various trips when not taking highways. The piece is also explores ideas related to travel, dreaming, and states of being (inside/outside), (day/night), (fast/slow), (conscious/unconscious/subconscious). *Backroads* was commissioned by Reseaux and appears the CD *Entre Espaces*.

Mappaemundi is a 9-minute work for digital animation and computer-realized sound created by artist Sue Hettmansperger, composer Lawrence Fritts, and mathematician Walter Seaman. Like Medieval mappaemundi--maps that integrated geographical, spiritual, and emotional worlds--our Mappaemundi map or transpose interdisciplinary modes of understanding and communicating. Thus, visual images are treated like sounds, music becomes an extension of mathematical thought, and mathematics becomes a way of understanding artistic creation. The visual imagery of Mappaemundi is based on a series of paintings by Sue Hettmansperger that explores biological form in the human body and in the natural world. The artist digitally transformed and animated these images to create complex, evolving visual structures. These structures were combined with mathematically-generated images, creating a dialogue between the biological forms of nature and the mathematical structure that lies beneath. Similarly, the music of Mappaemundi traverses the physical world of sound and its abstract representation. The sounds in the work originated with a recording of a human body in an anechoic chamber. Breath and heartbeat were then digitally analyzed by the composer into discrete audio components. These fundamental units of sound were then recombined to create musical imagery that complements and extends the physical and emotional worlds evoked by the work's visual imagery. Music and image are also interconnected at the mathematical level, where color, form, spatial orientation, and movement interact with timbre, harmony, and rhythm to create complex, evolving geometrical, topological, and algebraic structures.

Listening Beyond... (8’41’’) 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 and appears in stereo on *Entre Espaces*.

Composer Biographies



Elainie Lillios’s music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live interactive electronics, collaborative experimental audio/visual animations, and installations.

Recent awards include a 2013-14 Fulbright Scholar appointment in Thessaloniki, Greece, First Prize in the 2009 Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique “Saxotronics” Competition and Second Prize in the 2014 Destellos International Electroacoustic Competition. Her music has also been recognized/awarded by the Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and La Muse en Circuit.

She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, NAISA, ASCAP/SEAMUS, LSU’s Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l’espace du son, June in Buffalo, and at other locations in the US and abroad. Elaine serves a Director of Composition Activities for the SPLICE institute (www.splice.institute) and is Professor of Composition at Bowling Green State University in Ohio.

Elainie’s acousmatic music is available on *Entre Espaces*, produced by Empreintes DIGITALes. Other pieces appear on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal. elillios.com