This evening’s concert highlights the art of sound spatialization in electro-acoustic music. In this music, recent advances in acoustic research and technologies are applied to the design and intrinsic behavior of the music itself. This application is of much deeper musical consequence than the ubiquitous overlay of artificial reverberation in studio recordings to create an affective sonic ambience. Rather, motion of sound within the acoustic space participates in defining the musical rhetoric—what the music ‘says and how it is said’.

Historically the composition of spatial relationships in music has been tied to architecture and the size of ensembles. Renaissance polychoral works formalized the spatial location of voices, alternating side to side and near to far, within impressively reverberant architecture. Baroque concertos built upon competition between large and small forces, the voluminous space-filling sound of the tutti alternating with the focused sound of a small-group concerto or solo. Similar formal use of sound space could be cited from the operatic, symphonic, and choral literature of later periods. Yet in our own time, composition of musical sound space no longer is so bound to architecture and the massing of human forces. The focus now has shifted to the orchestration of virtual acoustic space and techniques of translocation of sound via larger-scale speaker arrays. Composers now work with heretofore unprecedented fluidity in the composition of sound space, bringing this closer to the sophistication of work with the tonal, timbral, and rhythmic constituents of musical form.

One of the most significant exponents of the art of sound spatialization is our guest artist for this concert, Jon Christopher Nelson. Through his compositions and writings, and through his live diffusion of electroacoustic sound, Dr. Nelson brings the expression of musical sound space to a high level of artistic significance. Four works on tonight’s concert, from Scatter, composed in 2000, to the very recently completed work Turbulent Blue, will be performed into up to ten speakers surrounding the audience.

Our concert also includes a live interactive composition by Scott Miller, performed by ISU clarinet professor Gregory Oakes, with Dr. Miller at the console. We also welcome to Lipa Festival concerts Matthew Coley, our new percussion instructor, who has selected a work for snare drum and interactive electronics by Charlie Williams. To complete our program we follow upon our 2007 festival focus on Visual Music with two newer works in this genre. From collaborators Bonnie Mitchell and Elainie Lillios we screen the thought-provoking work Textural Encounters, and from our 2007 guest artist Dennis Miller we are pleased to offer the premier of his newest work Echoing Spaces.
**Program**

Scatter (2000) Jon Christopher Nelson  
eight-channel electroacoustic music

amination with electroacoustic music

Matthew Coley, snare drum  
with live electronics

electroacoustic diffusion to eight speakers

**INTERMISSION**

Lovely Little Monster (2009) Scott Miller  
Gregory Oakes, clarinet  
with live electronics

electroacoustic diffusion to eight speakers

Echoing Spaces (2009, world premiere) Dennis Miller  
video/electroacoustic music

Turbulent Blue (2009) Nelson  
electroacoustic music diffused to eight speakers

**Notes on the Program**  
_all notes provided by the composers_

Scatter was commissioned by the 20th Annual New Music and Art Festival at Bowling Green State University. This multi-channel work for tape is based on recordings of sounds that contain an element of motion. The composition explores the use of sound spatialization as a primary formal determinant. Scatter attempts to surround the listener with events from every direction that move at varying velocities. The work also explores the composer's own multi-channel implementation of granular synthesis that “scatters” sonic grains throughout the multi-channel environment.

Textural Encounters is an audio/visual animation focusing on the concept of introspection, tranquility and transformation. As the piece progresses, a ghost-like, ethereal figure representing the self, a friend, loved one or spiritual guide appears. After asking the viewer an introspective question the figure retreats into the distance, transforming into a tree—symbolizing self-actualization and growth. As more trees develop, they become a forest of influences that help define the essence of our existence. The piece beckons viewers to examine their lives by abstractly exploring uncertainties about the self, life and the unknown.

Sevenless/Bride of Sevenless was originally conceived in 2004 and premiered by Matthew Coley for Sonice Inertia's inaugural season. It was then revised in October of 2009. Sevenless/Bride of Sevenless is part of the composer's The Genome Series, a group of works for solo instrument and live electronics, each taking its name from one of the oft-studied genes of the fruit fly genome (drosophila melanogaster).

objet sonore/objet cinétique is a composition that explores the kinesis/stasis continuum as it relates to sound objects and musical motion. This work exhibits a variety of possible temporal manifestations of sound, navigating the boundaries between motion and rest to create gestures of animation and repose that shape
musical structure. I am most grateful to the Institut International de Musique Electroacoustique de Bourges (IMEB) for commissioning this composition and generously providing the utilization of their studios in Bourges, France for the production of this work. objet sonore/objet cinétique was recently awarded second prize in the CIMESP 2007 international computer music competition.

Lovely Little Monster is full of energy, at once physically uncoordinated yet beautifully graceful. Straining to be heard, yet frustrated by attempts to articulate complex thoughts, the physical gesture is found to be the most direct means of communication. Ultimately, peace.

Just After the Rain evokes the cool and moist ground just after a rain that creates a world in which sound is vivid and clear. In this composition I try to imagine a world in which sounds are refracted in a dramatic manner analogous to light waves refracted through water. This composition takes several wet sonic excursions in an effort to create my own prismatic soundscape. Although water serves as a unifying factor, the journey through this sound world visits some unexpected places.

Echoing Spaces is an nine-minute work for single-channel video and stereo audio. The work explores a number of virtual environments in which the primary elements recur (echo) both in immediate succession and at different times throughout the piece, always in varied form. The visual imagery employs a number of similarly shaped elements that appear in overlapping, morphing configurations, and the restricted color palette helps maintain a focus on the primary objects. The music of Echoing Spaces was created using a variety of modern techniques including convolution and physical modeling. The quasi-tonal context adds an additional layer of continuity to the work.

Turbulent Blue: A certain degree of turbulence is required to initiate any sound, whether this impetus is a whorl of air, a gush of fluid, a surge of friction, or a sudden impact. As a musical instrument responds to this unstable flow, its physical properties provide feedback that reigns in the chaos, stabilizing the sound into a more periodic tone. Using both sampled materials and physical models of sound, this composition strives to create a surreal sonic world in which the real and imaginary coexist. This work was commissioned by the Institut International de Musique Electroacoustique de Bourges (IMEB) and was realized in their studios in Bourges, France. Initial research for the composition was also made possible through a University of North Texas Research and Creativity Enhancement grant.

**Biographies**

**Jon Christopher Nelson** is currently a Professor at the University of North Texas where he serves as an associate of CEMI (Center for Experimental Music and Intermedia) and also the Associate Dean of Operations. Nelson's electroacoustic music compositions have been performed widely throughout the United States, Europe, Asia, and Latin America. He has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo and Bourges Prizes and was recently awarded the Bourges Euphonies d’Or prize. In addition to his electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden’s national Electronic Music Studios and at IMEB in Bourges, France. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC and SEAMUS labels.

**Charlie Williams** is on the faculty of Columbia College Chicago's MFA program in Music Composition for the Screen, and plays in the chamber/pop intersection group Mira Mira and the Argentine tango electronic-fusion quartet Truco. As a pianist,
his performances include John Corigliano's *Concerto For Piano and Orchestra* with the Northwestern University Symphony Orchestra as winner of that school's concerto competition, and the 2nd International Shostakovich Competition in St. Petersburg, Russia, where he was awarded a special prize for performance of new music. His work has focused on creating intuitive software that instrumentalists can use without extensive computer skills or training.

**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.

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.

Elainie Lillios' music is influenced by her fascination with listening, sound, space, time, immersion, and anecdote. Commissions from ASCAP/SEAMUS, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, Reseaux, LSU Center for Computation and Technology, and various performers; awards include first prize in the 2009 Concours Internationale de Bourges, with other awards from CIMESP (Brazil), Russolo (Italy), Schaeffer (France), IMEB (France) and others. Recordings available on Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit, and SEAMUS.

**Scott Miller**'s interactive electroacoustic chamber music, experimental multimedia performance pieces, and chamber, orchestral, and choral music, is frequently performed at venues and exhibitions throughout North America and Europe. Miller's music has been described as “peaceful, intimate, and painstakingly crafted” (Christy Desmith, *City Pages*) and “not for the faint-hearted listener; … tough, unsparing, blessedly free of self-indulgence and offering for our consolation only its scrupulous precision” (Juliet Patterson, *mmartists.org*). His music has been recorded by ensembles such as Zeitgeist, Trio Montecino, and Wizards! on the Innova, Eroica, and CRS labels. Miller is Professor of Music at St. Cloud State University in Minnesota, where he teaches composition, electroacoustic music and music theory. He holds degrees from the University of Minnesota, University of North Carolina - Chapel Hill, and the State University of New York at Oneonta, with further study at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.

**Dennis Miller** is on the Music faculty of Northeastern University in Boston where he heads the Music Technology program and is the founder and artistic director of the Visual Music Marathon. His mixed-media works have been presented at numerous venues throughout the world, most recently Design Indaba Africa (Cape Town), the New York Digital Salon Traveling Exhibit, Abstracta International Abstract Cinema Exhibition (Cairo, EGYPT), Images du Nouveau Monde, CYNen Art Festival (Dresden, GR), Videoex Festival (Zurich SWZ), the Cuban International Festival of Music, Magmart | International Festival of VideoArt (Naples, IT), and the Gijon International Festival of Video Art (Gijon, Spain). His work was also presented at the gala opening of Disney Hall in Los Angeles and at SIGGRAPH 2006 in both the Animation Theatre and the Art Gallery. His work is cited in recent publications including Sonic Graphics: Seeing Sound (Rizzoli Books) and Art in the Digital Age (Thames and Hudson).
Matthew Coley is a marimba, percussion, and dulcimer artist. He is currently on faculty at Iowa State University, and has degrees from Northwestern University and the University of North Texas. He performs regularly as a soloist throughout the US and Europe, most recently performing several concerts in the Chicago area in October. He travels annually to Chisinau, Moldova to perform concerts, concerto premieres, and masterclasses. This year, he was featured in *Time Out Chicago Magazine* in September, performed the US premiere of Marcin Blazewicz’s *Concerto Rustico* for marimba and strings in August, and the World premiere of Ghenadie Ciobanu’s *Breeze of the South Latitudes Marimba Concerto* with the Moldavian Philharmonic Orchestra in September. In 2008, he placed third in the prestigious 5th World Marimba Competition Stuttgart, and is the first American to ever place in this competition. In 2005 he placed third in the Minnesota Orchestra Young Artist Competition, and in 2000 won first in the Music Teachers National Association Solo Percussion Competition and the 2000 Percussive Arts Society Marimba Concerto Competition. He has performed as soloist with ensembles including the San Francisco Sinfonietta, Moldavian Teleradio Orchestra, Third Coast Percussion, and Northwestern University Percussion Ensemble. He is founding artistic director of SONIC INERTIA, and an active member in the percussion duo SI2 with Cory Hills. He is endorsed and published by Innovative Percussion.

Gregory Oakes is assistant professor of music at Iowa State. He has performed with the Ensemble Intercontemporain with Pierre Boulez (Carnegie Hall), the Chicago Civic Orchestra, Colorado Symphony Orchestra, Colorado Ballet, Central City Opera, Colorado Music Festival, and the Mississippi Symphony Orchestra. As a chamber musician, Dr. Oakes has performed with the woodwind quintets Category 5 and the Mississippi Symphony Orchestra Woodwind Quintet, and with the award-winning Ensemble Syzygy clarinet quartet. He is a founding member of Non Sequitur, which has been in residence at Princeton, Harvard, Dartmouth, and the Aspen Music Festival. He has performed as concerto soloist with the Colorado Symphony Orchestra and the Denver Brass, with Grammy Award-winner Terence Blanchard at the Telluride Jazz Festival, and played at De IJsbreker in Amsterdam, the International Computer Music Conference, Gaudeamus International Interpreters’ Competition, International Clarinet Association Conference, the Crested Butte Chamber Music Festival, Colorado Music Festival's Young Artist Series, the Modern Music Festival (M2F) and Pendulum New Music Series in Boulder, Colorado. Dr. Oakes' recordings have been released on Bridge, CRI, Gothic, Karnatic Lab Records, and Naxos and broadcast on National Public Radio. His solo album, New Dialects, is now available on the Centaur Records label. Gregory Oakes is a Buffet Crampon USA Performing Artist.

**Festival Director**

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, 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 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.
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.