LIPA FESTIVAL SCHEDULE OF EVENTS

All Events are Free and Open to the Public

Electroacoustic Composition Presentation with David Taddie
September 25 3:10pm 056 Music Hall

Electroacoustic Composition Presentation with Scott L. Miller
September 27 3:10 pm 056 Music Hall

Concert of Electroacoustic and Visual Music
September 27 7:30 pm Martha-Ellen Tye Recital Hall

Talk/Demo: Improvising with Electronics and Instruments
September 28 1:10 pm Martha-Ellen Tye Recital Hall

Electroacoustic Improvisations and Reception
September 28 7:00 pm Design on Main, 203 Main Street, Ames
Program

**Solstice Orrery** (2017, premiere screening)  Scott L. Miller  
(music)  
Ted Moore (video)  
audiovisual composition

**all sink** (2012)  Scott A. Wyatt  
electroacoustic music designed for eight-channel performance

**Licorice Stick Groove** (2009)  David Taddie  
Gregory Oakes, clarinet

BRIEF INTERMISSION

**Estuaries 1** (2016)  Bret Battey

**Estuaries 2** (2017, U.S. premiere)

audiovisual composition

**Luminosity** (2002)  Taddie  
Sonja Giles, flute

**Fun House** (2006)  Miller  
Patrick O'Keefe, bass clarinet

Christopher Hopkins (Festival Director) has directed the Lipa Festival since joining the Iowa State University faculty in 2004. He is a composer and performer with special interests in the integration of electroacoustic composition, instrument design, and graphical notation, dialectics of historical musical styles, and performing Renaissance and Baroque music for the viola da gamba. He has been Director of the Center for Excellence in the Arts and Humanities and has led research developing 3D haptic (virtual touch) virtual reality designs for musical composition and performance. For Iowa State, Dr. Hopkins has developed courses in programming and sound synthesis design for creating digital music, and an integrated electronic arts cluster for the Interdisciplinary Graduate Studies program. Earlier, he taught at the University of Illinois, the University of Minnesota, and Syracuse University. His Doctor of Musical Arts degree is from Cornell University, studying with Karel Husa (composition) and John Hsu (performance studies), with a Master of Music degree from the Cleveland Institute of Music, studying with Donald Erb and Eugene O’Brien. His compositions have been performed at major festivals in Athens, Basel, Grenoble, Hong Kong, Honolulu, Melbourne, New York City, Tanglewood, Toronto, Vienna, and Zürich, and from concert stages in Belgium, England, the Netherlands, and Switzerland. Media broadcasts including his work have been heard over the Australian Broadcasting Corporation, CBC, Östereichischer Rundfunk, Radio Canada, WNYC, and Public Radio International. He is recorded on SEAMUS and Innova.

C. Buell Lipa Memorial Fund

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.

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.
Dr. Giles was coordinator of the 2004, 2009 & 2013 Iowa Flute Festivals and is invited to perform and present classes annually. At the annual National Flute Association conventions, Dr. Giles has performed, given presentations, and, as well as, directed the ISU Flute Ensemble. Sonja is exclusively a Miyazawa Artist. She is the author of The Melody Book, a supplemental guide to Marcel Moyse's Tone Development Through Interpretation.

Pat O'Keefe is a multifaceted performer who is endlessly active and in high demand in a wide variety of musical styles and genres. He has performed as a soloist with symphony orchestras and wind ensembles, played for belly dancers, and rocked samba in the streets. Pat draws upon this multiplicity of experiences and interests in his performances, which employ a "superb control of extended techniques," and have been described as "passionate," "explosive," and "breath-stoppingly exquisite." He is currently the co-artistic director and woodwind player for the contemporary music ensemble Zeitgeist, based in St. Paul, Minnesota. With Zeitgeist he has premiered over two hundred new works, and has performed throughout the United States and Europe. Pat has also performed and recorded with other noted new music groups around the country, including ETHEL, California E.A.R. Unit, and Cleveland New Music Associates, and has appeared often as a soloist at the SEAMUS, Spark!, and the Third Practice festivals. Pat began his career as an orchestral clarinetist, serving as the principal clarinetist for five seasons with the Augusta Symphony in Augusta, Georgia, and he continues to be in demand as an active chamber musician. Active in the improvised music and world music communities as well, Pat is a founder and co-director of the large improvising ensemble Cherry Spoon Collective, the electro-acoustic duo Willful Devices, and has appeared in concert with such notable improvisers as George Lewis, Anthony Davis, Wadada Leo Smith, and Fred Frith.

Pat's music making is heavily influenced by the music of other cultures, having studied Turkish music with Turkish Rom clarinetist Selim Sesler, and Brazilian music with master drummer Jorge Alabe. He is one of the founding directors of the Brazilian percussion group Batucada do Norte, and appears regularly with the groups Choro Borealis, and Music Mundial in the Twin Cities. Pat holds a BM (with Performer's Certificate) from Indiana University, an MM (with Academic Honors and Distinction in Performance) from the New England Conservatory, and a DMA from the University of California, San Diego. He is currently an Adjunct Professor at the University of Wisconsin, River Falls. He taught previously at UCSD, Augusta State University, University of Wisconsin, Conservatory, and a DMA from the University of California, San Diego.

Luminosity
Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process that has interested me for a long time. The piece is loosely based on sonata principle. The conflict in this case is both textural and "thematic," with the opening flute materials returning in the concluding electronic texture.

The Estuary series involves visualizing Nelder-Mead optimization, a process used by mathematicians to find solutions to complex, multi-variable problems that cannot be addressed by solving equations. The music is created with Battey's Nodewebba software, which interlinks pattern generators to create complex emergent behaviors.

Estuaries 1 evokes an unstable stasis through use of generative image and music processes that cannot be fully controlled. An uneasy autonomy repeatedly stabilizes and re-fractures, seeking resolution. Image here is often serving to mark time and to create trajectories that push time forward — functions more typically provided by music. In Estuaries 2, randomly dispersed, spinning forms dialog with grid-based logic to create continual flow and rapid transformations. The Estuaries series demonstrates the relative, sometimes complex, and seemingly autonomous motions of the sun, planets and moons. Several sounds in this work are mechanically programmed to respond to the sonic behavior of each other. The ecology of their interaction defines their behavior and sonic transformation, generating a unique universe of sound at the moment of creation (performance). I completed this work on June solstice, and so the title for this particular sonic orrery seemed inescapable. The video design is by Ted Moore, created specifically for this music.

Solstice Orrery
An orrery is a mechanical, clockwork model of the solar system that demonstrates the relative, sometimes complex, and seemingly autonomous motions of the sun, planets and moons. Several sounds in this work are mechanically programmed to respond to the sonic behavior of each other. The ecology of their interaction defines their behavior and sonic transformation, generating a unique universe of sound at the moment of creation (performance). I completed this work on June solstice, and so the title for this particular sonic orrery seemed inescapable. The video design is by Ted Moore, created specifically for this music.

all sink
Unlike some of the more serious themes of my previous compositions, all sink is nothing more than a light-hearted sonic exploration of the sounds of my dishwashing skills. All material for the piece was derived from sounds recorded in and around the sink. All sounds were recorded at home, followed by processing and assembly into an eight-channel performance environment within the University of Illinois Experimental Music Studios.

Licitice Stick Groove was written on commission for Esther Lamneck utilizing her exceptional improvisational ability both for the live clarinet part and for the sample materials used and processed to create most of sounds — including the percussive sounds — used for the electroacoustic accompaniment. “Licorice stick” is old jazz era terminology for a clarinet.

Composers’ Notes On The Program

Solstice Orrery
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**Fun House** is the first piece that Scott Miller and Pat O'Keefe created together following their collaboration with Zeitgeist producing *Shape Shifting* (2004). This work then led to the creation of more works for clarinet/bass clarinet and electronics, and ultimately the establishment of their duo, Willful Devices. *Fun House* is designed around an evolving series of live processing patches (Rooms) that produce sound objects. These sound objects are structurally coupled to the sonic environment of the performance space. Changes in the sonic environment—as measured by Kyma—produce data that manipulates the timbral and spatial properties of the sound objects. The sound objects are treated like multi-dimensional objects in a sculptural mobile and are programmed to seek a balance within the sonic environment created by the performance space, their own sound, that of the bass clarinetist and the audience. As the performer navigates the Rooms of *Fun House* by contributing to the sonic environment and by physically moving within it, they build the structure of the work in collaboration with the environment itself.

**Biographies**

Guest artist **Scott L. Miller** is a composer of electroacoustic, orchestral, chamber, choral and multimedia works described as 'high adventure avant garde music of the best sort' (Classical-Modern Music Review) and 'inspiring real hope & optimism for the future of electroacoustic music.' (5against4.com).

Known for his interactive electroacoustic chamber music and ecosystemic performance pieces, Miller has twice been named a McKnight Composer Fellow, he is a Fulbright Scholar, and his work has been recognized by numerous international arts organizations. Recordings are available on New Focus Recordings, Panoramic, Improtest, Innova, Eroica, CRS, rarescale and SEAMUS, and his music is published by ACA (American Composers Alliance), Tetractys, and Jeanné.

Miller is a Professor of Music at St. Cloud State University, MN, where he teaches composition, electroacoustic music and theory. He is currently President of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). He holds degrees from The University of Minnesota, The University of North Carolina - Chapel Hill and the State University of New York at Oneonta, and has studied composition at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.

**Scott Wyatt**, Professor Emeritus of Music Composition, has actively served as a faculty member of the University of Illinois School of Music teaching music composition, music theory, and electroacoustic music, as well as serving as director of the University of Illinois Experimental Music Studios for 40 years. He retired from this position and broadcast on National Public Radio. His CD Aesthetic Apparatus: Clarinet Chamber Music of Helmut Lachenmann is coming out on the New Focus Recordings label in December. Dr. Oakes is on the faculty of Iowa State University and is principal clarinet of the Des Moines Symphony Orchestra. He is a Buffet Group USA and Vandoren Performing Artist.

**Bret Battey** creates electronic, acoustic, and audio-visual concert works and installations, with a focus on generative techniques. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's Prix Ars Electronica, France's Bourges Concours International de Musique Electroacoustique, Spain's Punto y Raya Festival and MuVi4, Abstracta Cinema of Rome, Amsterdam Film eXperience the Texas Fresh Minds Festival, and the Red Stick International Animation Festival for his sound and image compositions. He pursues research in areas related to algorithmic music, haptics, and image and sound relationships.

Battey completed his masters and doctoral studies in Music Composition at the University of Washington and his Bachelors of Music in Electronic and Computer Music at Oberlin Conservatory. His primary composition and technology teachers have been Conrad Cummings, Richard Karpen, and Gary Nelson. He also served as a Research Associate for the University of Washington's Center for Digital Arts and Experimental Media. He is a Professor of Audiovisual Composition at the Music, Technology, and Innovation Research Centre at De Montfort University in Leicester, United Kingdom.

**Sonja Giles** has appeared as a recitalist, chamber musician, and educator at a variety of venues across the United States, Austria, Belgium, Italy, England, Germany 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. Giles currently serves as second flute with the Des Moines Symphony Orchestra and performs regularly with Orchestra Iowa, National Touring Musicals at the Des Moines Civic Center, Cedar Rapids Opera Company and Des Moines Metro Opera.

In addition to her performing career, Dr. Giles is equally zealous about her role as an educator. She is associate professor of flute at Iowa State University. In fall 2008, she was honored as the recipient of the 2008 University Award for Early Excellence in Teaching, as well as the Cassling Early Excellence in Teaching Award. Giles credits her teaching to her wonderful teachers, Sheryl Cohen, Tadeu Coelho, Immanuel Davis, Julia Bogorad-Kogan and Keith Underwood. She received her B.M. in Flute Performance at the University of Alabama, M.M. at the University of Iowa and D.M.A. at the University of Minnesota. Giles
from SEAMUS compact disc recording series through 2016. His compositions are recorded on CAPSTONE, CENTAUR, GMEB Cultures Electroniques Series, Library of Congress, MARK, OFFICE, Music from SEAMUS, UBRES, and VERIATZA recordings.

Guest artist David Taddie is Professor of Music at West Virginia University, coordinator of composition, and director of the Electronic Music Studio. He received the BA and MM in composition from Cleveland State University where he studied with Bain Murray and Edwin London, and the Ph.D from Harvard University where he studied with Donald Martino, Bernard Rands, and Mario Davidovsky. He has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. His music has been widely performed in the United States, Europe, Asia, and Australia by numerous soloists and ensembles including the Cleveland Orchestra, Cleveland Chamber Symphony; the University of Iowa, University of Miami, Kent State University, and West Virginia University Symphony Orchestras; Alea III, the New Millennium Ensemble, the California Ear Unit, the Core Ensemble, the Cabrini Quartet, the Mendelssohn String Quartet, the Portland Chamber Players, the Gregg Smith Singers, and many others. He has received several prestigious awards including ones from the American Academy and Institute of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association.

Gregory Oakes is an exciting and energetic clarinetist performer and a passionate champion of the music of our time. From his Carnegie Hall debut with members of Ensemble Intercontemporain and Pierre Boulez to his performances as a member of the Colorado Symphony Orchestra, Dr. Oakes has been praised by critics for his “outstanding performance” (New York Times) and “jazzy flourishes” (Denver Post). He has appeared as a concerto soloist with such esteemed ensembles as the Colorado Symphony Orchestra and the Denver Brass, performed with Grammy® Award-winner Terence Blanchard at the Telluride Jazz Festival, played at Amsterdam’s venerable new music hall, De IJsbreker, and been a featured soloist at the prestigious MaerzMusik festival in Berlin. He has been featured as a soloist at multiple International Clarinet Association ClarinetFests, the University of Oklahoma Clarinet Symposium, the New Music Gathering, the International Computer Music Conference, the Karmatic Lab concert series (Amsterdam), the Crested Butte Chamber Music Festival, and Boulder’s Modern Music Festival (M2F). Dr. Oakes has also toured Brazil, Thailand, and the Netherlands and been in residence at Princeton University, Harvard University, Dartmouth College, and the Aspen Music Festival. In the summer, he is on the faculty of The Cortona Sessions festival for new music in Tuscany, Italy. Dr. Oakes’ recordings have been released on Bridge, Centaur, CRI, Gothic, Karmatic Lab Records, and Naxos in May 2016, yet remains a consultant to the Experimental Music Studios.

As a composer of concert art music, he has composed works for theatre, voice, acoustic instruments, small and large ensembles, orchestra, electroacoustic music, and music for a variety of media including modern dance, documentary film, radio, television, and large-scale laser presentations. Among other honors that he has received, Wyatt was one of the winners of the International Society for Contemporary Music National Composers Competition of 1978, the National Flute Association's 1979 Composition Competition, the 1979 Concorso Internazionale Luigi Russolo Composition Competition in Italy, the 1984 International Confederation of Electro-Acoustic Music GRAND PRIZE at the 12th annual International Electro-Acoustic Music Competition in Bourges, France, and a finalist in the 1989 Bourges Competition. He was the 1990 recipient of an Arnold Beckman Research Award for the development of digital timescaling applications, and among others, several 1996-2011 grants for the development of a specific compositional and live performance methodology for eight-channel sound diffusion. Professor Wyatt also received a 1991 Illinois Arts Council finalist award, several FAA College special projects faculty award grants for digital image processing, a 1994 Educational Technologies Assistance Grant, and several recent FAA College special projects grants in support of course development. In 1997, he was awarded the UIUC College of Fine and Applied Arts Outstanding Faculty Award, and in 1998 he was appointed as an Associate in the UIUC Center for Advanced Study, one of the highest honors the University of Illinois bestows upon its faculty. Professor Wyatt also served as an invited member of the international jury for the 2000 Bourges International Electroacoustic Music Competition in Bourges, France.

Wyatt's current research involves the development and application of positional three-dimensional audio imaging for multi-channel audio. In 2008, he received a Fine and Applied Arts Creative Research Award for the collaborative research, composition, and performance of Risky Business: a tribute to Nikola Tesla, composition for electroacoustic music with live Continuum performance and two giant Tesla Coils. Most recently, Scott Wyatt was guest composer at Ball State University, the University of Chicago, the University of Cincinnati College Conservatory of Music, IUPUI (Indiana University Purdue University Indianapolis), Indiana University Jacobs School of Music, the University of Oregon School of Music, Roosevelt University, and the University of West Virginia School of Music. Among many other performances, his compositions were also selected for performances at the 2008-2016 national conferences of the Society for Electro-Acoustic Music in the United States (SEAMUS). He served as president of SEAMUS from 1989 until 1996, and he remained on its Board of Directors, while also continuing to serve as director, engineer, and producer of the Music