

# SCOTT L. MILLER

# CURRICULUM VITAE

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## BIOGRAPHY

**Scott 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 'inspir[ing] 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, 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, Minnesota, where he teaches composition, electroacoustic music and theory. He is Past-President of the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and presently Director of SEAMUS Records. 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.

## PRESENT POSITION

St. Cloud State University, Saint Cloud MN  
Professor of Composition, Electroacoustic Music and Theory (1993 to present)

## ADDITIONAL RELATED EXPERIENCE

Estonian Academy of Music and Theatre, Tallinn, Estonia (2014)  
Fulbright Teacher/Scholar of Electronic Music Composition

St. John's University, Collegeville MN  
Lecturer, Composition and Music Theory (1998)

University of Minnesota - Twin Cities  
Lecturer, Electronic Music (1995 - 1996)  
Instructor, Electronic Music (1994)

## EDUCATION

Ph.D., Music Theory and Composition, The University of Minnesota (1994)  
Dissertation: *Angel of Progress II* for MIDI enabled Clarinet and Disklavier® Piano  
Secondary Area of Competency: Electronic Visual Media  
First Prize, University of Minnesota Orchestral Composition Competition (1994)  
Teaching Assistant, Music Theory and Ear Training (1993)  
Teaching Assistant, Electronic Music (1992 - 1993)  
University of Minnesota Graduate School Fellow (1991 - 1992)

M.M., Composition, The University of North Carolina at Chapel Hill (1991)  
Thesis: *Virgin of the Sun* for Chamber Orchestra

B.A., Music - Music Industry emphasis, State University of New York at Oneonta (1988)

## **PROFESSIONAL DEVELOPMENT**

Centre de Creation Musicale Iannis Xenakis (CCMIX) Summer Intensive, 2004

Pro Tools Certified Operator Training (Post-Production), 2003

Zeitgeist 2002 Composer Workshop

Minnesota Dance Alliance/Minnesota Composers Forum Choreographer-Composer Workshop, 1995

Czech-American Summer Music Institute, Prague, Czech Republic 1994, 1995

## **SELECTED HONORS, AWARDS, and FELLOWSHIPS**

McKnight Artist Fellowship for Composition (2018)

St. Cloud State University 2017 Faculty Improvement Grant/Research

Central Minnesota Arts Board 2017 Artist Career Development Grant

Lucas Artist Fellow, Montalvo Arts Center, Saratoga, CA (2015, 16)

Hinge Artist-in-Residence at the Kirkbride, Fergus Falls, MN (2015)

Fulbright Scholar, Estonian Academy of Music and Theatre, Tallinn (2014 - 15)

McKnight Artist Fellowship for Composition (2013)

Minnesota State Arts Board 2013 Artist Initiative Grant

Bruce and Dee Pearson Faculty Excellence Award (2011)

*Music Hall of Fame* Alumni Achievement inductee, State University of New York at Oneonta (2009)

*Nebe na Zemi* a "selected work," 36th Bourges International Competitions Electroacoustic Music and Electronic Art 2009 Competition (Quadrivium - 6th category: work for installation or environment).

American Composers Forum *subito* Grant (2006, 2008)

Meet The Composer/Creative Connections (2002, 2004, 2005, 2008, 2010)

American Composers Forum Performance Outreach Grant (2004)

Central Minnesota Arts Board 2003 Individual Artists Grant, Honorable Mention

Jerome Foundation Composers Commissioning Project (2002)

McKnight Artist Fellowship for Composition (2001)

Minnesota State Arts Board 2001 Artist Assistance Fellowship

National Arts Associate, Sigma Alpha Iota Music Fraternity (2001)

PHI KAPPA PHI honor society (2000)

MUSICA NOVA 98 International Electroacoustic Music Competition, Honorable Mention (Cat. B)

Central Minnesota Arts Board 1996 Individual Artists Grant

PI KAPPA LAMBDA music honor society (1994)

## **FESTIVALS and EXHIBITIONS**

2018

VRHAM2018, Virtual Reality and Arts Festival  
*Raba*

Baltoscandal International Festival of Performing Arts  
*Raba*

Zeitgeist 40th Anniversary Concert Series  
*Tipping Point*

Inn-Fest, Innova Recording Label Festival  
*Tipping Point; Contents May Differ; haiku, interrupted*

Ball State University Festival of New Music  
*Dies Sanctificatus*

Society for Electro-Acoustic Music in the U.S. (SEAMUS) 2018 National Conference  
*The Frost Performs Its Secret Ministry*

2017

Vana-aasta Uue Muusika Kontsert, Ensemble U., Tallinn  
*Raba VR concert version*

Bowling Green State University New Music Festival  
*Contents May Differ*

Lipa Festival, Iowa State University  
Guest Composer, *Fun House, Solstice Orrery*

National Flute Association National Conference, Minneapolis  
*Anterior/Interior*

Kukemuru Ambient 2017 Festival  
Three Free Radicals

Society for Electro-Acoustic Music in the U.S. (SEAMUS) 2017 National Conference  
*Ars Electroacoustica*

2016

Sügisfest 2016, Estonian Academy of Music and Theatre, Tallinn  
Guest Composer

Improtest – Festival of Improvised Music, Tallinn, Estonia with Mart Soo

Kyma International Sound Symposium 2016, De Montfort University, Leicester, UK  
*ISLANDS*

Society for Electro-Acoustic Music in the U.S. (SEAMUS) 2016 National Conference  
*Rubber Band, Man*

Iktus Percussion performs music from the American Composers Alliance  
*Jardins Mécaniques*

Lowertown Listening Session at Studio Z  
*Rubber Band, Man and Every Problem is a Nail*

MNMade Festival  
*Finally, Détente* for EMMI robots

## 2015

Third Practice Festival, University of Richmond, VA  
*Accretion*

Kyma International Sound Symposium 2015, Bozeman, MT  
*Returning to Unknown Worlds*  
*The Orrery beneath Returning to Unknown Worlds*

TAK performs music from the American Composers Alliance  
*Lovely Little Monster*

Society for Electro-Acoustic Music in the U.S. (SEAMUS) 2015 National Conference  
*Every Problem is a Nail*

MNMade Festival  
*Détente* for EMMI robots (AMI, CARI, and TAPI)

## 2014

Vana-aasta uue muusika kontsert – ensemble U:, Tallinn, Estonia  
*Jardins Mécaniques*

Improtest – Festival of Improvised Music, Tallinn, Estonia with Pat O’Keefe (clarinet/bass clarinet)

This Strange Fine Tuning of Our Universe – Four portrait concerts of the music of Scott L. Miller at the Estonian Academy of Music and Theatre

Concert 1 (25 October 2014) – featuring acousmatic and ecosystemic compositions

Concert 2 (14 November 2014) – featuring compositions with Nathan Hanson (saxophones)

Concert 3 (29 November 2014) – featuring compositions with Pat O’Keefe (clarinet/bass clarinet)

Concert 4 (17 December 2014) – featuring compositions with Anne La Berge (flute/electronics)

Improtest – Festival of Improvised Music, *Niguliste*, Tallinn, Estonia with Taavi Kerikmäe (electronics) and Michel Doneda (soprano saxophone)

International Computer Music Conference - Joint ICMC-SMC 2014 Conference, Athens, Greece  
*Contents May Differ*

Kyma International Sound Symposium 2014, Lübeck, Germany  
*A Lovely Gesture*  
*Electro-organic Ecosystem for Lübeck*

New York City Electronic Music Festival  
*Every Problem is a Nail*  
*Contents May Differ*

Society for Electroacoustic Music in the U.S. (SEAMUS) 2014 National Conference  
*Contents May Differ*

MNMade Festival  
*Consortia*, with Zeitgeist; *Détente* for EMMI robots (AMI, CARI, and TAPI)

## 2013

Kyma International Sound Symposium 2013, Brussels  
*Strange Fine-Tuning of Our Universe.*

Early Inspirations  
*Consortia*, with Flying Forms Baroque Ensemble and Zeitgeist

Society for Electroacoustic Music in the U.S. (SEAMUS) 2013 National Conference  
*Anterior/Interior*

2012

Electroacoustic Barn Dance, University of Mary Washington, Fredericksburg, VA  
*Chimeric Night*

Kyma International Sound Symposium 2012, St. Cloud, MN  
*Chimeric Night, Click Semai, haiku, interrupted, Mirror Inside, Lattice XVIIIb.*

40th Annual National Flute Association Convention, Las Vegas, NV  
*Anterior/Interior*

BradFest, Two Harbors, MN

9th Sound and Music Computing Conference  
*Détente for EMMI robots (AMI, CARI, and TAPI)*

2011

Kyma International Sound Symposium 2011, Porto, Portugal  
*Orrery for Casa da Música*

Twin Cities Jazz Festival  
with Viv Corringham and Zeitgeist

Society for Electroacoustic Music in the U.S. (SEAMUS) 2011 National Conference  
*Engines of...* with the Greater Miami Youth Symphony, Huifang Chen, cdtg.

2010

Third Practice Festival, University of Richmond, VA  
*Three Nocturnes: Chimeric Night, Click Semai, haiku, interrupted*

New Music – South Bay, San Jose State University  
*Fun House*

Society for Electroacoustic Music in the U.S. (SEAMUS) 2010 National Conference  
*Tipping Point*

UND Writers Conference - *Mind The Gap*: Print, New Media, Art, University of North Dakota  
*Shape Shifting: Shades of Transformation*

2009

Mid-Autumn Harvest Moon Festival/EuCuE VI, Concordia University, Montreal  
(November, February Series) *Jardins Mécaniques Congelés, Some Fabric and a Few Pieces of Bone, Consortium, Chimera No. 2.1*

12 Nights Festival of Electronic Music and Art during Art Basel Miami: Beauty, Horror and Silence  
*Chimeric Night and haiku, interrupted*

C. Buell Lipa Festival of Contemporary Music, Iowa State University  
*Lovely Little Monster (solo Clarinet version)*

Hewitt Pantaleoni Memorial Concert Series  
*Lovely Little Monster (solo Clarinet version) and Chimeric Night*

Society for Electroacoustic Music in the U.S. (SEAMUS) 2009 National Conference  
*Lovely Little Monster (solo Clarinet version)*

University of Central Missouri New Music Festival 2009: Innovation

*Fun House*

Spark 2009 Festival of Electronic Music and Art, University of Minnesota Arts Quarter  
*Lovely Little Monster*

2008

Electric Eyes New Music and Media Festival, The Southern Theater, Minneapolis  
*The Cosmic Engine*

Spark 2008 Festival of Electronic Music and Art, University of Minnesota Arts Quarter  
*What You Have Taken*

2007

10th International Music Festival New Music Plus, Brno, CZ  
*Shape Shifting*

The Contemporary Music Festival, Ostrava Creative Center, Ostrava, CZ  
*Shape Shifting*

Society for Electroacoustic Music in the U.S. (SEAMUS) 2007 National Conference  
*Chimera No. 2.1*

Spark 2007 Festival of Electronic Music and Art, University of Minnesota Arts Quarter  
*Jardins Mécaniques; Chimera No. 2*

2006

Third Practice Festival, University of Richmond, VA  
*Fun House*

Livewire Electronic Music Concert, University of Minnesota  
*Some Fabric and a Few Pieces of Bone*

Mláde Podium Festival, Pardubice, Czech Republic  
*Chimera No. 2*

American Composers Forum *Sound Check: New Music and Conversations at the Southern*  
*Fun House*

Society for Electroacoustic Music in the U.S. (SEAMUS) 2006 National Conference  
*Fun House*

Spark 2006 Festival of Electronic Music and Art, University of Minnesota Arts Quarter  
*Fun House*

2005

Video Traverse Festival, Toulouse, France  
*Moving In and Self Portrait*

Women in Music Festival, University of North Dakota  
*Shape Shifting*

2004

EXPRMNTL, Toulouse, France  
One month exhibition with opening performance of *My House is Your Breathing*

Spark 2004 Festival of Electronic Music and Art, University of Minnesota Arts Quarter  
*Autumn Etude*

2003

Walker Art Center/Minnesota Artists Online Arts Advocacy Day 5 Minutes of Fame Web cast

*Tempest and Last Words?*

2002

Walker Art Center/Minnesota Artists Online 5 Minutes of Fame  
*Tempest and Last Words?*

Digital Plus - New Works by Bill Gorcica, Kiehle Gallery, Saint Cloud, MN  
*Sarabanda, Tempest*

Annual Conference of the College Music Society - Great Lakes Chapter, Northfield, MN  
*Low Hangs the Moon*

2001

Society for Electroacoustic Music in the U.S. (SEAMUS) 2001 National Conference  
*Chimera*

2000

"The Life and Times of James Simmons III, a Creative Interpretation of his Personal Diaries" -  
an exhibition by artist Rob Madgwick, Haslemere Educational Museum, Surrey, England  
*Variation 959 #1*

Society for Electroacoustic Music in the U.S. (SEAMUS) Y2K National Conference  
*Dies Sanctificatus*

Navigations Festival of Dance and Music, Old Arizona Emerging Artist Series  
*Standing Still at Sea*

1999

Sonic Circuits VII International Festival of Electronic Music and Art, presented by the  
American Composers Forum and the Walker Art Center, Landmark Center, St. Paul, MN  
*Eyes and Ears*

Brno International Festival - 12th Exposition of New Music, Brno, CZ  
*Dies Sanctificatus*

1998

Minnesota Dance Alliance "Homebred!" Artists in Motion Series  
*Indicate What You Want* and *Solix*, performed by RIG

American Choir Festival, Leipzig Neue Gewandhaus  
*Dies Sanctificatus*

1997

Third International Festival of Contemporary Dance, Poland  
*Solix*

Minnesota Dance Alliance Benefit Concert  
*Solix*

International Double Reed Society Convention  
*Time is Vicious*

1996

C. Buell Lipa Festival of Contemporary Music, Iowa State University  
*Concertino for Trombone, Winds and Percussion*

1995

International Trumpet Guild *International Brassfest*  
*Metal Fatigue*

1993

21st Annual National Flute Convention  
*Angel of Progress*

## **SELECTED PRESENTATIONS, INVITED LECTURES and RESIDENCIES**

2017

Kyma International Sound Symposium 2017, Norwegian Academy of Music, Oslo, Norway  
"Multidimensional audio experiences using Kyma and the Unity game engine."

2016

Estonian Academy of Music and Theatre, Contemporary Performance and Composition (CoPeCo)  
Program, Tallinn (via Skype)  
"Sonic Ecologies, Mobiles and Orreries: Generating Interactive and Autonomous Behavior in Sound."

Sügisfest 2016, Estonian Academy of Music and Theatre, Tallinn  
Sonic Ecosystems and the Influence of Landscape

Mason Gross School of the Arts, Rutgers University  
"Sonic Ecologies, Mobiles and Orreries: Generating Interactive and Autonomous Behavior in Sound."

New York University, Composers Seminar

Manhattan School of Music, Composers Seminar  
"Sonic Ecologies: Whispering Beast."

CUNY - Brooklyn College

"Sonic Ecologies, Mobiles and Orreries: Generating Interactive and Autonomous Behavior in Sound."

Kyma International Sound Symposium 2016, De Montfort University, Leicester, UK  
"Navigating Emergent Musical Structures in a Sonic Ecosystem."

Lucas Artists Program at Montalvo Arts Center: Lucas Artist Fellow  
New Work for the Richard Serra Studio, Ecosystemic Lighting and Audio

2015

Hinge Artists Residency at the Kirkbride. Springboard for the Arts  
Hinge Ecosystem for Fergus Falls

Lucas Artists Program at Montalvo Arts Center: McKnight Artist Residency  
Ecosystemic Lighting Experiments

Kyma International Sound Symposium 2015, Bozeman, MT  
"The Orrery Beneath Returning to Unknown Worlds."

Pärnu Contemporary Music Days, Pärnu, Estonia  
"Sonic Ecologies, Mobiles and Orreries: Generating Interactive and Autonomous Behavior in Sound."

Hein Eller School of Music, Tartu, Estonia  
Lecture/Demonstration on Electro-Acoustic Music, Composition, and Improvisation

2014

Fulbright Scholar, Estonian Academy of Music and Theatre, Tallinn, Estonia  
Lectures on Electro-Acoustic Music, Composition, Synthesis, and Improvisation

2013

Presenter/Panelist, 4th Annual New Music Focus Week, State University of New York at Oneonta  
"Technological Extensions: Demonstration, Discussions, and Deliberations"



2012

Visiting Artist, Stanford University

Visiting Artist, San Jose State University

Kyma International Sound Symposium 2012, St. Cloud, Minnesota

"Willful Devices: Approaches to real-time, improvisational performance employing Kyma."

2011

Visiting Artist, Royal College of Music, London

Kyma International Sound Symposium 2011, Porto, Portugal

"Sonic Ecologies, Mobiles and Orreries: Generating Interactive and Autonomous Behavior in Kyma."

Society for Electroacoustic Music in the U.S. (SEAMUS) 2011 National Conference

"Constructing Realities: Nelson Goodman's Symbol System Theory and Electroacoustic Applications."

2010

Kyma International Sound Symposium 2010, Vienna, AT

"Constructing Realities: Nelson Goodman's Symbol System Theory and Electroacoustic Applications."

Featured Composer, New Music Agency, Lincoln, NE

Panelist, UND Writers Conference - *Mind The Gap: Print, New Media, Art Beyond the Screen*

2009

Visiting Composer, State University of New York at Oneonta

Visiting Lecturer, Hartwick College

"Collaboration as Concept"

2008

Visiting Composer, University of Arizona School of Music and Dance

2006

Featured Composer, Mláde Podium Festival, Pardubice, Czech Republic

2005

Carleton College, Northfield, MN

"Audible Mobiles and Interactive Electroacoustic Music."

University of Minnesota, School of Music/Department of Art

"Interdisciplinary Collaborations," co-presented with Philippe Costaglioli.

Spark Festival of Electronic Music, University of Minnesota

"Audible-Mobiles: An Application of Ecosystemic Programming in Kyma".

2004

HAMU, Prague Academy of Music

"My House is Your Breathing: Orpheus the Acousmatic," co-presented with Philippe Costaglioli.

Palacky University, Olomouc, Czech Republic

"My House is Your Breathing: Orpheus the Acousmatic," co-presented with Philippe Costaglioli.

2003

Perpich Center for the Arts, Golden Valley, MN - Guest Composer

2002

Hillsdale College, Hillsdale, MI - Visiting Artist/Lecturer

2001

Society for Information Technology and Teacher Education (SITE) 12th International Conference  
"Infusing Technology Across Four Preservice Teacher Preparation Institutions in Minnesota:  
Method to our Madness" co-presented with James Reineke (Winona State University).

2000

Musical Intersections, Toronto 2000/College Music Society 43d Annual Meeting  
"Integrating Preservice Teacher Education with Technology: A Work in Progress" co-presented  
with Margaret Schmidt (St. Cloud State University)

1999

Sixth Annual Technological Directions in Music Learning International Convention,  
Institute for Music Research, San Antonio, TX  
"Using Technology to Integrate Pre-service Music Teacher Education: A Work in Progress"  
co-presented with Margaret Schmidt (St. Cloud State University).

1998

Sigma Alpha Iota *Province Day*, St. Cloud State University  
"Electroacoustic Music History and Aesthetics"

1996

Northwestern University School of Music Composers Colloquium - Guest Composer

Minnesota Center for the Arts - Guest Composer

Carleton College, Northfield, MN - Guest Composer

1995

Palacky University, Olomouc, Czech Republic - Visiting Professor/Composer

1994

Leaf River Educational District, MN  
"Electroacoustic Music, Techniques and Educational Applications."

1993

Minnesota Music Theory Consortium Conference  
"Multimedia Art History and Aesthetics."

## **PROJECT MANAGEMENT, ADMINISTRATION, and FISCAL RESPONSIBILITY**

Society for Electro-Acoustic Music in the U.S. (SEAMUS) 2017 National Conference

I co-hosted the SEAMUS 2017 National Conference at St. Cloud State University with colleague Kristian Twombly. We presented over 125 compositions, videos, installations and papers at 13 concerts over three days of activities, with 160 conference participants from the U.S., Asia, and Europe.

Kyma International Sound Symposium (KISS) 2012

Co-host of the KISS2012 international conference at St. Cloud State University with colleague Kristian Twombly. We presented over 50 compositions, videos, installations and papers over four days of activities, with 75 conference participants from North America, Asia and Europe.

Society for Electro-Acoustic Music in the U.S. (SEAMUS) 2010 National Conference

I co-hosted the SEAMUS 2010 National Conference at St. Cloud State University with colleague Kristian Twombly. We presented over 130 compositions, videos, installations and papers at 13 concerts over three days of activities, with 160 conference participants from the U.S. and Europe.

McKnight Foundation Community Project, 2003

This project funded workshops offered at the Paramount Arts District in collaboration with Philippe Costaglioli and Ron Gregg to the St. Cloud community on music, poetry, and video collaborations, culminating with a performance of participant's works at the Paramount Theater, St. Cloud, MN. Additional support provided by the SCSU Foundation.

SCSU Site Coordinator, Rural Integration of Technology in Education (RITE) PT3 project, 2000 - 2002

The RITE project was a \$1,500,000 Department of Education funded initiative to integrate the preparation of pre-service teachers at four MnSCU campuses to effectively use technology. As Site Coordinator, I prepared year long project plans, goals and objectives, and designed and implemented assessment tools to improve the effectiveness of our activities in education disciplines throughout the university. I was responsible for the management of a local budget in excess of \$100,000 each year.

SCSU Site Secondary Areas Project Coordinator, RITE PT3 project, 1999 - 2000

I developed activities that served constituents from outside of the College of Education, which included facilitating, designing, and delivering faculty training.

Director, St. Cloud State University Music and Art Program in the Czech Republic, 1999

As Director, I was responsible for recruiting music and art students from St. Cloud State and other universities, negotiating and managing a budget, and developing a semester's activities, academic, and artistic experiences for student participants in conjunction with the host university.

## **PROFESSIONAL SERVICE**

Director of Recordings, SEAMUS Records 2017 - present

Adjudicator, Sound & Music Computing Conference 2018

President, Society for Electro-Acoustic Music in the U.S. 2014 - 2018

Co-Host, Society for Electro-Acoustic Music in the U.S. National Conference 2017

Returning Scholar, Fulbright Pre-Departure Orientation 2015

Adjudicator, International Computer Music Conference 2015 - 16

Expert External Evaluator, Czech Fulbright-Masaryk Scholar Applications 2015

Vice President of Programs, Society for Electro-Acoustic Music in the U.S. 2011 - 2014

Co-Host, Kyma International Sound Symposium (KISS) 2012

Co-Host, Society for Electro-Acoustic Music in the U.S. National Conference 2010

Curator, Spark Festival of Electronic Music and Art, University of Minnesota, 2007 - 2010

Adjudicator, Society for Electro-Acoustic Music in the U.S. National Conference 2007, 2013

Minnesota Music Teachers Association (MMTA) Student Composition Contest Judge, 2002

Minnesota State Arts Board Panelist, 2002, 2003

MNSOTA All-State Summer String Teacher's Workshops, St. Cloud State University, 2001

"Designing a Web Page for Your Orchestra" and "Introduction to Finale Music Notation Software."

Minnesota Public Radio/Minnesota High School Music Listening Contest Regional Judge, 1998 - 2000

Composer-in-residence, St. Cloud State Music Department Prep School, 1998 - 1999

Composer-consultant to St. Francis Music Studios, St. Cloud, MN, 1998 - 1999

Central Minnesota Arts Board Artist Advisory Panel, 1997

Curator, Sonic Circuits IV, Sonic Circuits VI International Electronic Music Festivals, 1996, 1998

College Music Society 36th Annual National Convention, Minneapolis, MN, 1993

## BIBLIOGRAPHY

Edwards, Grego Applegate. Scott L. Miller, RABA, Daniel Lippel, Laura Cocks, Ensemble U:. *Classical-Modern Music Review*. 2 May 2018. <<https://classicalmodernmusic.blogspot.com/2018/05/scott-l-miller-raba-daniel-lippel-laura.html>>.

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Hoogensen, Finn. Lipa Festival Pushes the Limit of Music. *Iowa State Daily*. 26 September 2017. <[http://www.iowastatedaily.com/lifelight/article\\_e5ed71f0-a301-11e7-85c6-9b21e03cfe20.html](http://www.iowastatedaily.com/lifelight/article_e5ed71f0-a301-11e7-85c6-9b21e03cfe20.html)>

Mecca, Steve. Three Free Radicals: Travelogue *Chain D.L.K.* 10 September 2017. <<http://www.chaindlk.com/reviews/?id=10060>>

Holter, Colin. Binary Canary and Guest Improvisers on bc+1. *I Care If You Listen*. 9 August 2017. <<https://www.icareifyoulisten.com/2017/08/binary-canary-guest-improvisers-bc1/>>

Mulder, Dolf. Three Free Radicals - Diary of a Left-Handed Sleepwalker. *Vital Weekly*. Week 28. <<http://vitalweekly.net/1040.html>>

Review: Three Free Radicals - Diary of a Left-Handed Sleepwalker. *ATTN Magazine*. 22 July 2016. <<http://www.attnmagazine.co.uk/music/10183>>

Udikas, Sander. Diary of a Left-Handed Sleepwalker. Three Free Radicals. *Ajakiri Muusika*. June 2016. <<http://www.ajakirimuusika.ee/plaat-juuni-2016>>

Meier, Jeff. "A Sonic Ecosystem: Composer Performing at New Art Studio Space." *Fergus Falls Journal*. 22 November 2015, section B, p 1. [www.fergusfallsjournal.com](http://www.fergusfallsjournal.com)

Cronin, Allan. The Ensemble Formerly Known as Zeitgeist (?), Music by Scott Miller. *New Music Buff*. 09 November 2015. <<https://newmusicbuff.wordpress.com/2015/11/09/the-ensemble-formerly-known-as-zeitgeist-music-by-scott-miller/>>

Colburn, Sarah. Estonian Ensemble Debuts SCSU Professor's Work. *St. Cloud Times*. 02 November 2015. <<http://www.sctimes.com/story/entertainment/2015/11/02/estonian-ensemble-debut-scsu-professors-work/75033804/>>

Carmack, Jeffrey. Fulbright Scholar Scott Miller Brings Ensemble U: to St. Cloud State University's Creative Art Series. *Untold Stories of Central Minnesota*. 02 November 2015. KVSC 88.1 FM. <[http://www.kvsc.org/podcast\\_item.php?id=511](http://www.kvsc.org/podcast_item.php?id=511)>

Lamper, Kraig. Tipping Point CD Review. *American Record Guide*. September - October 2015.

Bathory-Kitsz, Dennis and David Gunn. *Kalvos and Damian Interview, 20th Anniversary Gathering*. 22 August 2015. WGDR 91.1/WGDH 91.7 FM. <<http://kalvos.org>>

Johnson, Eric D. Scott Miller Makes Electronic Music. *Maple Grove Magazine*. August 2015. <<http://maplegrovemag.com/scott-miller-makes-electronic-music>>

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Kompas, Kate. SCSU Professor Melds Electronics, Acoustics In Music. *St. Cloud Times*. 22 May 2015. <<http://www.sctimes.com/story/entertainment/music/2015/05/22/scsu-professor-melds-electronics-acoustics-music/27737857/>>

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Stebbins, Heather. Blogging From Estonia: Creative Energy And New Perspectives. *New Music Box*. 26 January 2015. <<http://www.newmusicbox.org/articles/blogging-from-estonia-creative-energy-and-new-perspectives/>>

Pond, Sabrina. Slosberg guest performs avant-garde, multimedia piece. *The Brandeis Hoot*. 24 October 2014. <<http://thebrandeishoot.com/articles/14533>>

Sanchez, Justus. *KVSC News Feature*. 06 June 2013. KVSC 88.1 FM. <[http://kvsc.org/podcast\\_item.php?id=311](http://kvsc.org/podcast_item.php?id=311)>

Barth, Molly. "Devices and Desires." *The Flutist Quarterly, Volume 38, Number 2, Winter 2013*: 65.

Covell, Grant Chu. EA Bucket 16. *La Folia*. February 2013. <<http://www.lafolia.com/ea-bucket-16/>>

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## COMMISSIONS

*Meditation* (2016); commissioned by Dan Lippel, for guitar and fixed-media electronics.

*Accretion* (2015); commissioned by ensemble U:, for flute, clarinet/bass clarinet, violin, cello, piano, multi-percussion, and fixed-media electronics.

*Raba* (2015); commissioned by Spitting Image Collective, for alto flute, violin, cello, tam-tam, and electronics.

*Rubber Band, Man* (2015); commissioned by Heather Barringer, for marimba and electronics.

*Every Problem is a Nail* (2014); commissioned by Keith Kirchoff, for piano and electronics.

*Contents May Differ* (2013); commissioned by Pat O'Keefe, for bass clarinet and electronics.

*The Frost Performs its Secret Ministry* (2013); commissioned by Jesse Langen and Linda Chatterton of Ensemble 61 for guitar, flute and electronics.

*And 30 More* (2008); commissioned by Zeitgeist in celebration of their 30th anniversary.

*The Cosmic Engine* (2008); commissioned by The Southern Theater and the Electric Eyes New Music and Media Festival.

*Pure Pleasure* (2008); commissioned by Patti Cudd.

*Three Gestures* (2006); commissioned by Trio Montecino.

*Chimera No. 2* (2006); commissioned by Mláde Podiúm Festival.

*Fun House* (2006); commissioned by Pat O'Keefe.

*Engines of...* (2005); commissioned by Maple Grove Senior High School Orchestra with support of the Maple Grove Music Boosters.

*Shape Shifting: Shades of Transformation* (2004); commissioned by Zeitgeist. Underwritten by the American Composers Forum with funds provided by the Jerome Foundation. Made possible with support from the Zeitgeist Commissioning Collective.

*Low Hangs the Moon* (2001); commissioned by Thomas Allen with support from the SCSU Foundation.

*Landscape* (2001); commissioned by St. Cloud State University Wind Ensemble.

*Chimera* (2000); commissioned by Coca Bochonko.

*Dies Sanctificatus* (1998); commissioned by the St. Cloud State University Choir.

*Old Turtle* (1996); commissioned by James B. Van Demark, Bruce Wood, and Doug Wood.

*Improvisational Studies in Wood, Metal & String* (1996); commissioned by Terry Vermillion.

*Metal Fatigue* (1995); commissioned by the 214th Army Ground Forces Band, Force Command, Atlanta.

*Essay for Orchestra and Tape* (1994); commissioned by the Southeastern Minnesota Youth Orchestra.

*Angel of Progress* (1993); commissioned by Claudia Anderson, Richard Gloss and Mark Weiger.

*Time is Vicious (if you take it for granted)* (1992); commissioned by The Double Reed Ensemble of Iowa.

## **RECORDINGS (AS COMPOSER/PERFORMER)**

*Raba*, featuring Laura Cocks, Dan Lippel, and Ensemble U:. New Focus Recordings FCR198.

*Travelogue*, featuring Three Free Radicals (Scott Miller and Mart Soo). Improtest IMPR11.

*bc+1[track\_number++] = (laptop) scott\_miller + bc;* featuring Binary Canary (Kyle Hutchins and Ted Moore). Avid Records 20171.

*Pure Pleasure*, recorded on EOS, featuring Patti Cudd. Innova 967.

*Avec Scott*, recorded on *Avec*, featuring Émilie Girard-Charest. Kohlenstoff.

*Diary of a Left-Handed Sleepwalker*, featuring Three Free Radicals (Scott Miller and Mart Soo). Panoramic PAN04.

*Tipping Point*, featuring Zeitgeist and Carrie Henneman Shaw. New Focus Recordings FCR161.

*Contents May Differ*, recorded on Music from SEAMUS vol. 24, featuring Pat O'Keefe. EAAM-2014.

*Contents May Differ*, recorded on Contents May Differ, featuring Pat O'Keefe. Innova 888.

*Devices & Desires*, Carla Rees and Scott Miller. rarescale rr004.

*Tipping Point*, recorded on Music from SEAMUS vol. 20, featuring Zeitgeist. EAAM-2011.

*And Thirty More*, recorded on *Here and Now*, featuring Zeitgeist. Innova 799.

*Willful Devices*, featuring Pat O'Keefe and Scott Miller.

*Shape Shifting: Shades of Transformation*, recorded on *Shape Shifting*, Innova 638, featuring Zeitgeist and Felip Costaglioli.

*Elegy*, recorded on *Trio Montecino*, Eroica JDT3196, featuring David Shea, clarinet; Pablo Mahave-Veglia, violoncello; Paulina Zamora, piano.

*Time is Vicious (if you take it for granted)*, recorded on *WIZARDS!*, CRS 9460, by The Double Reed Ensemble of Iowa.

## **RECORDINGS (AS PRODUCER and MIX ENGINEER)**

*For the Birds*, featuring Zeitgeist, Kevin Kling, and Victor Zupanc.

*Diary of a Left-Handed Sleepwalker*, featuring Three Free Radicals (Scott Miller and Mart Soo). Panoramic PAN04.

*Tipping Point*, featuring Zeitgeist and Carrie Henneman Shaw. New Focus Recordings fcr161.

*Contents May Differ*, featuring Pat O'Keefe. Innova 888.

*Here and Now*, featuring Zeitgeist. Innova 799.

*In Bone-Colored Light*, featuring Zeitgeist. Innova 774.

*St. Paul Listens*, featuring Zeitgeist. American Composers Forum.

*Shape Shifting*, featuring Zeitgeist and Philippe Costaglioli. Innova 638.

## **COMPOSITIONS**

2018

*This Strange Fine-Tuning of Our Universe II*

Two or more instruments and interactive-electronic (Kyma), two cardioid microphones, and multi-channel diffusion of sound; duration: 14 minutes. Written for Camilla Hoytenga and Taavi Kerikmäe.



First performance: 16 February 2018, Studio Z, St. Paul, MN.

2017

*Raba (VR version for U:)*

Alto flute, clarinet, violin, cello, piano, tam-tam, fixed-media electronics and 360° VR film; duration: 11 minutes. Film by Rein Zobel. First performance: 29 December 2017, Estonian Academy of Music and Theatre, Tallinn.

*Hilltop at Montalvo*

Fixed-media electronics and video; duration: 9 minutes. Video by Paul Clipson. First performance: 17 May 2017, Spectrum NYC.

*Admiration*

Electric guitar, fixed-media electronics and video; duration: 10 minutes. Video by Rosemary Williams. Reconstruction and revision from *The Cosmic Engine* (2008). First performance: 17 May 2017, SpectrumNYC.

2016

*Solstice Orrery*

Fixed-media or interactive electronics and video; duration: 10 minutes. Video by Ted Moore. First performance: 07 October 2016, Sūgisfest, Estonian Academy of Music and Theatre, Tallinn.

*ISLANDS*

Flute and interactive-electronics (Kyma), two cardioid microphones, and multi-channel diffusion of sound; duration: 10 - 50 minutes. First performance: 07 September 2016, PACE-1, De Montfort University, Leiceister, UK.

*Meditation*

Guitar and fixed-media electronics; duration: 10 minutes. Commissioned by Dan Lippel. First performance: 15 January 2016, St. Cloud State University, St. Cloud, MN.

2015

*Balancing Act*

Soprano/Tenor saxophone, clarinet/bass clarinet, guitar, real-time electronics, interactive-electronics (Kyma), multiple cardioid microphones, and multi-channel diffusion of sound; duration: 2 hours 45 minutes. Commissioned by Hinge Arts for the Kirkbride. First performance: 07 December 2015, Zachmann Gallery, Fergus Falls, MN.

*Accretion*

Flute, clarinet/bass clarinet, violin, cello, piano, multi-percussion, and fixed-media electronics; duration: 9 minutes. Commissioned by Ensemble U:. First performance: 03 November 2015, St. Cloud State University, St. Cloud, MN.

*Returning to Unknown Worlds*

Saxophone, interactive-electronics, two cardioid microphones, and four-channel diffusion of sound, and video; duration: 10 minutes. Created in collaboration with Michael Monhart and Scott Weissinger. First performance: 11 August 2015, Kyma International Sound Symposium, Bozeman, MT.

*Rubber Band, Man*

Marimba and fixed-media electronics; duration: 7 minutes. Commissioned by Heather Barringer. First performance: 12 June 2015, Studio Z, St. Paul, MN.

*Raba*

Alto flute, violin, cello, tam-tam, and fixed-media electronics; duration: 11 minutes. Commissioned by Spitting Image Collective. First performance: 02 May 2015, Studio Z, St. Paul, MN.

2014

*Avec Scott (a.k.a. Whispering Beast X Émilie)*

Cello, interactive-electronics, two cardioid microphones, and four-channel diffusion of sound; duration: 10'. Created in collaboration with Émilie Girard-Charest. First performance: 14 December 2014, Estonian Academy of Music and Theater, Tallinn, Estonia.

*A Lovely Gesture*

Interactive-electronics and ensemble; duration: 10'. Created in collaboration with Anne La Berge. First performance: 28 September 2014, Lübeck, Germany.

*Electro-organic Ecosystem for Lübeck*

Organ and interactive-electronics; duration: 10'. First performance: 26 September 2014, St. Jakobi Church, Lübeck, Germany.

*Every Problem is a Nail*

Piano and fixed-media electronics; duration: 10 minutes. Commissioned by Keith Kirchoff. First performance: 07 June 2014, New York City Electronic Music Festival.

2013

*This Strange Fine-Tuning of Our Universe*

¼-tone flute and interactive-electronics; duration: 10 - 15 minutes. Written for Anne La Berge. First performance: 13 September 2013, Espace Senghor, Brussels.

*Consortia*

Interactive-electronics and ensemble; duration: 12 minutes. First performance: 17 - 19 May 2013, St. Paul, MN.

*Contents May Differ*

Bass clarinet and electronics; duration: 9 minutes. Commissioned by Pat O'Keefe. First performance: 15 March 2013, St. Paul, MN.

*Strange Demons*

Structured improvisation for interactive-electronics and ensemble; duration: 12 minutes. First performance: 02 October 2013, St. Cloud, MN.

*Satisfied*

Structured improvisation for interactive-electronics and ensemble; duration: 7 minutes. First performance: 02 October 2013, St. Cloud, MN.

*Silent*

Structured improvisation for interactive-electronics and ensemble; duration: 12 minutes. First performance: 02 October 2013, St. Cloud, MN.

*No. 6*

Structured improvisation for interactive-electronics and ensemble; duration: 10 minutes. First performance: 02 October 2013, St. Cloud, MN.

*ORCH a*

Structured improvisation for interactive-electronics and ensemble; duration: 18 minutes. First performance: 02 October 2013, St. Cloud, MN.

*Two Steps Forward*

Structured improvisation for interactive-electronics and ensemble; duration: 8 minutes. First performance: 02 October 2013, St. Cloud, MN.

*The Frost Performs its Secret Ministry (revised 2016)*

Flute, guitar, and electronics; duration: 6.5 minutes. Commissioned by Jesse Langen and Linda Chatterton. First performance: 06 February 2013, St. Cloud State University.

2012

*Proof of Concept*

Trumpet, violin, viola, interactive-electronics; duration: 1 minute. First performance: 1 - 11 October 2012, SoundProof Fall 2012 concert tour, Bowling Green State University; College-Conservatory of Music, University of Cincinnati; Ohio University; Electronic Music Midwest 2012.

#### *Détente*

EMMI robots (AMI, CARI, TAPI), interactive-electronics, two cardioid microphones; duration: 10 - 30 minutes. First performance: 14 July 2012, Sound and Music Computing Conference, Copenhagen, Denmark.

#### 2011

##### *Anterior/Interior*

¼-tone alto flute and interactive-electronics; 8'. First performance: 23 November 2011 by Carla Rees, on rarescale concert (re)introduction, Shoreditch Church, London, UK. Published by Tetractys.

##### *Beauty is Eternity Gazing in a Mirror*

¼-tone flute and interactive-electronics; 9'30". Created in collaboration with Carla Rees.

##### *bending reed*

¼-tone flute and interactive-electronics; 6'30". Created in collaboration with Carla Rees.

##### *Seriously, This is a Commitment*

¼-tone flute and interactive-electronics; 13'00". Created in collaboration with Carla Rees.

##### *Forth and Back*

Soprano, bass clarinet, marimba, vibes, multi-percussion and piano, setting of Felip Costaglioli's poem; duration: 20 minutes. First performance: 6 - 8 October 2011, on Zeitgeist's concert series *Fall Music Harvest*, Studio Z, St. Paul, MN.

##### *Orrery for Casa da Música*

Interactive-electronics, two cardioid microphones, and four-channel diffusion of sound; duration: 10 - 15 minutes. First performance: 18 September 2011, Kyma International Sound Symposium 2011, Porto, Portugal.

#### 2010

##### *Whispering Beast*

Interactive-electronics, two cardioid microphones, and four-channel diffusion of sound; duration: 6.5 minutes. First performance: 24 September 2010, Kyma International Sound Symposium 2010, Vienna, Austria.

##### *Tipping Point*

Bass clarinet, marimba, multi-percussion, piano and interactive-electronics; duration: 11.5 minutes. First performance: 1 - 3 April 2010 on Zeitgeist's concert series *Wired*, Studio Z, St. Paul, MN. Official premier: 10 April 2010, SEAMUS 2010 National Conference, Saint Cloud, MN, by Zeitgeist.

#### 2009

##### *Chimeric Night*

Clarinet and interactive-electronics; duration: 5.5 minutes. First performance: 20 October 2009, Hewitt Pantaleoni Concert Series, Oneonta, NY, Calvin Falwell, cl.

##### *Arcata*

Clarinet and interactive-electronics; duration: 8 - 13 minutes. Created in collaboration with Pat O'Keefe. First performance: 9 - 12 September 2010 by Pat O'Keefe as part of Willful Devices CD release tour.

##### *Omaggio a 1961*

Clarinet and interactive-electronics; duration: 3 minutes. Created in collaboration with Pat O'Keefe. First performance: 9 - 12 September 2010 by Pat O'Keefe as part of Willful Devices CD release tour.

##### *Lattice XVIIIb*

Clarinet and interactive-electronics; duration: 9 minutes. Created in collaboration with Pat O'Keefe.

First performance: 9 - 12 September 2010 by Pat O'Keefe as part of Willful Devices CD release tour.

### *Consortium*

Clarinet and 2 or 4 channel fixed-media electronics (CD); duration: 7 minutes. Created in collaboration with Pat O'Keefe. Not yet premiered. 4-channel fixed-media version available.

### *haiku, interrupted*

Clarinet and interactive-electronics; duration: 7.5 minutes. Created in collaboration with Pat O'Keefe. First performance: 17 February 2009 at Spark Festival of Electronic Music and Art, University of Minnesota Arts Quarter, Pat O'Keefe, cl.

### *Lovely Little Monster*

Flute, clarinet, percussion and interactive or fixed-media electronics (CD); duration: 7 minutes. First performance: 20 February 2009 at Spark Festival of Electronic Music and Art, University of Minnesota Arts Quarter, Jenny Hanson, fl, Pat O'Keefe, cl., Patti Cudd, perc. Solo cl. version first performed 17 April 2009 at SEAMUS 2009 National Conference, Fort Wayne, IN, Marianne Gythfeldt, cl.

## 2008

### *Nebe Na Zemi (Heaven on Earth)*

Soprano, interactive-electronics performance environment for Kyma, two cardioid microphones, and four-channel diffusion of sound; duration: 32 minutes. Created for visual artist Vladimír Havlík's multi-channel video installation in the *Corpus Christi* chapel, Olomouc, CZ. Setting of text from Karl Marx's *Das Kapital*. First performance: 05 November 2008, Marketa Večeřova, sop.

### *And 30 More*

Bass clarinet, piano, two percussionists and fixed-media electronics (CD); duration: 2.5 minutes. Commissioned by Zeitgeist. First performance: 20 - 22 June 2008 by Zeitgeist, Studio Z, St. Paul, MN.

### *Pure Pleasure*

Two Snare Drums and fixed-media electronics (CD); duration: 5 minutes. Commissioned by Patti Cudd. First performance: 07 March 2008 by Patti Cudd, Studio Z, St. Paul, MN.

### *The Cosmic Engine*

Soprano, clarinet/bass clarinet, acoustic/electric guitar, cello, four channel interactive and fixed-media electronics, three channels of video projection; duration: 65 minutes. Created in collaboration with Rosemary Williams (video artist) and Pat O'Keefe (woodwinds). Commissioned by The Southern Theater. First performance: 30 - 31 May 2008 by Scott Miller, Rosemary Williams, Pat O'Keefe, Norah Long, Jeff Lambert, and Jacqueline Ultan, Electric Eyes New Music and Media Festival, The Southern Theater, Minneapolis, MN.

## 2007

### *Chimera No. 2.1*

Four-channel acousmatic remix of *Chimera No. 2*; duration: 11 minutes. First performance: 10 March 2007 at SEAMUS 2007 National Conference, Iowa State University, Ames, IA.

### *What You Have Taken*

Interactive-electronics setting of Philippe Costaglioli's poem of the same name for Spoken-word, Kyma, 3 cardioid microphones, and 4 channel sound diffusion; duration: 9'. Created in collaboration with Philippe Costaglioli and Jeffrey Bleam (director). First performance: 30 January 2007 by Philippe Costaglioli, New Media - New Works, Studio Z, St. Paul, MN.

## 2006

### *Three Gestures*

Clarinet, cello, and piano; duration: 10 minutes. Commissioned by Trio Montecino. First performance: 8 October 2006 by Trio Montecino, Gant Recital Hall, St. Cloud, MN.

### *Some Fabric and a Few Pieces of Bone*

Interactive work for Kyma, two cardioid microphones, and four-channel diffusion of sound; duration:

6.5 minutes. First performance: September 2006, Livewire Electronic Music Concert, University of Minnesota, Minneapolis, MN.

#### *Chimera No. 2*

Violin and fixed-media electronics (CD); duration: 19 minutes. Commissioned by Mlade Podium Festival for premier by violinist Iva Kramperová. First performance: 12 September 2006 by Iva Kramperová, Mlade Podium Festival, Pardubice, CZ.

#### *Fun House*

Bass Clarinet and Interactive Electronics, 2 cardioid microphones, and 4 channel diffusion of sound; duration: 12 - 20 minutes. Commissioned by and created in collaboration with Pat O'Keefe. First performance: February 2006, by Pat O'Keefe, Spark Festival of Electronic Music and Art, Ted Mann Hall, University of Minnesota, Minneapolis, MN.

#### 2005

##### *Engines of...*

String Orchestra and fixed-media; duration: 7 minutes. Commissioned by Maple Grove Senior High School Orchestra with support of the Maple Grove Music Boosters. First performance: 30 January 2006, by the Maple Grove Senior High School Orchestra, Matt Caron, conductor, Maple Grove, MN.

#### 2004

##### *elegant beast*

Interactive-electronics, two cardioid microphones, and four-channel diffusion of sound; duration: 6 minutes.

##### *Opicus*

Interactive-electronics, two cardioid microphones, and four-channel diffusion of sound; duration: 8 minutes.

##### *Shape Shifting: Shades of Transformation*

Commissioned by Zeitgeist. Includes the works: *Apnèe*, *Mirror Inside*, *St. Victoire*, *Desire Also Has Its Own Geography*, *Dressing Up*, *Jardins Mécaniques*, *Digging Space*, *Les Cançons de la Sang*, *New Snow*. Spoken-word, Interactive-Electronics, Alto Sax/Bass Clarinet, Piano, Percussion (2); includes settings of Philippe Costaglioli's "Apnèe," "St. Victoire," and "Dressing Up;" duration: 65 - 70 minutes. Created in collaboration with Zeitgeist and Philippe Costaglioli. Underwritten by the American Composers Forum with funds provided by the Jerome Foundation. Made possible with support from the Zeitgeist Commissioning Collective. First performance: 4 - 12 June 2004 by Philippe Costaglioli, Scott Miller, and Zeitgeist at Studio Z, St. Paul, MN.

#### 2003

##### *My House is Your Breathing*

DVD and performance collection of collaborative works with Philippe Costaglioli (spoken-word) and Ron Gregg (video artist), duration: 30 minutes. First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

##### *Our Little Song of Ashes?*

Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli's *Our Little Song of Ashes?*, duration: 6 minutes. Created in collaboration with Philippe Costaglioli (spoken-word) and Ron Gregg (video artist). First performance: 5 May 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

##### *Self Portrait*

Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli's *Self Portrait*, duration: 3 minutes. Created in collaboration with Philippe Costaglioli (spoken-word) and Ron Gregg (video artist). First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

##### *Autumn Etude*

Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli's poems *Atlàntida Última Ronda* and *Autumn Sonata*, duration: 8 minutes. Created in collaboration

with Philippe Costaglioli and Ron Gregg (video artist). First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

### *Moving In*

Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli's *Moving In*, duration: 7 minutes. Created in collaboration with Philippe Costaglioli and Ron Gregg (video artist) with support in part by the American Composers Forum through the 2001 McKnight Composer Fellowship Program. First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

### 2002

#### *Ghost Love: A Short Novel*

Spoken-word, percussion and interactive-electronics; setting of Philippe Costaglioli's poem of the same title, duration: 9 minutes. Composed in collaboration with Philippe Costaglioli and Terry Vermillion (percussion). First performance: 11 October 2002 by Philippe Costaglioli, Terry Vermillion, and Scott Miller, Ritsche Auditorium, St. Cloud, MN.

#### *Last Words?*

Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli's *Last Words?*, duration: 4 minutes. Composed in collaboration with Philippe Costaglioli, and Jesse Zwack (video artist). First performance: 10 April 2003 by Philippe Costaglioli, Paramount Theater, St. Cloud, MN.

#### *Sarabanda*

Spoken-word, video and electronic sound; setting of Philippe Costaglioli's *Sarabanda*, duration: 7 minutes. Composed in collaboration with Philippe Costaglioli, Bill Gorcica (multimedia) and Ron Gregg (videographer) with support from Minnesota State Arts Board Artist Assistance Fellowship, and supported in part by the American Composers Forum through the 2001 McKnight Composer Fellowship Program. First performance: 26 March 2002 at *Digital Plus - New Works by Bill Gorcica*, Kiehle Gallery, St. Cloud, MN.

### 2001

#### *Ecce Dominus Reniet*

Women's Choir (SA) and Percussion; duration: 6 minutes. Composed with support from the Minnesota State Arts Board Artist Assistance Fellowship, Fiscal Year 2001 and supported in part by the American Composers Forum through the 2001 McKnight Composer Fellowship Program. First performance: 05 December 2001 by the SCSU Women's Choir and the SCSU Percussion Collective, Ritsche Auditorium, St. Cloud, MN.

#### *Tempest*

Spoken-word, video and electronic sound (also fixed-media video); setting of Philippe Costaglioli's *Tempest*, duration: 4 minutes. Composed in collaboration with Philippe Costaglioli (spoken-word) and Ron Gregg (videographer) with support from Minnesota State Arts Board Artist Assistance Fellowship, Fiscal Year 2001 and supported in part by the American Composers Forum through the 2001 McKnight Composer Fellowship Program. First performance: 14 October 2001 Ruth Gant Recital Hall, St. Cloud, MN.

#### *Landscape*

Created with support from St. Cloud State University Scholarly and Creative Activity Reassign Time. Wind Ensemble and Fixed-media; duration: 8 minutes. First performance: 22 April 2001 by the SCSU Wind Ensemble at St. Mary's Cathedral, St. Cloud, MN.

#### *Low Hangs the Moon*

Commissioned by Thomas Allen with support from the SCSU Foundation. Soprano, Piano, and Fixed-media; setting of text from Walt Whitman's *Sea-drift: Out of the Cradle Endlessly Rocking*; duration: 7 minutes. First performance: 02 April 2001 by Hillary Vermillion, soprano and Thomas Allen, piano, Ruth Gant Recital Hall, St. Cloud, MN.

### 2000

#### *Chimera*

Viola and Fixed-media; duration: 7 minutes. First performance: 27 March 2000 by Coca Bochonko, Ruth Gant Recital Hall, St. Cloud, MN.

#### *Secrets*

Soprano Saxophone, Percussion, Fixed-media, and Spoken-word; acid jazz setting of Philippe Costaglioli's poetry; duration: 10 minutes. First performance: 20 October 2000 by Philippe Costaglioli, spoken word; Kim Gast, Sop. Sax., and Terry Vermillion, percussion at Ruth Gant Recital Hall, St. Cloud, MN.

#### *Through the Forest*

Soprano Saxophone, Percussion, Fixed-media, and Spoken-word; acid jazz setting of Philippe Costaglioli's poetry; duration: 10 minutes. First performance: 20 October 2000 by Philippe Costaglioli, spoken-word; Kim Gast, Sop. Sax., and Terry Vermillion, percussion at Ruth Gant Recital Hall, St. Cloud, MN.

#### *Nature Study No. 7*

Soprano Saxophone, Percussion, Fixed-media, and Spoken-word; acid jazz setting of Philippe Costaglioli's poetry; duration: 8 minutes. First performance: 20 October 2000 by Philippe Costaglioli, spoken-word; Kim Gast, sop. sax., and Terry Vermillion, percussion at Gant Recital Hall, St. Cloud, MN.

#### *Variation 959 #1*

Piano; created for a multimedia installation by visual artist Rob Madgwick; duration: 2 minutes. First performance: 18 - 28 July 2000, The Life and Times of James Simmons III, a Creative Interpretation of his Personal Diaries, Haslemere Educational Museum, Surrey, England.

#### *Standing Still at Sea*

Fixed-media; created in collaboration with choreographer Gretchen Pick for dance quintet; duration: 20 minutes. First performance: 01 - 04 June 2000 as part of the Old Arizona Emerging Artist Series at Old Arizona Studios, Minneapolis.

#### 1999

##### *Eyes and Ears*

Created with support of a St. Cloud State University Research Grant. Multimedia Installation created in collaboration with visual artist William Gorcica. First performance: 21 April 1999, Performing Arts Center, St. Cloud, MN.

#### 1998

##### *Autumn Etude (a.k.a. In Memoriam Lloyd Ultan)*

Fixed-media; duration: 8 minutes. First performance: 12 November 1998 at *Sonic Circuits VI*, St. Cloud, MN.

##### *Dies Sanctificatus*

Mixed Choir and fixed-media; duration: 7 minutes. First performance: 17 April 1998 by the SCSU Concert Choir, Jeffrey Douma, cdtr., Ritsche Auditorium, St. Cloud, MN.

#### 1997

##### *Time is the Fire in Which We Burn*

Trombone and fixed-media; duration: 8 minutes. First performance: 03 November 1997 by Mark Springer at Ruth Gant Recital Hall, St. Cloud, MN.

##### *Indicate What You Want (Polish Women Never Scream)*

Fixed-media and five dancers; duration: 13 minutes. Choreographed by Gretchen Pick. First performance: 04 - 13 July 1997 by Rig at the Minnesota Dance Alliance Homebred! Artists in Motion Series, at the Hennepin Center for the Arts, Minneapolis.

##### *Dangerous When Wet*

Fixed-media; duration: 25 minutes. Originally presented as part of a collaborative performance art event with sculptor/installation artist Suzanne Kosmalski at SCSU Pool.

### *Hommage*

Commissioned by the St. Cloud State University Wind Ensemble. Wind Ensemble; duration: 7 minutes. First performance: 03 March 1997 by the St. Cloud State University Wind Ensemble, Ric Hansen, cdtr., Mexican National Radio from IMER Studio "A", Mexico City.

1996

### *Improvisational Studies in Wood, Metal & String*

Trap-set and interactive-electronics; duration: 15 - 20 minutes. First performance: 26 Sept 1996 by Terry Vermillion at Sonic Circuits IV International Festival of Electronic Music, St. Cloud, MN.

### *Old Turtle*

Commissioned by James B. Van Demark, Bruce Wood, and Doug Wood. Solo Double Bass, Narrator and Orchestra; duration: 17 minutes. First performance: 16 May 1996 by the SCSU Sonare Orchestra, Downtown Plaza, St. Cloud, MN.

### *Elegy*

Created with support of a St. Cloud State University Long-Term Grant. Violin, Cello and Piano; duration: 12 minutes. First performance: 01 April 1996 by Sarah Snyder, violin; Sara Docter, cello; Judy Zyllstra, piano, Recital Hall, St. Cloud State University. Recorded on *Trio Montecino*, Eroica JDT3196, featuring David Shea, clarinet; Pablo Mahave-Veglia, violoncello; Paulina Zamora, piano.

1995

### *Solix*

Fixed-media and two dancers; duration: 7 minutes. First performance: 19 June 1995 at the Minnesota Dances Festival at the Hennepin Center for the Arts.

### *Metal Fatigue*

Commissioned by the 214th Army Ground Forces Band, Force Command, Atlanta. 2 Piccolo Trumpets, 4 Trumpets and 2 Flugelorns; duration: 5 minutes. First performance: 01 June 1995 by the 214th Army Ground Forces Band at the 1995 International Trumpet Guild *International Brassfest*, Bloomington, IN.

### *Concertino for Trombone, Winds and Percussion*

Solo Trombone, Flute/Piccolo, Oboe, Bass Clarinet, Bassoon, Trumpet, Horn, Timpani, Percussion and Piano; duration: 12 minutes. First performance: 08 Dec 1996 by the Iowa State University Symphonic Band, Ames, Iowa featuring soloist Scott Anderson.

1994

### *Essay for Orchestra and Tape*

Commissioned by the Southeastern Minnesota Youth Orchestra. Children's orchestra and fixed-media; duration: 8 minutes. First performance: 05 June 1994 by the Southeastern Minnesota Youth Symphony, Rochester, MN.

### *Angel of Progress II*

MIDI enabled Bb Clarinet and MIDI Grand or Disklavier Grand Piano, Korg Wavestation and Ensoniq ESQ-M synthesizers; duration: 20 minutes. First performance: 22 February 1994 by John Anderson, clarinet, Ferguson Recital Hall, Minneapolis, MN.

1993

### *City Hall*

Piano, fixed-media, and slide projector; duration: 15 minutes. Originally presented as part of a collaborative installation with sculptor/installation artists Suzanne Kosmalski and Elias Tambakeas at the Nash Gallery, Minneapolis 5 April - 16 April 1993.

### *Katherine's Dreams*

Commissioned by the Louisiana Governor's Program for Gifted Children. Children's Musical; duration: 2 hours. Co-written with Robert Rathmell, Book by John and Karen Moranski.

### *Angel of Progress*

Commissioned by Claudia Anderson, Richard Gloss and Mark Weiger. Flute, oboe, & piano; duration:



12 minutes. First performance: 21st Annual National Flute Convention by Claudia Anderson, Richard Gloss and Mark Weiger.

*Sonata for Cello and Piano*

Duration: 21 minutes. First performance: 18 August 1994 by Jiri Barta, cello; Jaroslav Saroun, piano at the Dvorak Museum, Prague, Czech Republic.

1992

*Time is Vicious (if you take it for granted)*

Commissioned by The Double Reed Ensemble of Iowa (a.k.a. Wizards). Two oboes, english horn & bassoon; duration: 5 minutes. Published by Jeanné, Inc. Recorded on the Wizards' CRS Master Recordings CD (CRS 9460). First performance: 1993 by The Double Reed Ensemble of Iowa, University of Iowa, Iowa City, IA.

*Industrial Breed*

Oboe, C trumpet & piano; duration: 6 minutes. First performance 24 May 1993 by Debra Hawk, oboe; David Burt, trumpet; Susan Flaskerud - Rathmell, piano at the Weyerhauser Auditorium, St. Paul, MN.

*Untitled Dance, 1992*

Piano solo; arranged for percussion ensemble; duration: 12 minutes. First performance: April 1994 by the St. Cloud State Percussion Collective, Ritsche Auditorium, St. Cloud, MN.

*Lament for String Orchestra*

Duration: 15 minutes. First performance: 30 April 1994 by The University of Minnesota Symphony Orchestra, Ted Mann concert hall, Minneapolis, MN.

*Study in Brass*

C trumpet, F horn & trombone; duration: 7 minutes. First performance 27 February 1992 David Burt, tpt.; Duane Schultess, hn.; Scott Anderson, tbn., Ferguson Recital Hall, Minneapolis, MN.

1991

*The Virgin of the Sun*

Chamber orchestra; duration: 16 minutes. First performance: 30 October 1994 by the Mississippi Valley Chamber Orchestra, Ed Schlueter, cdtr.