

CYBERSOUNDS  
FEATURING DM HOTEK

*NOVEMBER 6, 2023*

*TPAC*



# PROGRAM

*Glass Mountain\** (2023)  
for electronic music ensemble and live video

Adam Vidiksis  
& Sam Wells

BEEP

Adam Vidiksis, conductor  
Sam Wells, live video

*Orbital\** (2023)  
for 2 Drum Sets and live electronics

Adam Vidiksis

Maria Marmarou, drum set  
Adam Vidiksis, drum set

*Nostalgic Visions* (2009)  
for piano and live, interactive electronics

Elainie Lillios

Negar Ghasemi, piano

Improvisation

DM Hotep

DM Hotep, electric guitar

*The Garden\** (2023)  
for electronic music ensemble

BEEP

*X! (ain got you)* (2023)  
for electronic music ensemble (feat. ASTRO KXLLA)

BEEP

Improvisation

DM Hotep & aeroidio

DM Hotep, electric guitar  
Adam Vidiksis, drum set and electronics  
Sam Wells, trumpet and electronics

*The second half of the program will be continued in the lobby.*

DJ sets by:

Tarik Inman & ali3nbody

Live audio-reactive visuals produced and performed by Tim Nagle

Featuring works by Boyer music technology and Temple students,  
including:

Jonathan Downs

*College Trauma*

*Baddie With Good Morals*

*Medusa*

*Protect Me*

ASTRO KXILLA

*Starships*

*WIND !*

Ben Leese

*Borrowed Time*

Abtein Jaeger

*TFYS*

Ian Costello

*Atmospheric Snacks*

Sivee

*Crystalline*

*\*world premiere*

---

The use of photographic, audio, and video recording is not permitted.

Please turn off all electronic devices.

Sixtieth performance of the 2023-2024 season.

# BEEP

Directed by Dr. Adam Vidiksis

*The Garden:*

Dylan Roche, Tim Nagle, Yasmina Serville, Tarik Inman, Eli Weinstein—electronics

*X! (ain got you):*

Astro Kxlla – vocals

Jonathan Downs – sax and electronics

Michael Proulx – cello and electronics

Colin Michael Smith – keys and electronics

Merritt Leidy – electronic drums

Abtein Jaeger – turntable

*Glass Mountain:*

Quinn Allemand, Isaac Amador, Owen Brasch, Gillian Cochran, Emma Cullum, Benjamin Daisey, Anthony Doran, Connor Frugoli, Max Fuster, Trevor Hampson, Tallulah Hoffman, Andrew Koban Payne, Isaac William Kraus, Benjamin Leese, Patrick O'Brien, Sam Scarlett, Liam Wiedmann, Caleb Lucas Wright, Yifan Zhou—electronics

# PROGRAM NOTES

*Glass Mountain* explores the sounds and feeling of transitional states of water as considered along a mountainside, however, these sounds are portrayed exclusively through samples of glass being bowed and struck with various implements. The performers are given a score and a listening track of water and ice sounds and are tasked with rendering what they hear through by manipulating the glass samples. The audience does not hear the listening track, but rather they experience only the resulting abstracted soundscape. Similar to an image displayed in a stained-glass window, the result is a beautifully imperfect rendering of a real-world object or scene.

*Orbital* is a piece for two drum set players and electronics. Frequently, when two drummers are set in performance together, an adversarial relationship is expected—as in the famous “drum battle.” I sought to create a model that would encourage cooperation and coordination, but could still establish a shifting, fluid, and non-binary sense of leading and following, where a spectrum between the two roles could be more easily understood and navigated by the players. My solution was the metaphor of orbiting bodies. I imagine at any given point in the piece, the players are orbiting around each other, but they are given different—and shifting—masses, as therefore increase and decrease their gravitational force upon each other. The players are given a score that asks them to respond to composed musical gestures as well as guidelines for their orbital relationship, including mass, rotational speed, and distance. The live electronic processing further accentuates this relationship throughout the work. The structure of the piece emerges through the navigation of these states as the players whirl, spin, and revolve around each other in a joyous gravitational dance.

—notes by the composer

This improvised electronic performance, *The Garden*, attempts to sonically manifest Hieronymus Bosch’s Renaissance-era triptych “The Garden of Earthly Delights”. Rather than centering on thematic or semantic messaging, focus is placed on form and imagery, allowing feelings elicited by the piece to inform the actions of the performers. The piece is interpreted in a left-to-right movement over a period of five minutes, beginning with idyllic imagery at the

left panel and closing out in a state of chaos at the right panel. As this kind of improvised interpretation is inherently subjective, listeners are invited to look on at the artwork during the performance and observe what thoughts and feelings might arise as the piece progresses.

*X! (ain got you):*

ok

dont try ta walk up in my universe when yeen got nun 2 say  
u dont never kno how people be cut, so i blend w black like temple  
fades

i been like infinite miles up inna sky, no lie, i been 2 space  
cant nobody dial my shit when im in my rocket Houston we okay

i be gettin lost

in my galaxies

why n—— mad at me

i jus mindin my own

all dat fake talk dont mean jack 2 me

only come 2 Earth bout my munyuns

play wit my cash iss casualties

she so fiy she dont even look human but she on Earth i hadda  
leave

dont push me cuz im too close

i got burn holes in my clothes

she been questionin my truth cuz i make ha call me astro

n im always movin slow

cuz im numb

errtime im back sober head get hotter then tha Sun

walk like number 1

cuz he ain on my tier

even tho im straight from X dont cross me Memphis n—— ain got  
fear

call myself a j SPACEBOY ! cuz i'm at da stratosphere

floatin like Silver Surfer cuz deez folks ack way 2 weird

outta here

jus leave me alone !

im on planet X !

yea i stay away

cuz iss so many regrets

i'm goin up but i aint got u  
i ain got u  
she gon watch me takeoff right off 2 Planet X !  
im 2 far away so i cannot answer no text  
but i ain tryna lose u  
i don't wan lose u

it dun been 2 many 2 good people most recently meet they  
demise  
tol my sista we creatives gotta pick shit up no slackin time  
errday i'm thinkin like i don't kno where i'm goin don't know my  
path design  
got a big heart but dat shit be tired sometimes n i feel black inside  
folks tell me 2 stay on dis music shit i be thinkin i'm wastin life  
might jus pack dis whole shit up invest my clock in a 9 to 5  
stay in deez walls talk about how i go wrong n barely go outside  
i ain even tryn go back 2 Earth deez ppl stay tryna push dat line

jus leave me alone !  
im on planet X !  
yea i stay away  
cuz iss so many regrets  
i'm goin up but i aint got u  
i ain got u  
she gon watch me takeoff right off 2 Planet X !  
im 2 far away so i cannot answer no text  
but i ain tryna lose u  
i don't wan lose u

she gon watch me takeoff !



*Nostalgic Visions* is a composition for piano and live, interactive electroacoustics inspired by a stanza of “Balada de la Placeta” (“Ballad of the Little Square”) from *Libro de Poemas* by Federico García-Lorca (English translation by Robert Bly):

Se ha llenado de luces  
mi corazón de seda,  
de campanas perdidas,  
de lirios y de abejas.

Y yo me iré muy lejos,  
más allá de esas sierras,  
más allá de los mares,  
cerca de las estrellas,  
para perderle a Cristo  
Señor que me devuelva  
mi alma Antigua de niño,  
madura de leyendas,  
con el gorro de plumas  
y el sable de madera.

My heart of silk  
is filled with lights,  
with lost bells,  
with lilies and bees.

I will go very far,  
farther than those mountains,  
farther than the oceans,  
way up near the stars,

to ask Christ the Lord  
to give back to me  
the soul I had as a child,

matured by fairy tales,  
with its hat of feathers  
and its wooden sword.

Lorca’s text expresses the longing felt by one seeking a return to the innocence of youth. The poem’s dual time streams, the reality of present day and visions of the past, are expressed musically by the pianist who alternates between playing on the keys and inside the piano. At times present and past are clearly divided; other times the lines between them blur and reminiscence becomes a hopeful yet impossible reality. *Nostalgic Visions* was commissioned by and is dedicated to pianist Thomas Rosenkranz.

# BIOGRAPHIES

**David Middleton / DM Hotep** has rehearsed, toured, and recorded as a member of the Sun Ra Arkestra, under the direction of Marshall Allen since 2000. Internationally, he has performed alongside many seminal Arkestra members such as John Ore, Juni Booth, Charles Davis, Vincent Chancey, Julian Priestler, and Billy Bang; and other internationally notable musicians that include Wayne Krantz (MC5), poet John Sinclair, Bernie Worrell, DJ Spooky, avant-garde multi-instrumentalists William Parker and Kali Fasteau, Ron Miles, Tuvan throat-singing ensemble Alash, legendary Tuvan musician Kongarol Ondar (star of the Oscar award-winning documentary *Genghis Blues*), Irreversible Entanglements, Shabaka Hutchings, afro-futurist multidisciplinary artist Rashaad Newsome, and has briefly toured and filmed with Solange Knowles.

In 2018/19 he served as music director & consultant for Philadelphia Jazz Project's Satellites Are Spinning concert series, and is currently a participating member of Philadelphia's Arcana New Music Ensemble (beginning with resurgent performances of the works of Black avant-garde composer Julius Eastman).

Right before the global pandemic, he began developed the guitar/vocal electro/jazz duo Jupiter Blue with wife (and Arkestra vocalist) Tara, which recorded and toured briefly before the pandemic and produced mixed media content during it. In addition to teaching a course in improvisation strategies at the Curtis Institute of Music, he continues to engage with beginning and intermediate level guitar/music students online and at Maplewood music school. Locally, he performs most frequently with saxophonist Elliott Levin, and as coordinator/performer with Marshall Allen's Ghost Horizon series for Ars Nova.

The Boyer College Electroacoustic Ensemble Project—**BEEP**—is a group for electroacoustic music creation in a collaborative environment. Founded in 2013 by Dr. Adam Vidiksis at Temple University, BEEP embraces a variety of aesthetics and styles, from EDM to the avant-garde. We function in varied modalities: from a laptop orchestra, to fusion of computers and traditional instruments, to an electronic music band. BEEP uses the laptop orchestra model, an ensemble of computer-based meta-instruments, as but one of many possible modes of music making using computers and other electronics.

Our main goal as an ensemble is to explore new musical paths and new technologies by uniting people of varying and complementary skill sets in the discovery of new possibilities of creating sound. BEEP also aims to promote expressive music making and musical vocabulary, increase technological literacy among its participants and audience, to encourage a culture of code literacy and computer competency hand-in-hand with critical and independent thinking, and to perform the ever-expanding repertory of electronic music.

We believe that the integration of electronics in traditional music is one of many pathways forward for new music in our future. For performers, it is integral to harness the power of computer technology in order to have a strong online presence and be able to perform a large part of the music being written today. For composers, music technology makes itself evident in the writing process with engraving software and sequencers, but there is a clear creative advantage to be found in learning the benefits of integrating electronic aspects into developing pieces. For educators and music therapists, there is vast, largely unexplored potential in numerous programs being constantly written and coded for electronics that could have success in the classroom and in the therapy field. The potential is limitless when one has the tools to create sound from scratch, and BEEP strives to spread that potential as far as it can go.

BEEP has been featured at the International Computer Music Conference in Daegu, South Korea, the Society for Electro-Acoustic Music in the United States National Conferences in Georgia and Boston, the New York Electronic Arts Festival, the Electroacoustic Barn Dance in Virginia, and was the headlining band at the Andy Warhol exhibition opening at the M WOODS contemporary art gallery in Beijing, China. The group has collaborated with renowned artists such as Nicholas Isherwood, Toshimaru Nakamura, Dan Blacksberg, and Susan Alcorn. BEEP regularly performs at venues around the Philadelphia area.

BEEP's programming carries wide appeal, enjoyable for everyone from the seasoned electronics aficionado to the casual radio listener. All our audiences need are open ears and open minds—let us show you how it's BEEPin' done.

**Negar Ghasemi**, a musician originally from Iran and currently residing in Philadelphia, is on a diverse and evolving musical journey. Her early exposure to music began at the age of four when she started her musical education in her mother's music school in Iran.

Before moving to the United States, Negar studied with Behnam Abolghasem in Iran, and her early musical foundation was significantly shaped by this experience. Upon her arrival in the United States, she continued her piano studies with dedicated teachers, including Meng Hao, Kayoko Segawa, and Emiko Edwards.

Throughout her college years at Temple University, where she pursued her bachelor's degree in piano performance under the guidance of Sara Davis Buechner, Negar had opportunities to attend masterclasses with renowned musicians such as Andre-Michel Schub and Jonathan Biss. During high school, she honed her skills as a clarinetist, mentored by Sean Bailey, and was a member of the All-City concert band conducted by Deborah Confredo, broadening her musical horizons.

Sharif Lotfi, the founder of the Free Music Education Center of the University of Arts in 1991 and later the creator of Iran's first music school, the "Music School of Tehran University of Arts," significantly influenced Negar's early musical journey. His mentorship played a pivotal role in shaping her ideas around developing an independent musical voice and identity.

Negar's interest in music technology emerged as she explored the interplay between sound, physics, and digital audio. This exploration led her to a master's program in music technology, where she investigated the convergence of sound, technology, and human perception.

As an active piano teacher, Negar plays a crucial role in shaping her ideas about human psychological interaction with music performance and learning. Teaching has provided her with insights into the ways one connects with music, prompting her to reevaluate her journey as an artist. This reflection led her to find a path to expand her career into the creative industry and composition. Her approach to her career is experimental as an artist, with respect to culture and childhood, as she endeavors to exist and experience, continuously pushing the boundaries of her creative expression.

In 2021, Negar ventured into the realm of composition, rekindling her connection to Iranian music and experimenting with musical motifs inspired by composers like Masoud Ebrahimi and Mohammad Saeed Sharifian. These early encounters with contemporary pieces influenced her vision of fusing Western classical music with Iranian musical and cultural concepts.

Her musical journey in Iran included valuable training with notable teachers, like Sharif Lotfi and Behnam Abolghasem, both of whom played pivotal roles in shaping her ideas about developing an independent musical identity. Additionally, Negar spent a year at a music high school for girls in Iran, fostering friendships with her teachers and establishing connections within the Iranian music industry.

Negar's journey reflects her dedication, curiosity, and commitment to exploring the intersections of music, technology, and human experience.

**Maria Marmarou** is a graduate student at Temple University, where she is studying jazz drum set performance. She has had the opportunity to perform with notable artists such as Joey DeFrancesco, Dick Oatts, Tim Warfield, Michael Dease, Steve Wilson, Walter Blanding, Kurt Elling, Rodney Whitacker, Helen Sung, Terell Stafford, Catharine Russell, and Carmen Bradford with the Count Basie Orchestra. Her Performances have taken her to renowned venues like Dizzys Club Coca Cola, Rose Hall, and the Appel Room at Jazz at Lincoln center, Smalls, the MET in Philadelphia, Café Vivace, The Blue Llama, and Sibelius academy. She was recently awarded the Earl Hines Outstanding Musician award at the Jack Rudin Collegiate competition. During her free time Maria works as a bike mechanic and enjoys indoor climbing.

Acclaimed as one of the “contemporary masters of the medium” by MIT Press’s *Computer Music Journal*, **Elainie Lillios** creates works that reflect her fascination with listening, sound, space, time, immersion, and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live electronics, collaborative experimental audio/visual animations, and installations. She also performs live electronics with ESC Trio collaborators Chris Biggs and Scott Deal.

Elainie's work has been recognized internationally and nationally through awards, grants, and commissions, including a 2020 Johnstone Foundation commission, 2018 Fromm Foundation Commission, 2016 Barlow Endowment Commission, and 2013 Fulbright Scholar Award. She won First Prize in the Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique "Saxotronics" Competition. She has also received awards from the Destellos International Electroacoustic Competition, Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and others. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l'espace du son, June in Buffalo, and at other locations in the United States and abroad.

Reviews of Elainie's compact disc *Entre Espaces* (available on Empreintes DIGITaLes at [electrocd.com](http://electrocd.com)) praise her work for being "... elegantly assembled, and immersive enough to stand the test of deep listening" and as "...a journey not to be missed." Other works are published by Centaur, Innova, MSR Classics, Ravello, StudioPANaroma, Musiques et recherches, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal.

Elainie serves as Director of Composition Activities for SPLICE ([www.splicemusic.org](http://www.splicemusic.org)) and as Professor of Creative Arts Excellence at Bowling Green State University in Ohio. [elillios.com](http://elillios.com)

**Adam Vidiksis** is a drummer and composer based in Philadelphia who explores social structures, science, and the intersection of humankind with the machines we build. His music examines technological systems as artifacts of human culture, acutely revealed in the slippery area where these spaces meet and overlap—a place of friction, growth, and decay. Vidiksis is a sought-after champion of new works for percussion and electronics, performing as a featured artist in venues around the world. Vidiksis's music has won numerous awards and grants, including recognition from the Society of Composers, Incorporated, the

American Composers Forum, New Music USA, National Endowment for the Arts, Chamber Music America, and ASCAP. His works are available through HoneyRock Publishing, EMPIRE, New Focus, PARMA, and SEAMUS Records. Vidiksis recently served as composer in residence for the Chamber Orchestra of Philadelphia and was selected by the NEA and Japan-US Friendship Commission, serving as Director of Arts Technology for a performance of new works slated during the 2020 Olympics in Japan. Vidiksis is Assistant Professor of music technology at Temple University and President of SPLICE Music. He performs in SPLICE Ensemble, aeroidio, Miller/Vidiksis/Wells, and the Transonic Orchestra, conducts Ensemble N\_JP, and directs the Boyer College Electroacoustic Ensemble Project (BEEP). [www.vidiksis.com](http://www.vidiksis.com)

**Sam Wells** is a musician and video artist based in Philadelphia. Sam has performed throughout North America and Europe, as well as in China. He is a recipient of a 2016 Jerome Fund for New Music award, and his work, *stringstrung*, is the winner of the 2016 Miami International Guitar Festival Composition Competition. He has performed electroacoustic works for trumpet and presented his own music at the Bang on a Can Summer Festival, Chosen Vale International Trumpet Seminar, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, N\_SEME, and SEAMUS festivals. Sam and his music have also been featured by the Kansas City Electronic Music and Arts Alliance (KcEMA) and Fulcrum Point Discoveries. He has also been a guest artist/composer at universities throughout North America.

Sam is a member of aeroidio, SPLICE Ensemble. Sam has performed with Contemporaneous, Metropolis Ensemble, TILT Brass, the Lucerne Festival Academy Orchestra, and the Colorado MahlerFest Orchestra. Sam has recorded on the Scarp Records, New Amsterdam/Nonesuch, New Focus Records, SEAMUS, and Ravello Recordings labels.

Sam is a Cycling '74 Max Certified Trainer and holds degrees in both performance and composition at the University of Missouri-Kansas City, graduate degrees in Trumpet Performance and Computer Music Composition at Indiana University, and a doctoral degree at the California Institute of the Arts. Sam is an Assistant Professor of Music Technology at Temple University.

<https://silewm.as>

## **Boyer College of Music and Dance**

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

[boyer.temple.edu](http://boyer.temple.edu)

## **The Center for the Performing and Cinematic Arts**

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

[arts.temple.edu](http://arts.temple.edu)

## **Temple University**

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for “The Temple College.” His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—Perseverantia Vincit, or “Perseverance Conquers”—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

[temple.edu](http://temple.edu)