

CYBERSOUNDS

FEATURING DM HOTEK, TARA
MIDDLETON AND HEATHER
STEBBINS

APRIL 4, 2024

TPAC

PROGRAM

--Doors open at 7pm--

DJ set by Abtejn Jaeger

--Concert in the Hall: 7:30pm--

Entropical Paradise (with Bird Call) (1971) by Douglas Leedy
performed live on a Doepfer Eurorack system for 2 channels
Stefano G Daddi and Sandra James, electronics

The Forest Inside of You by Cerulean S. Payne-Passmore

- I. *Glistening Dawn*
- II. *Echoes and Raindrops*
- III. *Aroma of Moss*

for chamber ensemble with live electronics
Cerulean S. Payne-Passmore, vocals/electronics
Temple New Music Ensemble
Sepehr Pirasteh, director

Blackxxt (2024)* by BEEP featuring ASTRO KXLLA

for rock band
ASTRO KXLLA, vocals/turndtable
Sam Scarlett and Aaron Harsh, electric guitars
Colin Smith, synthesizer
Tallulah Hoffman, bass
Faith Monaco, engineer

Form 10 by Heather Stebbins

- I. *Cardinal*
- II. *Eastern Gray: Sycamore*
- III. *Flood/Flow*

Heather Stebbins, electronics

This Is Not Aquarius (2024)* by David Middleton (a.k.a. DM Hotep)

for electronic music ensemble
Tara Middleton, vocals
David Middleton, guitar
BEEP
Adam Vidiksis, director

--Continued in the lobby--

DJ set by ali3nbody

Cookies by Emma Cullum
Audio-visual fixed media

Through Space Time by Abtejn Jaeger
Audio-visual fixed media

Samples: An Audio-Visual Project by Faith Monaco
Audio-visual fixed media

*world premiere

BEEP

Directed by Dr. Adam Vidiksis

Quinn Allemand, Isaac Amador, ASTRO KXLLA, Owen Brasch, Ethan Burns, Emily Canon, Gillian Cochran, Emma Cullum, Robert W Devett, Anthony Doran, Matthew Ehasz, Connor Frugoli, Aaron Harsh, Tallulah Hoffman, Alex Hughes, Merritt Ritter Hyman, Abtejn Jaeger, Nolan Jameson, Joe Kalinowski, Andrew Payne, Isaac Kraus, Merritt Leidy, Daniel McCarthy, Marco Melesio, Ky Merritt, Faith Monaco, Patrick O'Brien, Michael Perrino, AJ Pisani, Sam Scarlett, Colin Smith, William H Tinker, Phoenix Walter-Tremblay, and Xavier J Wendel — electronics

TEMPLE NEW MUSIC ENSEMBLE

Directed by Sepehr Pirasteh

Catherine Huhn — flute
Sihan Chen — clarinet
Jose Soto Montalvo — percussion
Yuan Tian — violin

PROGRAM NOTES

Entropical Paradise (with Bird Call): This piece was originally realized on a Buchla 100 by Douglas Leedy, founder of the UCLA studios in 1971. The score was published in Allen Strange's pivotal book, "Electronic Music: Systems, Techniques and Controls." Strange describes the composition as, "a self-playing dream machine; the offsets and control processing are open to a wide range of variation," and says "the score is notated in such a way that it may easily be transferred to practically any modular instrument."

Rather than traditional notation, the score is presented as a patching diagram for the modules in Leedy's system, accompanied by a list of patch points and initial voltage settings, along with two columns of control knob positions and a complete signal flow diagram.

While piloting the Analog and Modular Sound Synthesis class at Boyer, Stefano Daddi studied the piece closely. He recently decided to begin adding modules to his Doepfer system so that he could perform it. Sandra James will perform alongside Stefano Daddi. This is a generative piece with slight human interaction to nudge it into different directions. Every performance is unique.

- note by the performers

Inside of you is a forest full of strange beauty. *The Forest Inside of You* seeks to evoke this internal landscape, capturing a few of its ever-changing facets. It was originally composed in collaboration with the TAK Ensemble, whose improvisations generated many of the sounds captured in the score. The sounds are also created in collaboration with performers today. While the score suggests gestures, durations, pitches, and an order of events, the performers make many of their own decisions about which sounds to play, how to play them, and their duration to best evoke the piece in the moment.

If you would like to experience a pleasant surprise at the end, please sit in the middle section of the hall.

- note by the composer

Blackxxt was written by the student performers in this ensemble during the past few months of their time together in BEEP. The driving guitar licks, beats, and lyrics express a commentary on the contemporary experience of people navigating society, race, school and culture through the metaphor of the color black.

- note by Adam Vidiksis

Form 10: Tonight's continuous performance will involve three directed improvisations using cello, modular synthesizers, effects pedals, field recordings, and digital processing. These works were born from intuitive improvisational sessions, a practice I began in 2021 that marks a departure from structured, notated compositions. While guided by loose frameworks, the three pieces take shape organically through real-time musical interactions and responses. This improvisational approach embraces risk-taking and the ephemeral nature of live performance, prioritizing spontaneous expression over predetermined design.

- note by the composer

This Is Not Aquarius was commissioned by BEEP as part of a year-long residency with David Middleton. The work examines the failed promise of the music and art of the 1960's. The "Age of Aquarius" marks the shift of the Earth's axis to a new astrological sign, from Pisces to Aquarius, which occurs approximately every 2150 years. The music of the time promised a time of peace and healing, one where love would reign. *This Is Not Aquarius* uses themes of the music from that period to paint a picture that represents the imperfect world that has come since then, one that remains filled with violence, war, and greed.

- note by Adam Vidiksis

Cookies, *Through Space Time*, and *Samples* are works created by students as part of their final projects from Prof. James's Analog and Modular Sound Synthesis in 2023.

Cookies: Using the MakeNoise, Mother-32, and DFAM, I composed a piece that features multiple short segments that eventually all get compiled on top of each other at the climax of the piece. The idea for this piece came to me as I was writing it. I had written some really interesting small segments of music, but I was still trying to make a coherent melodic piece. It started off as an experiment, but I realized that putting all of my samples over the top of each other created a really crazy sound that I wanted to use. As this idea was coming together, I realized I had created something akin to a browser cache: There are small moments of interesting, fun things, but eventually it all gets combined into this sea of data that's really hard to parse. The visual also connects to this piece in the same way that the audio does. Using the LowFat Milk VCV Rack, I created multiple visuals that were separate at first, but then laid on top of each other as the "cache" filled and the samples combined.

Throughout this piece, there is heavy frequency modulation and the use of the pitch knob to create interesting swoops in the music. On a few patches, the MakeNoise panned rhythm to the

right ear and melodic ideas to the left ear. Using Audacity, I separated these two tracks and used the separated samples at different points in the piece. My one goal through this piece was to try and leave the synth as unedited as possible, so most of the samples are repeated or long sessions of the MakeNoise running.

- note by the composer

Through Space Time: This work is exploratory in nature and draws on the synthesizers natural capability to express what is otherwise unable to be expressed by acoustic instruments. The cosmos and other celestial realms are commonly represented by the synthesizer and its otherworldly sounds.

Time is inextricably linked to space and is also a fundamental aspect of synthesis and music in general. This piece serves as an exploration of space through time akin to that of 2001: A Space Odyssey. The listener is transported through many celestial realms at times tumultuous like being sucked into a black hole and at others very serene and spacious as if drifting through space untethered. The visual element serves to support the sonic element as it is also a representation of raw energy and vastness that cannot be contained in or interpreted with terrestrial methods. The visuals aim to transport the viewers eye in tandem with their ears on a cosmic journey into realms only understood through telescopic lenses and with much hypothesis into the accuracy of the understanding.

This project draws sounds from the Make Noise CV Shared System, The Behringer Odyssey, The Moog Mother. Synthesis techniques include FM, waveshaping/folding, subtractive, additive, and sequencing elements.

- note by the composer

Samples: An Audio-Visual Project: This piece uses a Theremini, Behringer Odyssey, Mother-32, and VCV RACK as well as FL Studio and ZGameEditor Visualizer. Two monophonic oscillators were used to create a reese bass sound. The piece starts with the Mother-32 Patch with an LFO on resonance transitioning into a spacey Odyssey patch with two layered bass patches, I added reverb in post. For the second piece I found a tutorial for a Jupiter 08 type of patch in VCV rack and cloned it for the riser synth. The third piece features an Odyssey patch with heavy use of the ring modulation and pitch modulation, then it has a sample of a Theremini sent through a dirty chorus patch in VCV rack. The last piece is all monophonic work just layering different lead ideas. Finally, the visual element comes from FL Studio's ZGameEditor Visualizer, and I chose each effect to match with the music. For the first part we have warping shapes that dissolve into a kaleidoscope when the more spacey patches come in. The middle featured weird alien techno melodies, so I employed a more generative visual. Towards the end we have more dissonant sounding patches so I matched them up with a dark desert-like scape.

- note by the composer

BIOGRAPHIES

Stefano G Daddi started playing instruments in elementary school and eventually started playing guitar and bass in bands while working at Bluebond Guitars in High School. His interest in music equipment went from guitars to pedals to building and modifying various types of music equipment, and eventually wandered to modular synthesizers. After buying the first system in high school, Stefano would continue to collect and build all types of gear through college and beyond. While studying Accounting at the Fox School of Business at Temple, Stefano composed and performed in BEEP and cofounded Philadelphia Modular on the Spot which performs free outdoor modular synthesizer concerts all over the city since 2016.

Sandra James oversees computers and technology for labs, smart classrooms, faculty and staff at Boyer College of Music and Dance, and teaches Analog and Modular Sound Synthesis which is part of the required Music Technology curriculum. Sandra enjoys building stand-alone sound circuits and Eurorack modules. A regular performer at Modular On The Spot, she studied Electronic Music with Maurice Wright at Temple University and attended Ircam's Summer Academy. She studied Latin Percussion at AMLA in Philadelphia, as well as in Cuba and Panama. Sandra earned a Master in Sonic Arts from University of Rome, Tor Vergatta, a B.S. in Computer Science from Temple University, and a Certificate in Painting with a minor in Printmaking from the Pennsylvania Academy of the Fine Arts.

Cerulean S. Payne-Passmore (they/them) is a composer from Philadelphia, PA currently studying at the University of Pennsylvania with Tyshawn Sorey. Their work focuses on live-processing of acoustic sound, creating generative, interactive electroacoustic environments, feedback synthesis, and integrating their harmonic practice within a framework of collaborative improvisation. Their work often returns to themes of climate change, genderqueer expression, and making what seems strange sound beautiful.

Sepehr Pirasteh is a composer and conductor born in Shiraz, Iran. His compositions draw on Persian classical and folk as well as contemporary classical music vocabularies to express his concerns and fears about the political and social realities of the world we are living in. Sepehr's works have been performed by ensembles such as Argus String Quartet, PRISM saxophone quartet, Pushback Ensemble, Unheard-of Ensemble, Orquestra Criança Cidadã, Hole in the Floor, fivebyfive, and members of the Fifth House Ensemble. He has been commissioned by Susan Horvath Chamber Music, ENA chamber opera ensemble, Philadelphia Student Composers Project, Detroit Composers' Project, YInMn project, Pushback Collective, Fresh Inc. Festival, Yara Ensemble, Central Michigan University's (CMU) Percussion Ensemble, and the CMU Saxophone Ensemble. His music has been performed in Argentina, Brazil, Iran and the United States. Sepehr has also been a fellow in festivals and residencies such as Harvard University's Fromm Foundation Fellowship (Composers Conference), CCI Initiative, and Fresh Inc Festival. As a conductor, he has been focusing on premiering new music written by young and emerging composers as well as conducting the classical repertoire. Sepehr served as the director of the CMU New Music Ensemble, Pierrot Ensemble, Concert Orchestra, and Vintage Community Orchestra in Mount Pleasant, Michigan. He was also the assistant conductor of the CMU Symphony Orchestra. In 2020 he started serving as the director of Temple Composers' Orchestra (TCO).

Sepehr currently is a Ph.D. student in Music Studies at Temple University. He pursued his MM in Composition and Orchestral Conducting at Central Michigan University. Sepehr studied composition with Dr. Jose-Luis Maurtua, Dr. Evan Ware and conducting with Dr. Jose-Luis Maurtua. He received his BA in Composition from Tehran University of Art (Iran). He plays a Persian Kamancheh and Tanbour and is currently based in Philadelphia.

Heather Stebbins is a sound artist and educator based in Washington, DC, where she is Assistant Professor of Electronic and Computer Music at George Washington University. She works with sounds created by instruments, found objects, nature, and voltage to generate musical experiences ranging from notated works for chamber ensembles to improvised performances on modular synthesizers. Really wonderful people and ensembles have performed her music in a lot of neat places, and she is grateful for that. Her recent album, *At the End of the Sky* (Superpang, 2023), is available on Bandcamp and streaming platforms. Other recordings are available on New Focus Recordings, Not Art Records, SEAMUS, and Coviello labels.

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 Kongar-ol 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.

Tara Middleton stands as a distinguished figure in the realm of music professionals -- celebrated for her developed skills as a vocalist, lyricist, multi-instrumentalist, and educator with the PA Council of the Arts. With nominations for Pew Fellowships in both 2019 and 2022, Rolling Stone accolades for a recorded vocal guest appearance in 2021, and a 2023 Grammy nomination (with the Sun Ra Arkestra) adorning her illustrious career, Tara's artistic journey is marked by a rich tapestry of performance experiences begun as a six-year-old Suzuki-trained classical violinist.

"As a cherished member of the renowned Sun Ra Arkestra, under the direction of avant-garde icon Marshall Allen, Tara's vocal artistry has captivated audiences worldwide for over 10 years; her voice and stage presence adds depth and resonance to the ensemble's legacy and contemporary sonic landscape. She has had the honor of being commissioned by Marshall Allen himself to compose and sing lyrics to some of both his own and Sun Ra's instrumental music. Her prowess shines brightly on the Arkestra's Grammy nominated album "Swirling," for which she penned the evocative lyrics for the title track.

Tara's latest venture, the duo Jupiter Blue -- with Arkestra guitarist/composer DM Hotep, is a testament to her ongoing creative journey of blending her diverse influences and innovative spirit in service to creating captivating sonic landscapes and alternate tonal possibilities -- blending the familiar with what might be considered imaginary in a sung/spoken-word/story-telling/electronic-instrument gumbo. Whether it stems from nearly 20 years ago -- co-founding the still performing A Cappella African folk song orientated The Foundations Singers -- or blooms from her more recent ventures such as composing and performing for the ballet company BalletX, or collaborating with ensembles like Bowerbird's Arcana New Music Ensemble or the Philadelphia Jazz Project, Tara's boundless creativity continues to grow and inspire audiences while reimagining the boundaries of musical artistry with each performance."

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.

ABOUT THE CURATORS

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]

Sam Wells is a musician and artist in Philadelphia whose work often invokes a heightened sense of the entanglements of space, air, breath, and body. Manifesting as music composition, performance, and improvisation, and multimedia performance and installation, his work is experientially substantial. It is rooted in the humanity of breath, and highlights our interrelations with the cosmic, terrestrial, social, and internal spaces that surround us.

Sam is a trumpeter and improviser who has performed around the world and is a member of Aerodio, the Miller/Vidiksis/Wells trio, SPLICE Ensemble. He has also performed with Contemporaneous, Metropolis Ensemble, Nate Wooley, TILT Brass, the Lucerne Festival Academy Orchestra, and the Colorado MahlerFest Orchestra.

As a composer, Sam creates acoustic, electroacoustic, and electronic works often incorporating multimedia elements. His works have been performed throughout the United States and internationally. He is a recipient of a 2016 Jerome Fund for New Music award and his work stringstrugn is the winner of the 2016 Miami International Guitar Festival Composition Competition. As an avid collaborator, Sam has written for theater and dance productions, as well as many notable performers of contemporary music such as HOCKET, SPLICE Ensemble, Maya Bennardo, Dana Jessen, Vicki Ray, Lin Faulk, Kenken Gorder, and Will Yager.

Technology is a deep through line of Sam's practice, and he is active as a music technologist. Sam is a Cycling '74 Max Certified Trainer, and organizes the Max Meetup Philadelphia event series. He runs Scarp Records, a record label dedicated to highlighting the experimental and improvisational practices of performer/composers.

Sam 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.

[\[https://slewm.as\]](https://slewm.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

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

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

Temple University 2023-2024
Upcoming Events

Friday, April 5 at 1:00 PM

Jazz Ensemble Recital: Fareed Simpson-Hankins Ensemble
Art of Bread Café

Friday, April 5 at 1:00 PM

Music Studies Colloquium: Dr. Heather Stebbins, “Generative
Automation and Creative Expression”
Presser 142

Friday, April 5 at 4:00 PM

Student Recital: Caterina Manfrin and Anee Reiser, flutes
Rock Hall Auditorium

Friday, April 5 at 5:30 PM

First Doctoral Recital: Rachel Anemone, piano
Rock Hall Auditorium

Friday, April 5 at 7:30 PM

Sunday, April 7 at 3:00 PM

Tuesday, April 9 at 7:30 PM

Temple University Opera Theater
HANDEL *Ariodante*
Tomlinson Theater

Friday, April 5 at 7:30 PM

Senior Recital: Kate Bresnahan, jazz voice
Klein Recital Hall

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609
or visit www.boyer.temple.edu.