

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Cybersounds

Wednesday, October 19, 2022 • 5:30 PM

Rock Hall Auditorium

1715 North Broad Street

Philadelphia, PA 19122

Program

*songs of fuel and insomnia (V)***

Paula Matthusen

Violin and fixed electronic sound

Performed by Samuel Allan Chapkovski, violin

*Mélange Session 1**

BEEP

Various electronic media

Performed by BEEP

A Fish's Tale

Maurice Wright

Audio and video fixed media

*Mélange Session 2**

BEEP

Various electronic media

Performed by BEEP

*Lullaby for dead horse bay***

Paula Matthusen

Violin and fixed electronic sound

Performed by Samuel Allan Chapkovski, violin

Improvisation

Trumpet, drum set, and live electronic sound processing

Performed by Sam Wells, trumpet and Adam Vidiksis, drums

**world premiere*

***Philadelphia premiere*

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

Please turn off all electronic devices.

Thirty-fifth performance of the 2022-2023 season.

Boyer College Electroacoustic Ensemble (BEEP)

Adam Vidiksis, director

Sean Bailey, teaching assistant

Arjin Roe Asthana

Peter Bond

Rachel Burke

Alina Childers

Daniel Chiodo

Benjamin Daisey

John Enrico De Petris

Jonathan Caleb Downs

Yonatan Dvir

Luciano James Fantini

Manu Gajanan

Isaac Guth

Grant Haas

Trevor James Hampson

Tarik Inman

Quinn Johnstadt

Justin Killeen

Julian McNaull

Timothy Nagle

Daniel Oliveri

Tom Pulcinella

Dylan Roche

Yasmina Serville

Gordon Snyder

Jack Synoski

Quinn Terry

Calvin Jay Ton

Eli Weinstein

Program Notes

songs of fuel and insomnia

Paula Matthusen

songs of fuel and insomnia was a project that began initially during a residency at STEIM in 2004, working with pianist Kathryn Woodard. The goal of this way of working was to improvise with unpredictable electronics and create a series of recordings from highly volatile electronics systems.

The project laid dormant for several years until in 2015 I was able to begin working on a noise synthesizer in Max based around some coding I had found on the Max community forum developed by Patrick Lechner. Lechner's code realized linear congruential generator within the gen~ extensions of Max. Immediately impressed by the sonic, gritty, and explosive potential of this implementation, I began adapting it into my own programming, working with the Manta Controller by Jeff Snyder in mind. What evolved was a highly expressive system that was more guidable than controllable. I began revisiting *songs of fuel and insomnia* as a way to continue this practice of improvisation.

Note by Paula Matthusen

Mélange Sessions

BEEP

The *Mélange Sessions* is a title given to the collection of works composed by members of BEEP during the fall 2022 semester while studying electroacoustic performance practice. In this performance, excerpts of these pieces are played in succession to create a composite work that highlights the creativity of these students as performers, composers, and producers.

Note by Adam Vidiksis

A Fish's Tale is a short (7:30) video work illustrating an electroacoustic composition. I composed and realized the musical sound and sketched ideas for the graphic sequences at the same time. Once the musical sound for a sequence was complete, I began to realize and sequence the images. The result is a fantasy that touches on themes of language and understanding in the context of current events. I created the video material using POV-Ray, Photoshop, and Final Cut. The music was realized in Csound and mixed with ProTools. I am grateful to Bryan William Jones and Jeffrey Solow for their willingness to share their excellent underwater photographs for this project.

Note by Maurice Wright

Dead Horse Bay

Paula Matthusen

Dead Horse Bay is as intriguing of a site as its name suggests. This moniker hearkens to a time period when New York City was dominated by the horse, as their bodies were processed at plants on the distant outskirts of Brooklyn. The evolution of the bay trailed along the transformations of the gigantic city it supported as a site of refuse, until a landfill cap burst in the 1950s. Time and circumstance transforms buried objects into artifacts and reminds us that many of our most quotidian objects outlive us. *Lullaby for Dead Horse Bay* invites these objects to sing. By placing microphones inside bottles found on its beach and amplifying them, these vessels produce tones through feedback. The ebb and flow of the waves on the beach also excite these accumulated chambers. The piece was commissioned by and written for Michi Wiancko. Special thanks to John Maciuika for his assistance in recording. *Lullaby for Dead Horse Bay* was released on Michi Wiancko's album *Planetary Candidate* (New Amsterdam Records).

Note by Paula Matthusen

Improvisation

Improvisation is performed on two independent hybrid instrumental systems developed by Sam Wells for trumpet and electronics and Adam Vidiksis for drums and electronics. Both systems, developed independently by the artists in Max and Ableton Live with various controllers, allow them to perform custom live effects processing in real time while still performing their acoustic instruments. Wells and Vidiksis have been performing and improvising together for seven years. This performance serves as both a celebration and welcome to Sam in his new role at Boyer.

Note by Adam Vidiksis

About the Artists

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, 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. Our main goal as an ensemble is to explore new musical paths and new technologies by uniting people of varying and complimentary 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. BEEP's programming carries wide appeal, enjoyable for everyone from the seasoned electronics aficionado to the casual radio listener. We seek any audience with open ears and open minds.

SAMUEL ALLAN CHAPKOVSKI is an internationally recognized violinist studying at the Temple University's Boyer College of Music and Dance under the tutoring of Prof. Eduard Schmieder. He started studying violin at the age of 4. For the last several years he studied in Central Music School (junior part of Moscow State Conservatory). From the 5th grade Samuel studied with Prof. Victor Pikayzen, pupil of David Oistrakh. Samuel has played with the Vratsa Symphony Orchestra, was a finalist of "International Balys Dvarionas Competition," which included a performance with Lithuanian National Symphony Orchestra, was a participant in the Alion Baltic festival in Riga, Latvia, and was a 1st-prize laureate of the "Remember Enescu" competition, in Sinaia, Romania.

PAULA MATTHUSEN is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to writing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as “run-on sentence of the pavement” for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being “entrancing”. Her work often considers discrepancies in musical space—real, imagined, and remembered.

Her music has been performed by Dither, Mantra Percussion, the Bang On A Can All-Stars, Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, The Glass Farm Ensemble, the Estonian National Ballet, James Moore, Kathryn Woodard, Todd Reynolds, Kathleen Supové, Margaret Lancaster and Jody Redhage. Her work has been performed at numerous venues and festivals in America and Europe, including the Tanglewood Festival of Contemporary Music, the MusicNOW Series of the Chicago Symphony Orchestra, the Ecstatic Music Festival, Other Minds, the MATA Festival, Merkin Concert Hall, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, the Gaudeamus New Music Week, SEAMUS, International Computer Music Conference and Dither’s Invisible Dog Extravaganza. She performs frequently with Object Collection, and through the theater company Kinderdeutsch Projekts.

Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers’ Awards, First Prize in the Young Composers’ Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship, the “New Genre Prize” from the IAWM Search for New Music, and recently the 2014 Elliott Carter Rome Prize. Matthusen has also held residencies at The MacDowell Colony, Yaddo, create@iEar at Rensselaer Polytechnic Institute, STEIM, and the Atlantic Center for the Arts. Matthusen completed her Ph.D. at New York University – GSAS. She was Director of Music Technology at Florida International University for four years, where she founded the FLEA Laptop Ensemble. Matthusen is currently Associate Professor of Music at

Wesleyan University, where she teaches experimental music, composition, and music technology.

ADAM VIDIKISIS is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose music often explores social structures, science, and the intersection of humankind with the machines we build. Critics have called his music “mesmerizing”, “dramatic”, “striking” (*Philadelphia Weekly*), “notable”, “catchy” (*WQHS*), “magical” (*Local Arts Live*), and “special” (*Percussive Notes*), and have noted that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment” (*Philadelphia Inquirer*). His work is frequently commissioned and performed throughout North America, Europe, and Asia in recitals, festivals, and major academic conferences. 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 to serve as Director of Arts Technology for a performance of a new work by Gene Coleman during the 2020 Olympics in Japan. Vidiksis is Assistant Professor of music technology at Temple University, President and founding member of SPLICE Music, which includes the annual Institute, Academy, and Festival, a Resident Artist at the Renegade Theater company, and a founding member of the Impermanent Society of Philadelphia, a group dedicated to promoting improvisation in the performing arts. He performs in SPLICE Ensemble and the Transonic Orchestra, conducts Ensemble NJP, and directs the Temple Composers Orchestra and the Boyer College Electroacoustic Ensemble Project (BEEP). He produces real-time generative improvised electronic music (a.k.a 4EA and Circadia of Circadia & Currency). [vidiksis.com]

SAM WELLS is a musician and video artist based in Philadelphia. Wells 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. Wells 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 SPLICE Ensemble. Sam has performed with Contemporaneous, Metropolis Ensemble, TILT Brass, the Lucerne Festival Academy Orchestra, and the Colorado MahlerFest Orchestra. Wells has recorded on the SEAMUS and Ravello Recordings labels. Wells 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. He is an Assistant Professor of Music Technology at Temple University. [sllewm.as]

MAURICE WRIGHT's musical life began as a percussionist, when he performed a solo for toy glockenspiel in a one-room schoolhouse in Virginia. He studied piano, began to compose, and learned to play the trombone. After his family moved to Florida, he studied with Douglas Baer, Principal Trombonist of the Tampa Philharmonic, and performed with the Tampa Police Dance Band. Upon graduation from Duke University, he attended Columbia University, receiving a doctorate. Outstanding ensembles have performed his work, including the Philadelphia Orchestra, the Boston Symphony Orchestra, and the Emerson String Quartet. He is Carnell Professor of Music Studies at Temple University.

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 2022-2023 Season
Upcoming Events

Thursday, October 20 at 4:30 PM

Rite of Swing Jazz Café: The James Collins Ensemble
Temple Performing Arts Center Lobby

Thursday, October 20 at 7:30 PM

Guest Artist Recital: Karen Walwyn, piano
Rock Hall Auditorium

Friday, October 21 at 1:00 PM

Natalie Hinderas Master Class: Karen Walwyn, piano
Rock Hall Auditorium

Tuesday, October 25 at 3:00 PM

Master Class: Lucy Fitz Gibbon, soprano
Rock Hall Auditorium

Thursday, October 27 at 3:00 PM

Dance Studies Colloquium: Juan Ignacio Vallejos
Gladfelter Hall, 10th Floor Lounge

Saturday, October 29 at 7:30 PM

Fall Student Dance Concert
Conwell Dance Theater

Sunday, October 30 at 7:30 PM

Faculty Recital: Bill Wozniak, percussion
Rock Hall Auditorium

Monday, October 31 at 7:30 PM

Free Concert: "The President's Own" United States Marine Band
Temple Performing Arts Center

Wednesday, November 2 at 4:30 PM

Jazz Master Class: Charles McPherson, saxophone
Temple Performing Arts Center Lobby

Wednesday, November 2 at 7:30 PM

Jazz Guest Artist: Charles McPherson, saxophone
Temple Performing Arts Center Lobby

Wednesday, November 2 at 7:30 PM

Early Music Ensemble
Rock Hall Auditorium

Thursday, November 3 at 4:30 PM

Rite of Swing Jazz Café: The Ralph Lalama Group
Temple Performing Arts Center Lobby

Friday, October 21 at 1:00pm

Natalie Hinderas Master Class: Karen Walwyn, piano
Rock Hall Auditorium

Tuesday, October 25 at 3:00pm

Master Class: Lucy Fitz Gibbon, soprano
Rock Hall Auditorium

Thursday, October 27 at 3:00pm

Dance Studies Colloquium: Juan Ignacio Vallejos, CONICET
(Argentina), Institute for Dance Scholarship Temple University
Visiting Scholar in Residence
“Dance and Disidentification: Subversive Strategies Against
Canonical Hegemony”
Gladfelter Hall 10th Floor Lounge

Thursday, October 27 at 4:30pm

Rite of Swing Jazz Café: The Chris Oatts Ensemble
Temple Performing Arts Center Lobby

Friday, October 28 at 1:00pm

Music Studies Colloquium: Phil Ewell

“Racialized Musical (Hi)stories”

Presser 142

Friday, October 28 at 7:30pm

2022 Mosaic Concert

Temple Performing Arts Center

Friday, October 28 at 7:30pm

Saturday, October 29 at 2:30 and 7:30pm

Fall Student Dance Concert

Conwell Dance Theater

Sunday, October 30 at 7:30pm

Faculty Recital: Bill Wozniak, percussion

Rock Hall Auditorium

Monday, October 31 at 7:30pm

The United States Marine Band “The President’s Own”

Col. Jason K. Fettig, director

Temple Performing Arts Center

Wednesday, November 2 at 4:30pm

Jazz Master Class: Charles McPherson

TPAC Lobby

Wednesday, November 2 at 7:30pm

Jazz Guest Artist: Charles McPherson

TPAC Lobby

Wednesday, November 2 at 7:30pm

Early Music Ensemble

Rock Hall Auditorium

Thursday, November 3 at 4:30pm

Rite of Swing Jazz Café: The Ralph Lalama Group

Temple Performing Arts Center Lobby

Friday, November 4 at 1:00pm

Music Studies Colloquium: AMS/SMT Preview Talks

Presser 142

Friday, November 4 at 5:30pm

Student Recital: Nicole Hom, flute

Rock Hall Auditorium

Friday, November 4 at 7:30pm

Senior Recital: Aneudy Melendez, jazz trumpet

Rock Hall Auditorium

Friday, November 4 at 7:00pm

Sunday, November 6 at 3:00pm

Tuesday, November 8 at 7:00pm

Temple University Opera Theater

MUHLY *Dark Sisters*

Danielle Jagelski, music director

Brandon McShaffrey, stage director

Tomlinson Theater

Friday, November 4 at 7:30pm

Senior Recital: Aneudy Melendez, jazz trumpet

Klein Recital Hall

Sunday, November 6 at 5:30pm

First Doctoral Recital: Nicholas Mynyk, harpsichord

Rock Hall Auditorium

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.temple.edu/boyer.