Cybersounds

Wednesday, March 29, 2022 • 5:30 PM
Rock Hall Auditorium
1715 North Broad Street
Philadelphia, PA 19122
Program

Treatise (excerpt)  Cornelius Cardew

Electronic ensemble, BEEP
Directed by Sean Bailey

Der Brunnen (The Well)  Maurice Wright

Video and audio fixed media

if/else  Evan Williams

Flute and real-time computer audio processing
Catherine Huhn, flute

Translucent Cartography  Adam Vidiksis & Sam Wells

Video and audio fixed media

| Intermission |

Quadraphonic Entanglement  Sandra James

Eurorack modular synthesizer and real-time computer video processing
Sandra James, electronics
Quintet for saxophone and electronics  
Per Bloland

Alto saxophone and electronics  
Sean Bailey, alto saxophone

Kinetic  
Elijah Nice

Percussion and audio fixed media  
Elijah Nice, percussion

Wind Horse  
Pauline Oliveros

Electronic ensemble, BEEP  
Directed by Adam Vidiksis

The use of photographic, audio, and video recording is not permitted. 
Please turn off all electronic devices. 
Two hundred sixty-sixth performance of the 2022-2023 season.
Boyer College Electroacoustic Ensemble (BEEP)
Adam Vidiksis, director
Sean Bailey, teaching assistant

Quinn Allemand
Isaac Amador
Rachel Burke
Daniel J Chiodo
Gillian M Cochran
Benjamin Daisey
David Demnicki
Anthony Doran
Jonathan Caleb Downs
Luciano James Fantini
Connor Frugoli
Max Fuster
Trevor Hampson
Grant Haas
Alex Hughes
Tarik Inman
Abtein Jaeger
Quinn D Johnstadt
Avadhoot Kolee
Isaac William Kraus
Benjamin S Leese
Julian F McNaul
Marco Melesio
Daniel Oliveri
Tom Pulcinella
Dylan Roche
Yasmina Serville
Colin Michael Smith
Julian Stewart
Quinn Terry
Calvin Jay Ton
Eli B Weinstein
Shenzie Zhang
Program Notes

Treatise

Cornelius Cardew

*Treatise* is a masterpiece of visual communication and Cardew sought to expand how performers could interpret the work, divorcing themselves from the whims of the composer. He tapped into the late 60s cocktail of Marxism, semiotics, and groovy post-structuralism with its rejection of the ‘claims of totality and universality’. It was a very heady time.

On first reading, it looks incredibly difficult to comprehend, yet on further study, patterns emerge. There are no instructions on how to play the piece for performers. They can come to it, play it in any way they feel, and with any instruments they wish. They can use a cheese grater if they wish. It is open to interpretation, with every performance being unique.

‘I wrote *Treatise* with the definite intention that it should stand entirely on its own, with no form of introduction or instruction to mislead prospective performers into the slavish practice of doing what they are told.’

*Treatise* contains 193 pages of beautifully rendered black lines, symbols and shapes. It lacks the traditional format of any traditional score, yet here and there, symbols like crotchets, quavers and duration marks appear, although as distressed simulacrums hanging around like musical ghosts. It resembles architectural blueprints, every line intricately drawn. Circles are the dominant shapes with squares and rectangles being next in frequency, all shapes being rendered as flat objects with no attempt to create depth.

There is a beautiful openness in the score. His training as a typographer shows with his expressive treatment of lines and circles, giving a great sense of forward movement. Ample white space frames the notation, inviting performers to scribble their thoughts in the margins.

- Note excerpted from David Hall’s *Cardew's Treatise: the greatest musical score ever designed.*
On Der Brunnen (The Well): The importance of the (water) well is illustrated by its homographic equivalent, which means “in good health.” Well worship continues even today in parts of the British Isles, with pilgrims leaving offerings at “holy wells.” William Hals writes in The parochial history of Cornwall: “The well was tended by an old woman who kept the well-site neat and clean, and broadcast the ‘virtues and divine qualities of those waters’, which she dispensed in return for a fee. She gave oracles to strangers, and revealed the whereabouts of lost and stolen objects, including local cattle. For miles around she was highly regarded as the ‘priestess of the well’, an ancient calling, of which she was one of the last of her kind.” The well was the center of a community in ancient times, and to poison a well was to destroy it. Such was the practice of an attacked army prior to an invasion. In the United States, many states consider well poisoning a capital crime, along with murder and rape.

This little piece plays on images of molecules, pipes, bubbles, and blobs, and on themes of health and violence.

- Note by the composer

if/else

On if/else: In various programming languages, conditional statements allow a program to make choices based on given data through simple Boolean logic. The most common of these is probably the if/then/else statement. An example of this logic is “If x is true, then do y. If else, do z.”

While my own programming skills are limited, during my brief study of languages like C, C++, and Objective C, these conditional statements fascinated me on a philosophical and poetic level. Very complex code relies on these very simple pieces of logic. They also give the illusion that the computer or program has agency to make a “choice.”
if/else is inspired by these programming statements. Each movement is inspired by programming logic, and uses the statement to influence the musical material, the live processing, or both. For example, in the opening movement “if/else,” if the flutist plays the pitch E5 or higher, the electronics will react with a randomized effect, if the pitch is lower than E5, nothing will be triggered.

In “switch,” the flutist and electronics trade between playing melodic and accompanying material, using high sustained pitches from the flute as a catalyst to switch roles. The movement “while” is concerned with immediate response. The electronics processes every sound from the flute in real time.

The fourth movement “break” sets up intense layers of dissonant sounds until reaching a breaking point, and then restarting. The final movement, “else/if” serves as a short, quasi-palindromic coda to the work.

if/else was written for Lindsey Goodman.

- Note by the composer

**Translucent Cartography**  
Adam Vidiksis & Sam Wells

**Translucent Cartography** provides a framework for reflection on the “long-term Earth System responses to COVID-19 along two multidisciplinary cascades: energy, emissions, climate and air quality; and poverty, globalization, food and biodiversity.”* The work is constituted of the written, audio, and video diaries of the artists’ experiences of the domestic and natural worlds through the lens of personal experience and observation during the COVID pandemic. It consists of documentary video footage, musical performance, electroacoustic sound, and digital audiovisual processing. During the lockdown, these concerns could only be experienced from a limited domain; the interior of our homes and the immediate surrounding neighborhood became our own small, isolated worlds. Actions both profound and ordinary were viewed through the literal frames of our homes: doors, windows, and halls. Despite the intensely personal nature of the pandemic, there is nevertheless a sense
of shared experience in the lockdown, despite the quite different circumstances of people’s varied situations. The artist were in Los Angeles, California and Crested Butte, Colorado (Wells) and Wilmington, Delaware and Asbury Park, New Jersey (Vidiksis) during the making of this work.


- Note by the composers

**Quadraphonic Entanglement**  
Sandra James

On **Quadraphonic Entanglement**: The modular synthesizer that I am playing tonight is in the Eurorack format which was specified by Doepfer Musikelektronik in 1995. This format is compact and popular, with more than 15,000 available modules. Modular Synthesizers offer endless possibilities for customizing sound. They are usually assembled over time piece by piece and are connected and configured with colorful and often unruly patch cables. My rack includes one of my first modules (a MakeNoise Wogglebug), some newer TipTop Buchla recreations, a Benjolin (designed by Rob Hordijk and built by me), and a Koma Poltergeist quadraphonic panning mixer.

During the pandemic, I taught remotely using VCV Rack software. It not only has great sounding audio modules, but also has several visual synthesis modules. Tonight, I am using the RPJ LowFatMilk module to detect tempo and render visuals from ProjectM, an open-source cross-platform reimplementation of Winamp MilkDrop.

- Note by the composer
The score for *Quintet for saxophone and electronics* is largely improvisational. Although exact pitches are seldom indicated, the sound quality and durations tend to be handled with a greater degree of specificity. The electronic part is based on a Max/MSP patch that acts as a recording and looping device, creating four additional copies of the instrument. The performer controls the patch, initiating recording and playback as well as activating certain processes, the most significant of which is the pitch shifter.

- *Note by the composer*

**Kinetic**

*Kinetic* is an electroacoustic percussion solo piece written for tape, with kick drum, bass drum, and woodblocks.

- *Note by the composer*

**Wind Horse**

*Wind Horse* is a chorus based on listening and responding in a variety of ways and using the *Wind Horse* mandala as a kind of map for organizing and creating the performance.

From the centre circle marked Listen each individual performer chooses her own optional pathways, returning to the centre circle at any time. The length of time spent on any circle could be as little as a comfortable breath or many breaths. The total performance time is approximate and may be pre-determined or not.

- *Note by the excerpted from ET AMOR: songs celebrating queer love liner notes*
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.

**CORNELIUS CARDEW** was the fundamental figure in the British avant-garde of the 1960s. Cardew grew up in Cornwall and at the age of 17 entered the Royal Academy of Music in London. Cardew developed an interest in electronic music, and in 1957 traveled to Germany to study in the Cologne-based electronic music studio of composer Gottfried Michael Koenig. Cardew then joined Karlheinz Stockhausen as his assistant. Cardew stayed with Stockhausen for three years, working on the latter’s massive multi-orchestral work **Carré.**
Cardew returned to England in 1961, supporting himself by working as a graphic artist and organizing concerts. He undertook a number of challenging scores with an emphasis on graphic notation and verbal instructions, such as the verbal-vocal The Great Learning (1961) for untrained chorus and orchestra and Volo Solo for piano (1964). In 1966 he joined the improvisational electronic group AMM, probably the first ensemble of its kind in Europe. In 1967 he completed his magnum opus, Treatise, consisting of 193 pages of music in graphic notation. In 1968 Cardew, Michael Parsons, and Howard Skempton formed the Scratch Orchestra, which improvised music from verbal instructions and other minimalist prompts. Cardew published a book based on their experiments entitled Scratch Music in 1971 that has become a standard reference work for experimental musicians ever since. As composer, Skempton recalled, "Cornelius was a visionary and his humane, prophetic powers affected everyone around him."

Around 1970 Cardew became increasingly involved in leftist political thought inspired by the works of Mao Zedong. He came to regard his own work in the avant-garde as elitist and rejected it, publishing a book in 1974 entitled Stockhausen Serves Imperialism. Many of Cardew’s colleagues thought he’d lost his mind, and regarded coolly the new works that Cardew composed, written in a post-Romantic, populist, and somewhat monotonous tonal idiom. In hindsight it is clear that in this phase of Cardew’s work he was helping open the door to the "New Tonality," a style enthusiastically endorsed, though individually modified by the English composers who followed him -- Skempton, Parsons, Michael Nyman, Gavin Bryars, Brian Eno, Christopher Hobbs, and others. Cardew did not live to witness the success of this final contribution to English post-modernism; estranged from most of his colleagues and under scrutiny owing to his political convictions, Cardew was crossing a street in London when he was killed in a hit-and-run accident at age 45.

- From AllMusic, written by Dave Lewis
Multi-instrumentalist **SEAN BAILEY** enjoys an active, interdisciplinary musical career in the Philadelphia area. Sean has performed and/or recorded alongside a spectrum of notable artists and institutions; highlights include (as an ensemble player) the Philadelphia Orchestra, the Philadelphia Ballet Orchestra, Opera Philadelphia, the Jazz Orchestra of Philadelphia, Andrea Bocelli, Hugh Jackman, and The Who; as a jazz soloist with greats including Randy Brecker, Jimmy Heath, Christian McBride, and Terell Stafford; and, as a session musician and contributing creative improviser for commercials and film scores for studios including Legendary Pictures and Signature Films.

An avid chamber musician, Sean is a member of, or collaborator with, new music ensembles including the Bowerbird Arcana ensemble, Network for New Music, Orchestra 2001, and Relâche; and, as a frequent guest leader of the Philly POPS Sax Quartet, he has performed his own arrangements on live broadcast television. Sean holds teaching posts on clarinet, flute, saxophone, music technology, audio production, and arts entrepreneurship, and he has published numerous recordings as an audio engineer, along with written works through the Audio Engineering Society and the Rutgers Library system, where in 2021 he was awarded a grant to author a free, open-source textbook on arts entrepreneurship. Currently, Sean is a PhD University Fellow at Temple, and he is beginning work on a project, funded by the Presser Foundation, to perform and publish multimedia recordings of new music by composers from under-represented gender identities.
MAURICE WRIGHT's musical life began as a percussionist, when he performed a solo on a toy glockenspiel in a one-room schoolhouse in Buckton, Virginia. Shortly thereafter, he began to study piano, and to experiment with electricity, using parts from discarded telephones. He began to compose, and to play the trombone.

At age 13, his family moved to Tampa, Florida. While studying with Douglas Baer, principal trombonist of the Tampa Philharmonic, Wright spent a year with the Tampa Police Dance Band, rehearsing with armed musicians who performed throughout the state. He experimented with tape recorders, and studied FORTRAN programming. At the urging of a musician friend, he applied to Duke University.

A Mary Duke Biddle Scholar at Duke, he graduated Magna Cum Laude and continued composition study at Columbia University, from which he received his doctorate in 1988. At Columbia, he studied electronic music with Mario Davidovsky and Vladimir Ussachevsky, computer music with Charles Dodge, instrumental composition with Chou Wen-Chung and Charles Wuorinen, music theory with Jacques-Louis Monod, and opera composition with Jack Beeson. Outstanding ensembles and soloists have performed his work, including the Philadelphia Orchestra, the Boston Symphony Orchestra, the Emerson String Quartet, and the American Brass Quintet. The American Academy of Arts and Letters, the Guggenheim Foundation, the Fromm Music Foundation, the Pennsylvania Council on the Arts, the Independence Foundation, and the National Endowment for the Arts have recognized and supported his work. He is Laura H. Carnell Professor of Music Studies at Temple University’s Boyer College of Music and Dance.
Drawing from inspirations as diverse as Medieval chant to contemporary pop, the music of composer and conductor EVAN WILLIAMS (b. 1988) explores the thin lines between beauty and disquieting, joy and sorrow, and simple and complex, while often tackling important social and political issues. Williams’ catalogue contains a broad range of work, from vocal and operatic offerings to instrumental works, along with electronic music.

He has been commissioned by notable performers and ensembles including the Cincinnati and Toledo Symphony Orchestras, Urban Playground Chamber Orchestra, Quince Ensemble, the Chamber Orchestra of Philadelphia, and more, with further performances by members of the Detroit, Seattle, and National Symphonies, the International Contemporary Ensemble, the American Brass Quintet, The U.S. Army Band “Pershing’s Own,” New Music Detroit, Fifth House Ensemble, Splinter Reeds, the Verb Ballets, and the Pacific Northwest Ballet. His work has also been featured at festivals such as MATA, RED NOTE, Strange Beautiful Music, SEAMUS, the New Music Gathering, the Electroacoustic Barn Dance, the New York City Electronic Music Festival, and the New Music Festival at Bowling Green State University.

Williams’ work can be heard on multiple commercial releases, including soprano Katherine Jolly’s critically acclaimed debut album Preach Sister, Preach. Gramophone Magazine described his song cycle Emily’s House as “wistful” and praised his settings of Emily Dickinson’s poetry as “rather beautifu[l].”

Williams has received awards and recognition from the American Prize, the National Federation of Music Clubs, ASCAP, Fellowships from the Virginia Center for the Creative Arts, and in 2018, was chosen as the Detroit Symphony’s inaugural African-American Classical Roots Composer-in-Residence. He currently serves as the Steven R. Gerber Composer-in-Residence for the Chamber Orchestra of Philadelphia.
Williams completed his doctorate of musical arts in composition with a cognate in orchestral conducting at the College-Conservatory of Music at the University of Cincinnati. There, he studied with Michael Fiday, Mara Helmuth, and Douglas Knehans, and served as a teaching assistant in electronic music. He holds a master’s degree from Bowling Green State University (Bowling Green, OH), and a bachelor’s from the Conservatory of Music at Lawrence University (Appleton, WI). His other primary teachers have been Asha Srinivasan, Joanne Metcalf, Christopher Dietz, Mikel Kuehn, and Marilyn Shrude. He has also received instruction in festivals, masterclasses, and lessons from composers Julia Wolfe, Caroline Shaw, Nico Muhly, Bryce Dessner, David Maslanka, Libby Larson, Evan Chambers, Stacy Garrop, Dan Visconti, and others. He has also trained at the Bard Conductors Institute and the Band Conducting and Pedagogy Clinic at the University of Michigan.

Originally from the Chicagoland area, Williams currently resides in Boston, MA, and serves as Assistant Professor of Composition at the Berklee College of Music, where he teaches composition, conducting, music technology, harmony, and counterpoint. He previously held teaching positions at Rhodes College, Lawrence University, Bennington College, and at The Walden School’s Young Musicians Program.

**CATHERINE HUHN** is currently pursuing a MM in flute performance at the Boyer College of Music and Dance.
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. 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, Inc., the American Composers Forum, New Music USA, NEA, Chamber Music America, and ASCAP. His works are available through HoneyRock Publishing, EMPiRE, New Focus, PARMA Ravello, Fuzzy Panda, Scarp, and SEAMUS Records. Vidiksis recently served as composer in residence for the Chamber Orchestra of Philadelphia and was selected by the Japan-US Friendship Commission to serve as a Nichi Bei Collaborator Artist in Japan. Vidiksis is Assistant Professor of music technology at Temple University and president of SPLICE Music. He performs in SPLICE Ensemble and the Miller-Vidiksis-Wells trio, conducts Ensemble NJP, and directs BEEP, the Boyer College Electroacoustic Ensemble Project. [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.

Wells 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.

SANDRA JAMES oversees IT and teaches Analog and Modular Sound Synthesis at the Boyer College of Music and Dance at Temple University. She is on the advisory boards at EMEAPP (Electronic Music Education Preservation Project) and the Community College of Philadelphia SRMT (Sound Recording and Music Technology), and previously worked in the commercial software industry as a developer and analyst.
James earned a Master of Sonic Arts from University of Rome, Tor Vergata, a BS in Computer Science from Temple University, and a Certificate in Painting from the Pennsylvania Academy of the Fine Arts. She studied Latin Percussion at Philadelphia’s Latin American Music Association (AMLA) and privately in Cuba and Panamá. Sandra uses a combination of analog sound synthesis, spatialization, and computer AV synthesis for her installations, fixed media pieces and performances.

James performs locally at Modular On The Spot (MOTS) concerts, and enjoys painting and playing with electronics in her free time. Sandra has presented pieces created in Csound, Flash, pd, POVRay, Blender and Max, and has created digital scenery and robot costumes for two operas: Gluck’s Orfeo ed Euridice and Maurice Wright’s Galatea_Reset. She co-authored and presented a paper on custom MIDI and OSC control at the Sorbonne in Paris, France, and the joint College Music Society/ATMI annual meeting in Minnesota entitled “Digitizing Panamanian Mejorana Music: New Instruments for Composers.”

**PER BLOLAND** is a composer of acoustic and electroacoustic music whose works have been praised by the New York Times as “lush, caustic,” and “irresistible.” His compositions range from short intimate solo pieces to works for large orchestra, incorporate video, dance, and custom electronics, and often draw on a variety of other art forms. He is interested particularly in the intersections between literature and music, especially regarding issues of modernity in both disciplines.

Bloland has received awards and recognition from organizations including IRCAM, ICMA, SEAMUS/ASCAP, the Ohio Arts Council, Digital Art Awards of Tokyo, the Martirano Competition, ISCM, the Eastman Computer Music Center, SCI/ASCAP, the Dal Niente Composer Competition, Taukay Edizioni Musicali, and the Accademia Musicale Pescarese. His first opera, Pedr Solis, was
commissioned and premiered by Guerilla Opera in 2015, and received rave reviews from the Boston Globe and the Boston Classical Review. In 2013 his work was selected for performance at the International Society for Contemporary Music (ISCM) World New Music Days in Slovakia. He has received commissions from Unheard-of//Ensemble, loadbang, Keith Kirchoff, Wild Rumpus, the Ecce Ensemble, Ensemble Pi, the Callithumpian Consort, Stanford’s CCRMA, SEAMUS/ASCAP, the Kenners, Michael Straus and Patti Cudd. His music can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels, on the 2015 ICMC DVD, and through the MIT Press. His portrait CD, Chamber Industrial, was performed by Ecce Ensemble and is available on Tzadik.

Performers of Bloland’s music include Guerilla Opera, the Berkeley Symphony Orchestra, Talea Ensemble, the International Contemporary Ensemble (ICE), the Quasars Ensemble (Slovakia), Bent Frequency, Insomnio, the Callithumpian Consort, Linea Ensemble, Ecce Ensemble, newEar, sfSound, Ensemble Moto Perpetuo, the Worn Chamber Ensemble, the Stanford Symphony Orchestra, Taka Kigawa, Elliot Gattegno, Keith Kirchoff, Bill Solomon, Patti Cudd, Margaret Lancaster, Sebastian Berweck, John Sampen, and Marianne Gythfeldt. His music has been performed at Bourges, Darmstadt, ICMC, SEAMUS, the ISCM World New Music Days, SIGGRAPH, Gaudeamus, the Huddersfield Contemporary Music Festival, the SCI National Conference, Stanford Lively Arts, the Third Practice Electroacoustic Music Festival, the Ingenuity Festival Cleveland, and the Bowling Green New Music Festival, among others. His collaborative video piece Graveshift has been widely viewed and acclaimed as part of the Visual Music Marathon.

Bloland is currently an Associate Professor of Composition and Technology and coordinator of the Composition Area at Miami University, Ohio. He is also a board member of SPLICE Music, a founding composition faculty member at the SPLICE Institute, and recently established the Composition program at the Montecito International Music Festival. He completed a five-month Musical
Research Residency at IRCAM in Paris during the spring semester of 2013, and is currently in the midst of a second multi-segment residency there.

Prior to his current appointment he was a Visiting Assistant Professor of Computer Music at the Oberlin Conservatory of Music, where he served as the founding director of the Oberlin Improvisation and Newmusic Collective (OINC). Bloland has also taught at UC Santa Cruz, Stanford University, and the University of Texas. He received his D.M.A. in composition from Stanford University, where he studied with Mark Applebaum, Brian Ferneyhough, Chris Chafe, and Erik Ulman. At Stanford Bloland worked extensively at the Center for Computer Research in Music and Acoustics (CCRMA). He received his M.M. from the University of Texas at Austin, where he acted as the Electronic Music Studios (EMS) Manager and studied with Kevin Puts, Russell Pinkston, and Bruce Pennycook.

As a trumpet player Bloland has performed in a number of jazz bands and orchestras in San Francisco and Austin. He participated in the Bay Area Guided Improv Ensemble for several years, and performed in OINC while at Oberlin.

As a researcher, Bloland has been investigating the interaction between literature and instrumental music, examining strategies employed by composers in reaction to literary influences. He has written many pieces in response to novels and short stories. Of particular interest is the relatively obscure work of the Norwegian author Pedr Solis. Bloland has used his own analyses of the author’s poetry and prose to inform a number of pieces, starting with his dissertation, The Stillaset Cycle. His first opera, titled Pedr Solis, was based loosely on the author’s life and ideas. His article, “On Composition and Literature–Pedr Solis, the Author and the Opera,” was included in Arcana VIII: Musicians on Music -- Ten Year Anniversary Edition, published by John Zorn’s Tzadik Books.
The Electromagnetically-Prepared Piano, an early invention of which he is the co-creator and primary composer, continues to receive attention. In addition to giving numerous lecture/demonstrations, he has composed a number of pieces for the device, written a paper (“The Electromagnetically-Prepared Piano and its Compositional Implications,” published in the Proceedings for the International Computer Music Conference 2007), and developed the website magneticpiano.com. Building on this work, his first Musical Research Residency at IRCAM involved the creation of a physical model of the coupling between a resonator (such as a piano string) and an electromagnet. The current project involves the implementation of an active control system with feedback to further widen the timbral possibilities.

Bloland was awarded an Ohio Arts Council Individual Excellence Award for 2014.

Scores may be purchased at babelscores.com/perbloland.

**ELIJAH NICE** is a percussionist and composer from Pittsburgh, PA who’s been playing since 4th grade, and composing since 8th grade. He has written works for orchestra, concert band, percussion ensemble, and solo percussion, and has also produced various styles of hip-hop and rap beats. He has been to PMEA All-State Orchestra twice and continues his percussion education at Temple University.

**PAULINE OLIVEROS**’s life as a composer, performer and humanitarian was about opening her own and others’ sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the ’50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960’s she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.
She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded ”Deep Listening®,” which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one’s own thoughts as well as musical sounds.

”Deep Listening is my life practice,” Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maât, Inc.

- From paulineloiveros.us
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