

# Temple University New Music Ensemble

Sepehr Pirasteh, director

Monday, April 29, 2024 • 7:30 PM

Rock Hall Auditorium

1715 N. Broad St.

Philadelphia, PA 19122



## Program

The Forest Inside of You

Cerulean S. Payne-Passmore+

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

Purple\*

Sara Eulalee

I Dream Of...\*

Jorge Salim Emdanat

### Temple New Music Ensemble

Catherine Huhn, flute

Sihan Chen, clarinet

Jose Soto Montalvo, percussion

Sarah Lee, piano

Yuan Tian, violin

Mima Majstorovic, cello

Sepehr Pirasteh, conductor

*\*World premiere  
+ Boyer faculty member*

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

Please turn off all electronic devices.

Three hundred ninetieth performance of the 2023-2024 season.

## Program Notes

### **The Forest Inside of You**

**Cerulean S. Payne-Passmore**

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.

### **Purple**

**Sara Eulalee**

We take for granted the blessing to see colors. Colors make life more full; more beautiful. Colors are not just something to be seen but also expressed. Throughout my life, I have not only seen colors, but have also felt and attached emotionally to them. Purple is the first piece of my color series. It is a symbol of royalty and nobility, yet it is mysterious and bold. I attach purple to the bliss, majestic parts of my life and the ambiguous ones too. As one navigates this piece, ponder on the times when you were brave and did not know what was next. Those times create a beautiful mystery we should cherish.

This piece is a journey through my dreams. In listening to *I Dream Of...* you will hear the process of falling asleep, followed by multiple scenes and snippets from some of my actual dreams. I invite you to determine when I have actually "fallen asleep" and the dreams truly begin.

The first scene is from a dream that I only have vague notions of; I do not remember the content of this dream, only vague impressions – hence why the narrative of the section is so meandering and unfocussed; it is the dream I forgot. There are moments I remember, emotions that I can pinpoint feeling, but the overall story was lost to me.

The next scene is that of a vacation; I was traveling and having a fairly good time, enjoying sightseeing and touristy things, until my plans got more and more complicated and eventually completely devolved into a stress filled nightmare.

Speaking of nightmares, after a brief period of minimal activity meant to represent deep sleep, the nightmare section begins. Most of my nightmares consist of my deepest anxieties – none that I will get into here – but this scene is meant to feel like you are being watched. Thankfully, many of my nightmares take bizarre and unexpected twists, often to the point where they aren't even nightmares anymore, and the music reflects this shift.

The ending of the piece is meant to convey the surreal nature of my dreams, switching from one narrative/emotion to another, although it is all somehow able to make sense – to me at least. Finally, the piece closes with the rude interruption of an "alarm clock."

## About the Composers

**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.

**JORGE SALIM EMDANAT** is a second-year student at Temple and is pursuing a Bachelor of Science in Music while focusing on composition. A career in composition is their ultimate aim, and they intend to pursue a degree in composition once they are in graduate school. The bulk of Emdanat's work consists of string ensemble pieces and chamber music; they are after all a cellist, so there is a bias in favor of strings in their writing.

Composing music has always been in the cards for Emdanat. Ever since they were little, they were drawn to music; how it was written, the emotions it could inspire. Emdanat has been writing music of their own since elementary school, although much of it is indecipherable today, even to the composer. The point being, it has long been a dream (ha ha) of Emdanat's to have some of their work performed; there is nothing more fulfilling than hearing the noises once relegated only to their mind expressed by multiple people so beautifully. It relaxes the soul in a way that truly cannot be expressed by words alone.

**SARA EULALEE** (they/them) is a composer and vocalist residing in Bucks County, PA. Being a musician was a dream for them from an early age, initially with guitar. Then, at the age of 10 a dream sparked to become a singer. Sara began writing original music with guitar at the age of 15, and pursued voice their first few years at Cairn University. After much thought and deliberation, they chose to claim a slow longing to compose and changed majors to Music Composition. They are currently continuing their studies at Temple University. Sara aspires to illustrate several aspects of life and nature through a variety of styles.

## About the Director

**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. Pirasteh'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. Pirasteh 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. Pirasteh served as the director of the CMU New Music Ensemble, Pierrat Ensemble, and 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).

Pirasteh 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. Pirasteh studied composition with Dr. Jose-Luis Mautua, Dr. Evan Ware and conducting with Dr. Jose-Luis Mautua. 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.

## **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 forty-five recordings, garnering five 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. 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 30,000 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.

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