

CYBERSOUNDS

NOVEMBER 12, 2024

TPAC

INSTALLATION

DJ Devotion by Michelle Temple
Hand Grown Salt Crystals, Black Cheese Cloth
Technical Support by Sandra James

PROGRAM

--Doors open at 7 PM--

DJ set by Sophia Eisenbach and Joshua Slomiak

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

Pentatonic Variations No. 1 by David McDonnell
for modular synthesizer, computer and saxophone
Performed by David McDonnell

Shur-Afshar by Sepehr Pirasteh
Performed by the Shiraz Ensemble
Visuals by Pegah Saebi

Six Studies by Maurice Wright
Video

Seething Field by Sam Wells
Performed by BEEP

Scatter Brained by BEEP
Performed by BEEP

--Continued in the lobby--

DJ set by Ali3n Body and Sophia Eisenbach

SHIRAZ ENSEMBLE

Directed by Sepehr Pirasteh

Noushin Nowrouzilarki: Kamancheh

Sina Homaei: Santour

Parsa Ferdowsi: Santour

Sepehr Pirasteh: Alto Hamankeh, and Electronics

BEEP

Directed by Dr. Sam Wells

Anthony Aguilar	Joe Kalinowski	Patrick O'Brien
Norman Baker	Alex Kelly	Sergio Paul
Lorenzo Baldovino	Andrew Koban	Alec Putruele
Grant Blaszkowski	Payne	Sam Reamer
Taylor	Avadhoot Kolee	Andrew Rhines
Butenschoen	Eli Komarnicki-	Grace Marie Ricci
Anna Cain	Randall	Addison Faith Rider
Emily Canon	Jefferey Laflamme	Zach Schatkowski
Alina Childers	Gabi Love	Daniel Virgen
Emma Cullum	Ziyi Mao	Liam Wiedmann
Caleb Derstine	Daniel McCarthy	Lindsay Ann Wilcox
Matt Ehasz	Hayden McGarvey	Ian Willen
Srinath	Ky Merritt	Eli Wynn
Govindarajula	Ry Miller	Yifan Zhou
Tallulah Hoffman	Hallie Morton	

SCATTER BRAINED

Merritt Hyman, vocals

Faith Monaco, live electronics

Colin Smith, keyboard and electronics

Nush Agarwal, ukulele and electronics

Aaron Harsh, bass and electronics

Merritt Leidy, electronic drums

PROGRAM NOTES

DJ DEVOTION is a sculptural installation wherein the tapestries that hang in a semi-circle around our DJs feature salt crystals that have been grown and re-shaped during my first semester as a professor here at Temple University. This installation utilizes salt crystals as a reference to Rochelle Salt, a material used in the origin of our Music Technology history to record and reproduce sound. This sculpture is made to honor our Music Technology students as the future of our industry.

PENTATONIC VARIATIONS NO. 1: For the past year or so, I've been clocking my modular synthesizer to software on my computer (such as Logic or Max) so that I can create rhythms on my computer and repeating riffs and figures on my modular system which stay in sync. The sequencer for the modular system is set to play only notes from a minor pentatonic scale. As I improvise with the sequencer, I am able to create multiple interlocking patterns with evolving timbre but that stay within a static harmony. A melodic element is provided by the soprano saxophone which is pitch shifted and delayed by plugin-ins on the computer.

SHUR-AFSHAR: This is a piece that refers to two dastgah (modes) in Iranian classical music: Shur and Afshari. This composition does not strictly adhere to traditional musical phrases; instead, it aims to present a new interpretation and a more fragmented structure of those traditions. In the performance tradition of Iranian classical music, modes are usually introduced, followed by other rhythmic pieces. However, in this piece, we intentionally break away from these boundaries and gradually blur the distinctions between them.

SIX STUDIES: This visual music composition divides into six parts, each a construction of memory that builds on techniques used to build the previous part. The sounds sometimes spring from filtered noise and collections of sine tones, but also explore large reverberating systems, squashed waveforms, and convolution. After completing the music for each section, a visual counterpart unfolded that employed various features of the Blender 3D creation suite.

SEETHING FIELD: Seething Field is a turbulent interplay of memory and resonance, written for a 40-voice electronic music ensemble. The work unfolds through the filtering, modulation, distortion, and reverberation of a time-stretched recording of Jack Kerouac. Each player uniquely sculpts this recording, crafting a constantly shifting landscape of sound.

This semester, BEEP captured ambisonic impulse responses for the Chapel of the Four Chaplains, located in the basement of Temple Performing Arts Center. These measurements recreate the Chapel's reverberant and sonic characteristics, a space dedicated to four chaplains who sacrificed their lives on the USS Dorchester—a ship Kerouac once served on but was recalled from before its tragic sinking.

The source material for Seething Field is a brief recording of Kerouac speaking *The Ocean*, time-stretched 512 times from about 1.5 seconds to over 10 minutes. This slow unfolding of speech provides the formal and harmonic structure of the work. The stretched recording was then recursively recorded through the Chapel's reverb, a process akin to Alvin Lucier's *I Am Sitting in a Room*, revealing and reinforcing the shared resonant frequencies of Kerouac's voice and the Chapel dedicated to the Four Chaplains.

The title draws from the closing lines of Kerouac's *The Sea is My Brother*, where 'the sea stretched a seething field which grew darker as it merged with the lowering sky.' Seething Field mirrors this seascape, embodying the darkness, expansiveness, and tension of turbulent times, past and present.

BIOGRAPHIES

DAVID MCDONNELL is a professor of music technology at Temple University, where he teaches recording, computer music programming and how to use DAWs like Pro Tools and Logic. A Chicago native, McDonnell spent 15 years there playing rock and jazz as a performer/composer, and working as a studio musician and engineer. McDonnell received his Doctorate in Composition from Cincinnati - College Conservatory of Music in 2012, where he studied with Joel Hoffman and Mara Helmuth. Although mainly a spectralist in compositional practice, McDonnell attempts to fuse these techniques with the rhythms and melodic approaches gleaned from his years in Chicago as a professional jazz and rock musician.

McDonnell's recording career began in the late 1990s as a member of the free ranging out/rock outfit Bablicon, (in which he was known as "the diminisher"). While working with Bablicon in Athens, Georgia, McDonnell began his association with The Elephant 6 collective, leading to touring and features on recordings with members of The Olivia Tremor Control, Neutral Milk Hotel and Of Montreal. David released a solo album, *Imaginary Volcano*, as the diminisher way back in 2006 on Unsound Records. He was a member of Icy Demons, and fronted the electro-synth-rock trio Michael Columbia, both of whom have performed at the Pitchfork Music Festival. While living in Cincinnati in the 2010s, McDonnell integrated himself into its emerging indie-scene and collaborated with top-tier working players, including members of the band Why?. He appears on their album *Moh Lhean*.

McDonnell is a veteran of Chicago's thriving rock and jazz underground. He is best known there as a founding member of the group Herculaneum, a critically acclaimed unit with a five-album discography. His compositions for the group have been performed at the New York Winter Jazz Fest and featured on NPR's All Things Considered. More recently, David's work combining afro-beat with jazz and his electronic compositions has found an outlet with Dave McDonnell Group. His album, *the time inside a year*, features a heavy cast of supporting musicians from Chicago and New York and can be found on the Delmark record label. Dave McDonnell's 5th World, a project which uses the computer music coding language RTcmix to synthesize riffs and basslines released the album *Mammals* in 2023 on Astrolabe Recordings. One of the goals with this project is to place algorithm-based computer music into the broader cultural and stylistic contexts of electronic dance and world music.

SHIRAZ ENSEMBLE is a contemporary music group that unites Iranian musicians performing traditional instruments in the United States. Built on the values of curiosity, innovation, open dialogue, and experimentation, Shiraz Ensemble is dedicated to creating new music and collaborating closely with composers, performers, and interdisciplinary artists. Our mission is to deconstruct and reconstruct the rich traditions of Iranian classical music, transforming them into new forms through contemporary composition techniques. They aim to collaborate with artists from diverse cultures to create unique cross-cultural musical experiences, explore new artistic territories, and build bridges through music and art. Shiraz Ensemble strives to blend innovation and tradition, pushing the boundaries of Iranian music while honoring its cultural heritage.

Based in Philadelphia, Shiraz Ensemble has performed at venues such as the Icebox Project Space, Asian Arts Initiative, University Lutheran, The Perch, Market Street Music in Delaware, Philadelphia Porchfest, Paintridge Station, and Philly Typewriter. They have collaborated with various artists and ensembles, including Mahya Hamed, Violalia Duo, and Hodge-Podge Band, fostering a creative exchange that highlights the versatility and vibrancy of Iranian music in a modern context.

Shiraz Ensemble embodies a global perspective, merging our roles as world citizens and passionate artists to highlight crucial socio-political issues through art. Drawing inspiration from our journeys as immigrants from Iran to the United States, they channel our experiences into a transformative musical narrative. Founded in 2023 in Philadelphia, Shiraz Ensemble takes its name from the ancient city of Shiraz in Iran, the birthplace and upbringing of its founders, Sina Homae and Sepehr Pirasteh.

www.shirazensemble.com

NOUSHIN NOWROOZILARKI is a passionate Kamanche player who began learning the instrument and developed her technique with Ardeshir Kamkar, later exploring the study of Radif with Sina Jahanabadi. Now based in Philadelphia, she pursued a Master's in Museum Management and works as a Special Collections Specialist at Princeton University's library. Outside of her work with rare books and archives, Noushin is an active member of Shiraz Ensemble, where she enjoys playing Kamanche, experimenting with new sounds and creative expressions.

PARSA FERDOWSI is an Iranian composer/performer/multi-instrumentalist and multi-media artist. He works with sounds, images, words, situations, expectations, Iranian dastgahi music, forms and frames. His creative purview includes performance art, poetry, text-image, sound design, video art, improvisation, Iranian music (especially dastgahi music), community building, and archiving.

His compositions challenge the pre-defined roles and definitions of music making and concert performance through interdisciplinary approaches, collaborative environments and playing around with collective memory and perception of continuity. As an improviser he implements some of his compositional techniques and issues around decision making alongside the language and affordances of Iranian Dastgahi music.

He has regularly worked with artists such as Nat Baldwin, Mat Wellins, Michael Pestel, Ramtin Mokhtari, Manuel J. Perez, Shawn O'Sullivan, Eliza Marovitz, Katarina Mazur, Tobias Haus, Sam Boston, Emma Mistele, Loren Wang, Marie Carroll, Xingyan Guo, and Negar Soleymanifar. He has also had the chance to collaborate on some projects with Peter Zummo, David Vantieghem, Alex Waterman (as a part of the Arthur Russell's City Park project led by Nick Hallet), David Behrman, Nicolas Collins, Lea Bertucci, Wesleyan Laptop Ensemble, Pamplémousse Ensemble, and String Noise Duo. He is also a liminal member of Shiraz Ensemble.

He is currently studying Experimental Music/Performance in the graduate program at Wesleyan University. He holds a BA in Composition from the Tehran University of Art and has years of experience studying santur and Radif of Iranian Dastgahi music with Majid Kiani.

SINA HOMAEE is a performer and educator based in Philadelphia. His primary instruments are the santour, tombak, and daf. Before moving to the United States, he served as the director of the Sepidar Ensemble in Shiraz, Iran, where he collaborated with numerous music groups. During his time in Iran, Sina also worked with Fars TV and the Radio Broadcasting Channel.

As an educator, he taught at Fazel University of Art and various music institutions in Iran. Sina earned his master's degree in ethnomusicology from Guilan University in Rasht, Iran, and he holds a bachelor's degree in Iranian music performance from the Shiraz University of Art. Now living in Philadelphia, he performs with various music ensembles. Sina is also a co-founder of the Shiraz Ensemble and is passionate about integrating different musical cultures and backgrounds.

SEPEHR PIRASTEH is a composer, conductor, and interdisciplinary artist born and raised in Shiraz, Iran. His compositions draw on Persian classical and folk traditions, as well as contemporary classical music vocabularies, to express his deep concerns about the political and social realities of the world. Through his art, Sepehr reflects on his personal journey as an immigrant and his commitment to activism. He has been commissioned and performed by ensembles, including the Illinois Philharmonic Orchestra, San Francisco Contemporary Music Players, MISE-EN Ensemble, Network for New Music, Arcana New Music Ensemble, ENA Chamber Opera Company, Pacific Chamber Orchestra, Argus String Quartet, PRISM Saxophone Quartet, and Unheard-of Ensemble. Sepehr has also received fellowships from Harvard University's Fromm Foundation (Composers Conference) and the Presser Foundation.

He is currently a Ph.D. candidate in Music Composition at Temple University, where his research focuses on political music in Iran and the Iranian diaspora, the dynamics of hegemony in performance arts, the intersection of art and activism, and the role of music under totalitarian regimes.

Pirasteh is based in Philadelphia and plays Persian Kamancheh and Tanbour. He is the co-founder and artistic director of the Shiraz Ensemble.

MICHELLE TEMPLE is an interdisciplinary performer/composer, instrument maker, electronics hardware designer, scholar and educator inspired by research in psychoacoustics and disability studies based in Philadelphia. Temple's audio and visual works reflect a passion for music technology as a tool to investigate social and political hierarchies. Temple is an advocate for the Deaf community and inclusivity within the disciplines of music technology, sound studies, experimental music and art.

MAURICE WRIGHT began composing at age 10. 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, the Emerson String Quartet and the Seiji Ozawa Matsumoto Music Festival. He is Carnell Professor of Music Studies at Temple University.

BEEP (The Boyer College Electroacoustic Ensemble Project) 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 Blacksborg, 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

SAM WELLS is a musician and artist based 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, as well as 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 SPLICE Ensemble, Aeroidio, and the Miller/Vidiksis/Wells trio. He has also performed with Contemporaneous, Metropolis Ensemble, Nate Wooley, TILT Brass, the Lucerne Festival Academy Orchestra, and the Colorado MahlerFest Orchestra. Sam has recorded on the Scarp Records, New Amsterdam/Nonesuch, New Focus Records, SEAMUS, and Ravello Recordings labels.

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 "stringstrung" 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 for 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 currently serves as the Member At Large for the Society for Electro-Acoustic Music in the United States (SEAMUS), as well as a board member for SPLICE Music, the parent organization of SPLICE Institute, Festival, and Ensemble, dedicated to the performance, creation, and development of music for performers and electronics.

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

ADAM VIDIKISIS 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. Vidikisis is a sought-after champion of new works for percussion and electronics, performing as a featured artist in venues around the world. Vidikisis'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. Vidikisis 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. Vidikisis is Assistant Professor of music technology at Temple University and President of SPLICE Music. He performs in SPLICE Ensemble, aeroidio, Miller/Vidikisis/Wells, and the Transonic Orchestra, conducts Ensemble N_JP, and directs the Boyer College Electroacoustic Ensemble Project (BEEP).

www.vidikisis.com

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 2024-2025

Upcoming Events

Wednesday, November 13 at 12:30 PM

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

Wednesday, November 13 at 1:15 PM

Jazz Ensemble Recital: Greg Kettinger Ensemble
Art of Bread Café

Wednesday, November 13 at 2:00 PM

Jazz Ensemble Recital: Dick Oatts Ensemble
Art of Bread Café

Wednesday, November 13 at 5:30 PM

Master's Recital: Felicity Davis, soprano
Rock Hall Auditorium

Wednesday, November 13 at 7:30 PM

Soundprints II
Klein Recital Hall

Thursday, November 14 at 12:30 PM

Jazz Ensemble Recital: Jack Saint Clair Ensemble
Art of Bread Café

Thursday, November 14 at 1:15 PM

Jazz Ensemble Recital: Jack Saint Clair Ensemble
Art of Bread Café

Thursday, November 14 at 2:00 PM

Jazz Ensemble Recital: Chris Farr Ensemble
Art of Bread Café

Thursday, November 14 at 2:00 PM

Jazz Master Class: Matt Davis and Chris Coyle
TPAC Chapel

Thursday, November 14 at 4:30 PM

Rite of Swing Jazz Café: Matt Davis/Chris Coyle Group
TPAC Lobby

Thursday, November 14 at 7:30 PM

Temple University Concert Choir
Commonwealth Youth Choir Trebles
TPAC

Friday, November 15 at 1:00 PM

Chamber Music Recital
Rock Hall Auditorium

Friday, November 15 at 2:00 PM

Jazz Ensemble Recital: Vicente Archer Ensemble
Art of Bread Café

Friday, November 15 at 2:30 PM

Chamber Music Recital
Rock Hall Auditorium

Friday, November 15 at 4:00 PM

Chamber Music Recital
Rock Hall Auditorium

Friday, November 15 at 7:30 PM

Studio Recital: Cello Students of John Koen
Rock Hall Auditorium

Friday, November 15 at 7:30 PM

Saturday, November 16 at 7:30 PM

Fall BFA Concert A
Conwell Dance Theater

Saturday, November 16 at 7:30 PM

Senior Recital: Olivia Perrin, 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 215.204.7611
or visit www.boyer.temple.edu.