

# Cybersounds

Tuesday, April 1, 2025  
Temple Performing Arts Center  
1837 N. Broad Street  
Philadelphia, PA 19122



# Lobby Installations

*Doors open at 7:00 PM*

Don't Touch, Again

Interactive Multimedia Programming  
Graduate Students

Sub Matters

Michelle Temple, Sandra James, BEEP

## Program

*Begins at 7:45 PM*

Mirror Mirror

Mickie Wadsworth

Profit (from *Disconnect*)

Alexander Kelly, Gabi Love

NatureBending (from *Disconnect*)

Adam Vidiksis, BEEP

"Connected" (from *Disconnect*)

Merritt Hyman, Tayler Butenschoen

Friends (On the Internet) (from *Disconnect*)

Sophia Eisenbach

Painted Resonances

Nush Agarwal

The Picture (from *Disconnect*)

Faith Monaco

*Continued in the lobby*

DJ sets

Ethan Burns, kale ii, Joshua Slomiak

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

Please turn off all electronic devices.

Three-hundred twelfth performance of the 2024-2025 season.

# BEEP

Directed by Dr. Adam Vidiksis

## **Sub Matters**

Anna Cain, electronics  
Emily Canon, electronics  
Michael Perrino, electronics  
Grace Ricci, electronics  
Zach Schatkowski, electronics  
William Tinker, electronics

## **Profit**

Gabi Love, vocals, synthesizer  
Alex Kelly, guitar

## **NatureBending**

Nush Agarwal, electronics  
Abby Almas, electronics  
John Enrico De Petris, electronics  
Negar Ghasemi, electronics  
Aditya Gokhe, electronics  
Jack Heroux-Skirbst, electronics  
Yara Maychuk, electronics  
Michael Proulx, electronics  
Brannon Rovins, electronics  
Kyle Sperry, electronics  
Siddhant Tripathi, electronics

## **"Connected"**

Merritt Hyman, guitar, vocals  
Tayler Butenschoen, vocals  
Michael Proulx, cello  
Nadia Bodnari, vocals, keys  
Srinath Govindarajula, vocals, keys

## **Friends (On the Internet)**

Sophia Eisenbach, vocals, keys

## **The Picture**

Faith Monaco, vocals  
Aaron Harsh, guitar  
Ry Miller, bass  
Gabi Love, keyboard  
Alex Kelly, drums

## About the Artists

**BEEP**, the Boyer College Electroacoustic Ensemble Project at Temple University, was founded in 2013 by Dr. Adam Vidiksis. As a trailblazing group in electroacoustic music creation, BEEP thrives in a collaborative environment, embracing diverse musical aesthetics from electronic dance music to avant-garde classical compositions. The ensemble exhibits versatility, functioning as a laptop orchestra, merging computers with traditional instruments, and performing as an electronic music band. BEEP's primary mission is to forge new paths in music and technology, bringing together individuals with diverse talents to explore novel sound creation possibilities. Featured at prestigious venues like the ICMC in Daegu, South Korea, SEAMUS, and the New York Electronic Arts Festival, and headlining at the Andy Warhol exhibition in Beijing's M WOODS contemporary art gallery, BEEP has established itself as a notable force in the international music scene. Their collaborations with esteemed artists such as Nicholas Isherwood, Toshimaru Nakamura, Dan Blacksborg, DM Hotep, and Susan Alcorn, alongside regular performances in Philadelphia, underscore their commitment to evolving and expanding the landscape of electroacoustic music. BEEP is directed by Adam Vidiksis and Sam Wells.

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

**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.

**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, the National Endowment for the Arts, Chamber Music America, and ASCAP. His works are available through HoneyRock Publishing, EMPiRE, New Focus, PARMA Ravello, Fuzzy Panda, Scarp, False Walls, 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.

He is currently a 2025 Established Artist Fellow in Music Composition for the Delaware Division of the Arts. Vidiksis is Associate Professor of music technology at Temple University and a director and founding member of SPLICE Music. He performs in SPLICE Ensemble, Aeroidio, the Miller-Vidiksis-Wells trio, and Ensemble NJP, and directs BEEP, the Boyer College Electroacoustic Ensemble Project. [[www.vidiksis.com](http://www.vidiksis.com)]

**MICKIE WADSWORTH** is a composer, conductor, vocalist, and educator based in Upstate New York. Wadsworth has had their works featured at a variety of conferences and festivals including; SEAMUS, EMM, NYCEMF, SCI National (online), SCI Region V, Research on Contemporary Composition, SheScores, Manchester New Music Festival, Ball State New Music Fest, Napoleon Electronic Media Festival, Boneyfiddle Fringe Festival, CWU New Music Festival, FOCAM, MoxSonic, Penn State New Music Festival, ROCC, UNK New Music Festival, and others. They have also participated in several workshops and summer programs such as, SPLICE Institute (2024, 2023, 2022), Quince Institute (2023), N.E.O. Voice Festival (2021), and Art Song Lab (2020). Their work “Lake Song”, a collaboration with poet Angela Rebrek for Art Song Lab 2020 can be found in the NewMusicShelf Anthology of New Music: Trans & Non-binary Voices Vol. 1.

**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.

Wells 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, Wells 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, Wells 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 Well's practice, and he is active as a music technologist. Wells 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.

Wells 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.

Wells 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. [<https://sllewm.as>]



## Program Notes

### Don't Touch, Again

The students of the Interactive Multimedia Programming Graduate Seminar presented a group show of multimedia works, installation art, and audiovisual performance works on December 14 at Fidget Space in Fishtown. We are pleased to present again this showcase of interactive, immersive, and performative multimedia artworks blurring the lines between physical and virtual. Explore word games and mythologized pasts— human smoothie simulations and introspective improvisations— meditative visualizations and a razor blade piano. Touch... or maybe don't.

**Jam Sesh (2024)**

John Enrico De Petris

*Video Game Controllers, Virtual Instruments, Sound Design, Interactive Visuals*

Influenced by video games such as Guitar Hero and Rock Band, Jam Sesh is a three-person, music-sandbox video game developed in Max MSP. Choose between three instruments – a drum set, piano, and a wavetable bass – and see how their sounds interact with the dynamic visuals. Since the pitches of the harmonic instruments are quantized, no musical experience is required to join in on the fun!

This project is dedicated to John's friend, Christian, who passed away on November 3rd, 2024. As a percussionist, programmer, and gamer, Christian would have greatly enjoyed Jam Sesh.

**Here, Now (2024)**

Aditya Gokhe

*Interactive Multimedia, Reaction Diffusion-Visuals, Meditative-Audio, Controller*

Time flows, yet we are its witness.

Let the patterns of existence reveal their finesse.

What is hidden seeks to be found,

What is found seeks to come unbound.

In a world that rushes by too fast,

Stillness offers a gift to last.

Pause, be present, and hold the peace—  
A refuge where all chaos may cease.  
This moment is infinite,  
If only you choose to dwell within it.

**Wave Box (2024)**

Derek Schwartz

*FM Radio, Arduino, Paper Collage, Wood*

Wave Box invites you to explore and play with the audio that lives in the air all around us. We are surrounded by electronic noise all the time outside of the audible frequency range in the form of electromagnetic fields, electrostatic, atmospheric noise, and thermal radiation.

Wave Box hones in on the most familiar of these modern artifacts, FM radio waves. Approach the box, move your hands around the copper sensors on either side of the box, and listen as the electricity in your body shape the electricity in the air. Peek inside or close your eyes, its up to you!

**Painted Resonances (2024)**

Nush Agarwal

*Ukulele, Computer Programming*

Through the use of microphones and computer programming, *Painted Resonance* captures the sound of 'ukulele and transforms it into a visual mosaic. Through the piece, we slowly enter into a world of music and color that charms our senses and gently grabs our attention, until we dissolve into a wash of noise and rainbow streaks. Layers and layers of 'ukulele and color are dynamically woven together as the music and animation interact with one another. With improvisational elements, both musically and visually, the audiovisual experience is never quite the same.

**Sonema: A Game (2024)**

Abby Almas

*Computer Mini-Game*

“Sonema connotes a sense of sonic immersion and environment more appropriate to the 21st century.”

Inspired by the works of Brian Eno and games such as Wordle and the New York Times Crossword, Sonema is a word game that brings language into the sonic realm. It is a game that questions what a game is, and the games that humans become players of throughout their lives. Sonema invites you to play with language, and test how well you know the games you may be playing. Type slow, think, and listen...only you decide when you play.

### **Don't Touch! (2024)**

Michael Proulx

*Electronics, Microphone, Razor Piano*

*Don't Touch!* operates under the assumption that rules are made to be broken. This installation encourages observers to engage with topics that are challenging, taboo, or dangerous despite warnings that such interactions are ill-advised. Maybe there's something innately human about questioning orders. Perhaps the quickest route to growth comes from the challenging of assumptions. Instead of condemning the proverbial man behind the curtain, it might be more useful to ask how his day has been.

### **The Nasadiya Sukta (2024)**

Siddhant Tripathi

*Radial Pattern, Space, Interactive Audio-Visual, Max for Live, Ableton Push (Drum Machine)*

This visual piece explores the intersection of music, spirituality, and cosmic unity, guided by the concept of a singular element governing existence. At its core, the circular form represents Brahmanda (the cosmic egg), a Sanskrit term symbolizing the universe's wholeness and interconnectedness. Encased in a field of stars, the background emulates space, invoking the vastness of the cosmos and the infinite possibilities within it. As the music unfolds, waves and colors emanate and converge, aligning with the tonal frequencies. The dynamic interplay between sound and light represents the ancient idea that "Nada Brahma"—the world is sound. The movement of the colors and waves toward the tone signifies spiritual alignment, a journey toward Moksha (liberation) and harmony. The pulsating motion of the circle mirrors the vibrational energy found in quantum physics—where everything in the universe vibrates at specific frequencies, connecting all matter and consciousness.

This artwork invites the viewer to experience music not only as an auditory phenomenon but as a multisensory medium, creating a meditative state. By portraying music as the singular governing force, the piece merges science, art, and spirituality, offering a reflection of the unity within diversity.

The evolving visuals encourage viewers to reflect on their inner vibrations and connect them to the universe's larger rhythm. The spatial backdrop reminds us of our place within the cosmos, while the circle acts as an anchor, representing the oneness underlying all creation.

### **Echoes of Absence (2024)**

Negar Ghasemi

*Arduino Mega, RFID, Wood, Acrylic, Concrete, Plastic*

I grew up in Iran, where connection felt essential, almost inevitable, and organic—a fabric binding lives together. Immigration fractured that certainty, replacing it with a modern world of perpetual motion, where time seemed like a currency for everyone and interactions seemed transactional.

This installation reflects my journey through dislocation and the slow erosion of intimacy in a fast-paced, capitalistic society. The symbolic spaces and the gestures illustrated by Rezvaneh Saremi, my colleague who is an artist in Iran, *Echoes of Absence* invite a deeper reflection on the tension between belonging and alienation.

Colors within the work are not static; they unfold deliberately, charting an emotional journey. They are also inspired by the animation “Emotions.” Yellow begins with innocent joy and happiness, somehow naive, giving way to orange, the anxiety caused by detachment and lack of a sense of belonging. Following anxiety, blue implies the vague sorrow that is felt but can’t be

expressed and clarified. The persistence of blue transitions into the grey stagnation of depression. Purple signals a sharp, post-depression clarity, where reality is perceived with both distance and understanding. Finally, red emerges—a new, intentional joy that carries the weight of experience, tempered and reflective, no longer innocent but deeply aware, and sometimes intentional, and histrionic too.

## CHROMAVERSE (2025)

Kyle Sperry

*PVC Pipe, Paper Mache, Rope, Styrofoam, Cellophane*

CHROMAVERSE invites you to explore a universe where colors inhabit their own world. This installation immerses viewers in distinct soundscapes that aim to mirror the emotional depth of color. From the warm resonance of yellow tones to the tranquil loneliness of blue and beyond, CHROMAVERSE guides you through a cosmic symphony of hues and emotions. Our individual experiences shape our personal emotional connections to both color and music. This installation encourages viewers to reflect on these connections or perhaps broaden their understanding of their relationship to these elements.

## Thrive (2025)

Jack Heroux-Skirbst

*Multimedia Installation*

decay.

reflect.

Thrive.

*This is a preview of **Thrive**.*

*The work will be shown in its entirety on:*

*May 2 at 6:00 PM*

*5137 Webster St.*

*Philadelphia, PA 19143*

## Sub Matters

*Sub Matters* is a collaboration with performers Anna Cain, Emily Canon, Michael Perrino, Grace Marie Ricci, Zach Schatkowski, and William Tinker, as well as Professor Sandra James and Dr. Michelle Temple.

*Sub Matters* is composed by the BEEP ensemble. Each musician's original piece uniquely activates organic materials resting within the frame of the kinetic sculpture they "play".

*Sub Matters* is an interactive audio/visual kinetic installation. The concept for this piece is based on previous studies using Chladni Plates as well as photographic studies of principles of light polarization. One of the overall goals of the piece is to show that we are often only aware of a narrow band of frequencies, both visual and sonic. How we build and shape the hardware we use as interpreters between the world and our senses, establishes the sensory relationships we have as we engage in the very energies we transduce.

*Sub Matters* reveals the hidden waves and atomic structures embedded in materials that have historically been used in discrete components to build sonic instruments. Some crystalline structures, such as quartz (represented in this installation as salt) and mica (which is used in capacitors in electronic circuits) are two elements that can be found in electronic circuits.

This piece utilizes polarizing lenses to reveal directional light waves exposing colors in sheets of crystalline mica, that otherwise would not be seen. The visualization of electro-mechanical forces is made possible by coupling materials used to make circuits to the subwoofers.

This piece prioritizes collaboration: Between the kinetic sculpture builders, the musicians, sound and light waves, and the audience, who play a vital part in the piece. Audience members are all encouraged to participate by putting on polarized sunglasses, (provided), to reveal the unseen wavelengths move and change color with the vibrations from the sub-woofers.

*Sub Matters* was developed in Electronic Music Ensemble under the direction of Dr. Adam Vidiksis and is performed by BEEP.

## **Mirror Mirror**

When you look in the mirror, what stares back at you?

## **Disconnect**

*Disconnect* is a series of works composed by BEEP exploring the fragmentation between nature and technology, personal and societal expectations, and the shifting role of the natural world in mental health. Through an immersive fusion of live performance, sound design, and interactive music, the work generates a sonic environment where the

boundaries between the organic and the synthetic blur. Energy—both tangible and metaphorical—serves as a central thread. The electrical energy that powers technological systems, including those used in this work, mirrors psychological energy and the dynamics of power in society. The structured hum of machines, the volatility of live electronic processing, and the organic resonance of acoustic instruments manifest control, flow, and resistance. Just as circuits regulate electrical currents, external forces shape human agency, determining who holds power and who is subject to its consequences. The energy extracted for industrial and technological advancement contrasts with the energy of the human body, the natural world, and communities fighting for autonomy.

The performance unfolds through tensions between power and disenfranchisement, natural and technological energy flows, and the psychological weight of a world once meditative, now fraught with anxiety. Conformity and identity emerge as fluid constructs, shaped by external pressures and internal resistance. Layers of composition and improvisation intersect, creating an environment of detachment and resonance.

By merging spatialized sound, interactive elements, and contrasting sonic vocabularies, *Disconnect* offers a charged meditation on fragmentation and connection.

## **Profit**

*Profit* explores the dynamic of a relationship where one person takes too much from the other. In the specific context of *Recharge*, the lyrics represent how humans take too much from our planet without giving back, or providing a sustainable future. Overconsumption - particularly in a transactional nature, is a key theme in this piece, and the lyrics emphasize the importance of giving back to the Earth in a thoughtful and reciprocal way. Another theme of this piece involves the relationship between the natural world and greed. Continued consumption on a finite planet forces humans to ask the daunting question - at what cost do we seek profit over a home?

Listen closely to how the piece uses a loop of the outside environment to act as a texture throughout the piece. A segment of the guitar is recorded in the beginning and sampled to act as another texture, having a conversation with the vocals and guitar. The tempo is fluid - and moves with the lyrical weight

and spacing - drawing parallels to a gust of wind or the changing tide - always moving.

For profit  
What does it cost you?  
If you're sinking  
I'll break some off for you  
Finding air in an unchecked hollow  
It might only save me twice  
We might stay here in this orbit  
And I'll leave you on a light

I'll do it  
All for you  
I might make a thoughtful offer  
You might break this up in two  
I could lay it out all careful  
Grow it out all nice for you

Do it  
All for you

For profit  
What will it cost us  
We'll be sinking  
But I'll break some off for you

I'll do it  
All for you  
I might stay and seek the answer  
It might only be in you  
It might only be in you  
It might only be in you

All for you  
All for you



## NatureBending

*NatureBending* explores the evolving relationship between humans and the natural world, with technology as both a point of friction and a tool of connection. Drawing inspiration from the classical elements—earth, water, fire, air, and humanity—the piece reimagines the metaphor of circuit bending as a lens for examining how we manipulate and reshape nature to serve human ends. Sometimes constructive, often destructive, this repurposing reveals both our creative potential and our blind spots.

The sonic landscape channels elemental forces in flux, evoking the tension between balance and imbalance. As in a world where harmony among the elements has been disrupted, *NatureBending* reflects on the growing sense of disconnection in a technologized society. Isolation emerges not only as a side effect of our tools, but as a symptom of deeper social fragmentation. Ultimately, the piece gestures toward reconnection—suggesting that the antidote to ecological and societal imbalance may lie in collective action, in listening more deeply to each other, and to the world we inhabit.

### “Connected”

While ‘disconnect’ is the theme of our program, it isn’t the moral of our story. “*Connected*” serves as a realization that no matter how wrapped up in our own lives we are, we are still connected and constantly dependent on one another and our Earth. The lyrics grapple with balancing independence and community as we are drawn away from each other by our work and responsibilities. We use real-time MIDI controlled pitch correction on the main melodic voices to represent forces of separation greater than ourselves. Through a gradual development, the voices find their way back together in harmony. The cello’s smooth, rich lines represent Mother Nature supporting and holding us together through our lives. We recognize the ways nature can also reconnect us to ourselves using chimes, like those you might’ve heard while playing outside as a kid.

I have been wrapped up for so long I have forgotten  
how she wraps me in her warmth, her sunlight  
her color, her scents  
her sweetness, her divinity

how she catches each of my steps in her palm  
how she cradles me between her branches when I fall

She doesn't mind my age as she is timeless,  
she doesn't mind the mistakes that I've made  
I have been lonely but never alone

## **The Picture**

*The Picture* reflects a deep sense of alienation and frustration in the face of environmental degradation. The lyrics capture the feeling of being trapped in a world that no longer aligns with what was once natural or intended. It speaks to the disillusionment with those in power—the ones who claim to care yet allow destruction to continue. Through a blend of cynicism and sorrow, the song challenges false promises, unchecked vanity, and the loss of connection to the world around us. Ultimately, 'The Picture' is a lament for what's been lost and a reckoning with the forces responsible.

I don't feel like I fit in to the picture  
this cant be what was intended, I feel so offended  
so what I'm saying too much to be this sober  
it's all a farce I'm a liar and you're just a loner

I act unfazed but I cant lie I'm feeling too bad  
I miss the rain but theres no way I'm going outside  
don't play no games I know your names this ain't a callout  
it's all the same, it's all the same

I don't feel like I fit in to the picture  
this cant be what was intended, I feel so offended  
so what I'm saying too much to be this sober  
it's all a farce I'm a liar and you're just a loner

tell me lies give me false pretense  
you know in the end everything gets spent

cut off ties I am not your friend  
because all you feed is your vanity

I don't feel like I fit in to the picture  
this cant be what was intended, I feel so offended  
so what I'm saying too much to be this sober  
it's all a farce I'm a liar and you're just a lone

## **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](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, 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](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 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](http://temple.edu)