

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

conTemplum Presents: SPLICE Ensemble

Friday, February 18, 2022 • 7:30 PM
Klein Recital Hall
2001 N. 13th Street
Philadelphia, PA 19122



Program

Ansible (2019) Caroline Louise Miller
1. Antiphony
2. Gethen / Icecaps
3. Urras / Walls
4. Passacaglia

Exsanguination (2020) Ni Zheng

Home (2022) Benjamin Price
World premiere

Four Figures (2022) Alex Glass
World premiere

[\6][\][2][\][4] (2020) Elliott Lupp

SPLICE Ensemble:

Sam Wells, trumpet
Keith Kirchoff, piano
Adam Vidiksis, drum set

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

Please turn off all cell phones and pagers.

One hundred eightieth performance of the 2021-2022 season.

Program Notes

All of the works on this program were composed for SPLICE Ensemble as a part of the group's mission to present dynamic and virtuosic performances that exemplify and expand the field of electroacoustic performance, bring educational opportunities to musicians and students with a focus on developing forward-looking music practices that embrace electroacoustic performance, and commission and collaborate with composers and musicians with the aim of meaningfully developing the repertoire of electroacoustic music. The ensemble is particularly excited to present the world premieres of these two new works by Temple student composers completed as part of an ongoing workshop held both last fall and this winter with Boyer's new-music student organization, conTemplum. Special thanks to Hannah Selin and the other student officers for their invitation and work producing this concert.

Ansible

Caroline Louise Miller

Ansible is the result of a year-long, extremely rewarding collaboration with SPLICE Ensemble. A heartfelt thanks to Sam Wells, Keith Kirchoff, and Adam Vidiksis, whose artistry, dedication and honest critique have shaped this work at every stage of our collaboration. In memoriam: Ursula K. Le Guin.

Ursula K. Le Guin coined the term "Ansible" in her 1966 science fiction novel *Rocannon's World*. The Ansible is a device that enables instantaneous interstellar communication, alleviating the significant time lag between the transmission and receipt of messages that could previously only travel at the speed of light. In Le Guin's *Hainish Cycle*, a loosely connected group of sci-fi novels that take part within the same universe, the Ansible is sometimes present and sometimes absent—for a variety of reasons, economic, political, or because it hasn't been invented yet. In circumstances where the Ansible is absent, communication between entities is often frustrated or inflected by vast distances of time and space, causing interstellar political troubles as messages received 50 or 100 years later lose their relevance. The Ansible, an open-source, open-science communications device invented by an Anarchist physicist, is conceived by Le Guin as having utopian potentials, enabling a peaceful interstellar coalition called the Ekumen. In spite of its Utopian potentials, its presence produces conflict as well, a rich

metaphor for globalization. Struggles are waged for control of the Ansible technology itself, by entities who wish to capitalize on exclusive rights to its use. The rapid exchange of information across galaxies also interacts in unpredictable ways with different societies, in the very worst circumstances causing a technocracy (see *The Telling*).

The four musical movements of *Ansible* find resonances with these themes and with my two favorite novels of the *Hainish Cycle*, *The Dispossessed* (1974) and *The Left Hand of Darkness* (1969).

Antiphony is a meditation on pre-ansible communication, as messages from almost a century ago (conveyed by classical music recordings from the 1930's, 40's, and 50's) finally are received in a not-so-distant future. Keith responds by playing extrapolations on these old tunes on a decaying piano. These old recordings, first heard in *Antiphony*, are carried throughout the other three movements; snippets placed in a variety of contexts—borne on the wind from a distant house maybe, or heard broadcast over the radio. The theme of embedding the same information in a multitude of spatial and temporal contexts carries throughout the rest of the piece.

Gethen / Icecaps is inspired by the ice-covered planet in *The Left Hand of Darkness*. It is a soundscape of creaking, melting, ice, whistling wind, glaciers, arctic fauna, and eerie voices carried by Sam's desolate trumpet solo.

Urras / Walls draws on themes from *The Dispossessed*, where the protagonist constantly runs into walls and barriers of all sorts in his quest to develop the Ansible as an open-science technology. Some of these barriers prevent him from apprehending rampant economic and social inequalities that plague the capitalist society in which he is performing his research, highlighting the idea that walls both keep one side out and the other in. Toward the end of the movement, sounds from a general strike are broadcast over the radio. I used recordings of primarily women chanting, from protests all over the world, as the oppression of women worldwide is closely linked with various economic and social injustices. During these moments, Adam Vidiksis improvises drum solos drawing on free jazz.

Passacaglia takes the form of a continuously shifting theme and variations, making small ripples and delays through time. The three instruments often work in a loose canon with each other. Delays at

the scale of seconds register as near-simultaneity from an interstellar perspective. A broadcast of the general strike is briefly heard again on the radio, this time through the window of a passing car on a remote desert highway.

Four Figures

Alex Glass

Four Figures is an open-ended sonic experience realized from four graphic scores drawn by the composer. These graphic scores express the composer's intimate thoughts distorted beyond recognition, both figuratively through the page and literally through the electronics and realization of the performers.

6 2 4

Elliott Lupp

6 2 4 is a combination of overlapping acoustic and electroacoustic material that is inspired by watching, listening to, and learning from the SPLICE Ensemble over the past few years. It is infused with material inspired by personal experiences dealing with recent and past change, anxiety, anger, stability, withdrawal, and repetition.

About the Artists

SPLICE ENSEMBLE is a trumpet, piano, and percussion trio focused on cultivating a canon of electroacoustic chamber music. Called a “sonic foodfight” by Jazz Weekly, SPLICE Ensemble works with composers and performers on performance practice techniques for collaboration and integrating electronics into a traditional performance space, and they were recently awarded a Chamber Music America grant for a commission of a new 25-minute work with composer Caroline Miller. The resident ensemble of both SPLICE Institute and SPLICE Festival, SPLICE Ensemble has been a featured ensemble at M Woods in Beijing, SEAMUS, the Electroacoustic Barn Dance, SCI National, Electronic Music Midwest, and New Music Detroit’s Strange Beautiful Music 10. They have recorded on the SEAMUS and Parma Labels.

CAROLINE LOUISE MILLER’s music explores affect, biomusic, labor, tactility, and digital materiality. She works freely across the realms of electroacoustic music, popular- genre crossover, sound art, chamber music, and experimental musical theater, and because of that appears at a diverse array of festivals and venues. Her most recent work is *Ansible*, a 32-minute meditation on communication, globalization, and open-science technology based around the science-fiction work of Ursula K. Le Guin. *Ansible* was commissioned by SPLICE Ensemble with a classical commissioning grant from Chamber Music America. In 2018 she won the ISB/David Walter Composition Competition for *Hydra Nightingale*, created with free jazz bassist Kyle Motl. Other projects include an electronics/trumpet duo with Alexandria Smith. In May 2019, the duo performed at The Stone (NYC), a historic venue curated by John Zorn. An ongoing project is a series of instrumental hip-hop/acousmatic crossover works. The first of these, *Subsong*, takes us on a journey through a gloomy sonic netherworld. *Subsong* was voted onto SEAMUS vol. 28 by audience choice. In 2020, C.L.M. will work with Ensemble Adapter (Berlin) on a new biomusic piece, studying the sound cultures of wild dogs, insects, birds, cetaceans, and rainforests.

Alongside individual projects, Caroline is passionate about organizing, curating, and producing concerts. From 2012–2017, she organized and curated annual freeform concerts at the Birch Aquarium at Scripps Institution of Oceanography. [Immersion@Birch](#)

Aquarium drew over a thousand visitors from the San Diego county community since its inaugural event, and incorporated musics as diverse as experimental chamber, gamelan, American folk, soul, free jazz, drone, and noise; as well as installation, film, and poetry. In 2019 she curated a multimedia science-fiction show called *Tales from the Wasteland* that brought together works which meditate on alternate realities; pasts, presents, and futures. Since 2014, she has also co-organized and co-curated, with Fernanda Navarro (and many others over the years!) a series of concerts and installations centering the perspectives and experiences of women.

Caroline's music appears across the U.S. and around the world. She holds a Ph.D. in music composition from UC San Diego, where she worked with Katharina Rosenberger, Amy Cimini, Miller Puckette, Anthony Burr, and Ricardo Dominguez.

NI ZHENG (b. 1997) is a Chinese sound artist, electroacoustic music composer, and performer, based in the USA. Her work spans fixed media, mixed media, and sound installation. She graduated from New England Conservatory where she earned her BA in composition, and is currently a PhD student in composition at UC San Diego.

ALEX GLASS is a composer and pianist from Cherry Hill, NJ. In his compositions, Alex draws heavy inspiration from classical piano repertoire, jazz harmonic and melodic language, odd rhythms and meters, and innovative textures and timbres. Alex is also an active pianist in the Philadelphia area, performing in student composition recitals and local jazz bands. Alex will receive a Bachelor's in Music Composition in 2022 from Temple University, where he currently studies with Dr. Cynthia Folio.

BENJAMIN PRICE (b. 2000) is a composer and guitarist from Philadelphia. He is a composer of orchestral, jazz, and chamber music, often blurring styles and sounds as the natural outcome of having studied various styles. His works have been played by Argus Quartet, Temple Composer's Orchestra, and Temple New Music Ensemble, among others. Additionally, he has led various ensembles in order to bring his compositions to life. In the fall of 2021, he was awarded a

grant by Temple University to help realize a large composition. He works as a guitarist in Philadelphia.

Benjamin has studied composition with Maurice Wright and Jan Krzywicki. He is currently an undergraduate at Temple University's Boyer College of Music, studying Music Composition.

ELLIOTT LUPP is a composer, improviser, visual artist, and sound designer whose work often invokes images of the distorted, chaotic, visceral, and absurd. This aesthetic approach as it relates to both acoustic and electroacoustic composition has led to a body of work that, at the root of its construction, focuses on the manipulation of noise, extreme gesture, shifting timbre, and per- former/computer improvisation/interaction as core elements. Elliott has received a number of awards and honors for his work, including a 2019 SEAMUS/ASCAP Commission, the 2019 Franklin G. Fisk Composition Award for Chamber Music, and Departmental and All-University awards in Graduate Research and Creative Scholarship. His music has been performed at a variety of electroacoustic festivals including N_SEME, CHIMEfest, Electronic Music Midwest, MOX-sonic, Fulcrumpoint New Music Project, SEAMUS, and Electroacoustic Barn Dance, and by such ensembles as the Dutch/American trio Sonic Hedgehog (flute, clarinet, and electric guitar), the Atar Piano Trio, Found Sound New Music Ensemble, various members of MOCREP, The Chicago Composer's Orchestra, Fonema Consort, and Ensemble Dal Niente.

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, three 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 University 2021-2022 Season Upcoming Events

Saturday, February 19 at 2:30pm

CGYM Master Class Series: The Aizuri Quartet
Co-presented by the Philadelphia Chamber Music Society
Music Prep YouTube channel

Sunday, February 20 at 4:00pm

Temple University Symphonic Band
Matthew Brunner, conductor
Temple Performing Arts Center

Monday, February 21 at 7:30pm

Graduate Conductors Chorus
Rock Hall Auditorium

Wednesday, February 23 at 7:30pm

Temple University New Music Ensemble
Jan Krzywicki, director
Rock Hall Auditorium

Thursday, February 24 at 4:30-6:30pm

Rite of Swing Jazz Café: Michael Rodriguez Quintet
Mike Rodriguez, trumpet; John Ellis, saxophone; Gary Versace,
piano; Matt Brewer, bass; Rudy Royston, drums
Temple Performing Arts Center Lobby

Thursday, February 24 at 5:30pm

Master's Recital: Geoffrey Deemer, oboe
Rock Hall Auditorium

Saturday, February 26 at 2:30pm

CGYM Master Class Series: Daniel Phillips, violinist, The Orion
Quartet
Music Prep YouTube channel

Tuesday, March 1, all day

Essentially Ellington High School Jazz Band Festival
Howard Gittis Student Center

Temple University 2021-2022 Season Upcoming Events

Saturday, March 5 at 2:30pm

Music Prep: Student Recital Hour

Featuring individual lesson students and chamber ensembles.

Temple University Center City, Room 222

Monday, March 7 at 5:30pm

Student Recital: Emma Lokmer, piano

Rock Hall Auditorium

Monday, March 7 at 7:30pm

Master's Recital: Zach Strickland, percussion

Klein Recital Hall

Tuesday, March 8 at 2:30pm

Virtual Dance Studies Colloquium

Special Cluster: Indigenous Movements

Anita Gonzalez, "Migrating Dance Archetypes: Circumnavigating the Gulf of Mexico"

[Registration required](#)

Tuesday, March 8 at 5:30pm

Trumpet Studio Recital

Students of Tony Prisk

Rock Hall Auditorium

Wednesday, March 9 at 4:30pm

Jazz Master Class: Christie Dashiell, voice

Howard Gittis Student Center

Wednesday, March 9 at 7:30pm

Jazz @ the Underground: Christie Dashiell, voice

Howard Gittis Student Center

Wednesday, March 9 at 5:30pm

conTemplum: Soundprints III

Rock Hall Auditorium

All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609
or visit www.boyer.temple.edu.