

Temple Composers Orchestra

Sepehr Pirasteh, conductor
Morgan Moss, assistant conductor
Hannah Selin, orchestra manager

Wednesday, March 30, 2022 • 7:30 PM
Temple Performing Arts Center
1837 North Broad Street
Philadelphia, PA 19122

Program

all works are world premieres

Urgency for piano and chamber orchestra Lowell Hoyt (b. 2000)

Maria Dell'Orefice, piano

Not So Concrète Harrison Cohn (b. 2000)

Morgan Moss, conductor

The Meditating Mind Shrish A. Jawadiwar (b. 1999)

Contrasting Figures Benjamin Price (b. 2000)

The Tower Noah Slade (b. 2001)
Section I
Section II

Morgan Moss, conductor

When They Broke Down the Door for soprano and orchestra
 Sepehr Pirasteh (b. 1993)
 Poem by Fatemeh (Shahzad) Shams
 trans. Dick Davis

Carleen Baron, soprano

The Body Politic Hannah Selin (b. 1989)

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FLUTE

Bianca Morris

OBOE

Amanda Rearden

CLARINET 1/BASS

CLARINET

Wendy Bickford

CLARINET 2/ACCORDION

Antonello Di Matteo

BASSOON

Joshua Schairer

HORNS IN F

Etienne Kambara

Amanda Staab

TRUMPET

Noah Gordon

TROMBONE

Samuel Johnson

PERCUSSION

Emilyrose Ristine

Caleb Breidenbaugh

HARP

Tina Zhang

PIANO

Maria Dell'Orefice

VIOLIN I

June Bender*

Melinda Rice

Zhanara Makhmutova

Samuel Allen-Chapkovski

VIOLIN II

Carlos Santiago

Sendi Vartanovi

Lucia Lostumbo

VIOLA

Hannah Selin

Cecilia Wright

VIOLONCELLO

Harris Banks

Lily Eckman

Marcela Reina

DOUBLE BASS

Olivia Steinmetz

Program Notes

Urgency (2022)

Lowell Hoyt

The Composers' Orchestra has a fairly standard instrumentation, but it does contain one of my biggest musical pet peeves: orchestral piano. I find it very hard to incorporate the piano into an orchestra, as it either has very few notes to play (which tend to get lost in the texture) or it sounds like a piano concerto, but without the full attention on the soloist. Because of this, I thought, why not embrace this peculiarity and write a concerto movement? Writing a concerto is hard on its own terms, but it at least gave me a structure to work with in terms of sound hierarchy. The obvious problem arises, though: who will be the soloist? I know people who are good enough to play it, but having them join the orchestra for a short piece seems unnecessary. But if I use the pianist in the orchestra, are they prepared to play a more involved part than they were expecting? I wouldn't necessarily know who would play it, so I can't tailor the piece to their specific talents. Luckily, the orchestra's pianist is the wonderful and ambitious Maria Dell'Orefice, who is more than up to the task. Knowing that she would play, the worries subsided, and I knew the piece would be successful. Hopefully you think it is too.

Not So Concrète (2022)

Harrison Cohn

"Not So Concrète" is a piece for chamber orchestra by Harrison Cohn. This piece started as an exercise in orchestration. Much of the material in the piece originated from a musique concrète composition. The challenge of a project like this is emulating sounds with an orchestra that do not occur naturally on instruments, or elsewhere in the world. Cohn, however, eventually abandoned the idea, instead using the project as a jumping off point for a more freely composed piece.

The Meditating Mind (2022)

Shrish Jawadiwar

When I sit down to meditate, it is rare that my mind stays focused during each moment. It wanders, usually aimlessly in my experience, and thoughts seem to follow each other. I have tried to capture this phenomenon musically in *The Meditating Mind*. The scale used for the majority of the piece is an Indian scale called *Rāga Toḍi*, which is

traditionally performed in the mid-morning and is said to evoke a sense of devotion.

The Meditating Mind alternates between slow, calm sections and short interruptions, imitating a flow of thoughts with interruptions that could arise when meditating. Toward the end of the piece, a sudden interruption seems to come out of nowhere, like a seemingly random thought. This interruption departs from *Rāga Toḍi*, switching to *Rāga Kalyāṇ* (a.k.a. Yaman) for a short while. Just as we can tell the mind to stop a thought and move to a previous one, the brass pulls on the reins to bring the music back to its meditative state in *Rāga Toḍi*, where it continues developing slowly until the music fades out quietly. It is my hope that this piece will be a meditative experience for you, made enthralling by the interruptions. Enjoy the music!

The Tower (2022)

Noah Slade

Score Instructions for the most important instrument of this piece:
When It Begins, Think about the sound emanating from the instrument.
Then, Think about how the sound travels through the space around you.
Then, Think about how the sound enters your body and your senses.
Then, Think about how the sound enters your awareness and your feelings.
Then, Think about how the sound is what you're thinking about.
Then, Wonder where it could possibly be that you cease to exist.
Sustain this for however long you'd like.

This piece is about the transition from one life to another. This piece is about waking up after a very, very long dream. This piece is called: The Tower
Enjoy!

When They Broke Down the Door (2022)

Sepehr Pirasteh

When They Broke Down the Door is based on a poem by Fatemeh (Shahzad) Shams, professor of Persian literature at the University of Pennsylvania, and translated by Dick Davis.

*When they broke down the door
I was in your arms Like a freezing cold lullaby curled in your ear
When they broke down the door
you gripped me tightly,*

*I was the clothes on your body, on that night filled with fear
Beneath their kicks and their curses
you were naked and I was naked
I was your body, dripping blood, unconscious, my dear
You fell, and your calm gaze faltered and failed,
As though I were something you'd forgotten, year after year
When they took you I was a grief-stricken cry,
A silent sea where your fabulous creatures appear
I was a sadness cracked open, calm in the midst
Of your file that was folded now, smudged and unclear
And though they have hanged you,
in memory's Image,
I see myself there,
in your arms,
my dear.*

Poem by Fatemeh (Shahrazad) Shams
Translated by Dick Davis

The Body Politic (2022)

Hannah Selin

You think that shepherds and cowherds seek the good of their sheep and cattle, and fatten them and take care of them, looking to something other than their master's good and their own. Moreover, you believe that rulers in cities—true rulers, that is—think about their subjects differently than one does about sheep, and that night and day they think of something besides their own advantage. You are so far from understanding about justice and what's just, about injustice and what's unjust, that you don't realize that justice is really the good of another, the advantage of the stronger and the ruler, and harmful to the one who obeys and serves.

- Thrasymachus (to Socrates) in Plato's *Republic*, trans. G.M.A. Grube, Book I, 343b-c (circa 380 B.C.)

The sampled voices in *The Body Politic* are from two sources: President Dwight D. Eisenhower's farewell address on January 17th, 1961, and a woman preaching on the 2/5 subway line in Brooklyn, NY circa 2018 or 2019. The ending melody is transcribed from a street musician recorded in Hangzhou, China circa 2011.

About the Artists

HARRISON COHN (b. 2000) is a Philadelphia based guitarist and composer of chamber, rock, avant-garde, and electronic music. His music has been performed by Soprano Stephanie Lamprea, violinist Charlene Kluegel, violist and electronic artist Trevor New, and others.

Harrison is currently teaching guitar, music theory, and song writing at Music & Arts and The Paul Green School of Rock. He is a senior pursuing a Bachelor of Music Composition at Temple University Boyer College of Music and Dance. His primary musical mentors include Eric York, Emiliano Pardo-Tristan, Cynthia Folio, and William Dougherty.

In his free time, Cohn enjoys baking, reading, attending rock concerts, and spending time with his cats.

A native of Cheltenham, PA, **LOWELL HOYT** (b. 2000) got his first taste of music in elementary school, where his teacher recommended he join the Keystone State Boychoir. An avid singer, he has sung under the direction of many prominent conductors, including Steven Fisher, Fernando Malvar-Ruiz, Paul Rardin, and Yannick Nezet-Seguin. Over eight years in KSB, his life was shifted in the direction of composition. His first attempts came in 2015, and, under the guidance of Sheridan Seyfried, he continued working on his craft until graduation from the choir in 2018. A senior Music Composition major, he has studied with Jan Krzywicki, Maurice Wright, Matthew Greenbaum, and Cynthia Folio.

SHRISH JAWADIWAR (b. 1999) has been composing since the age of ten and has played double bass since the age of eight. His first musical experience was in North Indian (Hindustani) classical music, the features of which inspire many of his compositions. Other influences include the music from the Renaissance, the orchestral music of the Western canon, and music from Bollywood, particularly that of the composer duos Shankar–Jaikishan and Laxmikant–Pyarelal. Using these influences, Shrish strives to find a musical language that appeals to a broad audience.

Shrish enjoys composing for both chamber and large ensembles, with an affinity for orchestral sounds. His music has been performed at South Brunswick High School, and at The College of New Jersey, where he earned his bachelor's degree in Political Science and Music in 2021. He is also a performer on classical double bass and viola da gamba, and plays in the Temple University Symphony Orchestra and Temple's Early Music Ensemble.

SEPEHR PIRASTEH (b. 1993) is a composer and conductor born and raised 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. Sepehr'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. Sepehr's music has been performed in Argentina, Brazil, Iran, and the United States. As a conductor, he has been focusing on premiering new music written by young composers. Sepehr has served as the assistant conductor of the CMU Symphony Orchestra, director of the CMU New Music Ensemble, Pierrot Ensemble, Concert Orchestra, and Vintage community orchestra in Mount Pleasant, Michigan. In 2020 he started serving as the director of Temple Composers' Orchestra (TCO). Sepehr is currently based in Philadelphia and pursuing his Ph.D. in composition at Temple University.

Composer, violist and vocalist **HANNAH SELIN** (b. 1989) works with acoustic instruments, voices, electronics and field recordings to create striking and vibrant sound-spaces. She grew up in southeastern Pennsylvania helping her parents caretake a cemetery and listening to her mother write songs on scordatura guitar. Her music carries from this a sense of the supernatural, a closeness with the earth, and a fascination with all things resonant. She is currently working on *Pieces of Place*, a series of electroacoustic chamber pieces that explore the effects of global warming and other geological processes on places she's called home. Hannah is co-founder and lead singer with the band GADADU, and violist and founding member of Xanthoria Quartet and Violalia Duo. She is a PhD candidate in composition as a University Fellow at Temple University.

NOAH SLADE (b. 2001) is absolutely thrilled to have the honor to compose for the Temple Composers Orchestra. He is a second-year Music and Sociology student at Temple University. He is deeply influenced by impressionism, surrealism, psychedelia, and cinematics. He strives to produce multimedia projects that convey various aspects of the human condition. He hopes to work with musicians, animators, artists, social/political activists, and philosophers to create pieces of art that provide opportunities for collaborative creation. Together, with other creators, he hopes to cultivate experiential connection, tangible support, and achievable hope by producing intimate and potent works that describe what being alive, here and now, means to each of us.

This piece is the opening to a project. It is an introspection on life and death, and the transition to the 'afterlife' as a display of my own personalized spirituality; Incorporating the foundational importance of my matriarchs, connecting to my inner child, healing from religious trauma, growing up with marginalized identities, and exploring presence and groundedness in my humanity. I figured, my first public endeavor as an artist ought to be to bear my soul. I want you to know who I am- my passions, my sense of self, my history, my family, my biggest fears, my hopes, my healing. I want to address these topics in the rawest, most intimate way by talking directly about the impermanence of my own life, seeing everything that this stirs up within me, and showing it to you. I am excited to be launching this project in its entirety soon and to be reaching out to various multidisciplinary creators to actualize this project into an art film.

Boyer College of Music and Dance

The Boyer College of Music and Dance is part of the Center for the Performing and Cinematic Arts at Temple University. Students at the Boyer College have the unique opportunity to interact with leading composers, conductors, educators, performers and choreographers while experiencing a challenging and diverse academic curriculum. The Boyer faculty is 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.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. Boyer is home to the three-time Grammy nominated Temple University Symphony Orchestra, award-winning Jazz Program and research and scholarly advancements in music therapy, music theory, history, education, conducting, keyboard, voice and dance. The College also manages its own record label, BCM&D Records, which has released more than thirty recordings. 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 300 concerts, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Since 1884 when founder Reverend Russell Conwell began teaching students, Temple University has evolved into a comprehensive urban research and academic institution. Temple has a world-class reputation and an international presence with campuses in Philadelphia, Ambler and Harrisburg in Pennsylvania, in Tokyo, Rome and educational centers in Seoul, Beijing, London, Paris and Mumbai. Temple's seventeen schools and colleges, nine campuses, hundreds of degree programs and 35,000 students combine to create one of the nation's most comprehensive and diverse learning environment.

Temple University 2021-2022 Season
Upcoming Events

Thursday, March 31 at 4:00pm

Student Recital: Trish Stull, flute
Rock Hall Auditorium

Thursday, March 31 at 4:30-6:30pm

Rite of Swing Jazz Café: Mogi Taylor Sheinman
Temple Performing Arts Center Lobby

Thursday, March 31 at 5:30pm

Senior Recital: Kasey MacAdams, horn
Rock Hall Auditorium

Thursday, March 31 at 6:00pm

Senior Recital: Ben Reinwart, jazz guitar
Klein Recital Hall

Thursday, March 31 at 7:30pm

Senior Recital: Jonathan Haikes, double bass
Rock Hall Auditorium

Friday, April 1 at 4:00pm

Chamber Music Recital
Yuan Tian, violin; Zi Wang, violin; Yoni Levyatov, piano
Xixi Shen, piano & Irina Rostomashvili, violin
Rock Hall Auditorium

Friday, April 1 at 5:30pm

Studio Recital: Students of Anna Meyer
Rock Hall Auditorium

Friday, April 1 at 5:30pm

Senior Recital: Hannah Fulwider, jazz voice
Klein Recital Hall

Friday, April 1 at 7:30pm

Master's Recital: Sung Woong Bae, jazz drums
Klein Recital Hall