

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Cybersounds

Curated by

Adam Vidiksis and Sam Wells

Tuesday, November 4, 2025 at 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

Begins in the lobby

Uncertain

Parsa Ferdowski

Parsa Ferdowski

Continues in the hall

Advanced Singing Techniques

Niran Collins

Niran Collins, electronics

Grape Juice

Late Arrival

BEEP: Late Arrival

Improvisation

Caleb Derstine

Caleb Derstine

Playing Chicken With Archaic Gear

Michael Johnson

Michael Johnson

Haunted Instruments

BEEP

BEEP

The Fate of Eden

Lex Simakas

- I. *Earthen Bound*
- II. *Harvest and Perpetuum*
- III. *Grim Fruition*

Lex Simakas, piano

BEEP

Continued in the lobby

DJ sets

kale ii, Julian Stewart and Sivee

BEEP

Dr. Adam Vidiksis and Dr. Sam Wells, directors

Late Arrival

Aidan Goody, drums
Gabi Love, vocals and synth
Daniel McCarthy, guitar
Sam Reamer, bass

Soloists

Parsa Ferdowsi, electronics
Niran Collins, electronics
Caleb Derstine, no-input mixer

Haunted Instruments Ensemble

Norman Baker, haunted flute
Niran Collins, haunted piano
Maze Pelham, haunted saxophone
Cyan Schiele, undead conductor
Quinn Terry, haunted tuba
Lindsay Wilcox, haunted vibraphone

Honeysuckle Ensemble

Tayler Butenschoen, vocals
Sophia Eisenbach, keyboard
Alexander Kelly, electronic drums
Gabi Love, keyboard
Grace Ricci, keyboard, vocal
Sergio Paul, violin

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

Please turn off all electronic devices.

Forty-forth performance of the 2025-2026 season.

Texts

Grape Juice

In the middle of something

Falling over, got caught falling, falling
Over it in the morning, you're out of order
We're way out of line then I guess

I did a little too much, you're falling back from us

Heard it from the grape vine, hope it's not you
I don't know trust, but I know it's not true
Heard it from the grape vine, turn it into juice
Hoping that the grape vine was lying too

In the living room falling
Over words I won't mean in the morning, morning
Stumble over your conscience
And I get tired of letting you back in when

I do a little too much, you're falling back from us

Heard it from the grape vine, hope it's not you
I don't know trust, but I know it's not true
Heard it from the grape vine, turned it into juice
Hoping that the grape vine was lying too

Program Notes

Playing Chicken With Archaic Gear

Michael Johnson

This could all go horribly wrong. Encoders don't last forever.

The Fate of Eden (2022)

Lex Simakas

The Fate of Eden is a three-movement piece for piano and electronics, inspired by the triptych painting, *The Garden of Earthly Delights* by Hieronymus Bosch. Each movement depicts a panel of the painting, in order from left to right. While there are several ways to view the triptych, my compositional approach is informed by a common interpretation explained by Pilar Silva:

“The overall theme is the fate of humanity. Bosch painted three scenes that share the single common denominator of the concept of sin, which starts in Eden on the left panel, with Adam and Eve, and is punished in Hell in the right panel. The center panel depicts a Paradise that deceives the senses given over to the sin of lust.”

My musical depiction takes a modern, secular approach. Instead of the conventional lust shown in the second panel, the second movement conveys perpetual industry driven by lust for profit and growth. The third movement evokes an earthen hellscape as a result of this reckless industrialism.

Uncertain (2025)

Parsa Ferdowski

You walk into the lobby of this building called TPAC and you hear sounds; or you don't. You might see people you know and try to talk to them, but they talk in a very soft voice because maybe someone told them that someone is playing something. I, as the writer of this text, appear to you as the performer, right? You think I am the performer. But you can't be sure. Where is the performer you ask? I suggest that you do not concern yourself with that. Do you see the speakers? Why don't you think those are the performers? Well, everything might change from now to now, you know? The performer might appear to you. I might appear to you.

All notes by the composers

About the Artists

PARSA FERDOWSKI is a musician and improviser, born and raised in Karaj, Iran. He is a member of Shiraz Ensemble (with Sina Homaei, Noushin Nowroozi, and Sepehr Pirasteh), and Taarof Duo (with Matt Wellins.) He has regularly worked with artists such as Nat Baldwin, Shawn O'Sullivan, Michael Pestel, and Negar Soleymanifar. His works have been performed by ensembles such as Pamplemousse Ensemble, String Noise Duo, and Wesleyan's Toneburst Laptop and Electronic Arts Ensemble. He also collaborated 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, and Lea Bertucci.

He works with sound, space, image, words, expectations, and frames. His works include compositions, photographs, videos, improvisations, performance, poetry, and acting. His compositions usually benefit from use of verbal notations, theatrics, collaborative environments, site-specificity, and collective improvisation. As an improviser, he implements some of his compositional techniques and issues around decision-making alongside the language and affordances of Iranian Dastāghi music.

He is currently studying Music Technology in the graduate program at Temple University. He holds an MA in Experimental Music/Performance from Wesleyan University where he worked with Ron Kuivila, Paula Matthusen, and Neely Bruce, and a BA in Composition from the Tehran University of Art. He studied tombak with Mahmoud Balandeh, santur and Radif of dastgahi music with Behnam Mehrabi and Majid Kiani.

MICHAEL JOHNSON is a longtime educator, producer and facilitator of a broad spectrum of musical tomfoolery. Before arriving at Temple in Fall 2024, he directed the MBET program at the University of the Arts. He's also been active in the independent rock industry, contributing to releases by the likes of the War on Drugs, Kurt Vile and Lilys, among many others. He'll chase the elusive junkyard symphony in his head forever, and that is fine by him.

LEX SIMAKAS is a composer, pianist, arranger, producer, audio engineer, and Emmy®-nominated music editor based in Philadelphia. A recipient of a master's degree in Music Technology from Temple University, Lex has applied his skills as a music editor at NFL Films, where he has worked on shows such as *Hard Knocks* (HBO), *Quarterback* (Netflix), *Receiver* (Netflix), *Peyton's Places* (ESPN), *Inside the NFL* (Twitter/X), and several others.

As a composer, Lex comfortably writes in several musical styles, including contemporary classical, jazz, downtempo electronic, funk, folk, and ambient. He enjoys exploring alternate tuning systems, as well as the use of his voice, kalimba, and common household objects. Lex strives to strike the right balance between synthetic/organic, immaculate/imperfect, and complexity/accessibility. He finds inspiration in literature, art, film, nature, and countless musicians across the globe.

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

ADAM VIDIKSIS is an American drummer, composer, and technologist based in Philadelphia and Delaware whose work explores social structures, science, and the entanglement of humankind with the machines we build. His music examines technological systems as artifacts of human culture—revealing the friction, growth, and decay that arise when natural and constructed worlds overlap. Critics have called his music “mesmerizing,” “dramatic,” and “striking” (Philadelphia Weekly), “magical” (Local Arts Live), and have noted that he 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).

Vidiksis’s music has been performed throughout North America, Europe, and Asia in major festivals, recitals, and academic conferences. His work has been recognized with awards and commissions from the National Endowment for the Arts, Chamber Music America, the Japan–U.S. Friendship Commission, American Composers Forum, ASCAP, and the Society of Composers, Inc. He received the Nichi Bei Collaborating Artist Grant from the Japan–U.S. Friendship Commission and is the 2025

Established Artist Fellow in Music Composition for the Delaware Division of the Arts. Additional honors include recognition from the Omaha Symphony, Guthman Musical Instrument Competition, and Blow-Up Chicago International Arthouse Film Festival. His compositions and recordings are available through HoneyRock Publishing; EMPiRE; New Focus Recordings; PARMA's Ravello and Navona imprints; SEAMUS Records; Scarp Records; Fuzzy Panda Recording Company; Mulatta Records; False Walls; and BCM&D Records.

Vidiksis's creative research in music technology centers on real-time audio processing, gestural controllers for live digital performance, generative and machine improvisation, and brain-machine interfaces that expand the boundaries between performer and system. His work engages emerging AI and generative audio practices, exploring how computational processes can serve as partners in musical creativity. He also creates multimedia installations and works for theater that fuse sound, image, and movement into immersive environments. His projects and performances have been featured internationally at the Tokyo Tokyo Festival, the Centre d'Art Santa Mònica in Barcelona, the Pontificio Collegio Gallio in Como, the Andy Warhol Exhibition in Beijing, and the Accademia Filarmonica Romana in Rome, and have included collaborations within Mammoth Cave National Park in Kentucky. His work will appear this spring in Ouarzazate, Morocco, among other venues across Europe, Asia, and the Americas. His gestural controller, the Tapbox DSP, was a semifinalist in the Guthman Musical Instrument Competition. Recent projects include Aurascope, a large-scale public sound-art platform using AI image classification to generate real-time musical environments; THE FLOODS, a massively generative, evolving multimedia installation exploring climate, data, and human adaptation; and Reflections on the Brandywine, a multi-movement series inspired by the Delaware and Pennsylvania landscapes.

At Temple University's Boyer College of Music and Dance, Vidiksis serves as Associate Professor of Music Technology, Director of the Music Technology Program, and Director of the Center for Music Innovation & Creativity. He co-directs the Boyer Electroacoustic Ensemble Project (BEEP), a laboratory for experimentation in electronic performance and multimedia collaboration.

He is also a founding member and director of SPLICE Music, a collective dedicated to performance, education, and research in electronic and electroacoustic music. Vidiksis performs with SPLICE Ensemble, Aeroidio, and the Miller–Vidiksis–Wells trio. A dedicated champion of new music, he conducts for Philadelphia’s Network for New Music and is an active collaborator with Gene Coleman, Toshimaru Nakamura, Paula Matthusen, Sam Wells, Scott L. Miller, Chris Biggs, Keith Kirchoff, Rod Coover, Tom Kraines, and Nick Montfort. As a drummer, percussionist, and conductor, he has premiered hundreds of works by composers from around the world. He has collaborated with many other artists, including Mari Kimura, Dana Jessen, Elaine Lillios, Sam Pluta, Vicki Ray, João Pedro Oliveira, Nick Millevoi, Dan Blacksberg, DM Hotep, Donald Nally and The Crossing, Rajeev Maddela, David Soldier, Akikazu Nakamura, Sanzuzu, poet-playwright Kimmika Williams-Witherspoon, and director Mike Durkin. Rooted in a perpetual cycle of learning—from mathematics and AI to the natural world—Vidiksis approaches music as his way of thinking about the world and processing its complexities, a practice of curiosity that seeks meaning through sound, place, and human connection.

BEEP, the Boyer College Electroacoustic Ensemble Project at Temple University, was founded in 2013 by Dr. Adam Vidiksis. As a trailblazing group specializing in electroacoustic music creation, BEEP thrives in a collaborative environment, embracing diverse musical aesthetics from electronic dance music to abstract 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 International Computer Music Conference in Daegu, South Korea, the Society for Electro-Acoustic Music in the United States National Conferences in Georgia and Boston, and the New York Electronic Arts Festival, the Electroacoustic Barn Dance in Virginia, 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 DM Hotep, Tara Middleton, Toshimaru Nakamura, Nicholas Isherwood, Dan Blacksberg, Julius Masri, and Susan Alcorn, alongside regular performances in Philadelphia, underscore their commitment to evolving and expanding the landscape of electroacoustic music.

The main goal of the ensemble is to explore new musical paths and innovative technologies by bringing together individuals with diverse and complementary skill sets to discover new possibilities in sound creation. BEEP also strives to promote expressive music-making, enhance musical vocabulary, and increase technological literacy among both participants and audiences. The ensemble actively encourages a culture of code literacy and computer competency paired with critical and independent thinking, while also performing the ever-expanding repertoire of electronic music.

BEEP believes that integrating electronics into traditional music is one of many forward-looking pathways for contemporary music. For performers, mastering computer technology is essential for establishing a robust online presence and performing a significant portion of today's music. For composers, music technology plays a critical role in the creative process, from engraving software to sequencers, and offers distinct advantages through the integration of electronic elements into new compositions. For educators and music therapists, numerous programs and technologies continually developed for electronics hold extensive, yet largely untapped, potential for success in educational and therapeutic contexts. The possibilities become limitless when one has the tools to create sound from scratch, and BEEP is dedicated to spreading this potential as broadly as possible.

The ensemble's programming is designed to appeal widely, engaging both seasoned electronics enthusiasts and casual listeners alike. All our audiences need are open ears and open minds.

BEEP is directed by Adam Vidiksis and Sam Wells.

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

Boyer College of Music and Dance

Upcoming Events

CPCA Arts Interdisciplinary Research (AIR): Edward Latham

Wednesday, November 5 at 5:00 PM

Temple Performing Arts Center Chapel

Rite of Swing Jazz Café: Liz Radigonda Group

Liz Radigonda, vocals

Micah Jones, bass

Matt Davis, guitar

Conner Saltzer, drums

Thursday, November 6 at 4:30 PM

Temple Performing Arts Center Lobby

Master's Recital: Zeming (Ben) Bian, tenor

Thursday, November 6 at 7:30 PM

Rock Hall Auditorium

Fall Student Dance Concert

Friday, November 7 at 7:30 PM

Saturday, November 8 at 7:30 PM

Conwell Dance Theater

Master's Recital: Rei Lim, percussion

Saturday, November 8 at 5:30 PM

Klein Recital Hall

Doctoral Chamber Recital: Yuan Tian, violin

Sunday, November 9 at 7:30 PM

Rock Hall Auditorium

conTemplum presents Insomnia Sounds

Monday, November 10 at 7:30 PM

Rock Hall Auditorium

Tuba/Euphonium Ensemble

Tuesday, November 11 at 5:30 PM

Rock Hall Auditorium

Jazz on Broad Master Class: Adam Birnbaum, piano

Wednesday, November 12 at 4:30 PM

Temple Performing Arts Center Lobby

Studio Recital: Flute Students of Mimi Stillman

Wednesday, November 12 at 5:30 PM

Rock Hall Auditorium

Studio Recital: Saxophone Students of Matthew Levy

Wednesday, November 12 at 7:30 PM

Rock Hall Auditorium

Jazz on Broad Guest Artist: Adam Birnbaum, piano

Wednesday, November 12 at 7:30 PM

Temple Performing Arts Center Lobby

Rite of Swing Jazz Café: Dylan Band Quintet

Dylan Band, saxophone

Victor Gould, piano

Conway Campbell, bass

Gary Jones, III, drums

Thursday, November 13 at 4:30 PM

Temple Performing Arts Center Lobby

Temple University Wind Symphony

“Invention and Enigma”

Patricia Cornett, conductor

Kalia Page, graduate student conductor

BOZZA Children's Overture

HIGDON Mysterium

BACH arr. GOLDMAN Fantasia in G Major

MASLANKA *A Child's Garden of Dreams*

Thursday, November 13 at 7:30 PM

Temple Performing Arts Center

Cantate High School Choral Festival

Friday, November 14

Temple Performing Arts Center

Chamber Music Recital

Friday, November 14 at 1:00 PM

Rock Hall Auditorium

Chamber Music Recital

Friday, November 14 at 2:30 PM

Rock Hall Auditorium

Chamber Music Recital

Friday, November 14 at 4:00 PM

Rock Hall Auditorium

Fall BFA Dance Concert

Friday, November 14 at 7:30 PM

Saturday, November 15 at 2:30 PM

Saturday, November 15 at 7:30 PM

Conwell Dance Theater

Temple Opera Theater: Poul Ruders' *The Handmaid's Tale*

José Luis Domínguez, music director

Claire Choquette, stage director

Friday, November 14 at 7:30 PM

Sunday, November 16 at 3:00 PM

Tomlinson Theater

Student Recital: Josh Berendt, tuba

Saturday, November 15 at 5:30 PM

Rock Hall Auditorium

Studio Recital: Trombone Choir

Saturday, November 15 at 7:30 PM

Rock Hall Auditorium

Diamond Marching Band Indoor Concert

Matthew Brunner, director

Sunday, November 16 at 3:00 PM

Temple Performing Arts Center

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.