

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Cybersounds

Curated by

Adam Vidiksis and Sam Wells

Tuesday, April 14, 2026 at 7:00 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Lobby Performances

Doors open at 7 PM

Subsident

Sam Wells

BEEP

lathyrus

Paula Matthusen

BEEP

Concert Program

Begins in the hall at 7:30 PM

Motion Notions

Dai Fujikura

Snowflake

Páll Ragner Pálsson

Columnas de Luz y sombras

Ileana Perez Velazquez

Sasakwa (“Wild Geese”)

Mari Kimura

Mari Kimura, violin and electronics

Mistachist

Gabi Love

BEEP

Time Travel

Kyrophil

BEEP

SHIFT

Jillian Harris, Nora Gibson, Adam Vidiksis, Daniil Zakirzyanov and BEEP

Daniil Zakirzyanov and BEEP

Continued in the lobby

DJ sets

kale ii, Joshua Slomiak and Sivee

BEEP

Dr. Adam Vidiksis and Dr. Sam Wells, directors

Subsident

Nick Chite, director
Emmett W Morison
Ray Levitt
Malcolm Malik Stuckey
Weiming Kan
Marcus Legrande Hudson
Lucas Purpura
John Latham

Lathyrus

Parsa Ferdowsi, director
Charlie Louis Cozzolino
Greggory Davis
Margaret Stiegler
Jayden Samuel Stern
Esteban Luis Oriol

Mistachist

Gabi Love, vocals and synth
Sam Reamer, bass guitar and synth
Bella Ngo, finger drums

Time Travel

Cyan Schiele, voice
Korg Minilogue, Roland TR8S
Maze, MakeNoise Modular System
Will, Moog Mother 32s
Paul, Yamaha DX7
Yifan, Moog Grandmother
Chase, Casio VZ1

SHIFT

Daniil Zakirzyanov, dancer
Nora Gibson, visualist
Jillian Harris and Daniil Zakirzyanov, movement design
BEEP (Vincent Fulvio, Gabi Love and Grace Ricci)
under the direction of Adam Vidiksis, original sound design

The use of photographic, audio and video recording is not permitted.
Please turn off all electronic devices.

Three hundred forty-first performance of the 2025-2026 season.

Program Notes

Subsident (2026)

Subsident reflects the giving way of terrain when the structures supporting it are withdrawn. It is a work for electronic music ensemble, living in the complex of integrity and collapse, concerned with systems and interactions that buckle and distort under disruption.

lathyrus (2007)

lathyrus is a structured, improvisatory, game-like piece modeled much like the choose-your-adventure books. The ensemble travels down various 'musical paths' in search of a suitable ending. Multiple endings are possible. Some may be expected, others sudden, and still others may be at times undesirable if not dangerous. The performers self-organize, interrupting the navigation of the score, until agreeing upon a path. Each musical choice is negotiated, a balance between coherence and surprise. *lathyrus* was commissioned by the Berlin Laptop Orchestra and is dedicated to them.

Motion Notions (2019)

This piece was born from a close collaboration with Mari Kimura. She is not just an amazing violinist, but she has developed a sensor which she wears on her right wrist, on the arm with which she holds the bow. This means that the sensor can detect all sorts of information, and I had to think about all that information and how I wanted to use it and incorporate into the music. This was a great challenge. During the many hours of working together with Mari, I must have written enough music for 3 violin works to try everything out, then I threw them away. How many "premieres" did we do? I lost count. Because neither of us liked the first few "premieres" (even though she is too polite to say anything, I was sure I didn't like them) I started composing again from scratch, trying again. She was willing to do all that, and to fit everything into her busy schedule. Then Covid happened. All our schedules became empty. I wrote to her, saying, "The universe is telling us, we must work on this piece again now, every day, even though we have had our official "premieres". So, we started working again, from scratch. Finally, we arrived that moment, where both of us – I could tell from my computer screen, looking at her reaction, exclaimed, "YES, this is it!"

Note by Dai Fujikura

Motion Notions was made possible with the funds supported by the University of California, Irvine. It was premiered on July 9th, 2019, at the Chigiana International Festival, Palazzo Chigi Saracini in Siena, Italy, performed by Mari Kimura.

Snowflake (2025)

In *Snowflake*, Icelandic composer Páll Ragnar Pálsson explores the delicate balance between constraint and expression. Written in winter, the work draws inspiration from the geometry and ephemerality of snowflakes—each one intricate, fleeting, and distinct. At once meditative and dynamic, *Snowflake* reflects Pálsson's ongoing interest in organic musical development, this time approached through strict limitation. The piece was composed as a continuation of the tonal world found in Pálsson's recent symphony but reimagined with a pared-down vocabulary.

Here, he sets himself a unique compositional challenge: to build an entire musical narrative from a single, unchanging scale. This limited palette becomes a source of inventiveness, inviting listeners to perceive subtle transformations in color, gesture, and texture within a tightly bounded framework. *Snowflake* also marks Pálsson's first collaboration with the MUGIC® motion sensor, a performance technology developed by Mari Kimura. Through the use of MUGIC®, a performance technology developed by Mari Kimura, the physical gestures of the violinist become an integral part of the musical structure, blurring the boundaries between sound and movement. Kimura's pioneering work with gesture-controlled performance systems adds a multidimensional layer to the piece, making the interaction between motion and sound a core part of its expressive vocabulary. Both austere and lyrical, *Snowflake* is a study in restraint, resonance, and responsiveness—a quietly radical work that expands Pálsson's compositional voice while embracing the possibilities of new performance technologies.

Columnas de Luz y sombras (2026)

Columnas de luz y sombras (2026) was composed for violinist Mari Kimura, and her motion sensor MUGIC plus electronics and video. It was inspired by the city of Havana where the architecture of the historic Spanish buildings is characterized by long columns that seem to extend towards the luminous sky. We can see the light going through columns sculptured by the pass of time, but if we look at their details, we can also see shadows that hide some darkness that seem to contain secrets not only from the past, but also from the present.

“I asked my sister Maribel, who lives in Havana to send me some of her pictures that reflect those ideas, and based on those pictures I created music and video as a joint process. The music contains intonations and rhythms characteristic of Cuban music, a few times identifiable in the piece, but most of the time they are processed by my imagination even if syncopations characteristic of Cuban music are pervasive throughout the piece. Mari Kimura’s MUGIC and her amazing technological and musical expertise and artistry were a vital force for the creation of this composition, which is dedicated to her.”

Ileana Pérez Velázquez

Sasakwa (“Wild Geese”) (2025) solo violin version (2026)

“You do not have to be good
You only have to let the soft animal of your body
love what it loves.”

Mary Oliver, “Wild Geese”

During the summer of 2025, I had the wonderful opportunity to sail around Vinalhaven Island in Maine while attending the Seal Bay Chamber Music Festival with the Cassatt String Quartet. The experience brought a profound sense of connection with the water and the sky. The boat I sailed on was named Sasakwa—a Native American word meaning “Wild Geese,” also the name of a small town in Oklahoma. The name immediately evoked Mary Oliver’s poem “Wild Geese,” whose imagery and spirit resonated deeply with my experience of the vast sea and open air.

This piece draws inspiration from both the natural elements of sky and sea and the emotional landscape of Oliver’s poem. The clarinet trio interacts through MUGIC® motion sensors, which translate performers’ physical gestures into layers of electronic sound and visual expression, creating a visceral dialogue between movement, sound, and the environment.

Just as the wild geese call us to “our place in the family of things,” Sasakwa seeks a sense of belonging within nature’s endless motion—an embrace of the body, the wind, the water, and the imagination. Some of the sounds and visuals in the piece were captured aboard the boat Sasakwa itself.

Today’s performance is the solo version of Sasakwa. The original clarinet trio with 3 MUGICs version was premiered at Kimura’s faculty recital at UC Irvine on October 29, 2025.

Mari Kimura

Time Travel (2026)

The plastic ivory the wooden frame
From another time another name
Presets and programs lost in memory
If you can touch and feel you can hear and see
Spices and silk mix with fire and ice
Ancient ways what a lost paradise
A hidden gem in a forgotten place
A single touch you're lost in space

Radio calls back to an unknown time
Hidden gems we've left behind
Tapes and records random memories We'll just
keep playing back remember long lost beats
Aromas and colors mix with jewels and tastes
Ancient ways we've lost in haste
An unknown pleasure in a surprising place
A single touch you're lost in space

Time traveling
We're time traveling

SHIFT (2026)

SHIFT consists of layered projections of human-programmed visuals to accompany live movement and sound. This process involves volumetric motion capture of the dancer. A point cloud representing every x,y,z coordinate of the surface of the dancer's body in space is rendered through custom programming. AI-generated visuals are integrated to complete the contextual world for the dancer and his point cloud likeness, representing the shift from real, to representation, to abstraction.

This project was funded by a Vice Provost for the Arts Grant and Dean's grant from the Center for Performing and Cinematic Arts, Temple University, Philadelphia, PA, USA.

About the Artists

DAI FUJIKURA, born in Osaka in 1977 and based in London since the age of fifteen, has forged an international career shaped by both Japanese and European influences. A student of Sir George Benjamin, he emerged early as a distinctive compositional voice, becoming the youngest winner of the Serocki International Composers Competition in 1998. Since then, his work has been recognized with major honors, including the Ivor Novello Award, Royal Philharmonic Society Award, Paul Hindemith Prize, Silver Lion at the Venice Biennale, and many others.

Fujikura's output ranges widely across opera, orchestral, chamber, and cross-genre collaborations. His opera *A Dream of Armageddon*, based on H.G. Wells and addressing the dangers of totalitarianism, premiered at the New National Theatre Tokyo in 2020 and was widely named "Best of the Year." That same year saw the premiere of his Fourth Piano Concerto, *Akiko's Piano*, commemorating the 75th anniversary of Hiroshima. His first opera, *SOLARIS*, premiered in Paris and has since received numerous international productions, followed by *The Gold-Bug* and now *The Great Wave*, commissioned by Scottish Opera for 2026.

PÁLL RAGNER PÁLSSON (b. 1977) is an acclaimed Icelandic composer whose music bridges the worlds of indie rock, electronic experimentation, and contemporary classical expression. He began his musical career as the guitarist for the progressive indie-rock band Maus, active from 1993 to 2004. After the group disbanded, Pálsson shifted his focus to electronic music before fully committing to classical composition. He pursued composition studies at the Iceland Academy of the Arts, earning his BA in 2007 with a thesis on Arvo Pärt. He continued his education in Estonia at the Estonian Academy of Music and Theatre under Helena Tulve, completing his MA in 2009 and a PhD in 2014. His research, guided by Urve Lippus, explored a 17th-century Icelandic Lutheran manuscript and introduced him to "linear thinking in music," a concept that has deeply informed his compositional language.

Pálsson's music is known for its organic development, spiritual depth, and ecological resonance. Since returning to Iceland in 2013, he has composed for orchestra, chamber ensembles, choir, film, and multimedia installations. His works are praised for their orchestral clarity and structural integrity. Notable among his compositions is the cello concerto *Quake*, commissioned by the NDR Elbphilharmonie Orchestra and the Los Angeles Philharmonic for cellist Sæunn Þorsteinsdóttir. It premiered in 2017 and earned the top prize at the International Rostrum of Composers in 2018—the first for an Icelander. Pálsson's recordings include *Nostalgia* (2017), which won Composition of the Year at the Icelandic Music Awards, and *Atonement* (2020), a Grammy-nominated album on Sono Luminus. His film score for *Quake* (2022) received multiple award nominations. He teaches composition at the Iceland Academy of the Arts and serves on the board of the Icelandic Composers' Society.

ILEANA PÉREZ VELÁZQUEZ is a Cuban composer of acoustic and electronic music, and Professor of Music Composition at Williams College whose internationally performed works have been praised for their imaginative strength and otherworldly quality by *The New York Times* and featured in concerts and festivals across the Americas, Europe, China, and the Middle East. She has received major honors including a 2015 commission from the Fromm Music Foundation at Harvard University and has written music for numerous ensembles and performers with recordings on Albany, Innova, and Urlicht labels. Born in Cienfuegos, Cuba, received her B.A. in piano and composition from the Higher Institute of Arts in Havana before earning her Master's in 1995 in electroacoustic music from Dartmouth College and joining the Williams College faculty in 2000.

MARI KIMURA's groundbreaking contributions to music and technology have earned her numerous prestigious accolades, including a Guggenheim Fellowship, a Fromm Commission Award from Harvard, and a residency at IRCAM in Paris. The Carnegie Corporation honored her as an Immigrant: Pride of America, and in 2025, she received the SEAMUS Award for lifetime achievement in electroacoustic music.

Hailed by *The New York Times* as a “virtuoso playing at the edge,” Kimura is renowned for her mastery of subharmonics, a revolutionary bowing technique enabling violinists to produce pitches an octave below the instrument's lowest string without retuning. Her compositions explore the intersection of motion-sensor technology and contemporary music, with commissions from leading artists and ensembles such as Aiyun Huang, Decipher Ensemble, and Harvard New Music Ensemble.

As a performer, Kimura has premiered works by John Adams, Luciano Berio, and Tania León, and performed with orchestras including the Hamburg Symphony and Tokyo Symphony. An acclaimed improviser, she has collaborated with Henry Kaiser, Elliott Sharp, and Jim O'Rourke. Her latest solo improvisation album, *MUGETSU* (2024), was praised by Elliott Sharp: "Perhaps we can add the title of 'architect' to Mari's list of talents."

In 2020, Kimura commercialized MUGIC®, a compact Wi-Fi motion sensor designed for wearable technology and artistic expression. Now used at leading institutions such as Harvard University, UC Berkeley, and The Juilliard School, MUGIC® has been showcased at major venues, including The Venice Biennale and Lincoln Center. During the COVID-19 shutdown, she earned an MBA from the Merage School of Business at UC Irvine and was nominated for the Entrepreneur Leader of the Year award, and earned a Certificate of Recognition from the U.S. House of Representatives and the California Legislature.

A faculty member at The Juilliard School since 1998, Kimura was appointed Professor of Music at UC Irvine in 2017, where she teaches in the Integrated Composition, Improvisation, and Technology (ICIT) program. More at mugicmotion.com.

PAULA MATTHUSEN is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to composing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as "run-on sentence of the pavement" for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being "entrancing". Her work often considers discrepancies in musical space—real, imagined, and remembered. Recent areas of creative inquiry include extensive field recording, which has led to compositions and sound projects in aqueducts, caves, and sites of historic infrastructure.

Her music has been performed by Dither, Mantra Percussion, the Bang On A Can All-Stars, Brooklyn Rider, Metropolis Ensemble, Loadbang, New York New Music Ensemble, Splinter Reeds, the Scharoun Ensemble, Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, The Glass Farm Ensemble, the Estonian National Ballet, GAHLMM, James Moore, Terri Hron, Dana Jessen, Kathryn Woodard, Todd Reynolds, Kathleen Supové, Margaret Lancaster, Anna Svendsdotter, Nina De Heney,

and Jody Redhage. Her work has been performed at numerous venues and festivals in America and Europe, including the Tanglewood Festival of Contemporary Music, the Caramoor Festival, the MusicNOW Series of the Chicago Symphony Orchestra, the Ecstatic Music Festival, Other Minds, the MATA Festival, Merkin Concert Hall, the Aspen Music Festival, Bang on a Can Summer Institute of Music at MassMoCA, the Gaudeamus New Music Week, SEAMUS, International Computer Music Conference and Dither's Invisible Dog Extravaganza.

Matthusen performs frequently on live-electronics as well, and has been a featured composer and performer at Experimental Intermedia Festival (NYC), 9 Evenings +50 at Fridman Gallery (NYC), SPLICE Festival (Kalamazoo), BEAST FEaST (Birmingham, UK), Ultrasons (Montreal), and Salon Bruit (Berlin). She also performs frequently with Object Collection, and is involved in interdisciplinary collaborations such as the project between systems and grounds with visual artist Olivia Valentine for live-textile generation and live-electronics, and Kite Choir with artist Firat Erdim.

Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers' Awards, First Prize in the Young Composers' Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship, a Van Lier Fellowship at Roulette Intermedium, the "New Genre Prize" from the IAWM Search for New Music, and the 2014 Elliott Carter Rome Prize. Matthusen has also held residencies at The MacDowell Colony, Yaddo, Hambidge, ACRE, create@iEar at Rensselaer Polytechnic Institute, STEIM, the Atlantic Center for the Arts, VCCA, CMMAS, Konstepidemin, Copland House, Composers NOW Residency at Pocantico, the Hambidge Center, and Loghaven. Matthusen completed her Ph.D. at New York University – GSAS and has taught at Columbia University, the TU-Berlin as the Edgard Varèse Guest Professor (through DAAD), the Slee Visiting Professor at University at Buffalo, and Florida International University.

Matthusen is currently Professor of Music at Wesleyan University, where she teaches experimental music, composition, and music technology, and founded the Toneburst Laptop and Electronic Arts Ensemble.

KRYOPHIL is an artistic project serving as an outlet for critical and conceptual storytelling presented through a musical lens reminiscent of another time and another place. Kryophil makes minimal electronic music using analog synthesizers and drum machines to evoke the past sounds of 80s synth-pop as well as the futuristic sounds of the technology of today.

CYAN SCHIELE is the man behind the Kryophil mask. Born and raised in San Diego, California, Cyan decided to move to Philadelphia for university and is now a third year Music Technology major at Temple. Cyan describes himself as a pianist, mallet percussionist, and synthesist. He has previously performed in Temple University's Percussion Ensemble. You may have caught his debut BEEP performance "Haunted Instruments" which premiered at Cybersounds Fall 2025 and made use of Mari Kimura's Mugic sensor, a new device for wireless, expressive musical performance. Cyan is very proud of his Mexican-American heritage, enjoys tinkering on his computer, and is also pursuing a mathematics minor at Temple.

An Associate Professor of Dance at Temple University, **JILLIAN HARRIS** researches new models and platforms for dance-based collaborations. Recently, she became a co-recipient of an Asian Cultural Council Individual Fellowship for a cross-cultural exchange project with Xiang Xu. Other projects include *Mud: Bodies of History*, an interactive web dance experience (www.mudbodies.com (<https://www.mudbodies.com/>)), and the award-winning short dance film *Red Earth Calling*. She has had a distinguished performance career, working with the Metropolitan Opera and collaborating with notable artists like composer Ola Gjeilo. Jillian continues to explore what animates and connects us across time and space—real, imagined, and digital.

NORA GIBSON is a dance technologist with a research focus on consciousness, embodiment, and artificial intelligence. Her materials are the body and its physiological data, merging scientific and philosophical inquiry with poetic use of technology. Her choreography has been presented by institutions including Joyce SOHO, Dance Place, Performance Garage, and Kaatsbaan, while her interactive and installation works have appeared at international venues such as MUTEK, Ars Electronica, The Istanbul Digital Art Festival, Jacob's Pillow, and The Society for Arts and Technology (SAT). Gibson holds a BFA in Dance from NYU's Tisch School of the Arts and an MFA in Intermedia from Concordia University. Her work has further been supported through an internship with the BIAPT neuroscience lab at McGill University. Gibson teaches ballet, composition, research-creation practices, and dance & technology.

DANIIL ZAKIRZYANOV is a multi-disciplinary artist creating at the nexus of the corporeal and the computational. Born in Philadelphia to Kazakh heritage, his path—from the disciplined world of international ballroom competition to the experimental studios of contemporary art and dance—informs a unique inquiry into the moving body and its relationship to others.

His creative practice is a deep meditation on the posthuman condition, pondering the body as a data-rich landscape and contemplating the liminal space where the organic merges with the digital ether. Zakirzyanov views glitch not as an error but an aesthetic; technology not as a tool but a collaborator in shaping new realms of being.

These ideas materialize as lucid, sensory landscapes. Through the use of motion capture, Touchdesigner, and expansive audio design, he orchestrates pansensory experiments—kaleidoscopic arenas where the boundaries of body, identity, and perception are dissolved and reimaged.

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 Instruction of Music Technology and Composition at Temple University.

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 Blacksborg, 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 Blackberg, 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.

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Boyer College of Music and Dance

Upcoming Events

Small Jazz Ensembles

11:00 AM Banks Sapnar Ensemble
11:45 AM Elio Villafranca Ensemble
12:30 PM Elio Villafranca Ensemble
1:15 PM Elio Villafranca Ensemble
2:00 PM Elio Villafranca Ensemble
Wednesday, April 15
The Art of Bread Café

Chamber Music Recital

Wednesday, April 15 at 2:30 PM
Rock Hall Auditorium

Master Class: Gregory Spears, composer

Wednesday, April 15 at 3:00 PM
Temple Performing Arts Center Chapel

Master's Recital: Kathleen Stevens, viola

Wednesday, April 15 at 5:30 PM
Rock Hall Auditorium

Senior Recital: Sofiya Solomyanskaya, violin

Wednesday, April 15 at 7:30 PM
Rock Hall Auditorium

Chamber Music Recital

Thursday, April 16 at 11:30 AM
Rock Hall Auditorium

Small Jazz Ensembles

11:45 AM Nazir Ebo Ensemble
12:30 PM Jake Kelberman Ensemble
Thursday, April 16
The Art of Bread Café

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.