CyberSounds

Hurtling Out of the Abyss

Tuesday, February 28, 2017 • 5:30PM
Rock Hall Auditorium
1715 North Broad Street
Philadelphia, PA 19122
Program
*Hurtling Out of the Abyss*

Neon
Shea Fitzgerald
Shea Fitzgerald, violin

Études
Andrew Litts
I. Prologue
II. Tally It Up

The Blue Marble
Christopher Cook
Fixed media: video with 2 channels of audio

Ontological Dilation
Jesse Clark
Erin Busch, cello
Jesse Clark, electronics

A Fish’s Tale
Maurice Wright
Fixed media: video with 5.1 channels of audio

Four Synthetic Elements
Sandra James
Fixed media: video with 4 channels of audio

Bhavacakra
Boyer Electroacoustic Ensemble Project
Adam Vidiksis, music director

The use of photographic, audio, and video recording is not permitted.
Please turn off all cell phones and pagers.
Two hundred seventy-ninth performance of the 2015-2016 season.
Program Notes

Neon

Neon is a meditative piece representing the energy states of an atom. The electronic sound elements of this piece are representative of the electrons orbiting a neon nucleus. Each pitch played by the computer throughout the piece represents one of the orbital energies and its associated frequency. The “electrons” randomly decay after a period of time to a lower state (lower pitch) and are excited to higher states through excitation by the notes played in the violin. The fluctuation in pitch of an electron while it stays at the same energy level represents the angular momentum of the electron. Only a certain number of electrons are allowed at each level, as per the Pauli exclusion principle.

For those interested in the actual physical calculations going on in the computer, this is a bit simplified from reality. Technically, the formula should be recalculating the total wave function of the system as the other electrons move and change the potential energy. This would also influence the allowed electron decays. However, this many calculations wouldn’t run very well in a Pd patch under live-processing, so each orbital has been assigned its own constant energy and frequency.

Program note by Shea Fitzgerald

Études

Tonight, you’ll hear two pieces from a set of études that marks a reengagement with coding music on the computer. After a brief hiatus during which I wrote acoustic music and electronic pieces using a graphic interface, I discovered my admiration for the precision and control of coding, an activity that induces snoring for almost everyone else. I enjoy the minutiae in shaping every sound and find myself in a trance while writing line after line.
“Prologue” is the only piece of the set that lies outside of these self-imposed rules. In fact, it was written in almost the opposite fashion, if such a binary even exists. To mark the start of not only the music but also my process, its fantasy-like nature reflects the quasi-improvisatory methods and non-coding atmosphere (a virtual synthesizer) that were used for its composition.

“Tally It Up” merges a love for math with a love for Bach.

*Program note by Andrew Litts*

**The Blue Marble**  
Christopher Cook

_The Blue Marble_ is inspired by the spectacular “blue marble” image, NASA’s most detailed true-color image of the entire Earth to date. Using a collection of satellite-based observations, scientists and visualizers stitched together months of observations of the land surface, oceans, sea, ice and clouds into a seamless, true-color mosaic of every square kilometer (.386 square miles) of our planet.

The composition follows a simple melodic idea through its evolutionary journey.

*Program note by Christopher Cook*

**Ontological Dilation**  
Jesse Clark

_Ontological Dilation_ is an exploration of gesture, time and musical prediction. Memory is represented by the time-delayed replicas of the cello sound. The work also experiments with graphic notation, requiring a highly detailed decoding by the performer.

*Program note by Maurice Wright*
A Fish’s Tale

Maurice Wright

A Fish’s Tale is a short (7:30) video work illustrating an electroacoustic composition. I composed and realized the musical sound and sketched ideas for the graphic sequences at the same time. Once the musical sound for a sequence was complete, I began to realize and sequence the images. The result is a fantasy that touches on themes of language and understanding in the context of past events.

I created the video material using POVRAY, Photoshop and Final Cut. The music was realized in Csound and mixed with ProTools. I am grateful to Bryan William Jones and Jeffrey Solow for their willingness to share their excellent underwater photographs for this project.

Program note by Maurice Wright

Four Synthetic Elements

Sandra James

Four Synthetic Elements contemplates the four natural elements, (water, wind, earth and fire) remodeled through digital algorithms and electronic circuits.

Program note by Sandra James

Bhavacakra

BEEP

Bhavacakra, also known as the “wheel of life,” is an image in the shape of a wheel designed to help people understand Buddhist teachings. Composed by the BEEP project members, Bhavacakra, is a meditation on the cyclic qualities of musical sound.
About the Artists

SHEA FITZGERALD, a native of Cincinnati, Ohio, is an undergraduate double major in Physics and Music Composition. He composed Neon while studying with Maurice Wright, with whom he is currently studying. Shea has previously studied with Jan Krzywicki, Alexander deVaron and Mark Zaki.

ANDREW LITTS is a University Fellow at Temple University. His music has been performed by Network for New Music, the Momenta Quartet, the Temple University Wind Symphony and the Glaux Trio, in addition to being featured in two Philadelphia film festivals. He has studied with Samuel Adler at FUBiS in Berlin, Germany, with Paul Barsom at Penn State University and Cynthia Folio, Richard Brodhead, Matthew Greenbaum, Jan Krzywicki, and Maurice Wright at Temple University.

His electroacoustic works have been presented at the International Workshop on Computer Music and Audio Technology (WOCMAT) in Hsinchu, Taiwan, at Crosscurrents at Penn State University and at CyberSounds performances at Temple University. He is a member of the Philadelphia Electroacoustic Duet (PhEAD), performing on piano and trumpet.

Litts earned honors during two summers of study at the European American Musical Alliance (EAMA) in Paris, France. He has studied trumpet with Langston J. Fitzgerald, III and conducting with Dennis Glocke. He has a Bachelor of Music degree in Music Composition from the Pennsylvania State University and a Master of Music Composition degree from Temple University. He has taught music technology at the Pennsylvania State University and music theory and film music at Temple University. For more information on Andrew Litts, visit http://www.andrewlitts.com.
CHRISTOPHER COOK received his Doctor of Musical Arts degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association and the National Assembly of Local Arts Agencies. He has served as Composer-in-Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana) and for the city of Somerset, Pennsylvania.

JESSE CLARK earned his Bachelor’s degree at Lebanon Valley College and Master’s degree at Ithaca College studying music composition and theory and audio recording technology. He is a soundtrack composer and sound designer who has worked on commercials, video advertisements and films, such as the Oscar nominated film, The United States of Autism (2013). As a live audio engineer of almost two decades, he has mixed Grammy award-winning bands and acts including a track on a Grammy award-winning album. As a studio audio engineer, Clark has recorded and mixed many of these same acts and was also the main engineer for a prominent weekly radio talk show that “aired” on satellite radio from 2007-2009. As a performing musician, while he is also skilled with bass, piano and recently sitar, his cello work is heard on the soundtrack for the film, Home (2008), which premiered at the Montreal World Film Fest and went on to be awarded “Best of Fest” in 2009. He is currently working toward his Ph.D. in Music Theory at Temple University.

ERIN BUSCH is an adjunct professor of music theory and composition at Temple University, where she earned both a Bachelor of Music degree in Music Composition and a Master’s of Music degree in Music Composition and Cello Performance. Erin is a core member of the Blue Line Quartet and performs with regional orchestras such as Symphony in C, the Pennsylvania Philharmonic and the Johnstown Symphony. She teaches for the Symphony in C
Educational Outreach Program and maintains a small private studio of cello, piano, composition and theory students of all ages.

During her time at Temple, she studied composition with Maurice Wright, Jan Krzywicki, Cynthia Folio, Adam Vidiksis and Richard Brodhead, in addition to studying cello with Jeffrey Solow and Yumi Kendall. Erin has had her works premiered by Charles Abramovic, Jeffrey Solow, Cynthia Folio, John Koen and the Temple University Percussion Ensemble, among others. Erin was a founding member of THEMUS (Temple University Theory and Musicology Society), the president of the Delta Mu chapter of Sigma Alpha Iota and a founding member of conTemplum, Temple's composer collective.

In addition to her busy performance schedule, Erin currently accompanies the choir at the Unitarian Universalist Church of Washington’s Crossing and has participated as a singer in the premieres of several works, most notably as a supporting role in the world and New York premieres of Maurice Wright's robot opera, GALATEA_RESET.

Erin has participated in several summer festivals, including the European American Music Alliance (EAMA) in Paris, France, the Pierre Monteux School in Maine and the American Institute of Musical Studies (AIMS) in Graz, Austria. Most recently, Erin was a member of the YOA Youth Orchestra of the Americas Nordic-Baltic tour, which, following a residency in Estonia, performed at prestigious venues in Lithuania, Latvia, Poland, Sweden, Denmark and Germany.

MAURICE WRIGHT's musical life began as a percussionist, when he performed a solo for toy glockenspiel in a one-room schoolhouse in Virginia. He later studied piano, began to compose and learned to play the trombone.

After his family moved to Florida, he studied with Douglas Baer, Principal Trombonist of the Tampa Philharmonic, and performed with the Tampa Police Dance Band.
Upon graduation from Duke University, Wright attended Columbia University, receiving a doctorate. Outstanding ensembles have performed his work, including The Philadelphia Orchestra, the Boston Symphony Orchestra and the Emerson String Quartet. He is a Carnell Professor of Music Studies at Temple University.

SANDRA JAMES is currently the Systems Support Specialist for the Boyer College of Music and Dance at Temple University. Sandra has a Bachelor of Science degree in Computer Science from Temple University, a Certificate in Painting from the Pennsylvania Academy of the Fine Arts and is currently finishing her Thesis for a Master’s in Sonic Arts degree from the University of Rome, Tor Vergata. She studied Latin Percussion at AMLA (Artístas y Músicos Latino Americanos) and in Latin America. Sandra is interested in using the computer to extend traditional mediums for installations, video and performance. She has presented papers at the Sorbonne in Paris, France, and the joint College Music Society/ATMI annual meeting. Sandra designed animated scenery for Boyer’s production of Gluck’s opera, Orfeo ed Euridice. She created personas for three robots in Maurice Wright’s opera GALATEA_RESET, and built three sculptures with embedded Raspberry Pi’s to run Wright's audio programs for the installation of Shh!.

The BOYER ELECTROACOUSTIC ENSEMBLE PROJECT – BEEP— is a group for electroacoustic music creation in a collaborative environment. Founded in 2010 by Dr. Adam Vidiksis at Temple University, BEEP embraces a variety of aesthetics, from EDM to the avant-garde. The ensemble functions in varied modalities: from a laptop orchestra, to fusion of computers and traditional instruments, to an electronic music band. BEEP uses the laptop orchestra model, “an ensemble of computer-based meta-instruments,” as one of many possible modes of music making using computers and other electronics.

BEEP’s main goal as an ensemble is to explore new musical paths and new technologies by uniting people of varying and complimentary
skill sets in the discovery of new possibilities of creating sound. BEEP also aims to promote expressive music making and musical vocabulary, increase technological literacy among its participants and audience, to encourage a culture of code literacy and computer competency hand-in-hand with critical and independent thinking and to perform the ever-expanding repertory of electronic music.

The ensemble believes that the integration of electronics in traditional music is one of many pathways forward for new music in our future. For performers, it is integral to harness the power of computer technology in order to have a strong online presence and be able to perform a large part of the music being written today. For composers, music technology makes itself evident in the writing process with engraving software and sequencers, but there is a clear creative advantage to be found in learning the benefits of integrating electronic aspects into developing pieces. For educators and music therapists, there is vast, largely unexplored potential in numerous programs being constantly written and coded for electronics that could have success in the classroom and in the therapy field. The potential is limitless when one has the tools to create sound from scratch and BEEP strives to spread that potential as far as it can go.

BEEP’s programming carries wide appeal, enjoyable for everyone from the seasoned electronics aficionado to the casual radio listener. All that our audiences need are open ears and open minds—let us show you how it’s BEEPin’ done.

ADAM VIDIKSIS is a composer, conductor, percussionist, improvisor and technologist based in Philadelphia whose interests span from historically informed performance to the cutting edge of digital audio processing. Equally comfortable with both electronic and acoustic composition, his music has been heard in concert halls and venues around the world. Critics have called his music “mesmerizing”, “dramatic”, “striking” (Philadelphia Weekly), “notable”, “catchy” (WQHS Radio), “interesting” and “special” (Percussive Notes) and have noted that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored
radiance you could miss the piece’s shape for being caught up in each moment” (David Patrick Stearns of *The Philadelphia Inquirer*).

Born and raised on Staten Island, the least populated borough of New York City, Vidiksis’ musical studies began on the piano at age four. As a child, he could frequently be found hitting nearly everything around him in order to experience the sound it would make: Vidiksis soon discovered his love of creating new musical possibilities and his passion for all things percussion. As a young man, Vidiksis developed a deep interest in science and technology, an enthusiasm that has profoundly influenced his work as a musician.

Vidiksis’ compositions have been heard throughout North America, Europe and Asia. His work has been performed by the orchestra of the Oleg Danovski National Theater of Opera and Ballet in Constanta, Romania, the Omaha Symphony, the Momenta Quartet, the Zephyrus Duo and the percussion ensembles of New York University and the University of Alabama. He has been commissioned by many organizations and performers, including International Composers and Interactive Artists, Philadelphia’s Network for New Music and by Keith Kirchoff of the ElectroAcoustic Piano project. His compositions have been heard at the national conferences of the Society for Electro-Acoustic Music in the United States and the College Music Society, the National Student Electronic Music Event, the Society of Composers, Incorporated regional conferences, the Huntsville New Music Festival, Soundcrawl Festival, the Electroacoustic Barn Dance, Navy-Marine Corps Memorial Stadium, Raven Stadium, the Guthman Musical Instrument Competition at Georgia Tech, the New Jersey Shakespeare Festival, the Toronto Electroacoustic Symposium, Athens Slingshot, the New York City Electroacoustic Music Festival, the International Csound Conference, the International Computer Music Conference and the Licino Refice Conservatorio di Musica in Frosinone, Italy. Vidiksis’ music has won numerous awards, including recognition as a regional winner of the 2012 SCI/ASCAP Student Commission Competition. His works are available through HoneyRock Publishing and PARMA Licensing.
A devoted advocate of new music, Vidiksis has served for four years as the conductor of the Temple Composers Orchestra. His deep interest in bringing new works to life has led him to conduct numerous premieres, working with international groups such as Ensemble NJ_P and the Black Sea Symphony. For seven years, Vidiksis directed the wind ensemble at Drew University in Madison, New Jersey, premiering a number of new pieces with that ensemble. He has also held the position of assistant conductor of the Delaware County Symphony in Aston, Pennsylvania.

Dr. Vidiksis holds degrees from Drew University, New York University and Temple University, culminating in a doctoral degree in music composition. His teachers have included Norman Lowrey, Dinu Ghezzo, Marc Antonio-Consoli, Justin Dello Joio, Cynthia Folio, Maurice Wright and Joo Won Park. Vidiksis currently lives in Wilmington, Delaware and serves on the faculty of Temple University as Adjunct Assistant Professor of composition, where he teaches classes in music theory, orchestration, composition and music technology. He is currently conductor of the Temple Composers Orchestra, faculty advisor to conTemplum (Boyer College’s new-music student organization and student chapter of the Society of Composers, Inc.), director of the Boyer Electroacoustic Ensemble Project (BEEP) and co-curator of the electroacoustic concert series, Cybersounds. Dr. Vidiksis also serves on the Composition and Percussion Performance faculty at the SPLICE festival at Western Michigan University and as the General Manager of the Association for the Promotion of New Music in New York City.
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.

temple.edu/boyer

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.
Wednesday, March 1 at 7:30pm
VoCollage
Temple University Concert Choir, University Singers, Women’s Chorus, University Chorale, Singing Owls
Paul Rardin, Mitos Andaya Hart, Christine Bass, Art McKenzie and Rollo Dilworth, conductors
Kim Barroso, piano
Join the Temple University choirs, student soloists, and a cappella ensembles for a whirlwind showcase of music for voices. In similar style to Boyer’s annual Mosaic concert, the program emphasizes variety, contrast and creative segues to create a memorable event.
Temple Performing Arts Center

Thursday, March 2 at 7:30pm
Temple University Concert Orchestra
André Raphel, conductor
PAGANINI Concerto for Violin No. 1 in D Major, Op. 6, mvmt 1
DONIZETTI “O luce di quest anima” from Linda di Chamounix
WIENIAWSKI Fantaisie brilliante on themes from Faust
LISZT Les Preludes, S. 97 (Symphonic Poem No. 3)
Temple Performing Arts Center

Friday, March 3 at 7:30pm ‡
Saturday, March 4 at 7:30pm ‡
MFA Thesis Concert III
Featuring works by Leslie Bush and Muyu Yuan.
Tickets: $20 general admission | $15 students/senior citizens | $10 Temple employees | $5 with OWLcard
Conwell Dance Theater, 5th Floor
Monday, March 6 at 7:30PM  
New Music Ensemble  
Jan Krzywicki, director  
Rock Hall Auditorium

Tuesday, March 7 at 3:00pm  
Faculty and Guest Artist Recital: Marcus DeLoach, baritone and Matthew Chellis, tenor  
Rock Hall Auditorium

Tuesday, March 7 at 4:00pm  
Master Class: Matthew Chellis, tenor  
Rock Hall Auditorium

Tuesday, March 7 at 5:30pm  
Dance Studies Colloquium: Michelle Ellsworth, University of Colorado  
Performable Websites  
CHAT Lounge, 10th floor, Gladfelter Hall

Wednesday, March 8 at 4:00pm - 5:30pm *  
Music Prep: Master Class featuring the Aizuri Quartet  
Rock Hall Auditorium

Wednesday, March 8 at 4:30 PM  
Jazz Master Class: Gerald Clayton, piano  
Howard Gittis Student Center, The Underground

Wednesday, March 8 at 7:30 PM  
Jazz @ The Underground: Gerald Clayton, piano  
Howard Gittis Student Center, The Underground

‡ Sponsored in part by the Rose Vernick Fund.  
* We gratefully acknowledge the support of the Philadelphia Chamber Music Society in the presentation of these master classes.  
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.temple.edu/boyer.