

# BOYER

*Temple University Concert Series*

## CyberSounds

Saturday, April 18, 2009  
7:30PM

Rock Hall Auditorium  
Philadelphia, PA

Temple University Concert Series  
Upcoming Events

Sunday, April 19 at 3:00PM

Faculty Recital: Conwell Woodwind Quintet

Loren Lind, flute; Peter Smith, oboe; Lawrence Wagner, clarinet; Angela Anderson,  
bassoon; Shelly Showers, horn

Rock Hall Auditorium

Monday, April 20 at 5:15PM

Modern Keyboard Literature Class Recital

Rock Hall Auditorium

Tuesday, April 21 at 7:30PM

Temple University Contemporary Ensemble

Jay Krush, director

Rock Hall Auditorium

Thursday, April 23 at 4:30PM

Temple University Wind Symphony

Arthur D. Chodoroff, conductor

*Part of the 2009 PMEA Conference*

Valley Forge Convention Center, Valley Forge, PA

Friday, April 24 at 5:15PM

Studio Recital: Tuba Students of Jay Krush

Rock Hall Auditorium

Friday, April 24 at 7:30PM

Sunday, April 26 at 3:00PM

Temple University Opera Theater

Mozart's *Le nozze di Figaro*

Sung in Italian with English titles

Marc Astafan, stage director

John Douglas, music director

Jamie Johnson, producer

Tickets: \$20 general admission/\$15 students and senior citizens/\$5 for students  
with OWLcard

Tomlinson Theater

Wednesday, April 15 at 5:15PM

Studio Recital: Double Bass Students of Robert Kesselman

Rock Hall Auditorium

Rock Hall Auditorium All events are free unless otherwise noted.

Programs subject to change without notice.

For further information or to confirm events, please call 215.204.7600 or visit

[www.temple.edu/boyer](http://www.temple.edu/boyer).

## Boyer College of Music and Dance

Temple University's Boyer College of Music and Dance offers a diverse curriculum, wide array of degree programs and exemplary faculty, preparing students for careers as educators, performers, composers, music therapists and scholars. Undergraduate and graduate degree programs are offered in instrumental studies, keyboard, jazz studies, music theory, choral conducting, music education and music therapy, composition, history, voice and opera, choreography dance performance, dance education and dance research. In addition to on-campus performances, student ensembles perform at Lincoln Center, Carnegie Hall, Kimmel Center for the Performing Arts and Jazz at Lincoln Center.

The faculty at Boyer is recognized nationally and internationally as performers, researchers, academic experts and scholars, garnering Grammy awards, Bessie awards, major research grants and accolades from the media. For more information, visit [www.temple.edu](http://www.temple.edu).

## Temple University

As one of the nation's most prominent centers for higher education, Temple University 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 and Beijing. Our 17 Schools and Colleges offer bachelor's degrees in over 119 fields, 121 master's and 55 doctoral programs, as well as 5 first professional degrees.

Temple students benefit from the rich array of academic programs, gifted faculty and campus activities available only at a major university. Undergraduate classes are taught by many of the same distinguished senior faculty members who teach our nationally ranked graduate and professional programs. At the same time, our low ratio of students to faculty keeps our average class size under 24, offering the personal attention usually associated with smaller schools.

Temple offers vibrant campus environments. Students from all 50 states and over 100 countries create a culturally rich community. At Temple, students have the chance to explore over 200 recreational and cultural activities, organizations and clubs. In addition to what's happening on campus, Temple's location in and around Philadelphia opens the door to unlimited cultural, recreational, social, and educational opportunities.

	Program	
Tonegroups II	Stereo analog sound	Paul Epstein
Discourse*	Mami Suetsugu, clarinet Interactive computer sound	Vincent Manzo
Turtles all the way down*		Girard Kratz
I. Companions of Persephone		
II. Radio Activity	Dawn Webster, trumpet Stereo digital sound	
salia	Stereo digital sound and video	Brian Evans
Biomorph Counterpoint	Stereo digital sound and video	Sandra James
On Broadway*	Stereo digital sound and video	Matthew Greenbaum
Pattergonias*	Stereo digital sound and video	H. E. Cicada Brokaw
Distance	5.1 digital sound and video	Ryan Olivier
A Fish's Tale	5.1 digital sound and video	Maurice Wright

\* premiere

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The use of photographic, audio, and video recording is not permitted.  
Please turn off all cell phones and pagers.  
Two hundred sixty-second concert of the 2008-2009 concert series.

## **Tonegroups II** **Paul Epstein**

*Tonegroups II* is one of two pieces I made during the summer of 1965 at the Brandeis University Electronic Music Studio. The studio, under the direction of Alvin Lucier, consisted—to the best of my memory—of a bank of twelve oscillators, a bandpass/band rejection filter, a ring modulator, a spring reverberation unit, and two Ampex 351 floor model stereophonic tape recorders. In addition there was a variable speed loop unit consisting of four playback heads arranged in sequence so that one could put a pre-recorded tape loop over one or more of them and record the result. The loop unit was the major inspiration and most-used resource for the pieces.

The sound source for the two pieces was a single key tap on the clarinet, copies of which were spliced together, made into loops, filtered, recorded and re-recorded—a kind of analog sampler. Much of that summer was spent cutting and splicing pieces of tape that averaged several inches in length. It was a labor-intensive process typical of the Late Paleolithic Era of electronic music, soon to be made extinct by the likes of Robert Moog and Don Buchla. I'd never want to do it again, but at the time it was great fun.

*Tonegroups I and II* were reformatted from reel-to-reel tape onto CD with funding from the National Academy of Recording Arts & Sciences, Inc. as part of Brandeis University's Electronic Music Collection of works recorded at the Electronic Music Studio between 1958 and 1968.

**Paul A. Epstein's** compositions include works for string orchestra and for a variety of small ensembles. His long time collaboration with poet and novelist Toby Olson has produced two chamber operas as well as songs and vocal chamber music.

Epstein's music has been presented in the U.S. and abroad by such ensembles as Relâche, Chamber Music Now!, Composers, Inc., The Quintet Attacca, the Circle ensemble of London, and ONIX Nuevo Ensemble de México. It is available on compact disk on the Mode and Capstone labels and is distributed on [ThatNewMusicWebsite.com](http://ThatNewMusicWebsite.com).

Paul A. Epstein is professor emeritus of music theory at Temple University, where he taught from 1969 to 2001. Born in Boston in 1938, he is a graduate of Brandeis University and the University of California at Berkeley. His composition teachers included Harold Shapero, Seymour Shifrin, and Luciano Berio, with whom he studied privately on a Fulbright grant to Italy in 1962-63.

## **Discourse** **Vincent Manzo**

*Discourse* is a piece for Clarinet in Eb and interactive music system. The software, which was also written by the composer, takes the clarinet signal as input and processes the sound in real-time. All of the processing happens live, so there are no prerecorded sounds in the piece. In other words, the computer's performance is data-driven by the clarinet's performance.

## **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 comic fantasy that touches on themes of language and understanding in the context of current events.

I am grateful to Bryan William Jones and Jeffrey Solow for permission to use their underwater photographs for this project.

**Maurice Wright** ([www.mauricewright.org](http://www.mauricewright.org)) was born in Front Royal, Virginia, a small town situated between the forks of the Shenandoah River and near the Blue Ridge Mountains.

Described by the New Grove Dictionary as “extremely prolific,” Wright's work is a synthesis of his diverse interests: vocal and instrumental music; technology and acoustics; and drama and film. Critics note elements of lyricism and wit in Wright's work: “...a level of wit and invention that makes you wonder why the music isn't better known...modern and fresh and completely natural.”

Many outstanding ensembles and soloists have performed his work, including the Boston Symphony Orchestra, the Emerson String Quartet, the American Brass Quintet, the Riverside Symphony, and the Berkshire Music Festival at Tanglewood. Six CD recordings on New World, Innova and CRI include his compositions.

Wright is Laura H. Carnell Professor of Music Composition at Temple University's Boyer College Of Music and Dance.

## **Pattergonias**

### **H. E. Cicada Brokaw**

The music for *Pattergonias* is minimalist. A few motives and sounds for cello were written and recorded, then combined in multiple layers and processed in various ways using ProTools. The visuals combine moving patterns of water, clouds and color with animated sequences of abstract objects moving in symmetrical relationships. The symmetrical relationships and movements were created in Maya® using a plug-in created by the composer. This plug-in is an implementation of the CrystalSym® process (patent pending) developed by the composer which multiplies objects and places them in the chosen symmetry relationships. The animated sequences were combined with the video sequences within FinalCut Pro. I have found that every person creates their own program for the meaning of the piece, though the name I have chosen for the piece is suggestive in this regard.

Sound recorded and mixed at Western Carolina University, Center for Applied Technology; imagery, compositing and final production at Temple University, Tech Center, October 2008, April 2009.

**H. E. Cicada Brokaw** is currently pursuing a DMA at Temple University in Philadelphia PA. His background includes working as Associate Director at the University of Michigan's Center for Performing Arts and Technology and co-founding and working for MediaStation, a multimedia development company in the 1990's. He enjoys using recorded sounds within his works, creating sound montage, and creating visuals as a part of his works. Since arriving at Temple University, he has been writing pieces for dance as well. The upcoming May 8th Master's Dance Recital will include his music.

## **Distance**

### **Ryan Olivier**

*Distance* is a piece of visual music that explores the use of video and sound to enhance the audience's artistic experience. The piece highlights the way in which one's visual and aural perception of a subject is affected by time and distance. The inspiration for the piece came from the experience of viewing artworks by pointillist like Georges Seurat and their correlation to our modern day digital reproduction of images using pixels.

**Ryan Olivier** is currently pursuing his Master of Music degree at Temple University under the tutelage of Dr. Maurice Wright and Dr. Matthew Greenbaum. He spent this past summer studying with Dr. Samuel Adler in Berlin where his piece, Footsteps, a duet for Violin and Viola was premiered. He graduated Magna Cum Laude in music composition from Loyola University New Orleans where he studied with Dr. James Paton Walsh, and Dr. William Horne. While at Loyola, Ryan was the recipient of the Anthony Valentino Music Composition Award and Loyola University's Award for Outstanding Composer. His orchestral piece, Dark Harbor, was selected in the Loyola Orchestra Composition Contest to premiere in the Orchestra's 2007 Spring Concert.

The clarinet begins a conversation with the computer, which responds by imitating the clarinet and expanding upon its ideas. These two voices continue their dialogue: formulating responses to the other's last statement, pausing to listen to each other, and even stuttering at times while trying to answer appropriately.

**Vincent Joseph Manzo** has composed works for both traditional instruments and electronic musical interfaces. He is a professor and Director of Music Technology at Montclair State University and Kean University where he teaches courses in electronic music and composition. He has lectured on electroacoustic music and algorithmic composition and has presented works and interactive music systems in numerous forums and conferences including the American String Teachers Association (ASTA) Chamber Music Institute, TI:ME/TMEA, and NJMEA. His interactive music systems as well as other software systems and algorithms are freely available for download from his website, [www.vincemanzo.com](http://www.vincemanzo.com).

## **Turtles All The Way Down**

### **Girard Kratz**

"A well-known scientist (some say it was Bertrand Russell) once gave a public lecture on astronomy. He described how the earth orbits around the sun and how the sun, in turn, orbits around the center of a vast collection of stars called our galaxy. At the end of the lecture, a little old lady at the back of the room got up and said: "What you have told us is rubbish. The world is really a flat plate supported on the back of a giant tortoise." The scientist gave a superior smile before replying, "What is the tortoise standing on?" "You're very clever, young man, very clever," said the old lady. "But it's turtles all the way down!"

Hawking, Stephen. A Brief History of Time

Mvt I: Companions of Persephone

49181\_\_mmcdona1\_\_Federal\_Signal\_Symphony.wav used by permission of [www.freesound.org](http://www.freesound.org) and mmcdona1. "Turtles" recording is public domain.

Mvt II: Radio Activity

"Numbers Stations" are shortwave radio stations of indeterminate origin. They are usually voices (men, women, children, synthetic) reading a stream of letters, numbers, words, or nonsense, sometimes they are repetitive tunes, or Morse Code. Although denied by most of the world's governments, they are generally accepted as transmissions to spies. They are often associated with "one-time pads," encryption keys that are used only once and then discarded.

One-time Pad created using the one-time pad generator at <http://www.fourmilab.ch/onetime/otpjs.html>.

Unfortunately, revealing the encrypted message would be a devastating breach of security.

**Girard Kratz** earned a BM at Wilkes University (Wilkes-Barre, PA) in 1993, an MM from Bowling Green State University (Bowling Green, OH) in 1999, and a DMA from Temple in 2006. His principle composition teachers have included Bruce Reiprich, Marilyn Shrude, Burton Beerman, Richard Brodhead, Matthew Greenbaum and Maurice Wright.

Kratz's *There Will Come Soft Rains*, for SATB choir with harp and vibraphone was awarded "honors" by The Carlton Savage Endowment for International Relations and Peace through their 2002 Waging Peace Through Singing Composition Competition. It was performed in October 2002 by the Temple University Concert Choir under the direction of Alan Harler. Kratz's duet for flute and alto saxophone, *Fireflies Over Deep Water*, was premiered at the Alabama State Music Educators Convention in January 2001. Subsequent performances followed throughout the southern United States as part of a federally funded cultural outreach program. Members of the Lithium Saxophone Quartet (2000 Fischhoff gold medal winners) performed a version for two saxophones at the 2001 Region 6 Conference of the North American Saxophone Alliance. Kratz's *Desert Places: Seven Miniatures for Contrabass* has been published by Recital Music, Great Britain, as part of an international collection of works for unaccompanied double bass.

salia

**Brian Evans**

**Brian Evans**, Tuscaloosa Alabama artist and musicologist, creates abstract art through digital reproduction of sound waves. The artist states, "In 'time slice' a temporal expression (an abstract animation) is sliced in time. Thus we see, in a static image, the score of a visual music (an exquisite esquisse?)...We hear the colors. We listen with our eyes. In 'green pods' and others in this series (sonic maps) there is frozen music. The pattern is caught in the moment and there is visible sound."

**Biomorph and Counterpoint**

**Sandra James**

*Biomorph* and *Counterpoint* were presented as components of small video installation pieces in consecutive years at the Annual Student Exhibition of the Pennsylvania Academy of the Fine Arts. Each video began as a series of digital still images of a painting in progress. The purpose of the photo series was to record everything that would get lost to the process of painting over. A photo was taken each time the painting was changed in any significant way.

The digital photos were brought into Macromedia Flash and converted into color shapes that were tweened to generate consecutive animation frames. The animations were intended to connect the stages of the paintings and to expand the works by giving life to the individual color shapes in a way that can not be done on canvas. Sound was added to the video track to support and enhance the mood of floating and shifting that the color shapes undergo.

Audio for *Biomorph* was created using Hyperupic, an image to sound processing software. Counterpoint's audio began as a live guitar improvisation. This was digitally re-arranged and percussion was added.

Born in Philadelphia, PA, **Sandra James** recently completed a four-year certificate program in painting at the Pennsylvania Academy of the Fine Arts. She has a BS in Computer Science from Temple University, Philadelphia and studied Afro-Cuban and Latin percussion at AMLA School of Latin Music. She has studied percussion in Cuba, and Flamenco guitar in Cordoba, Spain. Sandra began her studies in electronic music

with Dr. Maurice Wright at Temple University, and has attended the Summer Academy at the IRCAM in Paris to study Max/MSP and other music software being developed there. She performs with the Latin groups Fandango and Caçasa and continues to paint (mostly) landscapes and build things with Max/MSP.

**On Broadway**

**Matthew Greenbaum**

*On Broadway* is a music/video work that explores the little facial and ambulatory dramas that for some reason are particularly evident on the stretch of Broadway near 100th street. Morphing animation and extended video techniques provide an ironic and sometimes menacing environment for these events. The musical material is both synthesized and derived from environmental sound. Having lived on 100th street at that time, I was happy to capture on video a few of my acquaintances at that time, including an African-American neighbor with a walker, and a professor of comparative literature. Apparently I also caught a noted Israeli conductor.

**Matthew Greenbaum** was born in New York City in 1950. He studied composition with Stefan Wolpe and Mario Davidovsky and holds a Ph.D. from the CUNY Graduate Center. His music is widely performed. Recently, the chamber piece *ES IST ZUM LACHEN*, commissioned by the Serge Koussevitzky Music Funds/Library of Congress for Ensemble SurPlus (Freiburg) was premiered in October 08.

Greenbaum is also a video artist. He is currently at work on a pair of chamber operas for soprano and video. The first is a setting of four poems of Allen Ginsberg; the second is an evening-length treatment of *Also Sprach Zarathustra*. He also writes on the aesthetics of musical structure and is the author of numerous articles under the rubric "musical dialectic."

Awards and fellowships include the Mary Flagler Cary Charitable Trust and awards from the American Academy of Arts and Letters, the Fromm Foundation, the Guggenheim Foundation, the Martha Baird Rockefeller Fund and the New York Foundation of the Arts. His works have been presented/performed/commissioned by the Darmstadt Summer Festival, the Leningrad Spring Festival, the Jakart Festival (Indonesia), the Hallische Musiktage, the Fromm Foundation, the Meet the Composer/ Readers Digest Commissioning Fund, Ensemble SurPlus (Freiburg), Nuova Consonanza (Rome), Ensemble 21 (Odense), the Da Capo Chamber Players, Cygnus, Parnassus, Fred Sherry, Marc-André Hamelin, David Holzman, Stephanie Griffin, the Momenta String Quartet, Network for New Music/Penn Council on the Arts, the New York New Music Ensemble, the Group for Contemporary Music, Orchestra 2001, Christopher Taylor and the Riverside Symphony, and the Houston Symphony.

His works are published by Tunbridge Music, Cygnus Music and the American Composers Alliance. They have been recorded for Antes, Centaur and CRI. An all-Greenbaum CD has been released on Centaur Records. The American Academy of Arts and Letters has sponsored the release of five works on the Furious Artisans label via iTunes. Greenbaum is a professor of composition at Temple University. He was artistic director of the Stefan Wolpe Centennial Festival NY (2002-3).