



University of North Texas College of Music

Composition Recital | Friday, October 29, 2021 | 5:00 pm | MEIT (M1001)

CEMI Computer Music Graduate Symposium

chimes (2020)Kory Reeder (b. 1993)

audio installation

In Promptu (2021)Marcel Castro-Lima (b. 1987)

live electronics

For Dancer and Projection (2020) Willyn Whiting (b. 1993)

fixed media

Sapere Aude (2021) J. Andrew Smith (b. 1992)

Anne Dearth Maker, flute • live electronics

Circle Studies No. 1 (2021)Patrick Reed (b. 1991)

fixed media (8 visuals)

Cumha Dhonhnuill Ban Mhich
Cruimmen (2021)Jonathan Snead (b. 1998)

Paul Leenhouts, low whistle • Jonathan Snead, live electronics

**Here, Heroes Wear Masks: The University of North Texas requests that everyone wear a face mask indoors to keep our campus community safe. One hundred ninety-fourth program of the 2021–2022 season
Photography and videography are prohibited**



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chimes, 2020, Kory Reeder—*chimes* is a generative audio installation created with recordings of the resonance of wind chimes. Early in the pandemic, I recorded several wind chimes in my neighborhood and asked others to send me recordings of theirs as well. The result is a slowly changing landscape of the harmonies of our homes; several homes separated in time and space brought together in this space. In one sense, this is reflective of our yearning for connection with technology as we have all become rather familiar with shared virtual spaces in the last two years. In another sense, there is still a nostalgic quality to the tapestry: something we remember as safe, personal, and perhaps of a time gone by.

In Promptu, 2021, Marcel Castro-Lima

For Dancer and Projection, 2020, Willyn Whiting—*For Dancer and Projection* is an accompanying work for Danielle Willis' video dance work *Celestial Bodies*, which also served as her M.F.A. project for Fall 2020. The sound source for the piece, a drone of five sine tones, is decidedly simple and abstract, much like the direction of the choreography. The granulation of this sound-source is inspired by the particle effects that Willis designed to be projected onto her dancer. A simple heartbeat-like pulse persists throughout the work, for the solo choreography to be edited to. The work was the result of a collaboration between the Dance Faculty at Texas Woman's University and the Music Faculty at the University of North Texas.

Sapere Aude, 2021, J. Andrew Smith—*Sapere Aude* (Dare to Know) examines connection, tangent, and identity through a dynamic and interactive connection between computer and flute; the computer listens to the flutist and responds to their decisions, and the flutist does the same. As the flute's web grows more varied, complex, and radical, so too does the computer's, reflecting the ways that we affect and shape one another.

Circle Studies No. 1, 2021, Patrick Reed—Music can remind you of a particular time in your life. I wanted to create a work that transports me to that place and that time and how I felt at that moment through music.

Cumha Dhonhnuill Ban Mhich Cruimmen, 2021, Jonathan Snead—*Cumha Dhonhnuill Ban Mhich Cruimmen* (Lament for Donald Ban MacCruimmon) sets Paul Leenhouts' transcription of an eighteenth-century Scottish piper's lament within a spacious synthesized sonic environment. Phasing drones, waves, whistles, and a quiet, rolling rumble support the whistle's lonely call, drifting seamlessly between electronic and acoustic sound. In the distance, a lone voice cries out in somber echoes of lamentation. Source: Anonymous (Scotland, late 18th century). A select collection of the ancient martial music of Caledonia, called piobaireachd, [...], Edinburgh, 1826 [pp. 64-72]. National Library of Scotland, Edinburgh, MS 1680.

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