



University of North Texas
College of Music

Composition Recital | Friday, October 29, 2021 | 8:00 pm | MEIT (M1001)

**CEMI Computer Music
Graduate Symposium**

a beautiful reckoning (2020)Aleyna Brown (b. 1996)

Aleyna Brown, electric guitar, flute, voice • fixed media

some wear and hear out there,
a chunk of plastic (2021) Mark Vaughn (b. 1987)

fixed media

to love a mountain made of walls (2021) Louise Fristensky (b. 1987)

audio visual installation

Within Waves (2020) Christopher Poovey (b. 1993)

West Fox, hi-hat • Diana Rojas, video • Ambisonic media

A Space to Dwell (2021) Garrison Gerard (b. 1996)

objects and live electronics

A Baby's Breath of Fresh Air (2020) Pak Hei (Alvin) Leung (b. 1997)

J. Andrew Smith, voice • live electronics

Macaroni Texas (2021) Okan Yaşarlar (b. 1989)

Okan Yaşarlar, electric guitar • 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-fifth program of the 2021–2022 season
Photography and videography are prohibited**

a beautiful reckoning, 2020, Aleyna Brown— This piece is a self-portrait. Born out of weakness, it is a reflection—a reminder—to myself and of myself, the strengths I possess. With elements of my life falling outside of my control, reaching places I had hoped never to return, I turned to my guitar—my dad's Fender acoustic that has for the last fifteen years been my medium of processing, and healing. Replacing the pain of heartbreak and transition with the pain of broken calluses, I discovered a riff along the way—one of openness, strength, and resonance, particularly embodied by the altered dropped tuning. From there, five variations of fingerpicking patterns, hand positions, and strumming were developed into a mosaic of acoustic guitar layers. Five lines of interlacing flute and alto flute melodies and sound effects layer on top of the guitars. Two recorded vocal lines loop and combine to create moments of over a dozen harmonies. Electronic elements expand the piece in range, dynamics, and timbre. Together, my creation, born of pain, became beautiful. It was a reckoning. It was an understanding, a forgiving, a freeing work of composing and mixing. But its performance would not be complete without a live rendering of these guitar, flute, alto flute, and vocal elements. The live performance is a set of improvisatory modules that interact with the fixed media, with instrument and timbre changes enhanced by the color-changing atmosphere of the lights in the performance space. I invite the audience to engage with this piece, the music and darkness and colors, the breathing and focus, to create your own reckoning, taking something painful and making it beautiful with me.

some wear and hear out there, a chunk of plastic, 2021, Mark Vaughn— Somewhere under the sun plane, someone chews plastic from time to time. It's tragicomic.

to love a mountain made of walls, 2021, Louise Fristensky— !!FLASH WARNING!!
many elements of the visual component of this piece contain flash or flicker-type animation a variable-rate generative audio/visual installation which adulates and ruminates on the intricacies of boundaries, walls and layers.

Within Waves, 2020, Christopher Poovey— *Within Waves* is piece for hi-hat and live immersive electronics. Sound from the hi-hat drives a large multi channel waveguide mesh that is encoded to an A

A Baby's Breath of Fresh Air, 2020, Pak Hei (Alvin) Leung— *A Baby's Breath of Fresh Air* (2020) for voice and electronics is the first composition of mine that incorporates elements of live electronics through using Max/MSP. While arrival of new lives brings us joy, there are mothers and babies who lost their lives while giving birth or before they were born. This piece is a sonic exploration between fresh air and dead air, between baby's breath (the flower) and a baby's breath, between suffocation and respiration...

Macaroni Texas, 2021, Okan Yaşarlar— *Macaroni Texas* can be seen as my mockumentary about my life and my reaction to the state that I live in. As a foreigner and outsider, getting to know people's unlimited kindness alongside xenophobic ones, each day's back and forth issues, social paradoxes and arctic climates during the pandemic have shaped this highly interesting era of my life. My days are filled with joy and misery. A perfectly balanced comedy. The title comes from an industrial terminology such as macaroni Western orchestration which used to be a description of composing music for Western movies by several composers. A huge shout out to Dr. Panayiotis Kokoras for his support and sharing this lovely idea for the title.