

Colette Copeland, Fear of Flying

"The cosmos is within us. We are made of star-stuff. We are a way for the universe to know itself."--Carl Sagan

The video is about overcoming fear—both metaphorically and figuratively. In 2016, my mother was diagnosed with ALS, a brutal disease that slowly paralyzes the victim, with death occurring by suffocation. I witnessed my mother's gradual decline, losing mobility of her feet, legs, arms, hands and neck, with her mind fully intact—a prisoner in a non-functioning body, reliant on a caregiver for every need. As my mother's illness progressed, my aerial training increased in focus and intensity. This work is dedicated to my mother Dr. Camille Copeland who always encouraged me to follow my dreams. She died one week before the completion of the video, fully free from fear at last.

Jon Nelson, Anger Stone

Anger Stone is a collaborative work created with video artist Dave Ryan. The moving images hidden in your head shape who you are. *Anger Stone* explores the landscape of internal imagery: how a small snippet of time can get amplified in the strange world of the subconscious. The visual images, derived from one short 16mm film clip, are organized into a singular visual gesture. If only you could find a name for it . . .

Anuj Bhutani, Push/Pull

Push//Pull was written for a set of pre-existing choreography by Kelsie White, in which six dancers abstractly embodied the way that liquids (at various levels of micro- and macro- structure) could behave. I became very interested in the idea that liquids could appear to be moving quite vigorously, but simultaneously create a feeling of stasis...somewhat like watching a hamster running on a wheel. I wanted to create multiple "streams" that cascaded freely over each other, while creating my own interpretive narrative arc for the music itself, as well as the dance.

Miguel Espinel, porsebucán (recuerdos ajenos)

porsebucán (recuerdos ajenos) is a collaboration between the electroacoustic improvisation duo Monte Espina and Tokyo-based Venezuelan artist and performer Aquiles Hadjis. We recorded a freely improvised set on October 4, 2020, which we sent to Aquiles along with a collection of photos taken by Ernesto during his time living in the Sebucán neighborhood of Caracas, Venezuela, fifteen years after Miguel had lived in the same neighborhood. Using the recording and photos as primary sources, Aquiles, who has never lived in Sebucán, created a video in his Tokyo studio, alluding to the borrowing of memories, reflected in the title "recuerdos ajenos" (memories of others). Aquiles and Ernesto had also improvised together for three years in the group Los Jardineros del Chance after Miguel had lived in Sebucán and before Ernesto moved there.



University of North Texas
College of Music

Composition Recital | Fri., November 6, 2020 | 5:00 pm | Courtyard, MEIT & CVAD

Sonic Murals I

- Where Planes Fly (2020) Gavin Santopetro
Chia-Ying (Janice) Shieh, violin • Jacob Thiede, alto saxophone
Gavin Santopetro, piano • Peyton Aston, electric guitar
Conner Simmons, contrabass, audio mixing, mastering
West Fox, percussion • Diana Rojas, video media
- The Clear Sky (2020) Nigel Newton
Ryan Miller, performer
- Impulse | Resonance (2019) Alex Buehler
Yarn/Wire Ensemble
Ian Antonio, percussion • Russel Greenberg, percussion
Laura Barger, piano • Ning Yu, piano
- Mother's Dress (2020) Nicole Chochrek
Nicole Chochrek, performer
- Virtual Stage: Corporeality (2017) Stephen Lucas
Stephen Lucas, video and electroacoustic sound
- Mute improvisation 2.3 (2020) Sam Friedland/Daniel Ryan
Sam Friedland, performer • Daniel Ryan, performer
- Shifting (2020) Julie McKendrick
- Superstrings (2014) Panayiotis Kokoras
- Fear of Flying (2019) Colette Copeland
Colette Copeland, multi-media visual artist
Richard Bailey, camera/editor

Anger Stone (2006) Jon Nelson
Dave Ryan, video artist

Push/Pull (2019)..... Anuj Bhutani
Luke Ellard, B-flat clarinet • Mia Detwiler, violin
Kourtney Newton, cello • Kelsey White, choreographer

porsebucán (recuerdos ajenos) (2020).....Miguel Espinel
Monte Espina Ensemble
Miguel Espinel, performer • Ernesto Montiel, performer
Aguiles Hadjis, performer

Gavin Santopetro, Where Planes Fly

This recorded performance of *Where Planes Fly* is intended to be an "augmented" performance recording, meaning that mixing and mastering and other social distancing measures were taken to enhance the original score. Imagery of paper airplanes - with one model ironically known as "The Professional" - signal self-doubts of mine during a tumultuous year and question whether looking to make a career in music is objectively childish and self-absorbed.

Ryan Miller, The Clear Sky

A serial composition which narrates the vague horror of drone warfare, from the simultaneous perspectives of a child too young to understand the madness, and the pilot, detached, thousands of miles away.

Alex Buehler, Impulse | Resonance

Impulse | Resonance seeks to explore two different concepts, that of the relationship between an impulse and its resonance, and mirrored, or invertible, structures. The impulse and resonance relationships are developed by juxtaposing sharp, short impulses with very long, naturally decaying resonances that can result from those impulses. The balance of amplitude and density are mapped in parallel across time to create structures that can be reflected around a point to create almost symmetrical, albeit opposing, systems. There is a strong sense of A throughout the piece and an exploration of "false" overtone and undertone series generate much of the material for the piece. Particularly the long, decaying resonances are generated by these pseudo-harmonic series that are not based on the reality of any existing sound.

Nicole Chochrek, Mother's Dress

Song: It's Me Again, Melanie
Mother's Dress explores the idea of womanhood as given to us by our mothers. The dress I am wearing is what my mother wore while pregnant with me. This is where her hopes and dreams of the woman I would become first began.

Stephen Lucas, Virtual Stage: Corporeality

Virtual Stage is a project to use virtual reality (VR) technology as an audiovisual performance interface. Creating feedback between interaction and perception, the VR environment references the viewer's behavioral intuition developed in the real world, building the performer's understanding of body and space in the virtual world. This system is used to play interactive, digital instruments and the audience views the performance through a projection into the virtual space. The *Corporeality Virtual Stage* performance consisted of mapping the visual space to three TV towers, further rebuilding the body space of the performer. The performer experiments with simple percussive shapes — plates, mallets, and balls — creating electronic sounds and reactions in the video space. The displacement of the performer's body and the abstract interactions create an alien world that is comedic and unsettling.

Sam Friedland/Daniel Ryan, Mute improvisation 2.3

Improvisers have long relied on visual communication: spectacle and gesture, as well as interpersonal communication cues via body language. When the ability to directly monitor a collaborator's audible activity is removed by means of muting both ends of a Zoom call, visual communication is ever more important. Visual observation is a mainstay tool, but the need for a hypothetical understanding of a collaborator's activity is now at the heart of an individual's occupation of the musical space. The sonic implications of any action can be hypothesized from the history of a relationship between collaborators and a mutual familiarity with instruments. How much of an obstacle is audio lag, really?

Julie McKendrick, Shifting

Shifting is led by the phenomenon of cymatic communication. The layered video is animated by the individual sounds assigned to each layer. This piece is a meditation on how our bodies respond to unexpected traumatic shifts in emotion.

Panayiotis Kokoras, Superstrings

Superstrings is a sound composition for prepared electric guitar and fixed electronics. It has been composed for Swedish guitarist Stefan Östersjö. In the piece, I use the sound of the electric guitar with no effects added on it, except reverberation. I wanted to treat the electric guitar as an acoustic instrument taking advantage of its unique electroacoustic and design characteristics. The title links the fascinating world of Superstrings Theory with the yet inexhaustible world of the electric guitar strings.