

"Wanna be my friend?"
 my old friend then asked me
 while holding a bigger bottle
 and the price tag read, "abandonment"
 "We could stop for today."
 my best friend joked under his breath
 we laughed like little girls and we burped like little boys
 all because of that Kumquat Cola
 every time I close my eyes
 it seems like my memories are cold and empty
 I don't want to live on my own
 I don't want to be apart from you any longer
 I want to hold your fingers tightly
 I want to be honest with my feelings
 someone I don't even know has captured my heart

Mark Oliveiro, Bass Noir

Bass Noir is an electroacoustic composition for low saxophone and fixed media. It is a rumbling bass frequency etude for live performer and playback with a dystopian film noir and cyberpunk influence.

Andrew Blanton, WAVEGUIDE

As web browsers become more sophisticated, new avenues for art creation are opening up. And as humans grow closer and more intimate with computers, we as artists need to consider the role those devices are playing in our lives, mediating the way in which we see the world. *WAVEGUIDE* is an attempt to draw a critical reflection on the growing dependence on networked computation, the new interconnected nature of our artificially intelligent cultural reality, and intervene in this newfound intimacy with the glossy black panes of glass. *WAVEGUIDE* is an audiovisual performance that uses the internet as a resonant body for drums. The work was initially conceived to send data from drums on the stage, to a remote server, and back through the audience's cell phones in real time, using the array of cell phone speakers to create an immersive audiovisual environment in the performance space. But in light of the ongoing pandemic, the work uses the infrastructure of the internet to perform through the audience's browsers as they watch the screened performance from remote locations via live video and interactive webpage. Still using the internet as a resonant body, the work creates a multi headed virtual sound sculpture, connecting the audience and performer in that space. Conceptually, the work draws on a number of different topics exploring the ubiquity of computers in contemporary society, and what it means to have an increasingly mediated reality through the screen. The work takes over the web browser in the performance environment, creating a large multi channel array of sound sources that are controlled in real time from the stage. Each browser of the audience acts as an individual small speaker, screen, and interactive environment, allowing for real time dispersed audience interaction with the work as it is performed.

Two hundred thirty-ninth program of the 2020-2021 season
 Photography and videography are prohibited



University of North Texas College of Music

Composition Recital | Sat., November 7, 2020 | 12:30 pm | Courtyard, MEIT & CVAD

Sonic Murals III

- Flock (2013)Andrew May
 Capacitor Dance Company • RJ Muna, filmography
 Jodi Lomask, choreographer • Julia Ogrydziak, violin
- Zoom Study No. 1, Three-Way Mirror (2020)Seth Shafer
 Seth Shafer, performer
- Tomorrow (as it is now) (2019)William Martin
- Ghost in the Mirror (2020)Delanie Molnar
- A Voice Working (2020)Martin Back
 Lily Taylor, vocals
- Too many have written (2020)Rachel Lanik Whelan
 Rachel Azbell, voice • Rachel Lanik Whelan, voice
 Paul L. Thomas, poetry
- junktures (2019) Jason Fick
- a beautiful reckoning (2020)Aleyna Brown
 Aleyna Brown, flute, alto flute, voice, acoustic guitar
- Kumquat Kola (2020)Thani Abuhamad
- Bass Noir (2020) Mark Oliveiro
 Andrew Smith, saxophones
- WAVEGUIDE (2017)Andrew Blanton
 Andrew Blanton, percussion • Yvette Granata, text

Andrew May, Flock

Flock is a collaboration with choreographer Jodi Lomask, violinist Julia Ogyrdziak, and the Capacitor Dance ensemble. Originally part of the full-length dance performance *biome* (2007), *Flock* was recreated as a dance film by RJ Muna in 2013. The music is an updated version of May's *Singing Boxes* (1991), originally a work for violin and tape commissioned by violinist Jonathan Dubay and realized at the Yale University Center for Studies in Music Technology; the present work features live processing of the violinist's performance as well as the original tape music, re-orchestrating and blending the two in a way that was not technically feasible in 1991.

Seth Shafer, Zoom Study No. 1, Three-Way Mirror

For solo performer and streaming A/V system with feedback.

Willian Martin, Tomorrow (as it is now)

With this piece, I aim to create a sense of timelessness. The listener should find themselves in a surreal landscape in which the perception of time is obliterated.

Text: Tomorrow we asked for today (it was then as it is now)

Delanie Molnar, Ghost in the Mirror

You wake in the middle of the night and decide to get a glass of water. You walk past a mirror on your way. Your mind isn't quite awake yet, and for one brief, terrifying moment you don't recognize the face staring back at you.

Martin Back, A Voice Working

The title of the work is a double entendre. It refers to the voice in the piece that is working or operating as generative material that creates and affects the video imagery. It also implies an alchemical process, a working, that transubstantiates one material into another. Or perhaps it might suggest a trance ritual toward no end other than hypnogogic states of viewing and sensory perception.

Rachel Lanik Whelan, Too many have written

"Too many have written about the dilemma of gods falling in love with mere mortals. We need not imagine gods falling in love to understand that weight of loving singular and deep. I am tired of posturing while I live in a state of decay, regardless of the pull of my heart!"

Jason Fick, junktures

Illuminating and extending the sounds of bending, ripping, and breaking, *junktures* offers the listener an elaborate narrative based on the momentary world of sudden impact, while alluding to the sensations of autonomous sensory meridian response (ASMR). This piece was realized through juxtaposing unprocessed and synthesized versions of the original source material in an attempt to explore pivotal moments in time and the connections between them that forge new pathways.

Aleyna Brown, a beautiful reckoning

a beautiful reckoning for flute, alto flute, voice, guitar, fixed media, and immersive audioreactive particle cloud

Born out of weakness, the creation of *a beautiful reckoning* was a reflection—a reminder—to myself and of myself, the resilience I possess. Replacing the pain of heartbreak and transition with the pain of broken calluses, I discovered a riff along the way—one of openness and strength resonating from the acoustic guitar. 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. Now it is rendered an immersive multimedia experience for streaming with the addition of an audioreactive 3D particle cloud created in TouchDesigner. The turbulence of the particles respond to frequency filters, and the color parameters were performed live alongside the audio and rendered into the movie you see before you. I invite you to engage with this piece wherever you are—experience the music and darkness and colors, the breathing and focus, to create your own reckoning, taking something painful and making it beautiful with me.

Thani Abuhamad, Kumquat Kola

In the summer of 2017, YouTuber Andrew Huang commissioned his subscriber audience to join him in creating music for a newly invented genre of music he called "Shiny." The original prompt described Shiny music as "a genre of Japanese electronic indie-pop, notable for its general lack of bass frequencies and ample use of retro video game samples." unduller submitted a track titled *Glitter* that was featured by Huang himself in a video on his channel in August 2017 as a noteworthy example of the new genre. Since that time, unduller has continued the exploration and production of Shiny music in his own original repertoire. *Kumquat Kola* is the most recent example of this endeavor.

TRANSLATED LYRICS

"Would you like to be my friend?"
a strange person once asked me
I'd heard his name before and thought he was pretty cool
so I said, "Yeah, let's do it!"
"Being my friend has its perks!"
my new friend once said to me
he grabbed a cola bottle from his dad's garage to celebrate
and we shared it all afternoon in the sun
with a Kumquat Cola
I want more!
more and more
more Kumquat Cola!