



University of North Texas
College of Music

Departmental Recital | Monday, February 16, 2026 | 8:00 p.m.
Merrill Ellis Intermedia Theater

Spectrum:

A Performance of New Works by North Texas Composers

I Love You (2026) George McGuinness
(b. 2000)
fixed media (video and stereo audio)

Hollow (2025) Cheuk Shing (Sampson) Li
(b. 1995)
Jonah Payne, percussion
fixed media (stereo audio)

The Moment Breaks (2026) Benjamin Shirey
(b. 1985)
fixed media (stereo audio and 5-screen video)

str_Triptych.1_10min_approx (2026) Structural
(b. 1998)
Structural, live electronics and video

Komorebi (2026) Pak Hei (Alvin) Leung
(b. 1997)
fixed media (5th-order ambisonics)

Program two hundred ninety-one of the 2025–2026 season
Photography and videography are prohibited

II. Dream State (2026) Kahan Taraporevala
(b. 1999)
fixed media (stereo audio and video)

Islands Away (2026) Anthony Jordan
(b. 2004)
Anthony Jordan, tenor ukulele
Conor Jennings, electric guitar
Collin Huffman, electric bass
Ryan Klement, cajon and shaker
fixed media (stereo audio)

Illusory Lines (2015) Jon Christopher Nelson
(b. 1960)
fixed media (8-channel audio)

Program Notes

I Love You (2026) | George McGuinness (b. 2000)

"I Love You" is a short film which brings together my interests in experimental filmmaking and *musique concrète*. More than simply acting as the title of the piece, "I Love You" as a phrase serves as a basic material for both the visual and sonic components of this work. The images presented in the film were made using a technique known as datamoshing, using the Audacity and SoundThread software respectively. I used this technique to radically deform and destroy the basic visual materials I used. Similarly, I used various recordings of myself speaking the title in tandem with SoundThread and Ableton Live to create all of the sounds heard in the piece. I then pieced all of the sonic and visual materials together in DavinciResolve and Microsoft Paint. In totality, "I Love You" explores the rhythmic qualities inherent in filmic mediums, experiments with the power of aligning similar processes in sound and image, and plays with the simultaneous banality and meaningfulness of the implications of its title.

Hollow (2025) | Cheuk Shing (Sampson) Li (b. 1995)

Hollow means unfilled or hollowed out. Listening with concentration in this piece results in a Zen-like experience. Timbres will be noticed by the listener with deep listening.

The Moment Breaks (2026) | Benjamin Shirey (b. 1985)

The Moment Breaks unfolds as a gestural field constrained by the visual frame, treating the edge of the image as a perceptual boundary rather than a neutral container. Through repetition and duration, the work adopts a ritualized structure in which continuity and rupture are approached as conditions of perception rather than events to be represented. Meaning remains unfixed, emerging through sustained attention, change, and temporal persistence.

str_Triptych.1_10min_approx (2026) | Structural (Isaac Martin) (b. 1998)

"As though enjoying the pulsation of the living blood and as though too he were setting a seal on the eternal and immutable communion between this human blood and his own. This physical contact between the Creator and Eve is repeated even more noticeably in the way Adam's toes touch the Lord's foot. Here is the stressing of a rapport: Adam seems indeed to be stretching to his full length to make contact with the Creator. And the billowing out of the cloak around the Creator's heart, from where the garment falls in marked folds and contours to Adam's feet, also seems to indicate that here a current of divine power flows down, so that this group of three actually forms a closed circuit, a complex of magical energy ..."

Komorebi (2026) | Pak Hei (Alvin) Leung (b. 1997)

Komorebi (2026) is inspired by the Japanese term (木漏れ日) describing sunlight shining through trees. Written for 7th-order ambisonic fixed electronic media, the piece abstractly explores the imagined space of being amongst trees, and furthermore yearns for inner peace and emotional healing. The piece utilized sounds recorded by the composer (with some toy piano sounds co-recorded with Benjamin Damann) in both his home and spaces at the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas. The piece uses Logic Pro and various external plugins to perform different DSP processes to the sounds. Concatenative synthesis is also utilized through sp-tools (a Max/MSP package built upon FluCoMa) to produce some of the sounds.

Islands Away | Anthony Jordan (b. 2004)

Islands Away is a meditative, yet groove-driven musical space created as a means of escape from my personal and internal struggles. It is a place where I experience joy, nostalgia, and peace.

Composed in Logic Pro, the work combines live performance of various rhythmic and melodic cells with fixed audio accompaniment looping and layering those cells on top of each other. This is prefaced with some electric guitar improvisation and supported by a (mostly) constant kick drum pulse throughout, a synthesizer, whistling, vocals, and sounds of the Pacific Ocean.

Illusory Lines (2015) | Jon Christopher Nelson (b. 1960)

Illusory Lines (2015, dur. 10:48") is an immersive 8-channel composition that utilizes several significant aural illusions to provide the work's structural underpinnings. Specifically, the work incorporates both Shepard Tones (endless glissandi) and Risset Rhythms (endless accelerando/ritardando) that are featured prominently in several large sections of the work. The surface of the composition includes physically modeled strings and meshes/plates as well as samples from an accordion, a double bass and bees, exploring the inter-relationships between these seemingly divergent synthetic and concrete sound worlds. Spatialization strategies highlight a variety of structural moments while creating a rich sense of location within space.