



COLLEGE OF MUSIC

University of North Texas College of Music

Departmental Recital | Monday, March 16, 2026 | 8:00 p.m.
Paul Voertman Concert Hall

Spectrum:

A Performance of New Works by North Texas Composers

Le Pont Mirabeau (2026) Skye Guidry
(b. 2004)

Gavin Godbey, voice
Connor Jennings, guitar

Flute Quintet No. 2 (2024) Emily Sylvester
(b. 2005)

Flute

Olivia Friedemann | Rachael Hatanaka
Shane Salinas | Emily Sylvester | Isabel Zambrana

Portraits of a City (2024/2026) Jilin Zhang
(b. 2005)

Joseph Reding, violin
Anthony Piñeiro, clarinet
Stephanie Jantzen, piano

Pac-Man (2024) Panayiotis Kokoras
(b. 1974)

UNT Percussion Ensemble

Hunter Gross | Ryan Hurford | Josh Landin
Isaac Morgan | Jack Spelman | Chris Trlak

Dave Hall, director

Program four hundred one of the 2025–2026 season
Photography and videography are prohibited

Program Notes

Portraits of a City | Jilin Zhang (b. 2005)

This piece is a reflection on my experiences from when I lived in New York City when I was younger. There were certain emotions that simply being in the city would evoke in any person experiencing it. The two movements are of contrasting style and each have their own musical influences as well as extramusical influences. The musical material in each movement reflects the experiences I wanted to capture.

The first movement begins with an empty and ambiguous sound, to reflect the uncertainty that one might have while navigating the city. The music quickly grows to an expansive volume and range, representing the massive and looming buildings of downtown. The second movement is a fanfare, conveying the triumphant feeling of standing atop a skyscraper and looking over the city, above it all. The title of the movement is, of course, also a quote from Ferris Bueller's Day Off, which is itself a tribute to the city of Chicago.

These two musically distinct movements come together to convey the unique and invigorating feelings of the city, whether as a person living in the city or as a tourist, visiting to see the sights.

Pac-Man | Panayiotis Kokoras (b. 1974)

Pac-Man (2024) was commissioned by the Ensemble Residente del Festival SoXXI de Canals in València. The work engages a wide spectrum of percussion instruments and found objects, several of which are modified or 3D-printed. These include giant toy hammers, groan tubes, slide whistles, spokes, coconut shells, and steel drums.

At the center of the ensemble is a 3D-printed reinterpretation of the rarely encountered "Stirring Xylophone." In this instrument, a mallet or marble is stirred inside a hollow resonant chamber containing tone bars. The resulting sound is softer, sustained, and subtly ethereal, extending the traditional attack-decay profile of the xylophone into a more fluid and texturally diffused resonance.

The piece opens with a reimagined version of the iconic introductory theme from Pac-Man, composed by Toshio Kai. Presented on the stirring xylophones at a slower tempo, the familiar material is reframed as an introspective and timbrally transformed object.

Subsequent sections emerge from an analysis–resynthesis process of the original arcade sounds effects were examined for their spectral and gestural characteristics and then rearticulated through the acoustic resources of the percussion sextet. This is not a literal transcription of game audio; rather, it is a structural and expressive recontextualization. The work translates the digital immediacy of early arcade sound into a tactile, corporeal ensemble language.

Pac-Man concludes with a playful yet subtly ironic reference to the game's "Game Over" signal, rendered through downward oscillating glissandi on slide whistles. The gesture serves both as homage and as structural closure, transforming a brief electronic cue into a resonant, performative event.