



University of North Texas College of Music

Ensemble Recital | Wednesday, October 30, 2024 | 8:00 p.m.
Paul Voertman Concert Hall

Spectrum: New Works by North Texas Composers*

River.....Robert Jones
(2024) (b. 2003)

Yuma Okada, flute
Haydee Norris, oboe
Jilin Zhang, clarinet
Caleb Harold, horn
Emaline Wylie, bassoon

Undulating ReflectionsPak Hein (Alvin) Leung
(2024) (b. 1997)

Dominic Willis, marimba

Daddy Issues.....Beige Cowell
(2024) (b. 2001)

I. For Longing

II. My Father Woke Early Sunday

Julian Yanas, voice
Noah Salem, piano

The Sea CallsNolen Liu
(2024) (b. 2002)

Allyson Verret, clarinet
Deohanz Buenafe, violoncello
Simón Ramírez, piano

Here Dead We LieJacob Lord
(2024) (b. 2003)

Jacob Lord, piano

*Sponsored by Composers Forum

Program one hundred and twenty seven of the 2024–2025 season
Photography and videography are prohibited

my name is sorrow Benjamin Damann
(2024) (b. 1994)

Cameron Bilek, flute
John F. Griffin Jr., clarinet
Patrick Overturf, percussion

Seal of the Universal Friend - Looking from Agua Fria Down..... William Bender
(2024) (2003)

Yuzuku Kondo, guitar

Program Notes

River captures the essence of flowing water, combining serenity with moments of instability. The rich and unique palette of the wind quintet helps this piece mirror the fluidity of the river, while also reflecting its natural irregularities. The interplay between the instruments creates a soundscape that is both graceful and subtly unstable, conveying the beauty and complexity of nature's most dynamic element.

Undulating Reflections aims to evoke an unsettling emotional state analogous to the fascinating, undulating water surfaces that subtly reflect the undercurrents beneath. This idea is explored rhythmically and gesturally through various sections and textures, from sections that are more floaty, elaborative and flexible in time, to those that play with shifting meters and rhythmic groups.

Daddy Issues, for Julian Yanas:

Daddy Issues is a song cycle with lyrics from myself and Julian Yanas. The first song, "For Longing," explores my relationship with my father, who passed away when I was a child. It is a mournful recognition of the way a child takes for granted their parent until it's too late.

The second, "My Father Woke Early Sunday," explores the complex relationship Julian has with his father, something simultaneously loving and fraught with turmoil. His is the relationship of an adult child and their father who they now see as an imperfect person, and the ramifications, for better or worse, that has on who he's grown to be.

Lyrics (text used with the permission from the authors):

For Longing

Text by Beige Cowell (b. 2001):

Some days I forget about you
The sunsets tend to remind me
of things I never got to ask you
of smiles that stay in my memory

There is love you've left in your wake
and things I didn't notice before
With all I have to comfort the ache
Still, it's my father I long for

My Father Woke Early Sunday

Text by Julian Yanas (b. 2001):

My father woke early Sunday
to find a color image of himself
it was a Friday in his youth
tasting of sweet fruit
and was warmed by the laughter of the house

Now the lines of his face are caverns
and a voice, not his own, echoes and slash
through the hardened and time-worn walls
too deep to know where the voice began

Yearning for a Friday he once knew
with tired eyes he takes in a new sight
his image adorns the cavern of lies
like a crown handed down too soon
'till the colors fade back to Sunday
His son hasn't slept since Friday.

The Sea Calls is a work for piano, cello and clarinet that explores ideas of the static and the reactive. This work illustrates the arc of a constant "idea" that begins to waver in response to the "call", which can be described as endless possibility. The "idea" is represented in the piano part, which plays a repetitive motif for a large majority of the work, only morphing to show a glimpse into its true nature nearing the end of the piece. The "call" comes

from the cello and clarinet, that show different potentials for development, depicting possibility, but never commitment. Together, these parts create a world in which stagnation and potential are one in the same.

Here Dead We Lie is a musical setting of the A.E. Housman poem of the same name. The poem hauntingly puts to words the inconceivable death toll of World War I and is delivered in this piece through morse code, an essential means of communication during the war. Also depicted in the piece are the low rumblings of distant tank treads and heavy artillery, frantic and deafening bombs and mortars, intermittent firing of rifles, and the footsteps of marching soldiers. *Here Dead We Lie* intends to place the listener in the war and invoke a sense of reverence for those lost and acknowledgement that they could be next.

Seal of the Universal Friend - Looking from Agua Fria down - Cold Water - Warm Hearts