



COLLEGE OF MUSIC

University of North Texas College of Music

Departmental Recital | Monday, February 10, 2025 | 8:00 p.m.
Merrill Ellis Intermedia Theater

Spectrum: A Performance of New Works by North Texas Composers

Leavin' (2024) David Stout
(b. 1955)

fixed audio

Shitshow (2025) Pak Hei (Alvin) Leung
(b. 1997)

Pak Hei (Alvin) Leung, voice
live electronics

Speak, and I will know you (2025) Nolen Liu
(b. 2002)

fixed audio

It does not follow (2022) Connor Scroggins
(b. 1997)

Ben Damann, snare drum
fixed audio

Mond (flicker) (2025) Colin Stokes
(b. 1987)

Colin Stokes, electronics
fixed audio and video

*Program two hundred ninety-nine of the 2024–2025 season
Photography and videography are prohibited*

The High Priest and Zerubbabel Will Take The Fire, but I Am God;
Do Not Fear, for I Am With You in Justice, Love,
and the Earthquake, not Dismayed. (2024) William Bender
(b. 2003)

William Bender, guitar
Haydee Norris, oboe
Carolina Martinez, turkey call

I Create as I Speak (2024) David Stout (b. 1955),
Robert Campbell (b. 1954)
fixed audiovisual media

Bitvox augmented (2023) Giorgios Gargalas
(b. 1993)

Giorgos Gargalas, beatbox
Orestis Karamanlis, electronics

Program Notes

Leavin'

Caught in an endless rush hour, our heroine spits venom on a monotonous and greed fueled culture. Putting pedal to the metal, she speeds through the halting traffic leaving the city behind. This short movement is a sliver drawn from a larger work in progress titled, *FEVER* an interactive video operetta formed through a fluid hybrid of musical styles, spoken word, soundscapes and song. The larger project explores themes of dislocation, migration, cultural hybridity, social instability, time travel and transcendence.

Shitshow

Shitshow (2025) serves as a personal reflection inspired by some of the interpersonal interactions I had over past year. The main realization is that it is impossible for a person to do "right" things all the time; that as humans, we make mistakes; that a lot of times, things could not be easily defined as right or wrong. This piece also aims to capture a current sentiment and perspective on the meaning of perfection and the essence of social interaction.

it does not follow

This piece is a solo snare drum work reflecting non-sequiturs in my life experience. At some points, disparate sounds or timbres occur rapidly. At other times, a consistent texture of sound emerges to be interrupted and lost later.

mond (flicker)

This piece explores feedback manipulation with found-object live input.

The High Priest and Zerubbabel Will Take The Fire, but I Am God; Do Not Fear, for I Am With You in Justice, Love, and the Earthquake, not Dismayed.

Use it how it's supposed to be used. Become the Turkey. Live your Dream.

I Create as I Speak

An essay-manifesto positing generative AI as a means to explore collective consciousness, pan-cultural creative histories, and the meaningful world of dreams. Playful, and provocative, the short is a look at the creative potentials of generative AI music and film making. All media elements, including still image, animation, spoken dialogue and music were generated with a variety of AI programs. The script, however, is written in its entirety by a human.

Bitvox augmented

BitVox makes use of audio event analysis and algorithmic beat manipulation in an effort to create a unified soundworld between the human beatboxer and his mechanical counterpart. It utilises a custom built SuperCollider class allowing the organisation of processes and musical material in bundles and their execution in sequential cues.