



University of North Texas  
College of Music

Doctoral Recital | Saturday, February 22, 2025 | 8:00 p.m. |  
Merrill Ellis Intermedia Theater

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**Pak Hei (Alvin) Leung, composer, voice <sup>1</sup> and piano <sup>2</sup>**  
**Anne Dearth Maker, bass flute <sup>3</sup> | Victoria Donaldson, bassoon <sup>4</sup>**  
**Colin Stokes, cello <sup>5</sup> | Kory Reeder, double bass <sup>6</sup>**  
**Agustín Alonso, piano <sup>7</sup> | Kelsey Wildman-Stokes, dance <sup>8</sup>**

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Future Port (2025) ..... Pak Hei (Alvin) Leung  
(b. 1997)

Prologue: child prodigy predicts — no, *foresees*, *commentates* and  
*analyses* — the structure of *Future Port* (2025)  
video

I. Do you know why sperms swim so hard to get to the ovum?  
fixed audio and video

II. Shadows and Ripples <sup>4/8</sup>  
bassoon, live electronics, video and dance

III. Imagine a kind of a future encapsulated in the form of a hyper  
hexagon <sup>1</sup>  
voice, live electronics and video

IV. #ABetterMe <sup>1</sup>  
voice and live electronics

Interlude: failed pianist explains his passion for music composition, and  
his deeply profound, very philosophical questions  
video

V. ASMR Fortune Telling | Professor Wong answers your questions and  
predicts — no, *foresees* — your future <sup>1/3</sup>  
voice, bass flute, live electronics and video

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**Program three hundred twenty-one of the 2024–2025 season**  
**Photography and videography are prohibited**

Future Port (2025).....Pak Hei (Alvin) Leung

VI. Postlude to a Dream (After Prelude) <sup>5/2/8</sup>  
cello, piano and dance

VII. Remember back in the days when we talked about Artificial  
Intelligence <sup>1/7/6</sup>  
voice, piano, double bass,  
electronic drumbeats playback and video

Prologue (Reprise): a gentle, final reminder on the structure of *Future  
Port* (2025)  
video

VIII. Entranc(ing) <sup>1/3/4/7/5/6</sup>  
voice, bass flute, bassoon, piano, cello, double bass  
and electronic drumbeats playback

## Program Notes

*Future Port* (2025) is an intermedia performance that seeks to explore and evoke the emotional and dramatic tension contained in the way we look at our future—it is a fascination, it is an imagination, yet it also comes with uncertainty, hesitation and anxiety. The piece is also a contemplation on time—and an exploration of the use of artistic mediums to blur the sense of past, present and future. It is a commentary on the way we interact in the current world we are living in. It is an autobiographical reflection on my life since COVID, a way to record my maturing mind—that our lives are essentially fragile; but more importantly, that even in this highly digitalized present, I am always, *always*, more loved, than I would ever realize.

*Future Port* is dedicated to my mom, who passed away—or possibly transcended to the higher dimensions—in October 2024.

*Do you know why sperms swim so hard to get to the ovum?* aims to fictionally evoke a sense of uncertainty and fragility from sperms swimming towards the ovum, unsure about their future. Some of the video footages were taken with a bug eye or a kaleidoscope placed in front of the lens. The piece aims to create a mesmerizing space, in which things seem to slow down, and the sense of past, present and future starts to blur...

*Shadows and Ripples* portrays the unsettling yet energetic side of life. The piece swings between proportionally notated, temporally flexible opening and ending sections, to a rhythmically intense middle section, featuring high arpeggiations and multiphonics from the bassoon. Self-explanatory from the title, the video portion of the piece is a result of video processing based on phone footages of ripples and shadows that I have gathered in multiple places across the globe over a few years.

*Imagine a kind of a future encapsulated in the form of a hyper hexagon* hopes to serve as a commentary that captures the essence of narratives with regards to one's imagination towards the future. The piece reflects a sentiment on the necessity of hype-building in the way we present ourselves, as a result of how social media influenced our social interaction. By the way, of course, "hyper" is not really a comparative adjective of "hype".

*#ABetterMe* portrays a dialogue between inner and outer selves, self and mirrored self, self and other, self and other's perception of self, real self and imaginary self... among many other contradicting but connecting concepts. The text fragments that the performer is improvising express a contemporary sentiment and narrative that a person has the need and urge to constantly improve and be *#ABetterMe* every single day, yet such an ideal is often overwhelming and stressful to achieve. Such sentiment is explored musically by the use of various vocal techniques, improvising along and interacting with a live-reactive electronic component – which takes live mic input, recognizes the closest pre-trained classification of the input, and responds by drawing the closest micro-sound sample of pre-recorded vocals of my own, which I built corpora on using sp-tools, a package in Max/MSP that is built based on FluCoMa.

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*ASMR Fortune Telling* | Professor Wong answers your questions and predicts — no, foresees — your future hopes to incorporate ASMR into intermedial art. ASMR stands for Autonomous Sensory Meridian Response. In recent years there has been a surge of ASMR content on social media and online platforms like YouTube, in which ASMRtists (a word derived from combining “ASMR” and “artists”) create videos that incorporate visual, musical and often theatrical (e.g., roleplay) elements to trigger this biological response that some audience perceive and find it relaxing. While experts from fields of science and psychology are still seeking a comprehensive and well-grounded investigation and explanation of this phenomenon, it is suggested that some of these ASMR triggers often reflect a sense of security and intimacy. One of the popular ASMR triggers, which is being incorporated in this movement, is whispering. This movement aims to explore the intersection between ASMR whispering performance and contemporary music — particularly through the use of voice in flute music in combination with contemporary playing techniques. The interaction between the proportionally notated, quasi-aleatoric parts of the two performers is further enhanced by the use of reverb and delays in the electronics; micro-samples of prerecorded whispering sounds are triggered live based on the performance of the flutist through SP-Tools, which is built upon FluCoMa available as a Max/MSP package.

*Postlude to a Dream (After Prelude)* is a more direct and personal expression of my mother's health. This piece was written during the summer when I was visiting my mother in the hospital. This piece makes musical reference to the Prelude movement of *Cello Suite No. 1* by J.S. Bach — on a personal level, my mom always took me to cello lessons when I was small, so it was for me meaningful to reference a piece I once learned — a piece that is often considered a “capstone” piece when one reaches a certain level in cello playing.

*Remember back in the days when we talked about Artificial Intelligence* is set in an imaginary future when we are retrospective about Artificial Intelligence — a time when technology has progressed beyond what we experience currently, and that Artificial Intelligence would become an outdated term that people are no longer familiar with. This is combined with musical references and video processing divisions that hopefully align with the retrospective (yet futuristic) nature of the text. This piece aims to exemplify a contrast between the future and the past.

*Entranc(ing)* serves as a conclusion to the piece. I traced back to my earlier aspiration in teenagerhood and took a more songwriter approach to writing this piece, reflecting my self-affirmation on choosing to proceed to the future despite the sense of yearning and regrets I had to my past, and the anxiety, uncertainty and many worries that I have to my future.

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### **Stage Crew**

Benjamin Shirey, technical assistant

Shahrazad Talebi, technical assistant

Joshua "JD" Fuller, stage hand

Jacob Lord, stage hand

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### **Acknowledgments**

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