



University of North Texas
College of Music

Departmental Recital | Monday, April 7, 2025 | 8:00 p.m.
Merrill Ellis Intermedia Theatre

Spectrum:
A Performance of New Works by North Texas Composers

Tai Mirai Drenkar (2025) Benjamin Shirey
(b. 1985)

fixed audio

Cases of Bottled Water for a Tired Dancer (2025) Nolen Liu (b. 2002),
William Bender (b. 2003)
William Bender, guitar and no-input mixer | Nolen Liu, live diffusion

Equilibrium (2025) Kahan Taraporevala
(b. 1999)

fixed audio and video
Raoul Bubber and Leland Jenkins, filmmakers

mond (flutter) (2025) Colin Stokes
(b. 1987)

Colin Stokes, live electronics and live video

On the Necessity of Tears (2025) Pak Hei (Alvin) Leung
(b. 1997)

Anderson Kurk and Travis Harris, tenor trombone

No-Input Mixer Improv (2025) Shahrzad Talebi
(b. 1995)

Shahrzad Talebi, no-input mixer

VOR3 (2025) Connor Scroggins
(b. 1997)

Connor Scroggins, voice and electronics

Program five hundred fifty-nine of the 2024–2025 season
Photography and videography are prohibited

Program Notes

Tai Mirai Drenkar (2025) | Benjamin Shirey (b. 1985)

Tai Mirai Drenkar is a reflective piece inspired by a Survanic poem set in the aftermath of the cataclysm. It captures images of children playing in a stream: innocent and joyful, yet unknowingly surrounded by danger. Rooted in Survanic memory, where beauty is never separate from threat.

Survanic Text:

Naren vorrenai mirai nalai,
Shiran na rima, shiran na vrei.
Vorenai tornai kavora ai,
Na tai mirai drenkar shira?

Cases of Bottled Water for a Tired Dancer (2025)

Nolen Liu (b. 2002), William Bender (b. 2003)

Fluid lines stretched across fragile necessity.

The body hums—held up by quiet currents.

Equilibrium (2025) | Kahan Taraporevala (b. 1999)

Equilibrium is a fixed audio and video piece that wrestles with the idea of loss and healing. Constructed through a collaborative process with two amazing visual artists, this project is the realization of our collective reflections on these themes.

On the Necessity of Tears (2025) | Pak Hei (Alvin) Leung (b. 1997)

On the Necessity of Tears is a contemplation on sentimentality. The call and responses between musical gestures performed by two trombones form an echoing texture. The use of slide vibratos, glissandi and plunger mutes create a mourning and lamenting emotional sonic space.

VOR3 (2025) | Connor Scroggins (b. 1997)

VOR stands for "Very high frequency Omnidirectional Range" and refers to a long-standing form of aeronautical navigation. Radio waves above the range of human hearing reach a given aircraft and can give the pilot information about their heading relative to the direction they would need to fly to reach a VOR station. With a map and 2 VOR gauges, a pilot may determine based on those angles their exact location. Additional VOR gauges are present in some aircraft which allow for highly intricate navigational paths.

Humans navigate their life experience with sounds whether seemingly inaudible or a focal point of listening. Radio waves deliver audible waves (aka music) which reinforce a sense of public or personal culture. Outside of musical framing, our voices broadcast sonic and semantic languages that direct our reflections, visions, and processes through life experience. One is not just consuming and digesting aural elements of reality but processing, growing, and feeling pleasure or other emotions through the bodily internalization of sonic matter."