



University of North Texas
College of Music

Departmental Recital | Friday, April 25, 2025 | 8:00 p.m. | Paul Voertman Concert Hall

Spectrum:
A Performance of New Works by North Texas Composers

formative eXPerience (2025) Dominic Willis
(b. 2003)

fixed audio

The Voices In My Head III (2024) Sampson Li
(b. 1995)

Percussion

Hunter Gross | Jonah Payne | Patrick Overturf | Tzu-Ling Hung

Bespoke (2025) Simón Ramírez
(b. 2003)

Helen Lundy, violin
Deohanz Buenafe, cello
Simón Ramírez, piano

Commendo Spiritum (2024) Ryan Fillinger
(b. 2001)

Kathryn Davidson, conductor

Program six hundred twenty-six of the 2024–2025 season
Photography and videography are prohibited

Thoughts in C minor (2025).....Gilbert DeWitte
(b. 2002)

Gilbert DeWitte, cello

Ashes of Life (2025)PJ Mooney
(b. 2000)

Julian Yanas, tenor
PJ Mooney, piano

for Richard Serra (2024)Justin Friello
(b. 1989)

Patrick Overturf, vibraphone

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

I. Solitude
II. Feathers
III. The Soul

David McCaulley, piano
Ris Kemp, mezzo-soprano

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

Alison Parker, flute
Jilin Zhang, clarinet
Yuma Okada, violin
Gilbert Dewitte, cello
Chun-Syuan Wei, piano

Program Notes

formative eXPerience (2025) | Dominic Willis (b. 2003)

If you were on YouTube during the early 2010s, there's a good chance you may have seen a video entitled "Music using ONLY sounds from Windows XP and 98!" by user SomethingUnreal. The video is exactly what the title suggests: a tune crafted using only the sounds baked into the Windows XP operating system. As silly as it is, I always admired how this person was able to make something musically interesting out of an admittedly limited sonic palette. It inspired me to try and do the same thing when I was a kid, which means that my very first attempts at composing were with the Windows XP sound effects!

Looking back, I can see that some of my current musical interests had their origins with these early compositions, including my interest in incorporating older technology into my work. Now that I'm reaching the end of my time in college, I thought it was time to revisit the concept that started my compositional journey. Once again, this piece exclusively utilizes the sounds baked into the Windows XP operating system, with one exception: at the beginning and end of the piece, the sound of my own Windows XP computer being powered on and powered down can be heard.

Taking additional inspiration from the works of Pat Metheny, "formative eXPerience" is a tribute to the video that got me into composing and a celebration of the joy that comes with making music, no matter how silly or unorthodox the approach may be.

Bespoke (2025) | Simón Ramírez (b. 2003)

"Bespoke" is a work that aims to sonically imitate common individual substances and combine those representations to create a larger environment of evocative sounds. These substances are Cloth, Glass, Metal, and Wood.

Commendo Spiritum (2024) | Ryan Fillinger (b. 2001)

Luke 23 is the twenty-third chapter of the Gospel of Luke that narrates the trial and crucifixion of Jesus Christ, who was persecuted by Pontius Pilate for claiming to be the King of the Jews. Verses 44-46 depict the moment Jesus surrenders his life on the cross for the forgiveness of sins of all people.

Erat autem fere hora sexta,
et tenebrae factae sunt in universa
terra usque in nonam horam.

And it was almost the sixth hour,
and there was darkness over all
the earth until the ninth hour.

Et obscuratus est sol, et velum
templi scissum est medium.

And the sun was darkened, and the veil
of the temple was rent in the midst.

Et clamans voce magna Jesus ait,
Domine, in manus tuas commendo
spiritum meum!

And Jesus crying out with a loud voice,
said, Lord, into thy hands I commend
my spirit!

Et haec dicens expiravit.

And having said this, he gave up the ghost.

Thoughts in C minor (2025) | Gilbert DeWitte (b. 2002)

Thoughts in C minor by Gilbert DeWitte is a solo cello work composed in the Spring of 2025. As a cellist himself, DeWitte curated the work to express his own thoughts, using the key of c minor as a musical boundary for his expression. The piece begins with an initial melody and harmony, establishing those by measure four. From there, the music takes a journey based on those motives, shaped by the several improvisations DeWitte performed during his composing process. The title of the work stems from this idea, as the thoughts evolve until they find resolution at the end of the piece. The variations of the melody explore a wide range of emotions, and the work enables both listeners and performers to contemplate these thoughts.

Ashes of Life (2025) | PJ Mooney (b. 2000)

A mentor once told me, "You don't have to change the world, you just have to make your corner of it a better place." For years I have tried to do this through my own music, but sometimes I struggle. Sometimes the words don't fit or the music doesn't motivate me. Sometimes I even question how much I want music in my life at all.

I wrote this as a reminder to value and find meaning in the little moments. Singing with friends, listening to stories, and cherishing memories.

These are the times when we can all make our corners better places.

for Richard Serra (2024) | Justin Friello (b. 1989)

"I think one of the things art does is it asks you to perceive what it is on its own level. And it can come up and grab you at any time. It can be reassuring. It could be exactly the opposite; it could agitate you; it could be something you dismiss. It could be something that engages you. It could be something you recall. It could be something that leads to things that have nothing to do with what you're looking at. So I think works of art engage, possibly, an internal memory bank that isn't linear, and it can make you see the outside reality in that way also."

– Richard Serra, interview with
the San Francisco Museum of Modern Art, 2011

Rush (2025) | Pak Hei (Alvin) Leung (b. 1997)

Rush hopes to depict the landscape of a city morning, a psychological state overwhelming and enjoyable at the same time – along with hustle and bustle are the vibrancy and energy from cars and pedestrians that are so unique to an urban area. While trying to capture the essence of urban life, the music slowly grows into something almost Baroque-like – which turns out becoming a playful, neoclassical, eclectic and polystylistic section.

Reflections (2024)

Reflections is a song cycle for mezzo-soprano and piano. These poems work together as a reflection upon life's many states and moods. The first poem written by William Wordsworth captures the serene bliss of solitude and the poet's deep appreciation for the beauty of their surroundings. Each moment of reflection unfolds through four distinct musical styles, each representing a unique facet of the experiences being observed. *Feathers* is a song that soars with the essence of hope, symbolized as a bird carried by its delicate yet resilient feathers. The serene harmonies and steady, unyielding pulse in the piano evoke the enduring strength of hope, a force that can navigate even the fiercest storms. *The Soul* - This song delves into the darker realities of life, exploring moments of sorrow and the fragile ways we cope with them. The interplay between its somber tones and a radiant, bittersweet melody captures the complexity of human emotion—the beauty that often emerges from pain. Through its hauntingly evocative contrasts, the music reflects the poignancy of life's most tender and heartbreaking experiences, reminding us of the profound beauty within even the saddest moments.

Personnel for Commendo Spiritum (2024)

Soprano

Christina Lopez
Erica Menasco
Emma Garcia
Rachel Cunningham

Tenor

Mason Clarkson
Arthur Keast
Moisés Ybaben-Burciaga
Ramero Vargas

Alto

Mariana Delgadillo
Maddie Frost
Diane Tiscareno
Naomi Warren

Bass

Zachary Ligh
Jaden Jackson Cooper
Zoÿe Achtermann
Collin Huffman