



# University of North Texas College of Music

Ensemble Concert | Tuesday, April 29, 2025 | 8:00 p.m. | Merrill Ellis Intermedia Theater

## **EΛ2 Electronics Ensemble**

**Benjamin Shirey, director**

Music on a Long Thin Wire (1977)..... Alvin Lucier  
(1931–2021)

Improvisation on a Long Thin Wire (2025) ..... Nolen Liu (b. 2002),  
William T. Bender (b. 2003)

Singaporean Crosswalk (2016)..... Joo Won Park  
(b. 1980)

Laptop

Mica Alexander | Michael Casiano | Sabren Espinosa | Gillian Owsley

cups (2024)..... Treya Nash  
(b. 1999)

Biomes (2025) .....Mica Alexander (b. 2001), Michael Casiano (b. 2003),  
Sabren Espinosa (b. 2004), Gillian Owsley (n.d.)

Live Device Layering

Mica Alexander | Michael Casiano | Sabren Espinosa | Gillian Owsley

in-'hyu-mən (2023) ..... Droki Ouro  
(b. 1994)

Laptop

Sabren Espinosa | Rylee Ford | Nolen Liu | Joshua (JD) Fuller

Earth Ears: A Sonic Ritual (1982) ..... Pauline Oliveros  
(1932–2016)

Live Electronics

Joshua (JD) Fuller | Rylee Ford | Isaac Martin | Kristi Hope Johnson

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

## Program Notes

Alvin Lucier's seminal work *Music on a Long Thin Wire* transforms a single wire into a living instrument. Using a sine wave oscillator, magnets, and amplification, the piece reveals complex resonant behaviors and standing wave phenomena, making the invisible world of vibration sonically tangible.

**Improvisation on a Long Thin Wire:** Nolen Liu and William T. Bender expand Lucier's concept through improvisation, incorporating performative intervention and manipulation of the system's feedback to highlight the unpredictability and expressivity latent within the original setup.

**Singaporean Crosswalks** sonically reimagines the auditory environment of Singaporean pedestrian crosswalks using real-time synthesis in SuperCollider, generating rhythmic and harmonic patterns through custom patches. Performers activate sound modules via a graphical interface while physically moving through the space with their laptops, engaging in choreographed gestures—walking, stopping, entering, exiting, and interacting with their devices' speakers and microphones. The result is a multi-sensory reimagination of an urban soundscape, emphasizing resonance, space, and performative agency.

Selected as part of EΛ2 Ensemble's first international call for works, **cups** is a participatory work in which performers and audience members interact with real and virtual solo cups via cellphones and Max patches. Originally written for Erin Demastes' *Solo Solo Show* as an audience participation piece, this version was adapted by the composer for EΛ2 to include live ensemble performance, and live-processed cup sounds. The piece playfully explores tactility, digital-physical overlap, and communal sonic expression through a blend of humor, theatricality, and structured interaction.

**Biomes** creates an evolving sonic environment that merges organic, synthetic, and imagined sound worlds. Each performer acts as an inhabitant within an auditory ecosystem, guided by principles of spatial diffusion, sonic interaction, and environmental metamorphosis. A diverse array of playback devices including cassette players and gaming consoles are used to diffuse curated samples and field recordings, forming a layered acoustic "biome" shaped through collective exploration.

Selected through EΛ2 first international call for works, **in- 'hyu-mən** for laptop quartet is built from slowly phasing sine and triangle waves. Conceptually rooted in spectral morphology and manipulations of a prior saxophone quartet (*HUMAN*), *in- 'hyu-mən* unfolds through live frequency shaping, tremolo, and envelope control in Max. Meditative and precise, the work explores digital identity and transformation in an age of artificial intelligence.

**Earth Ears** is a meditative listening score that invites performers to attune themselves to the sonic landscape of their environment as well as their inner awareness. Rather than prescribing fixed sounds or rhythms, the piece offers a series of focused listening instructions that guide performers through a deep exploration of sound and resonance—both external and internal. Emphasizing breath, body, memory, and imagination, *Earth Ears* blurs the line between performer and listener, encouraging a state of receptivity and presence. The work embodies Oliveros' Deep Listening philosophy, where musical expression emerges through attentiveness, sensitivity, and the cultivation of sonic relationships in space.

### EΛ2 Electronics Ensemble Personnel

Stephanie Jantzen, technological support

Mica Alexander | William T. Bender | Michael Casiano

Sabren Espinosa | Rylee Ford | Joshua (JD) Fuller | Kristi Hope Johnson

Stephanie Jantzen | Nolen Liu | Isaac Martin | Gillian Owsley