



University of North Texas
College of Music

Departmental Recital | Wednesday, April 1, 2026 | 5:00 p.m.
Paul Voertman Concert Hall

Percussion-Composition Collaboration Recital

Dave Hall and Joseph Klein, coordinators

Content Warning: This program contains profanity. Please be advised.

fucked up and, at very best, useless (2026) Ben Damann
(b. 1994)

Percussion

Brayden Haslam | Jonah Payne | Patrick Overturf | Jack Spelman

Little Dreamers' Fair (2026) Yimin Pang
(b. 1985)

Sebastian Havner and Hannah McDowall, percussion

Fear of Family Dinners (2026) Stephanie Jantzen
(b. 2005)

Tzu-Ling Hung, Madi Romberger, and Joseph Woodburn, percussion

TEAR! (2026)..... Sampson Li
(b. 1995)

Eli Roth, Caleb Yurasek, and Brayden Haslam, percussion

You Defenestrated A Bowling Ball Onto My Skull (2026) Isaac Martin
(b. 1998)

Josh Landin and Eli Roth, percussion

Program five hundred twenty-six of the 2025–2026 season
Photography and videography are prohibited

Paper Trail (2026) George McGuinness
(b. 2000)

Percussion
Hannah McDowall | Josh Landin | Chris Trlak | Sam Fothergill

Beyond the Seventh Sky (2026) Noah Salem
(b. 2002)

Hunter Gross, marimba

BOGO (2026) Alvin Leung
(b. 1997)

Ming Yang and Chris Trlak, percussion

Program Notes

fucked up and, at very best, useless | Ben Damann (b. 1994)

Inspired by Miles Davis' 1972 album, "On the Corner," *fucked up...* is a continuation of my studies in sporophony, algorithmically generating more-complex rhythms (spororhythms) from simpler reference rhythms (protorhythms). While two distinct protorhythms are sectionally juxtaposed throughout the work, each of them additionally juxtaposes two different tuplet subdivisions: 7 against 4 and 9 against 5. These layers of juxtaposition result in complex rhythmic textures.

Paper Trail | George McGuinness (b. 2000)

Paper Trail is a piece which combines traditional percussion writing, inventive use of paper as an instrument and preparation device, and performer-driven physical drama. The link between all these compositional materials was the idea of intense, noisy, friction. This emphasis on friction guided the creation of every aspect of the piece. The intended aural effect is a wave of different kinds and sources of friction in the music which, in totality, combine to form a dramatic, ever active barrage of sounds.

Beyond the Seventh Sky | Noah Salem (b. 2002)

The piece depicts the fictional "Seventh Sky," leaving any internal visuals of what that may look like up to the performer and audience. The idea behind the piece is the search beyond it, from which is found light and nothing. The piece is divided into 3 sections, starting out "Pensively, as searching beyond the horizon" and becoming "Actively, flying beyond the seventh sky," and finishing "Reflectively." What exactly is found, and whether this is good or bad, happy or melancholic, powerful or lonely is up to the performer.

BOGO | Alvin Leung (b. 1997)

Written as a piece for percussion duo that blends percussion music composition and performance with elements of theater and vocalization, BOGO (2026) incorporates everyday consumer packaging with more traditional percussion instruments. The piece includes snippets of what one may see and hear during purchases, capturing the sonic and visual essence in those places and contexts.