



University of North Texas
College of Music

Departmental Recital | Friday, April 24, 2026 | 8:00 p.m.
Paul Voertman Concert Hall

Spectrum:

A Performance of New Works by North Texas Composers

Spellbound (2025) Abigail Lewis
(b. 2006)

Soprano

Alena Law | Mia Jamison | Andrea Gomez | Rebecca Lang | Kris Nearhood
Rachel Cunningham, soloist

Alto

Sandy Strittmatter | Riley Higgins | Grace Glaser
Sofia Torbello | Emma Elliot | Elena Menasco
Robby Napoli, conductor

Impressiones Hymenopterae (2025) Jacob Lord
(b. 2003)

Michael Guzman and Eli Rodgers, trumpet
Damian Maldonado, horn
Johan Hernandez, trombone
Parker Taylor, tuba

Siklus Rembulan (2025) James Bain III
(b. 2005)

Xiao Wang, piano

Sweetly Aching (2026) George McGuinness
(b. 2000)

George McGuinness, electric guitar
John Williams, bass
Kingston Hollingshed, drumset

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

"It's a stretch." (2026) Pak Hei (Alvin) Leung
(b. 1997)

Pak Hei (Alvin) Leung, performer

And This Holy Moment, It Will Live Within You (2025–2026) William Bender
(b. 2003)

Emily Sylvester, flute
Jilin Zhang, clarinet
Luca Nardelli and Jacob Unra, violin
Leonardo Sobral, viola
Julia Choi, cello

Chamomile Waltz (2026) Mica Alexander
(b. 2001)

Mica Alexander, piano

Other Terrains (1998) Jon Christopher Nelson
(b. 1960)

percussion quartet and fixed media

Hunter Gross | Patrick Overturf | Chris Trlak | Joseph Woodburn
Justin Friello, technical assistant

Program Notes

Spellbound (2025) | Abigail Lewis (b. 2006)

"Spellbound" by Emily Brontë is a beautiful, yet devastating poem. The poet writes about feeling "bound" by a strange spell; and yet, she cannot go. The wind and the trees billow around her, and yet she remains immobile; whether this is up to her own volition is up to reader interpretation. This piece uses aleatory and "wind" noises in order to reinforce the imagery of the world moving, while we stand still. The meaning behind the text is left up to reader interpretation, however, in this setting I have chosen to portray it as a reflection on the author's struggle with depression. Wind noises bookend this piece, symbolizing the speaker's continued immobility. You'll also hear whispers of, "and I will not, cannot go" something that the speaker hears from not only the wind, but also from within herself.

Impressiones Hymenopterae | Jacob Lord (b. 2003)

Impressiones Hymenopterae is a collection of musical portraits of insects within the order Hymenoptera, comprised of ants, wasps, bees, and sawflies. These insects are known for being social and communicative, which is reflected in the piece in various forms of interplay among the quintet. The piece is arranged in three small movements, each depicting a different insect species and each having a different character. The first movement depicts the orderly and militaristic Red imported fire ant (*Solenopsis invicta*) through a playful march. The second movement depicts the imposing Giant wood wasp (*Urocerus gigas*), which reaches up to 1.5 inches in size, through a gradual increase in intensity. The third movement depicts the Western honey bee (*Apis mellifera*) through a winding and mesmerizing dance movement.

"It's a stretch." | Pak Hei (Alvin) Leung (b. 1997)

"It's a stretch." (2026) is an intermedia work that explores the intersection between sounds and physical movements. Wearing clothes attached with sound-making auxiliary items, the soloist performs improvised physical movements.

Chamomile Waltz | Mica Alexander (b. 2001)

Chamomile Waltz is a waltz-inspired piece for solo piano commissioned by artist Yura Inaho. The piece draws from the compositions of pianist and writer Niwamori, and aims to create a nostalgic atmosphere of bliss and safety.

Other Terrains | Jon Christopher Nelson (b. 1960)

"Other Terrains (1998) for percussion ensemble and tape explores a variety of soundscapes. The sonic possibilities of traditional percussion instruments are extended in this work through the use of a barrage of found metallic and glass instruments. In addition, the fixed media manipulates and transforms sampled percussive events. The fixed media also includes synthetic timbres that are produced using wave terrain synthesis, in which a multi-dimensional function table is scanned using elliptical orbits to create a dynamically changing timbre. Other Terrains was composed at CEMI: Center for Experimental Music and Intermedia with the generous assistance of an ICMC 98 commission and a University of North Texas Faculty Research Grant."