COLLEGE OF MUSIC

University of North Texas College of Music

Departmental Recital | Monday, October 26, 2026 | 8:00 p.m. | Paul Voertman Concert Hall

Spectrum: New Works by North Texas Composers

Echoes of Time: A Piano Journey (2026) ..... Yimin Pang (b. 1985)

Steven Rios, flute
Taylor Mennenga, clarinet
Ansel Christensen, bassoon
Cole Self and Chelsea Song, horn
Sitong Meng, piano
John Chrestman-Ellis, Luca Buongiorno Nardelli, Daniel Rewa, and Eudys Segura, violin
Nicolas Clark and Ana Chrinos Valeíra, cello
Andrew Lakly, double bass

Ella Castro, conductor

Seafarer Variations (2026) ..... Ryan Fillinger (b. 2001)

Joseph Reding, violin

Klavierwalzer Nr. 0.5 (2026) ..... Collin Huffman (b. 2004)

Jimmy Hademenos, piano

Ivan (2026) ..... William Bender (b. 2003)

Simón Ramírez, Mica Alexander, and Stephanie Jantzen, piano

Program ninety-four of the 2026–2027 season
Photography and videography are prohibited

5 Short Pieces for Solo Saxophone (2024) ..... Tim Currie (b. 2004)

I. Le Prénom
II. High Jumping
III. Ballad of the Sunrise
IV. Emerald Jig
V. Circus March

Tim Currie, alto saxophone

Der Saus und Braus (The Fun-runner) (2017) ..... Joseph Klein (b.1962)

Liudmila Georgievskaya, piano

Obsidian, White Tea & Ginger (2021) ..... Louis Raymond-Kolker (b. 1995)

Natalie Garms, tenor steelpan
Caden Thompson, tenor steelpan
Elijah Roth, double second steelpans
Smith Humphrey, cello steelpan

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Program Notes

Seafarer Variations (2026) | Ryan Fillinger (b. 2001)

Seafarer Variations for solo violin is a set of seven variations based on an original theme, originally for solo cello. Each variation attempts to evoke the character and imagery of a noble — albeit drunken — seafarer; a pirate. The stories, tales and fables this imaginary pirate tells are channeled through the style, mood and energy of each variation, the effort of which is assisted by gestural motifs used throughout the piece. The listener may hear impressions of boisterous shantying, the squeaking and tapping of leg pegs, the wailing of seagulls and the churning of the raging seas.

5 Short Pieces for Solo Saxophone (2024) | Tim Currie (b. 2004)

5 Short Pieces for Solo Saxophone is a set of small works for solo saxophone that I had composed for myself to play as an assignment for a music theory class. I enjoyed the first movement that I wrote so much that I thought I would create a whole set of them. Each of the pieces vary in style and evoke a different idea. It was premiered by Andrew Dahlke at the University of Northern Colorado on April 9, 2024.

Der Saus und Braus (The Fun-runner) (2017) | Joseph Klein (b. 1962)

Der Saus und Braus (The Fun-runner) is the sixteenth in a series of short works for solo instrument based upon characters in Der Ohrenzeuge: Fünfzig Charaktere (Earwitness: Fifty Characters), written in 1974 by the Bulgarian-born British-Austrian novelist Elias Canetti (1905-1994). Canetti's distinctive studies incorporate poetic imagery, singular insights, and unabashed wordplay to create fifty ironic paradigms of human behavior. This collection, begun in 1997, was inspired by the vividly surreal depictions of Canetti's characters, and comprises twenty-six solo works to date—composed for familiar instruments such as violin, guitar, piano, and trombone, as well as less common instruments such as ocarina, cimbalom, glass harmonica, and carillon. In Canetti's depiction of this character, "the fun-runner would once have come with the wind, now he comes faster… [He] lives in the tempest of towns… [and] has his own language. It consists of names of cities and currencies, exotic specialties and clothes, hotels, beaches, temples, and nightclubs…. Doddery old men may dream of calm ocean voyages… but that's nothing for him, he's in a hurry."

Der Saus und Braus was composed in 2017 for pianist Redi Llupa, who premiered the work on 29 April 2018 at the New World Center in Miami, Florida.

Obsidian, White Tea & Ginger (2021) | Louis Raymond-Kolker (b. 1995)

If I didn't know any better, I'd describe so many things in my life as magic. Seeing sunlight reflecting off of the water at Crab Orchard Falls, hearing impossible sounds come out of steelpans, and watching a pair of candles that I brought from Nebraska (like orchids) burn at my desk all have rational – even scientific – explanations. But for all of the stock that we place in science, there's a temptation to devalue that which we don't fully understand, even if it's something that we could otherwise intuit.

"Obsidian, White Tea & Ginger", named for my candles, and magical reagents in themselves, is a transfiguration of a string quartet into a steelpan quartet. The music draws from the language of other string quartets, with circular contours, forms, and instruments. Instead of telling a straightforward narrative, the aim of this piece is to create an experience that one can understand by intuition. This work is a love letter to – if not an argument for – not knowing better.

"Obsidian, White Tea & Ginger" was commissioned by Dr. Diana Loomer for members of the Appalachian State University Steely Pan Steel Band.