



University of North Texas College of Music

Departmental Recital | Monday, September 21, 2026 | 8:00 p.m. |
Merrill Ellis Intermedia Theater

Spectrum: **A Performance of New Works by North Texas Composers**

SCEPTRE (2026)David Stout
(b. 1955)

fixed video media

Rain, As Scheduled (2026)Nathan Judd Davis
(b. 2004)

fixed audio media

Etude for Player Kaplanophone (2026) Simon Kaplan
(b. 1993)

player kaplanophone
fixed audio (eight-channel sound system)

Real Metal (2026)Emily Sylvester
(b. 2005)

electroacoustic

Quiet Thoughts (2024) Luke Losavio
(b. 2005)

Luke Losavio, piano

Threshold (2025)Inti Jimenez
(b. 1996)

fixed audio media

Program twenty-three of the 2026–2027 season
Photography and videography are prohibited

Now With 90% Less Heart (2026)Isaac Martin
(b. 1998)
fixed media

B'essiat una borta (Once upon a time) (2026) Marco Buongiorno Nardelli
(b. 1964)
audiovisual

The Invention of Perspective (2026) George McGuinness
(b. 2000)
fixed audio

Traces of the Gaze (2026)Szu-An Chen
(b. 2001)
Chelsea Strayer, double bass
fixed electronics

Nocturne (2026) Yoonjae Choi
(b. 1993)
speakers (36ch ambisonic)

Vorrakiel - Awakening (2026) Benjamin Shirey
(b. 1985)
vorrakiel and live electronics

Program Notes

SCEPTRE (2026) | David Stout (b. 1955)

SCEPTRE (2026) is one in a larger series of speculative video works utilizing generative AI to imagine visual objects, sculpture and installations that are plausible but often just beyond our current technological capacity to realize in material form. SCEPTRE carries layered meaning as it alludes to the Euro-phallic totemic objects that have granted royalty the right of rule and power down through the centuries. In this case the Sceptre is an activated source of generative power in the form of an autonomous audio-visual instrument. It emits electrical charges, receives and displays remote views of people and places of unknown origin, and in general, calls attention to its own self-importance as an aggressive mechanized noisemaker. The visual portion of the work consists of fifty-two 5 second video loops stitched together in a laborious editing process. The acousmatic score draws from field recordings, Foley sounds, modular synthesis textures and VST soft synths.

Rain, As Scheduled (2026) | Nathan Judd Davis (b. 2004)

Although the world is largely abandoned in 2136, some automations of the Utopia Program still engage periodically. As programmed, the MWAC produces rain and lightning every morning at 4am. To those left after The Collapse, the rain provides stability and peace, even if just for a moment.

Etude for Player Kaplanophone (2026) | Simon Kaplan (b. 1993)

Real Metal (2026) | Emily Sylvester (b. 2005)

There are often arguments over the definition of "metal" in music. What bands and subgenres are allowed to be called metal? What even is metal? This electroacoustic piece pokes fun at the discourse by using sounds produced by metal objects. From aluminum cans being struck with metal knitting needles, to water being poured in a metal mug, these sounds are processed and arranged to create a piece that is undeniably "metal".

Quiet Thoughts (2024) | Luke Losavio (b. 2005)

Quiets Thoughts is an introspective reflection on the beauty of nothing. Silenece lingers and often our minds race when we are lonely. What then becomes of our deepest desires?

Threshold (2025) | Inti Jimenez (b. 1996)

Threshold is a seven-minute work that explores the physiology and psychology of a panic attack: its escalation, collapse, and fragile return to equilibrium. Rather than observing anxiety from a distance, the piece seeks to place the listener inside the experience.

The work unfolds in two mirrored sections. The first traces the escalation through twenty overlapping vocal lines, processed with pitch shifting, time stretching, filtering, and other techniques to create a dense, distorted sonic environment. Spoken testimonies from people of different cultures and languages appear reversed and heavily processed, becoming unintelligible layers of psychological noise. Field recordings, percussion, and accelerating bass layers reinforce the sensation of sensory and physiological overload, moving from 80 to 180 BPM. The Colombian gaita appears through sparse, breath-like gestures, functioning as a fragile trace of reason within the chaos.

After a brief silence, the second section begins a gradual descent. The vocal mass becomes lighter, while the previously obscured testimonies emerge clearly and describe personal experiences of anxiety. The gaita responds to these voices like a second speaker, while two violins introduce extended techniques and residual tension. Field recordings and percussion return with greater space and restraint, and the bass gradually slows from 180 to 80 BPM.

This piece does not resolve the experience completely. Instead, it ends in suspension, suggesting recovery as an ongoing and fragile process.

Now With 90% Less Heart (2026) | Isaac Martin (b. 1998)

The postmodern existence is to live a life punctuated by purchases. We are born, and everything is purchased for us: a crib, a bottle, our clothes. However, one day, much later, we wake up, buy a coffee, go to work, buy our lunch, and maybe, at some point, if God grants us strength and fortune, we may buy a house with a fence, a flatscreen TV, a wedding, a new modest car, and junk food to stock our refrigerator. Then, as we get older, we buy insurance and pay into Social Security and Medicare that some autocrat funnels into more and more pointless wars to justify the purchase of a bomb or a plane or oil. Then, if we have the grace to grow feeble, we buy life insurance, death insurance, and a gravestone, or cremation. Then we die, and we are finally free from the coil of purchases. Then our bodies are reunited with the soil, and perhaps grass will grow over our graves if we paid for the right kind of fertilizer.

B'essiat una borta (Once upon a time) (2026) | Marco Buongiorno Nardelli (b. 1964)

B'essiat una borta (Once upon a time in the Sardinian language) is a deeply personal audio-visual piece that explores the artist's memories through the navigation of a latent space of images guided by sound. The core of the piece is VEGA (Variational Autoencoder Enhanced Generative Adversarial Network), a multi-modal hybrid generative deep learning model. The latent space of the model, constructed through extensive training on a curated dataset of the artist's personal family photographs dating from the late 1800s, functions as a multidimensional landscape of visual potential. Within this space, every point represents a unique synthesis of learned patterns, textures, and forms, enabling the generation of images that feel both familiar and dreamlike. As the model interprets these sonic and visual signals, it evokes images that resonate like fragments of memory—fleeting impressions that seem to emerge from the artist's own subconscious, blurring the boundary between external stimulus and internal recollection.

The Invention of Perspective (2026) | George McGuinness (b. 2000)

A music that has a surface construct with time. A music that doesn't have a surface submits to time and becomes a rhythmic progression." This quote can be found in Morton Feldman's essay "Between Categories." This quote is the best exemplar of Morton Feldman's interest and definition of the surface or canvas with which musicians create music. Deeply inspired by the work of the Abstract expressionists and other visual arts movements, Feldman sought to make the listener aware of the surface of the music. From this conception of time as the canvas of music, "The Invention of Perspective" was born. Taking Feldman's analogy further than he probably intended, this piece is an attempt to find an analogue to the technique of visual perspective in music. To achieve this goal, I took various parameters and relationships in time as the basic material for the piece. Specifically, the piece employs a large multi-temporal polyrhythm which spans every note of the piano. The piece explores the means by which polyrhythm, poly-tempi, pitch, register, and density all contribute to the sense of depth/perspective in a piece of music.

Traces of the Gaze (2026) | Szu-An Chen (b. 2001)

This piece is inspired by Nancy Graves' painting Extract (1980). The structure of the work simulates the sensory experience of observing a complex visual composition. It begins with the initial "visual impact," followed by attempts to observe one layer and then another. After exploring these details, the experience is transformed when stepping back to re-examine the whole work.

Nocturne (2026) | Yoonjae Choi (b. 1993)

Nocturne explores the different sounds that emerge and disappear within a darkened space, each carrying its own sense of distance, density, and movement. Some sounds appear clearly and distinctly nearby; others scatter and move as clusters of small particles in the distance; others surround the listener as a diffuse presence, and precise location is difficult to determine. These sounds reveal the depth and scale of the surrounding space in different ways.

The work is composed of multiple layers, each with a distinct spatial character. Some layers behave like points, with clearly defined locations and directions, while others disperse into smaller particles that move independently throughout the space. More finely fragmented sounds lose their sense of a fixed location and expand into broader sonic fields that envelop the surrounding environment. Moving independently at different densities and speeds, these layers continuously overlap and permeate one another, at times merging into a single texture before separating again.

The layers create a space whose shape is continually transformed by the movement of sound. Through this constantly shifting sonic environment, Nocturne invites the listener to perceive the distance, direction, and depth of an unseen space through sound.

Vorrakiel – Awakening (2026) | Benjamin Shirey (b. 1985)

Vorrakiel — Awakening stages the consecration of the Vorrakiel, a custom ritual staff-instrument I designed and built. The work enacts the moment a newly made object is brought into use: a ceremony of dedication in which the staff is acknowledged, taken up, and set to its purpose.

The Vorrakiel belongs to the Survanic people, a fictional culture at the center of the Obsidian Cycle, a larger intermedia project spanning constructed language, custom instruments, and ritual performance. The ceremony gestures toward a broader mythology and a set of practices.

Biographies

David Stout is a visual and sonic artist, filmmaker, and performance director. He is cofounder of the seminal audio-visual duo, NoiseFold, whose immersive performances and installations have toured worldwide. Drawing together the arts, technology, science and tenets of global wisdom traditions, Stout embraces the accelerating emergence of hybrid arts disciplines and expanded cinematic forms to explore diverse themes from the sonification of moving images and bio-inspired simulations of complex systems to the mythopoetic drama inherent in an unfolding post-industrial era and its dynamic relationship to an evolution of consciousness. These conceptual threads find expression in his current engagement with large scale public projection works, virtual reality, algorithmic animation, generative AI narratives and live-cinema performances that combine digital methods with art making traditions of the past including generative design of novel sculptural vessels realized in blown glass, the emulation of woven fabrics using real-time video processes and performances wedding diverse musical traditions with synthetic media and responsive visual technologies. David is a professor of music composition and an affiliate faculty of studio art at the University of North Texas, where he coordinates iARTA – Initiative for Advanced Research in Technology and the Arts and is the interim Director of the Center for Experimental Music and Intermedia (CEMI).

Nathan Judd Davis (2004) is an American composer from the great state of South Dakota. Davis finds much of his inspiration for his compositions in the sights and sounds of video games, the outdoors, composers such as Philip Glass and Camille Saint-Sans, and his own imagination. He is currently pursuing a Bachelor's Degree in Music Composition from the University of North Texas, with a minor in Music Theory.

Luke Losavio is senior at UNT studying composition with a concentration in piano. He is most interested in Media Music and composition.

Inti Hayna is a Colombian composer, producer, violinist, and sound artist working across acoustic music, electronic music, and visual media. Her work combines elements of computer music, electronic production, world music, and traditional musical languages with acoustic instrumentation and contemporary compositional techniques. Her practice is informed by interests in ethnomusicology and psychology, particularly the relationship between music, cultural identity, human behavior, and emotional experience.

Classically trained as a violinist, Inti Hayna began her musical studies at the Universidad Nacional de Colombia, where she earned a Bachelor's degree in Violin. During her studies, she completed an academic exchange at the Universidad Nacional de Rosario in Argentina, working with ensembles and engaging directly with Argentine musical traditions including tango, chacarera, and cuarteto. These experiences, together with her upbringing in Colombia's highly diverse musical landscape, became an important foundation for her approach to musical identity and cross-cultural expression.

Her practice extends naturally between acoustic and electronic environments. Working primarily with Ableton Live and Logic Pro, she incorporates electronic production, synthesis, sampling, processing, and improvisation alongside traditional instrumentation. The violin remains central to her practice, both as a performance instrument and as a means of exploring different musical traditions and sonic possibilities.

Inti Hayna's work in audiovisual and interdisciplinary music has developed alongside her practice as a composer and producer. In 2020, she released LETAL, a five-track electronic EP that she composed and produced independently, combining vocals, violin, traditional Colombian instruments, and electronic production. In 2024, she contributed to the composition and performance of the music for All One, an animated short film produced by MT IMAGINE Animation Studio at Middle Tennessee State University, which was selected for the Nashville Film Festival. In 2026, she completed Where Earth Becomes Echo: A Musical Excavation Through Traditional and Electronic Sounds Across the Continents, her MFA capstone project at Middle Tennessee State University. The project explores migration through documentary, music, and audiovisual production, bringing together traditional and electronic musical materials from different cultural contexts.

Alongside her creative practice, Inti Hayna has spent approximately fifteen years working in music education, with experience spanning violin, piano, music theory, production, arranging, musical theatre, and youth orchestral programs in Colombia and the United States.

She holds a Bachelor's degree in Violin from the Universidad Nacional de Colombia, a Master's degree in Violin Performance from Kent State University, and an MFA in Recording Arts and Technology from Middle Tennessee State University. She is currently pursuing a PhD in Composition at the University of North Texas.

Marco Buongiorno Nardelli is a media artist, composer and computational physicist and Regents Professor of Physics and Composition at the University of North Texas, a Parma Recordings artist, and an External Faculty at the Santa Fe Institute. As both an Artist and a Scientist, his work is intrinsically inter- and cross-disciplinary: his work in Physics and in Art is the natural extension of his practices as a creative thinker. As a music theorist and composer, he is a pioneer in the application of complexity theories and big data analysis tools to the structure of music as a generalized mathematical space. As an artist, he is internationally recognized for his music/new media installations, and his artistic research is rooted in the duality "music as data, data as music", including the translation of scientific data and processes into sonic, and potentially artistic, material.

Szu-An Chen is a Taiwanese composer with a keen ability for observation and a vivid imagination. Drawing inspiration from her Taiwanese heritage and reflections on social and environmental issues, she enjoys imagining new possibilities, exploring cross-cultural perspectives, and creating her own magical worlds through music. Her works include a wide range of instrumentations, from solo and ensemble pieces to orchestral, choral, and electronic music.

Yoonjae Choi is a composer whose work explores the musical applications of extended acoustic techniques and spectral sound materials drawn from both instrumental and non-instrumental sources. His compositional works include live electronics and soundscapes, incorporating computer technologies and software while frequently collaborating with media artists and the experimental music scene.

His music and research have been presented at international conferences and festivals, including ICMC, ACMC, SEAMUS, NYCEMF, DICMF in Daegu, WOCMAT Conference in Taiwan, PMF at Indiana, and Electronic Music Midwest.

He is currently pursuing a doctoral degree in composition at the University of North Texas, studying with Panayiotis Kokoras and Sungji Hong.

Benjamin Shirey is a Texas-born composer and artist whose work spans experimental opera, film, and intermedia performance. He studied composition at the University of North Texas, where he earned his bachelor's and master's degrees under Jon Nelson, David Stout, Cindy McTee, Andrew May, and Panayiotis Kokoras, and is now pursuing a Ph.D. in Composition at UNT. His creative practice explores immersive systems, fictional anthropology, and world-building, with a current focus on music in ritual and networked systems. His film scores, including *Hustler of Providence* and *The Great Hanging*, have received critical recognition. In addition to composition, Shirey is active in entrepreneurship and instrument design, seeking new intersections between sound, technology, and cultural imagination.