



COLLEGE OF MUSIC

University of North Texas
College of Music

Ensemble Recital | Monday, October 3, 2022 | 8:00 pm | MEIT (M1001)

SPECTRUM: New Works from North Texas

Citron (2020) Colin Stokes (b.1987)
video and fixed media

Framework IV (2022) Willyn Whiting (b. 1993)
Brooke Miller, clarinet • fixed media

Marie Antoinette (In Quarantine) (2022).....Heather Pryse (b. 2000)
Heather Pryse, piano, spoken word, cake artist
single screen video • fixed media

If I Could Do It All Over Again (2021) Connor Scroggins (b. 1997)
Connor Scroggins, voice

Musical Chairs (2022) Pak Hei (Alvin) Leung (b. 1997)
8-channel fixed media

Miezzma (2022).....Kory Reeder (b. 1993)
Kory Reeder and Conner Simmons, double bass • electronics

Bendito (2021)Marcel Castro-Lima (b. 1987)
Izzy Fincher, guitar • live electronics

Colin Stokes, Citron (2020)

Citron is representative of my current compositional project, in which I use works I have previously recorded as source material. I use decontextualized samples to create unstable, polyrhythmic textures. In composing *Citron*, my goal was to remove the narrative from the original work and allow the sampled sounds to exist freely in their newly created state. This piece is the first of a planned cycle of miniatures using various source material and instrumentation. The source material for this work is Robert Karpay's *Cello Sonata*, which I recorded in 2020 at Symphoniacs Studio in Berlin. It was recorded with a Neumann U47 (VF14) in center position and a stereo pair of Josephson C617s right and left with RME and Avalon V5 preamplifiers. I processed the audio using analog tube saturation and EQ that I custom built, and the reverb comes from a self-made reverb chamber in an early nineteenth-century factory

Wilyln Whiting, Framework IV (2022)

Framework IV is the fourth piece in a series of algorithmic works for varying instrumentation. The electronic component consists of fourteen sine-tones which interact with a solo clarinetist. Like many of my other works this work explores prolonged periods of tension.

Heather Pryse, Marie Antoinette (In Quarantine) (2022)

Marie Antoinette (In Quarantine) is an intermedia composition for improvised solo instrument, spoken word poetry, and pre-recorded video. The work was conceived to be a commentary on the lives of many people around the world who experienced the emotional side-effects of having to quarantine alone at the beginning of the Covid-19 Pandemic in 2020. The character presented in this short film could be any one of us; someone who took up drinking, someone who started a new hobby to find happiness, someone who stopped caring what they looked like or how uninhibited they acted, someone looking for answers in an empty camera lens. The spoken word element includes excerpts from poems I have written over the past two years, which serves as the inner monologue of this character. They are constantly thinking about life and the way it used to be while still being continuously pulled back to the unshakable reality of being alone, and being scared that the loneliness will never end. The improvised solo element serves as the tangible proof of survival of this character and responds directly to the spoken word, as if to speak directly to themselves through the screen. In this way, the character takes on a multi-dimensionality that mirrors ourselves when we look back on the documentation of our lives in 2020.

Conner Scroggins, If I Could Do It All Over Again (2021)

Fragments and utterances of vocal syllables, whispers, hums, and whines form the basis for this piece's language. This language translates into the varying aural environments of the electronics. In some moments, the electronics and voice meld together. In other moments, they grow toward or apart from each other, contrast yet live with each other, or even abruptly shift the direction of the piece. Consequently, the form of the piece is erratic even in spaces of stability where uncertainty still pervades like distant morphing memories. In these memories, words are a blur yet tone of voice and feelings are poignantly vivid. Living in these feelings can certainly foster obsessive self-defeatism and an insistence to fix the past. Just as one cannot take back the words of the past or travel back in time and change their actions, the piece does not return to an aural environment already visited. Instead, the music weaves forward with an ever-shifting focus like compounding experiences molding and distorting each other yet reinforcing an obstinate inner drive to enact change.

Pak Hei (Alvin) Leung, Musical Chairs (2022)

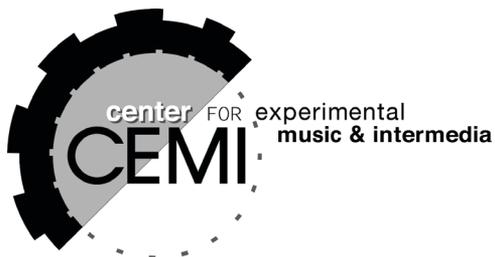
Musical Chairs is a game. They are also furniture that make sounds.

Kory Reeder, Miezzma (2022)

Miezzma is a double bass and electronics group consisting of Kory Reeder and Connor Simmons.

Marcel Castro-Lima, Bendito (2021)

Bendito was composed for the 2021 Twisted Spruce Symposium and has received an Honorable Mention at the competition. 'Bendito' is a kind of Brazilian popular worship song, typically sung in funeral processions. It was conceived during the Covid pandemic when Brazil, the composer's home country, and the United States, where he was based at the time, accounted for the largest death tolls in the world.



COMPOSERS
FORUM 

*Seventy-third program of the 2022–2023 season
Photography and videography are prohibited*