



COLLEGE OF MUSIC

University of North Texas  
College of Music

Senior Recital | Wednesday, February 21, 2024 | 8:00 pm | MEIT (M1001)

**IAN CALLARD, composer**

**A Journey Through Time and Space**

Ménage (2023).....Ian Callard (b. 2002)  
Dancers: Shelby Bennett, Lorena Guajardo, Julia Rist,  
& Destinee Thompson  
Choreography: Charles Collins  
8-channel fixed media

ONE MOMENTum (2022).....Ian Callard  
Parker Andree, flute • Ryan Fillingier, baritone saxophone  
Nathan Davis, cello • Trinity McHellen, trumpet  
Johnathan Whitehorn, piano

1,502 Miles Away (2023) .....Ian Callard  
Ian Callard, contrabass

from To Grow, To Live, To Pass (2023) .....Ian Callard  
II. Life  
The Urbana High School Orchestra • Hector Ayerdiz, director  
(Pre-recorded)

Αιθήρ (2024) .....Ian Callard  
Mattison Beezley, soprano • Johnathan Whitehorn, celesta  
fixed media

Back From Whence We Came (2024) .....Ian Callard  
Mark Sierra, electric guitar • Trinity McHellen, marimba  
Victoria Boland, contrabass • live electronics & fixed media

**Five hundred seventh program of the 2023–2024 season**  
**Photography and videography are prohibited**

**Ménage**—“This choreographic exploration of Ballroom Culture and contemporary dance conveys a lineage of Black Ballroom” (Charles Collins). *Ménage* is a work intended to evoke and pay tribute to the lineage of Black Ballroom. Charles Collins’ choreography utilizes many common motivic ideas in vogue dancing, and the complementary music contains many clichés from the music typically played in Black Ballroom settings. The piece also contains unique elements in order to make it tell more of a story about the history of Black Ballroom, that being the inclusion of modern contemporary dance techniques in the choreography, as well as the usage of 8-channel diffusion in the music.

**ONE MOMENTum**—*ONE MOMENTum* is a conceptual chamber work for mixed instruments of multiple meanings, with all of them being present in the title. The most obvious one is “momentum.” The piece starts at a very slow pace, and picks up speed over time, never ceasing until the very end of the work. “One” refers to not only the fact that this work is primarily a one-note composition based around B-flat, but also hints towards the ending of the piece, which is the “One moment” that all of the voices are truly “One”. The idea of “one” also speaks towards the solidarity of the piano, who has a very different part from the rest of the ensemble for the entire piece.

**1,502 Miles Away**—*1,502 Miles Away* is a bass soliloquy on the bitter-sweetness of leaving. It is a very personal piece for me, with the number in the title referring to the distance between my current residence in Denton to my hometown of Baldwinsville, NY. The conception of this piece is twofold. The more emotional side of it being that I was reflecting and thinking of how it feels to be so far from where I began, not only in a homesick way, but also in a way that I felt proud of myself for all of the progress I had made as a person. The second side was out of spite because an instrumentation book I read said that harmonics don’t speak well on the bass. This piece being almost entirely harmonics provides a glassy, distant sound, like it isn’t really present but still within earshot. I used this to symbolize the distance from home, but focused on major sonorities to show the “bright side” of being proud of yourself for how far you’ve come.

**To Grow, To Live, To Pass**—*To Grow, To Live, To Pass* is an introductory multi-movement work on the passage of life designed to be approachable for younger performers to be exposed to conceptual works. The movement shown (Mvt. 2: Life) utilizes inversions and retrogrades of a single motif directly clashing with each other and creating a wash of sound. The movement begins peacefully, but much like life, has moments of dissonance and harmonic discord. The piece utilizes Lindenmayer systems to determine performance aspects relevant in the first and third movements as well as to compose the motif for the second movement. The whole piece has a lot of imagery of trees to complement the compositional usage of the L-systems, so trees blowing in the wind were a big inspiration for the second movement.

**Αἰθήρ (Aether)**—*Aether* is a very improvisatory ambient duet meant to show a duality around the idea of ascending. The main two ways I found we think of ascension is scientific and religious, two concepts that have long been segregated from each other. The work includes usage of retrograde and inversion processes, and AI voices within the fixed media to represent the scientific aspect. This is the more calculated, but unnatural side of the piece, with certain parts seemingly feeling “wrong” due to the technology’s interpretations. The religious aspect is mainly shown in the fact that the performers have a lot of control over what they play through almost all of the piece, as well as the usage of the Gloria from *Mass VIII*. I viewed the religious side as the more human/natural side, but also less coordinated compared to the scientific side. These aspects come together to create a holy yet robotic ambiance, working together to ascend towards the metaphorical or literal heavens.

**Back From Whence We Came**—*Back From Whence We Came* is a trio with fixed media and the reversing of time. It is one of those pieces that started with a “what if?” question. In this case, “what if the formal idea of returning to the beginning was more literal, and I actually reversed time?” This is how the piece came to be, now utilizing live recording and playback, the work begins as a strange soundscape that seemingly makes no sense, until the moment the reversal is played and more elements are added to it by the players and fixed media, where the groove of the piece is revealed, and we make our way back to the beginning of the piece - in a very literal sense.

This program, **A Journey Through Time and Space**, explores various concepts surrounding those two concepts. The pieces alternate between these ideas, with *Ménage*, *1,502 Miles Away*, and *Aether* all exploring different senses of space. *Ménage* demonstrates a closed space, *1,502 Miles Away* a cross-country distance, and *Aether* explores a vast space as large as the heavens. On the other hand, the other 3 pieces showcase different concepts around time. *ONE MOMENTum* shows the acceleration of time through momentum, *To Grow, To Live, To Pass* demonstrates the passage of time over a person's entire life, and *Back From Whence We Came* explores the theoretical concept of reversing time.

**Ian Callard** is a composer born in Baldwinsville, New York, but currently residing in Denton, Texas, where he pursues his bachelor of music in composition degree at the University of North Texas. Callard's music hosts a wide variety of inspirations and exploration, as each piece ventures to either include world music ideas and meld them with Western ideas, explore a concept in either a metaphorical or literal sense, and more. The main ideas that draw Callard's music together are his usages of process and evocation. His music always has a point to get across, and he uses these two ideas in order to demonstrate progression and change over the course of the piece or describe an idea to create a picture in the listener's head. Another concept used widely across Callard's pieces is the idea of duality. He is often drawn to compare and contrast opposing ideas, bringing together concepts that typically remain separate.

