



COLLEGE OF MUSIC

# University of North Texas College of Music

Composition Recital | Friday, March, 22 2024 | 8:00 pm | MEIT (M1001)

## Center for Experimental Music and Intermedia 60th Anniversary Concert

Pre-Concert/Welcome Music

**for Halsey (5 mins.; 2019/2020) by Kory Reeder (b. 1993)**

**Program notes:** All the sounds used in this installation field recording are baby coos and giggles that I processed, pitched around, added more stuff to than I can recall (I wish I could remember or would have taken notes- I would use these sorts of sounds with a lot of stuff). Originally, I used these sounds for the final section of *Dad's White Pontiac* (fixed media, 2017), but once I heard them, I knew that it was a sound-world I wanted to explore further. The result of all this tinkering was very nostalgic, almost a sad and yearning quality. I think it's beautiful, especially when listened to on a large and all-encompassing sound system. The piece takes me somewhere and allows me to daydream, something I feel that I don't do enough these days.

**Biography:** Described as "one of the most captivating composers in modern classical music" (*Dallas Observer*), Kory Reeder's introspective and atmospheric music is performed frequently around the world in concert halls, festivals, basements, bars, and galleries with pieces ranging from symphonic and chamber works to field recordings, text scores, and computer-assisted improvisations. A dedicated collaborator, he has frequently worked with opera, theatre, and dance programs, as well as noise, free-improv, field recording, and new media artists on projects ranging from video collaborations to 3-hour performance art works. His music has been released on Edition Wandelweiser Records, where one may also find scores of his work, as well as Petrichor Records, Sawyer Editions, Sawyer Spaces, Impulsive Habitat, Another Timbre, and Full Spectrum Records. Kory is from Nebraska and lives in Texas where he is an active performer and completed his PhD at the University of North Texas. For more, please visit [www.koryreeder.com](http://www.koryreeder.com).

## CEMI 60th Anniversary

### **Utterances: Process (6.5 mins.; 2024) by J. Andrew Wright Smith (b. 1992)**

**Program notes:** "Utterances: Process" is part of a longer cycle called *Utterances*, a body of pieces simultaneously showcasing the subtle and beautiful timbral qualities of the included instruments and the implications of a fundamental human action given shape and form. The totality of *Utterances* attempts to engage with acousmatic ideas in mixed music and find a meaningful praxis for people-centered music. Process is unique in the cycle, so far being the only work for octophonic fixed media alone. This piece is itself reflective of many kinds and meanings of process, including my own compositional process, the processing necessary to transform the instrumental sounds found within, and the mental and emotional process that I underwent while writing the piece. Given my interest in acousmatic sound and the modern practice of acousmatic music in contexts outside of pure fixed media, this piece is comprised entirely of instrumental samples taken during the process of creating the rest of the cycle. Special thanks to Jordan Walsh, Erin Cameron, Anne Maker, Alvin Leung, Mia Detwiler, Kourtney Newton, and Colin Stokes for contributing the samples that comprise this piece. Much of the joy of writing "Utterances: Process" came from revisiting the sounds made by these friends almost a year ago.

**Biography:** An educator, composer, electronic musician, and vocalist from Atlanta, GA, J. Andrew Wright Smith is zealous about the intersections between acousmatic sound, live performers, and improvisation. His works often delve into personal narratives and how they can inform and enrich abstract mediums. Musical characteristics such as timbre, gesture, space, and form are often dictated by a delicate interlacing of autobiography with poetry and fiction in J. Andrew's music. He embraces the convergence of complex structures with elements of improvisation to give performers agency without losing coherence or cogency in his music. As a vocalist, he maintains a passion for visceral, guttural, strange, and electrifying sounds. J. Andrew's works have been performed at numerous SEAMUS conferences, the SPLICE Institute and Festival, Third Practice Electroacoustic Music Festival, New Music on the Point, Electric LaTex, PASIC, and the Southeastern Composers' Symposium. He has participated in readings with Michael Lewanski, the Spektral Quartet, the Semiosis Quartet, and the Toledo Symphony Orchestra. In 2022, he was selected as one of the four finalists in the ASCAP/SEAMUS Student Commission Competition for his piece *Arbitrary/Peremptory* for voice and interactive electronics. His dissertation *Utterances; Approaching a New Acousmatic Praxis* examines the philosophical roots of acousmatic music and attempts to modernize Pierre Schaeffer's conceptions of sound and emphasize the significance of the ways that sound is used by composers as the crux of a modern acousmatic praxis. A graduate of the University of North Texas's PhD program in music composition. J. Andrew's teachers have included Joseph Klein, Panayiotis Kokoras, Andrew May, Jon Nelson, Elaine Lillios, Mikel Kuehn, Christopher Dietz, Fred Cohen, and Matthew McCabe. Additionally, he has worked with artists and performers such as Jordan Walsh, Diana Rojas, Sean Lopez, Lisa Kaplan, Matthew Duvall, Conner Simmons, and Caleb Burkhardt. Currently Assistant Professor of Instruction in Music Technology at the University of Texas San Antonio, J. Andrew lives in San Antonio with his dog, Auggie, his cat, George, and his loving wife, Anna.

**Inside a Mirage of Vertu (2023; fixed media, 5th order ambisonics) by Christopher Poovey (b. 1993)**

**Program notes:** Meticulously handcrafted ornamental items made with exquisite craftsmanship are considered objects of vertu. While creating *Inside a Mirage of Vertu*, I have been weighing consequences of generative art forms, with more focus on those that rely on artificial intelligence, and I have been trying to come to terms with how this kind of art will transform artists' craft. *Inside a Mirage of Vertu* does not use an AI in its production, but does use automated processes for spatialization like ambisonic granulation which generate 3D gestures and soundscapes. These soundscapes represent the surreal image of a musical singing bird box, a rather iconic object of vertu, but the piece places you inside a mirage – an apparition manufactured to exist in the world as if it were real.

**Biography:** Christopher Poovey is a composer, media artist, and creative coder who creates music and software that produce rich and colorful sound and encourages interactive structures. Christopher's compositions have been performed by Ensemble Dal Niente, Ensemble Mise-en, University of North Texas's Nova Ensemble, Indiana University's New Music Ensemble, and Indiana University's Brass Choir. Chris was a finalist for the 2021 International Confederation of Electroacoustic Grand Prix and has received a special mention from the 2021 Ars Electronica Forum Wallis. His work has also been selected for performance at conferences such as the International Computer Music Conference, Seoul International Computer Music Festival, International Confederation of Electroacoustic Music General Assembly, New York Electronic Music Festival, Society for Electroacoustic Music in the United States National Conference, Inner SoundScapes, National Student Electronic Music Event, Electronic Music Midwest, and MoxSonic. Chris holds a PhD and MA in composition from the University of North Texas and a BM in composition from Indiana University and has taught at Oberlin College in TIMARA. To supplement his formal studies, Christopher has taken courses at the Institut de Recherche et Coordination Acoustique/Musique, at Princeton University for the Sô Percussion Summer Institute, and has attended a residency at the Atlantic Center for the Arts. In addition to his work in composition, Christopher develops software for electronics music production and performance primarily in Max and Csound including the Grainflow package for Max, a plethora of Max for Live devices, and VST instrument build using the Cabbage framework. These tools and his compositions may be found at [christopherpoovey.com](http://christopherpoovey.com).

**from False Landscapes (2023; 10 min. excerpt New Flung Earlets, Just Your Standard Pulsar, msgrcvd of a 45-min. work) by Louise Fristensky (b. 1987)**

**Program notes:** *False Landscapes*, is an evening-length intermedial experimental audio video mythosystem consisting of 9 episodes: New Flung Earlets, Just Your Standard Pulsar, msgrcvd, Of Ephemerality, Like Grabbing Gossamer, New Thing (Again), Eternally Nocturnally Suburban, Landscape with a blue flamingo, Butterfly Bee Water (brainquarium). Attenborough to the places where the air tastes of electricity. Giddily traveling the beautiful unreality of internal spaces, their intricacies and world-growths, and the self-sustained logic which maintains their construction; an Attenborough to the places where the air tastes of electricity.

**Biography:** Among other things—composer, sound sculptor, and systems artist—Louise Fristensky creates works focused along the micro-refractions of reality's pointillistic network of personally-aggregated and mutually agreed-upon mythologies; the places where the air tastes of electricity. Current and recent projects include *to swim in air*, a modular extractable system of intermedial works connected by a sub/conscious structure of perceptual exploration; *shit brigadoon* and *False Landscapes*, a 20 minute and an evening length experimental video and audio work, respectively; and *to love a mountain made of walls*, a generative variable-rate installation which immerses and intentionally edges the audience into realms of overwhelm, discomfort and suffusion. Louise is also interested in exploring textural- and color-connected spaces, pseudo landscapes and implied worlds, and in the creation and curation of shared experiences or transformations. Seeking out waves of timbral connective tissue and contrast clouds to guide both their solo and collaborative treks through sound as an improviser, multinstrumentalist, poet, producer, and curator, Louise's work continues to travel a variety of conceptual models, generally regarding ideas of the un-reality of shared experiences, memory, and nostalgia.

**Caution:** This video includes rapid changes in brightness that could be uncomfortable for some viewers.

#### **Op. 8 (12 mins.; 2018) by Ermir Bejo (b. 1987)**

**Program notes:** Writing, according to Italo Calvino, presented him with two branches, "two different drives toward exactitude that will never attain complete fulfillment: 1) The reduction of events to abstract patterns and forms, bodiless rationality, where one may trace lines that converge, projections, abstract forms, vectors of force; 2) The tangible aspect of things presented as precisely as possible; a space crammed with objects and attempts to create a verbal [but also aural] equivalent of that space." *Opus 8* (fixed media, quad) similarly concerns with the opening and closing of these two different types of oneiric doors.

**Biography:** Ermir Bejo, born in Tirana, Albania, is a contemporary classical and electronic music composer. With a wide range of influences, including visual art, cinema, literature, mathematics, and philosophy, Bejo's compositions embody an unwavering dedication to exploring new formal and expressive horizons. His music is performed at prestigious venues and music festivals worldwide, featuring internationally acclaimed performers/ensembles including Ums 'n Jip, Amorsima Trio, Nova, Duo Chromatica, Redi Llupa, Irvine Arditti, Malgorzata Walentynowicz, Yumi Suehiro, Elizabeth McNutt, Alexander Richards, and Juan Sebastian Delgado. Bejo co-founded and directs Score Follower, a trailblazing international music organization and project that is at the forefront of shaping the dynamic landscape of contemporary music. He earned his degrees in music composition from the University of North Texas (PhD., 2017), University of Louisville (MM, 2013), and Skidmore College (BA, 2010). Throughout his education, he studied under esteemed composers Joseph Klein, Panayiotis Kokoras, Andrew May, Marc Satterwhite, and Krzysztof Wotek. Bejo has also participated in lessons and masterclasses led by renowned composers including Salvatore Sciarrino, James Dillon, Chaya Czernowin, and Esa-Pekka Salonen among others.

**Six hundred thirty-seventh program of the 2023–2024 season**  
**Photography and videography are prohibited**