



COLLEGE OF MUSIC

University of North Texas  
College of Music

Composition Recital | Tuesday, April 25, 2022 | 8:00 pm | Voertman Hall

SPECTRUM

- Um, Ut, Ur, Ug (2019) ..... Willyn Whiting (b. 1993)  
Pak Hei (Alvin) Leung, piano
- In the Beauty of Night (2023) ..... Heather Pryse (b. 2000)  
Colin Stokes, cello
- Al Alba Venid Buen Amigo (2019) ..... Samuel A. Montgomery (b. 1997)  
Christopher Rodriguez, baritone • Nicole Ying, piano
- 1,502 Miles Away (2022) ..... Ian Callard (b. 2002)  
Ian Callard, contrabass
- One Piece in the Shape of  
Two Pieces (2023) ..... Ronald Bonitatibus (b. 2001)  
Devin Klar, piano
- To Those I Love and Those Who  
Love Me (2022) ..... Insun Choi (b. 1985)  
Alden Bostwick, soprano • Heather Pryse, alto  
Kahan Taraporevala, tenor • Ryan Klement, bass  
Insun Choi, piano
- Flint (2022) ..... Alden Bostwick (b. 1998)  
Abigail Gonzalez, violin • Camryn Cox, violin  
Elizabeth Olson, viola • Colin Stokes, cello
- Destroy Build Destroy (2023) ..... Samuel Ash (b. 2000)  
Samuel Ash, Nico Clark, Jordan Cotter, Daniel Davidson,  
Taylor Hatch, Ethan Pritchard, Heather Pryse, found objects
- Primal (2023) ..... Okan Yaşarlar (b. 1989)  
Colin Stokes, cello

the emergency alert system is  
on alert and will be with you  
shortly (2021) ..... Louise Fristensky (b. 1987)  
Justin Kujawski, double bass • Conner Simmons, double bass

jump in, mother fucker (2023)..... Benjamin Damann (b. 1994)  
Victoria Donaldson, bassoon

Surrender (2022) ..... Pak Hei (Alvin) Leung (b. 1997)  
Anne Dearth Maker, flute • Colin Stokes, cello  
Pak Hei (Alvin) Leung, piano

## PROGRAM NOTES

### **Wilynn Whiting: Um, Ut, Ur, Ug**

These four pieces were written as miniatures both in duration and scope. They were first notated by hand, in a pocket manuscript book, in the summer of 2019. The final movement is unique in that it uses recorded whale song available in the public domain, as a formal model. *Um, Ut, Ur, Ug* was premiered in Lawrence, Kansas at The University of Kansas, in February of 2020.

### **Heather Pryse: In the Beauty of Night**

*In the Beauty of Night* is a cathartic meditation on depression and in finding pockets of hope inside of these dark times. As you listen to this piece, I encourage you to take some time to find moments in the music that speak to you personally and to make them your own. Narrative directions in the score suggest emotional cues for the performer and can be interpreted in many ways.

### **Samuel A. Montgomery: Al Alba Venid Buen Amigo**

When setting this text, I wanted to elicit the dawn's atmospheric colors while telling the story of someone anticipating the dawn: a symbol of joy that, within the context of the text, represents the return of a loved one—neither of which the narrator has yet to attain.

Al alba venid, buen amigo,  
al alba venid.  
Amigo el que yo más quería,  
venid al alba del día.  
Amigo el que yo más amaba,  
venid a la luz del alba.  
Venid a la luz del día,  
non trayáis compañía.  
Venid a la luz del alba,  
non traigáis gran compañía.

Come at dawn, good friend,  
come at dawn.  
Friend whom I most desired,  
come at the dawn of day.  
Friend whom I most loved,  
come at the light of dawn.  
Come at the light of day,  
and bring no-one with you.  
Come at the light of dawn,  
do not bring anyone else at all.

**Ian Callard: 1,502 Miles Away**

"1,502 miles" refers to the distance from my current residence as of composing this piece in Denton, Texas, to my hometown of Baldwinsville, New York. The glassy, distant quality of the harmonics on the bass aim to showcase the bittersweet feeling of being so far away from where you started, while also knowing how far you have come and how much you have grown. Be proud of where you are now; the past you would be proud too.

**Ronald Bonifatibus: One Piece in the Shape of Two Pieces**

*One Piece in the Shape of Two Pieces* is a setting of a short poem whose author is unknown. This piece explores a setting of the meter, contour, and thematic elements of the poem. The text is as follows:

Nature is as one expects;  
Ours is as one reflects.  
Fought back from the edge of oblivion,  
Our beings strangled, nothing beckons.

Yet we ask for the undeserved,  
are self-considered undeserved,  
Refuse to be pointless, nor not to be,  
For what are eyes, if not to see?

**Insun Choi: To Those I Love and Those Who Love Me**

I lost my mother in October 2021. She was diagnosed with lung cancer in September, and I had only a week to stay with her in the hospital. She left her family all of a sudden, and the last thing she said to me before she closed her eyes was, "Let me go, and be happy." Last October was the first memorial year my mother passed away, and I wanted to write music to honor her. Meanwhile, I found the poem "To Those I Love and Those Who Love Me" written by an unknown author, and the lyrics came to me like what my mother said to me. We meet a moment when we have to let our loved ones go. When that happens, I hope you will remember the precious memories you shared with them and remember the day you meet them again in the future, and be less painful through this music.

When I am gone, release me, let me go.  
I have so many things to see and do,  
You mustn't tie yourself to me with too many tears,  
But be thankful we had so many good years.

I gave you my love, and you can only guess  
How much you've given me in happiness.  
I thank you for the love that you have shown,  
But now it is time I traveled on alone.

So grieve for me a while, if grieve you must,  
Then let your grief be comforted by trust.  
It is only for a while that we must part,  
So treasure the memories within your heart.

I won't be far away for life goes on.  
And if you need me, call and I will come.

Though you can't see or touch me, I will be near.  
And if you listen with your heart, you'll hear,  
All my love around you soft and clear.

And then, when you come this way alone,  
I'll greet you with a smile and a 'Welcome Home'.

**Alden Bostwick: Flint**

Growing up in Kansas, I often traveled through the Flint Hills – a Kansas sea where rolling, tallgrass-covered earth exists under an orb of clear, revolving sky. Nothing much changes in these beautiful hills, but this often-overlooked part of the country is becoming more and more privatized. Less than 4% of the world's tallgrass prairies remain, and, with this music, I'd like to bring the Flint Hills into the public eye to preserve its lands, the endangered species it houses, and its surrounding communities.

**Samuel Ash: Destroy Build Destroy**

An homage to the Cartoon Network show by the same name.

**Okan Yaşarlar: Primal**

The piece conveys the idea of how, in right circumstances, people turn into "primal" beings. Raw, hurtful, unpleasant, and ignorant. So, the sounds imitate ....

**Louise Fristensky: the emergency alert system is on alert and will be with you shortly**

*the emergency alert system is on alert and will be with you shortly* is a panicked meditation on the sonic geographies of continuous catastrophe. This piece specifically explores the timbral similarities between the mechanical air stream sirens iconically associated with many different systems of emergency alerts and the double bass bow artifacts and ability to duplicate and fine-manipulate tones across its range. Special thanks to Justin Kujawski for prototyping this piece with me.

**Pak Hei (Alvin) Leung: Surrender**

*Surrender* starts by exploring the musical tension and sonic possibilities of one pitch-class (A), slowly "surrendering to" more pitches, thus changing the meaning of the A in the harmonic and spectral context.