University of North Texas College of Music

Composition Recital | Monday, September 25, 2023 | 8:00 pm | MEIT (M1001)

SPECTRUM: A Performance of New Works by North Texas Composers

The Witch (2023)..Insun Choi (b. 1985)
Insun Choi, soprano • Heather Pryse, alto • fixed media

turned over (2022)..Ben Damann (b. 1994)
fixed media

Shift (2023).. Pak Hei (Alvin) Leung (b. 1997)
fixed media • Jae-Eun Suh, video

Enceladus (2023)... Joshua "JD" Fuller (b. 2004)
Joshua "JD" Fuller, electronics

In Py (2023)...Colin Stokes (b. 1987)
fixed media

I Am Not A Robot, AM I? (2023).........Marco Buongiorno Nardelli (b. 1964)/
SoniLab (Patrick Reed, Benjamin Shirey,
Chris Poovey, Okan Yaşarlar, Garrison Gerard)
fixed media • Gabor Kitzinger, video

so little he is (2023) ....Justin Friello (b. 1989)
Justin Friello, tap dance and voice
Beige Cowell, friend • PJ Mooney, friend

SFS (2023)...Patrick Reed (b. 1991)
fixed media

Genesis (2023) ....Halie Douglas (b. 2002)
Kathryn Horton, harp • fixed media

Impetus (2023) ....Connor Scroggins (b. 1997)
fixed media

Transmutation (2023) ....Benjamin Shirey (b. 1985)
fixed media

PROGRAM NOTES

Insun Choi: The Witch
This is the musical number that was inspired by the poem "The Witch" written by Mary Elizabeth Coleridge. The core of this work is to cause ambiguity about whether the witch seduced the girl or whether the girl made the witch exist in fear.

Pak Hei (Alvin) Leung: Shift
Shift is a work in collaboration with video artist Jae-Eun Suh. We find inspiration in different places and experiences we encounter. Our audio-visual piece, *Shift*, explores the idea of transition, allowing us to see diverse patterns and landscapes. We are always moving, seeking inspiration along the way. This continuous process of shifting motivates us and is the foundation of our creativity, made up of precious fragments of experiences. As we look through windows and open curtains, we discover new landscapes and experiences that drive our desire for inspiration.The music starts with a simple chord loop, but then is enriched by layered arpeggiations, melody, a bass line and rapid drum beats.

Joshua "JD" Fuller: Enceladus
26A, Black and White. Inspired by an experience of a Pollock painting at the Centre Pompidou. Coded in MaxMSP by JD Fuller & SD Hopeton and premiered at Salle Stravinsky at IRCAM in Paris, France. Saturn premiere at Gallerie Hopetown on Titan.

Colin Stokes: In Py
This composition, *In Py*, is just one possible demonstration of an indeterminate composition simulator written in Python also called 'In Py.' In this realization I have used the rules from Terry Riley's 'In C' to determine the structure and rules for the performers to follow. I created a Python class called 'real_player' that allows for the definition of a user definable number of performers, each with its own personality and tendencies in the realization of an open form work. One could, for example, create an iteration of the real_player class called 'kr_1' that might tend toward the upper limit of allowed repetitions, or to 8vb realizations of musical cells (when allowed). The number of possible adjustable parameters is ultimately limited only by imagination. In this realization I have used random functions to decide the personalities of the performers, with a few exceptions. This Python-based simulator is part of a series of simulators, called 'In C' and 'In C++'. This work is preliminary research for a larger project that will accept game-style user input to create the rules and conditions for an indeterminate work, with performer behavior that can be adjusted in real time.

Marco Buongiorno Nardelli/SoniLab (Patrick Reed, Benjamin Shirey, Chris Poovey, Okan Yaşarlar, Garrison Gerard): I Am Not A Robot, AM I?
This piece is an electroacoustic audiovisual installation that follows a rigorous electronic score, produced by a generative composition software that mixes the sound material in an infinite combination of possibilities: the score consists of graphs made of an ensemble of nodes connected by directional paths, a structure that is reflected in the generative 3d animation and is fundamental in the analysis of many real networks. The graph structures represent the spread of COVID Fake News through the Twitter social network, where just 12 individuals were responsible for about 70% of the fake-news messages. In *I Am Not A Robot, AM I?* and its accompanying video, Fake News Apostles, we bring to an artistic setting a big data and network science practice that unveils the hidden forces that empowered the spread of fake news during the rollout of the COVID vaccines. The generative 3d animation highlights the embeddedness of these apostles in the fabric of social media, showing that while small in number, they are inescapable, infecting minds, and exacerbating the death toll of the pandemic. This piece thus becomes a metaphor of how misinformation spreads within the framework of our social connections. The piece received its world premiere on September 9, 2023 at Ars Electronica Festival in Linz, Austria.

Justin Friello: so little he is
Dedicated to my friend, Gina Grasso, who surpasses us all in so many ways.

Halie Douglas: Genesis
Genesis is about the creation of the world, going through the account in Genesis chapter one from the Bible using real-world and synthetic sounds.

Benjamin Shirey: Transmutation
Transmutation explores acoustic ecology and delves into sonic morphology. Through textural transformation, *Transmutation* presents an auditory landscape that hovers between the familiar and the abstract. The work is further informed by themes from artificial life and immersive systems, highlighting the complex interplay between nature and technology.