



COLLEGE OF MUSIC

# University of North Texas College of Music

Composition Recital | Tuesday, October 17, 2023 | 8:00 pm | Voertman Hall

## **SPECTRUM: A Performance of New Works by North Texas Composers**

- Abide (2023) .....Alden Bostwick (b. 1998)  
Alden Bostwick, voice • Colin Stokes, cello • Agustin Alonso, piano
- resinate (2023) ..... Joshua "JD" Fuller (b. 2004)  
Marques Pruitt, drumset • William Bender, no input mixer/NIMB
- Prelude, "Hyperventilation" for  
Piano Solo (2021) ..... Chun-Syuan Wei (b. 1994)  
Chun-Syuan Wei, piano
- long is a year to one who waits (2021) ..... Benjamin Damann (b. 1994)  
Ronald Bonitatibus, alto saxophone
- Vild blomma (2023) ..... Beige Cowell (b. 2001)  
I. Time  
II. Should I Awake  
Helena Vassiliades, voice • Zoe O'Shaughnessy, harp
- Texas Autumns - Nocturnes for Piano (2023) ..... Adam P'Simer (b. 2002)  
I. Grazed Pastures  
II. Midnight Fields  
III. Moonlight Clouds  
Noah Salem, piano
- A La Bach (2023) ..... Ryan Fillinger (b. 2001)  
Austin Orr, soprano saxophone • Daniel Jipster, alto saxophone  
Jordan Calhoun, tenor saxophone • Trinity Bahng, baritone saxophone

## Abide

You were a child and I was a child in the land by the sea  
You're still so wild and I'm still too mild  
Deep down the salt is sorry  
A whisper blows through the willows at night,  
Reminding me of your eyes in pale light  
And I worry those years were just stories

There've been tall tales you've traveled  
'Round all seven seas  
Have a fancy new job in a fancy new city  
I don't want to tie you to little old me  
But on your last visit, you didn't seem happy  
I don't want to tie you to little old me  
But for the record, I'd ask you to abide by me

Abide by me, I'm asking you to stay  
The red years fell apart, but we don't have to end that way  
Fast falls the tide, will you and I abide?

On the mornings I disappear to sing of you  
A goliath-sized longing runs right through  
My instincts were wrong, empty hands don't belong  
To the tides we once knew, I long for that life with you

I'm done biding my time to get back to your street  
In our sleepy beach town where you'll never find peace  
I don't want to tie you to little old me  
You know well good people leave

Abide by me, I'm asking you to stay  
I long for our life someday

Fast falls the tide, will you and I abide?

--Alden Bostwick (b. 1988)

## **Vild Blomma**

### **Time**

Eternity no man can measure,  
All that's before and all that's past;  
But time is ours, this priceless treasure,  
To use as long as life shall last;

Time, dear Time, of this I'm certain –  
It leads us to our destiny;  
Then urgently draws aside the curtain,

### **Should I Awake**

Some day I'll lay me down to sleep,  
And close my eyes to Earthly scenes;  
I'll cross the chasm wide and deep,  
And then know what eternity means.

I have no fear of what's beyond,  
Nor claim for glory would I make;  
When called for judgement I'll respond,  
Should I awake, should I awake?

I am resigned to meet my fate,  
I'll make the journey all alone –  
I have no jealousy, nor hate,  
To carry to the great unknown!

I've played my little part in life,  
And when my day shall turn to night,  
Thus quieting my pain and strife,  
When I awaken, give me light!

I've searched in darkness here below,  
Not knowing just which road to take  
But after death I'll surely know –  
Should I awake, should I awake.  
*-E. F. (Enos Franklin) Hayward (1866–1927)*

**Abide**—A secular, love-song adaptation of "Abide with Me" by Henry Francis Lyte (1793–1847).

**resinate**—Haaiantanden; for Tom & Sanne.

**Prelude, "Hyperventilation" for Piano Solo**—In "Hyperventilation," the composer deliberately weaves together a tapestry of disorganized phrases and unexpected accents on the notes. This composition is a sonic reflection of the anxieties that often permeate our lives. The dynamic contrasts within this piece are stark and impactful, mirroring the emotional intensity that arises from the chaos of our daily experiences. Through this musical journey, the composer skillfully combines motifs and themes to create a multifaceted exploration of the human condition. "Hyperventilation" invites listeners to contemplate the complexity of their own lives, where moments of disarray and unexpected twists coexist with moments of clarity and resolution. As you immerse yourself in the soundscape of "Hyperventilation," you'll find that the music captures the essence of life's unpredictability. It serves as a powerful reminder that, despite the disorder and unexpected accents that may arise, there is a unique beauty and significance to be found in the symphony of our existence.

**Vild blomma**—"Vild blomma" is a companion piece to my previous work for voice and harp, "Klar bäck." Like the former, this one is named for a piece of nature in Denton, Texas. The title translates literally to 'wildflowers', in honor of the native wildflower prairie at the Clear Creek Natural Heritage Reserve. The text is taken from the always beautiful writings of rural American poet E. F. Hayward. This work is dedicated to my long-term collaborators and endlessly inspirational musicians, Zoe and Lenny, who do something absolutely incredible every time they make music together. Thank you both for your support, encouragement, and artistry. This work belongs to you as much as it does me.

**Texas Autumns - Nocturnes for Piano**—"Texas Autumns" are impressions of the Texas landscapes in autumn, particularly the wide open fields of the more rural parts of north Texas. Each movement is about different parts of the landscape at different times. With the first movement focusing on the pastures at dusk, then continuing on into the fields at midnight in the second movement. The last movement looks more at the moon and clouds and how they create a beautiful landscape in the sky. The piece is an attempt to capture these landscapes and convey them through the piano.

**A La Bach**—"A La Bach" takes its inspiration from and mimics the styles of famed Baroque composer Johann Sebastian Bach, but with a wider, more contemporary, exploration of harmony and modulation. The piece is structured into two parts: the chorale, reminiscent of Bach's well-known 4-part chorales; and the fugue, loosely following the basic form of a typical Baroque-style fugue, using Bach's "Little" Fugue in G minor as a guide.

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***One hundred twenty-second program of the 2023–2024 season  
Photography and videography are prohibited***