



# University of North Texas College of Music

Composition Recital | Wednesday, November 29, 2023 | 8:00 pm | Voertman Hall

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

Haunted (2023) .....PJ Mooney (b. 2000)  
Savanna Singleton, alto voice • Julian Yanas, tenor voice  
Brian De Stefano, bass voice

A Stroll Through Garson's Garden (2023) .....Dominic Willis (b. 2003)  
fixed media

We're On Our Way to a National Park (2023) .....Alden Bostwick (b. 1998)  
Alden Bostwick, voice • Justin Friello, guitar

The Cliff (2023) .....Isabela Urroz Arena (b. 2003)  
Heather Pryse, flute • Charlotte MacDonald, bass clarinet

Volatile (2023) .....Ryan Fillingner (b. 2001)  
Scott Coward, soprano saxophone • Jacob Ryter, alto saxophone  
Joseph Zapp, tenor saxophone • Andrew Byrd, baritone saxophone

from mud (2022) ..... Benjamin Damann (b. 1994)  
Teng Cao, piano

Theme and Variations for Alto  
Trombone and Piano (2023) .....Anderson Kurk (b. 2003)  
Robert Caney, alto trombone • Joshua Vigran, piano

Sonata for Flutes, Piano, and

Page Turner (2023) .....Heather Pryse (b. 2000)  
Heather Pryse, flute and dizi • David McCaulley, piano  
PJ Mooney, page turner

--10-minute Intermission--

Dually Noted (2023) .....David McCaulley (b. 2002)  
Mackenzie McCulloch, Michael McWhorter and Zuzanna Belka, trumpet  
Jackson Dillard, Alex Salazar, Bradley Oates and Nate Holland, horn

One Piece in the Shape of

Two Pieces (2023) .....Ronald Bonitatibus (b. 2001)  
Beige Cowell, piano

Asphalt Dance (2023) ..... Michael Casiano (b. 2003)  
Myriad Quartet

Austin Orr, soprano saxophone • Daniel Jipster, alto saxophone  
Jordan Calhoun, tenor saxophone • Trinity Bahng, baritone saxophone

Impressions of Pneuma (2023) .....Pierre H. Jax (b. 2003)  
Sangsoo Kim, piano

Shadow Dance (2023) ..... Chun-Syuan Wei (b. 1994)  
Dylan Pich, alto saxophone • Sophia Lo, marimba

Every Sound a Flower (2023) .....Halie Douglas (b. 2002)  
Maria De Jesus Contreras, harp

Life Cycle (2023) .....Max Rubenstein-Miller (b. 2003)  
Michael Petty, tenor saxophone • Jeremiah Arenas, trumpet  
Max Rubenstein-Miller, piano • Brendan Nie, bass  
Amari Alexander Pevehouse, drumset

## Haunted

*Haunted* is an extended vocal technique composition that tells the story of a man being stalked by a creature as he makes his way home at night. With aesthetic inspiration from Lachenmann's *Guero*, the piece uses a custom graphic notation structure with the International Phonetic Alphabet (IPA) system I experimented with during my undergraduate studies. Now, I wanted to see the ways I could push the system further by including more voice types and extending ranges and IPA materials.

Evening was in the wood, luring with storm.  
A time of drought had sucked the weedy pool  
And baked the channels; birds had done with song.  
Thirst was a dream of fountains in the moon,  
Or willow-music blown across the water  
Leisurely sliding on by weir and mill.

Uneasy was the man who wandered, brooding,  
His face a little whiter than the dusk.  
He thought: "Somewhere there's thunder," as he strove  
To shake off dread; he dared not look behind him.

## A Stroll Through Garson's Garden

*A Stroll Through Garson's Garden* is a musical tribute to the 1976 electronic album *Mother Earth's Plantasia* by Mort Garson. A lesser known yet nonetheless fascinating composer, Garson had a varied musical career that saw him writing everything from popular music to film scores, though he's best known today for his pioneering electronic music. He was an early adopter of the Moog synthesizer and was among the first composers to heavily integrate it into his work. *Mother Earth's Plantasia*, composed entirely with the Moog, has become his most iconic album in recent years, especially with the album's first reissue in 2019. I hadn't heard of him until stumbling across this album online in the fall of 2022, but the album has since become one of my all-time favorites. Each track is brimming with warmth and whimsy while also taking great advantage of the Moog's timbral capabilities. As such, my goals with this piece were to capture Garson's charming and endearing musical style with entirely synthesized instruments and to pay homage to such a wonderfully unique musician.

## **We're On Our Way to a National Park**

I've been to the Tetons, still got White Sand in my boots  
I've seen Joshua Trees and Tortuga seas with my trusty Subaru  
Got some nasty blisters in the Everglades, was blown away by Wind Cave  
Delicate Arch in Moab's certainly worth the climb  
Whether you're campin' or day hikin', balayin' or bikin'  
I'd invite you to explore the land that's your land and mine

If you're a hikin'-boot wearin', star-gazin' regular Old Faithful  
I'd love to have you join me on the road  
Grab a canteen and a compass and your wanderin' heart  
We're on our way to a national park

Don't wake the sleepin' bear before the sunrise hits Acadia  
Before we hit the Appalachians, let's pitstop at REI  
We'll go from east to west, decide which parks are the best  
And we have to stop at Capitol Reef to taste test the cherry pie  
We'll climb up Mount Ranier, soak in Hot Springs, persevere  
Get locked away like Birdman in ol' Alcatraz  
It won't hurt my feelin's if you tire on the way  
The giant redwoods'll still be waitin', prayin' you'll visit them someday

If you're a hikin'-boot wearin', star-gazin' regular Old Faithful  
I'd love to have you join me on the road  
Grab a canteen and a compass and your wanderin' heart  
We're on our way to a national park

There ain't nothin quite like clouds rollin' over northern pines  
I'd invite you to support the land that's your land and mine

If you're a hikin'-boot wearin', star-gazin' regular Old Faithful  
I'd love to have you join me on the road  
Grab a canteen and a compass and your wanderin' heart  
We're on our way to a national park  
We're on our way to a national park

## **The Cliff**

*The Cliff* is a dramatic musical interpretation of climbing a rocky, treacherous wall.

## **Volatile**

volatile /vol • uh • tl/

Adjective

1. tending or threatening to break out into open violence; explosive:
2. changeable; mercurial; flighty

## **Theme and Variations for Alto Trombone and Piano**

*Theme and Variations* aims to highlight the bright and delicate timbre of the alto trombone, as well as expand the existing list of alto trombone repertoire. It features three variations on a theme that include flowing melodies, acrobatic passages, and soft-spoken muted sections to highlight the different characters achievable on the alto trombone—an instrument that is unfortunately not often composed for.

## **Sonata for Flutes, Piano, and Page Turner**

In the already rich and heavily explored landscape of flute and piano sonatas, I found it difficult in the past to approach this piece with a fresh perspective. After a semester of performing the dizi in the University of North Texas Chinese Ensemble and a few years of observing the modern use of the piano, I realized my inspiration for this piece would come from pairing opposite timbres, styles, and traditions to create a composition that speaks to most of my current aesthetic interests. The decision to include a page turner as a titled member of this piece comes from my experience turning pages and assisting on inside piano music; it is a hugely essential job that goes unrecognized on the concert stage, so I wanted to lean into this performative opportunity for an assistant pianist of minimal skill. I hope that this piece can be a gateway for flute players to explore new musical techniques and non-Western instruments and styles, and an opportunity to bring inside piano and improvisation into a highly technical, modern interpretation of the sonata.

## **Dually Noted**

The concept of duality is ubiquitous in storytelling. Whether it's duality in personalities, ideals, relationships, or even a turbulent duality within one person or thing, the idea of duality encourages us to explore not only how two things are diametrically opposed, but also how two things are often much more similar than a first glance would suggest.

## **One Piece in the Shape of Two Pieces**

*One Piece in the Shape of Two Pieces* is based upon two z-related tone rows arranged with blatant disregard for their combinatoriality.

## **Asphalt Dance**

*Asphalt Dance* is a musical expression of a Formula 1 Race. This composition captures the aggressive aspects of racing while still expressing its calming and cyclical nature. *Asphalt Dance* contrasts musical representations of lightning-quick corners, magnificent crashes, and brilliant takeovers with sonic images of cars dancing and flowing together in patterns under the changing hues of the sky.

## **Impressions of Pneuma**

'Pneuma' ('nooma') although deriving its meaning from various sources (Greek Philosophy, Theology, and Stoicism), finds its common place in simply being a 'state of the human condition': the human spirit, energy, and balance of opposing forces. *Impressions of Pneuma* is a Post-Impressionist work exploring themes throughout more 'fluid' and 'rigid' settings, offering seemingly opposite yet interconnected elements of classical piano and impressionist themes into a collected work.

## **Shadow Dance**

Beneath the Moon's soft, silvery tune,  
A figure stirs in the velvet dark,  
With stealth and silence, like a whisper's spark.

These are the Shadowers, in the mystic monsoon,  
They dance and sway in joy's grand arc,  
Their revelry an enigma, leaving a magical mark.

As night's veil fades, the enchanting festoon  
Concludes at the awakening lark,  
Their secrets and stories, hidden in the dark.

The composer skillfully employs specific intervals and concise motives to craft a captivating dialogue between the alto saxophone and marimba. These deliberate intervals create distinct soundscapes that eloquently depict the essence of the initial section of the poem. In the subsequent section, irregular accents converge to construct a vibrant and evocative dance-like rhythm. Through the enchanting interplay of these two instruments, the composition vividly conveys the exuberant merriment of the shadowy figures. As the piece approaches its culmination, the initial motive gracefully resurfaces, bringing the composition full circle and concluding in a serene and contemplative manner.

Don't wake the sleepin' bear before the sunrise hits Acadia  
Before we hit the Appalachians, let's pitstop at REI  
We'll go from east to west, decide which parks are the best  
And we have to stop at Capitol Reef to taste test the cherry pie  
We'll climb up Mount Ranier, soak in Hot Springs, persevere  
Get locked away like Birdman in ol' Alcatraz  
It won't hurt my feelin's if you tire on the way  
The giant redwoods'll still be waitin', prayin' you'll visit them someday

## **Every Sound a Flower**

*Every Sound a Flower* was written about the life of my patron saint, Saint Hildegard von Bingen. Hildegard was born in 1098 in what is now known as Germany. When she was 15 years old she became a Benedictine nun and later an abbess. She was a mystic, writer, healer, philosopher, composer, and more. Hildegard was extremely influential in the building up of the church and is now known as a Doctor of the Universal Church. The title and many of the melodies are taken from music by Hildegard.

## **Life Cycle**

*Life Cycle* is the second of five movements in a larger multi-movement work (not yet titled) for jazz quintet. This piece is inspired by the concepts of death and rebirth. The melody in the trumpet, piano, and later tenor saxophone is stagnant and repetitive, droning on and on until it reaches its peak, which is reflected in the harmony and shift towards the trumpet's upper register. The form of the piece acts as a microcosm of the balance between order and chaos within life. Although things often seem monotonous, our lives will, unexpectedly and inevitably, completely change in ways we could never imagine or prepare for. This piece also explores the balance between the structure of a jazz lead sheet, and a more contemporary form of open improvisation which occurs in the middle of the piece. This improvisational section is bookended by fairly strict adherence to the written chord changes and rhythmic hits.

