COLLEGE OF MUSIC

University of North Texas College of Music

Departmental Recital | Thursday, November 12, 2026 | 8:00 p.m.
Paul Voertman Concert Hall

Spectrum: New Works by North Texas Composers

Now Close The Windows (2026) .....Milo Warrior
(b. 2007)

Rebecca Lang, conductor
Ashton Landry and Jimmy Hademenos, rehearsal pianist

Soloist
Julianna Carden

Soprano
Emma Davis | Grace Gamel | Julianna Carden | Keira Hinton
Kyra Sirwaitis | Lydia Vasquez | Sarah Roberts | Sye Owens

Alto
Austin Russ | Elena Menasco | Grace Glaser | Jackie Clark | Kassie Kaluf
Laighton Nesland | Lucy Beck | Sophia Sweny | Samantha McGlamery

Tenor
Casey Ughanze | Christian Eddington | James Monson
Jason Castillo | John Guess | Joseph Sosa
Justin Reece | Ronaldo Sanchez

Bass
Anthony Nguyen | Austin Ondruch | Chandler Hall | Connor McCloud
Declan Spencer | Gabriel Emig | Hezekiah Mayers | Jaden Johnson
Jaedon Trevino | Jimmy Hademenos | Josh Franke | Silas Franklin

Program one hundred ninety-nine of the 2026–2027 season
Photography and videography are prohibited

Duo for Tenor Trombone and Harpsichord (2026) ..... Simon Kaplan
(b. 1993)

Katie Glading, tenor trombone
Daijing Ren, harpsichord

Betrayal (2026) ..... Anthony Sanchez
(b. 2004)

Jilin Zhang, Bb clarinet
Anthony Jordan, bassoon

INFRASEAM (2025) ..... Barret Allen
(b. 2002)

Drew Lakly, double bass

not forgotten (2026) ..... Jilin Zhang
(b. 2005)

Yuma Okada, flute
Haydee Norris, oboe
Jilin Zhang, clarinet
Caleb Harold, horn
Emaline Wylie, bassoon

Prelude to Nature (2023) ..... Michael Donaldson
(b. 2003)

Joe Marta, flugelhorn
Luke Losavio, piano

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Double Speak (2026) ..... George McGuinness
(b. 2000)

George McGuinness, piano
Ava Ramsey, soprano

2 Miniatures for 4 Trumpets (2026) ..... Joe Marta
(b. 2001)

Trumpet
Dallas Gordon | Shawn Paniagua | Lilly Strickland | Joe Marta

Mother (2026) ..... Simón Ramírez
(b. 2003)

Choir
Victoria Cerda | Grace Glaser | Sandy Strittmatter | Julianna Carden
Isabella Jovanovic | Elena Menasco | Austin Russ | Kahan Taraporevala
Collin Huffman | Justin Reece | Demetrius Robinson Jr.

JD Fuller and Simón Ramírez, singing bowls
Drew Lakly and Ham Sweet, double bass

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Program Notes

Now Close The Windows (2026) | Milo Warrior (b. 2007)

Now Close The Windows (2026) is a piece that was originally written as a part of a song cycle entitled "for winter", which premiered in Winter 2025. The piece is based upon a Robert Frost poem under the same name, which thematically centers around the idea of grief. The text evokes a bittersweet response; while the central message of the poem is about choosing to accept grief and begin healing, multiple moments within the text serve as cries for what once was. In writing the piece, I aimed to capture the many different shades of grief, in an attempt to describe the emotion as something quiet and calculated, rather than loud and volatile. Grief as an emotion is something that comes and goes, hollowing out the self to make room for new experiences, and thus the choice to accept and process grief is an incredibly vulnerable thing. That vulnerability is the heart of this piece.

Compositionally, the piece succeeds in capturing this emotion through its repetitive formal structure and denser harmonic context. Many elements of this work are well-aligned with the jazz idiom, as many of the contours' peaks and falls are highlighted by extended tertian harmony and secundal voicing. Furthermore, the instrumentation of full SATB choir allows for the more subtle moments of the original art song to broaden significantly. Thank you to Rebecca Lang, Jimmy Hademenos, Dr. Marques L.A. Garrett, and all the singers involved with this project. It is truly a privilege to work so passionately with such an array of talented musicians.

Betrayal (2026) | Anthony Sanchez (b. 2004)

This piece was very much a challenge for me to write as I took many risks and experimented with a lot of techniques I don't usually employ in my music. Despite that, I believe Betrayal is just as compelling musically as my other works thus far.

Per the title and subtitle for this piece, the main narrative deals with the concept of betrayal. In this piece, there are two characters, each represented by an instrument. I wanted to demonstrate musically the idea of two best friends who grew up together and know everything about each other drift apart over time to the point that they can't be more dissimilar by the end. In most tropes in different media, this concept is usually portrayed as both characters being pure of heart where one of the characters slowly becomes more and more evil over time. However, I wanted to put a twist on this trope and portray this concept as both characters being evil where one of the characters slowly becomes pure of heart over time.

Betrayal is split into three different sections. The opening section is very light and playful in character, with the clarinet and bassoon frequently playing call-and-response passages in a conversational manner. One of the longer passages in this section does get repeated, but the repeated variant is a lot more "messed up" so to speak, what with the extensive use of mixed meter, abrupt dynamic changes, and motivic development. However, the clarinet and bassoon always converse in the same manner throughout this opening section.

For the next section, the musical character is very different. I try to show the two characters starting to drift apart using various techniques. For one, this section is modal rather than in a major or minor key like the opening section. Also, the clarinet noticeably takes the spotlight throughout this section whereas both instruments were treated as equals in the opening section. The clarinet slowly develops new motivic material based on the material from the beginning of the piece. The ending of this section is marked by a virtuosic cadenza in the clarinet where the new motivic material is heavily developed and experimented. The idea for having a cadenza here is to represent the clarinet character's growth toward becoming good, kind of like a personal revelation or reflection of character.

The final section is the most striking audibly. The bassoon comes back in with material from the opening section, but the clarinet presents a new theme developed from the middle section. It must be noted that the clarinet moves to the key of the dominant, E♭, while the bassoon stays in the key of the tonic, A♭, thus making this section bitonal. It must also be noted that the clarinet's new theme is in 3/4 meter, whereas the bassoon stays in 2/4, thus also making this section bimetric. With this in mind, much of the music in this section should sound "wrong" compared to the previous two sections. For the remainder of the piece, the clarinet sticks to its new theme and develops new material from it while also mainly sticking to its new key of E♭, whereas the bassoon starts to freak out and heavily develops the material from the beginning of the piece. The bassoon jumps to many different key signatures, fragments and expands upon earlier motivic material, and has frequent abrupt changes in dynamics and registers. The narrative behind this section of music is that the clarinet has changed as a character and is not going to revert back to its wicked ways, whereas the bassoon hasn't changed at all, and it can't cope with the fact that the clarinet is a completely different character and not the same, evil being it once knew as a best friend. As such, the bassoon character goes more and more insane, which is clearly shown by its part in the music while the clarinet's part sounds calm and collected.

INFRASEAM (2025) | Barret Allen (b. 2002)

/ˈɪn.frə.siːm/
noun
1.
hidden boundary beneath visible surfaces;
where resonance gathers, slips, and fractures
under slow, imperceptible pressure.

Prelude to Nature (2023) | Michael Donaldson (b. 2003)

"Prelude to Nature" is the first movement of a series in progress that explores various natural scenes and landscapes through my own musical interpretations. Inspired by the style and writings of Estonian composer Arvo Pärt, particularly in the use of his "Tintinnabuli" writings. This minimalist piece intends to bring quiet reflection to the listener, as if they are immersed within their own interpretations of what this musical scene represents. In an ever more digital age, it is imperative to find the moments in where we may appreciate natural beauty and genuinely inspired human-made art. Growing up in Utah, and being constantly surrounded by soaring mountains, trees, and snow, has inspired a vast majority of my pieces. This piece is no exception and it is intended for these natural spectacles to be musically painted for the listener to experience.

2 Miniatures for 4 Trumpets (2026) | Joe Marta (b. 2001)

Two Miniatures for Four Trumpets is from a set of short "moods" for various brass combos.

I. Lament
This first movement's main melodic material is derived from an inscription on Hugh Gordon Langton's grave: the only grave from World War One to have included a musical inscription. No one is sure what the origin of the motif is, or if it was something that Langton himself wrote, as he was a musician before joining the military. This movement is a setting of the short fantasia based on the motif.

II. Frustration
This movement aims to capture the frustration of trying to complete an everyday mundane task. It starts with a simple idea that repeats three times, but each time introducing a new complication, like repeating a simple task but something goes wrong each time, driving you to the point of frustration.

Mother (2026) | Simón Ramírez (b. 2003)

Solemn and Joyous; of Spirit and Soil.

Inspired by Lola Ridge's eponymous poem, *Mother* is a non-lyrical approach to choral text-setting, instead using musical elements like form, spatialization, and improvisational performer interactions to convey the essence of the poem. In the text, Ridge speaks to her own mother, saying:

> Your love was like moonlight
> turning harsh things to beauty,
> so that little wry souls
> reflecting each other obliquely
> as in cracked mirrors...
> beheld in your luminous spirit
> their own reflection,
> transfigured as in a shining stream,
> and loved you for what they are not.

Eventually, this mother figure is revealed to be herself the earth, and Ridge ends the poem with:

> Centuries shall not deflect
> nor many suns
> absorb your stream,
> flowing immune and cold
> between the banks of snow.
> Nor any wind
> carry the dust of cities
> to your high waters
> that arise out of the peaks
> and return again into the mountain
> and never descend.

Mother stands as an attempt to grasp at the beautiful intimacy and enormity of the child's relationship with their mother and Mother Earth, and the intersections within.