

### **Bitches Set Traps, It's Every Womyn**

The virtuoso musicians of BST push the boundaries of improvisation by exploring current events, feminism, misogyny, and performance taboos, in theatrical and comedic performances. Using instruments, voices, and common household items, BST recycles and questions everyday tropes of American culture, from tampon commercials to heavy metal power ballads, Eminem to Supreme Court briefs, Joan Didion to Frank Sinatra. As an improvising group they sometimes collaborate with additional guest musicians. BST formed in 2018 as the North Texas Feminist Improvising Group, inspired by the original Feminist Improvising Group of the late 1970's. Videographer, Julie McKendrick, is an artist based in Denton, Texas. She performs live under the persona MOMWOW. She experiments with animation, video and sound. Julie teaches performance art, computer art and animation at the University of North Texas and Richland College.

### **Sean Lopez, Physical Educators (Murderers of Housewives)**

A profanation of the representation of violence in horror films and suburbia. The character created is a combination of biker gang member, garage rocker, and Halloween chain store employee caricatures – a pathetic and impish spirit using its oafish actions and behaviors deliberately but playfully in an effort to conjure some type of subterranean and domestic horror artifact. The performance plays into the creation myth of the sculpture and projection, as though the performance was a ritual at the altar of its own creation. An artwork created through repetitive labor and naïve playing.

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**Two hundred forty-first program of the 2020-2021 season  
Photography and videography are prohibited**



## University of North Texas College of Music

**Composition Recital | Sat., November 7, 2020 | 8:00 pm | Courtyard, MEIT & CVAD**

### **Sonic Murals V**

- Cow Piece (2020)..... Patrick Reed
- A Song With Three Movements (2016)..... Okan Yasarlar
- Technobabble IV (2020)..... Daniel Sabzghabaei  
TAK Ensemble  
Charlotte Mundy, voice • Laura Cocks, flute  
Madison Greenstone, clarinet • Marina Kifferstein, violin  
Ellery Trafford, percussion
- Chain of Circumstances (2020)..... Joseph Klein  
Richard Shuster, piano • Jordan Fuchs, dancer/choreographer  
Joseph Klein, video/audio production  
Dayna Ballenger, lighting designer (dance content)  
Danielle Willis, camera operator (dance content)
- Unending Chaos (2020)..... Dan Drizlikh
- I Funerali Dell'Anarchico Serantini (2017) ..... Francesco Filidei  
N/A Ensemble  
Anne Dearth Maker, Caroline Kouma, Jesse Maker
- SERES (2020) ..... Amy Knoles/David Stout  
Amy Knoles, multimedia artist/percussion/composer  
David Stout, multimedia artist/composer
- It's Every Womyn (2020) ..... Bitches Set Traps  
Bitches Set Traps  
Elizabeth McNutt, flute • Kourtney Newton, cello  
Sarah Ruth Alexander, voice • Julie McKendrick, videographer
- Physical Educators (Murderers of Housewives) (2020)..... Sean Lopez

### **Patrick Reed, Cow Piece**

*Cow Piece* is part of a larger work called *Terra Fabrica*. It explores interspecies relationships in a time of precarious ecological balancing. Created during quarantine for the COVID-19 pandemic, the work questions ways in which nature is becoming increasingly fabricated and intervened upon, and observes some of the effects. This project aims to make sense of the current situation by exploring a narrative of uncertainty and mixed realities that represent the surreality of the moment.

### **Okan Yasarlar, A Song With Three Movements**

*A Song With Three Movements* consists of three different video recordings. The video recordings were taken by me and two of them were taken during the New York Marathon, and a Halloween party at the St. John the Unfinished Church. Those recordings are used in the first and the third movement. The video recording used in the second movement was based on an accident in which we could not do anything to save people from the accident. *A Song With Three Movements* is generally a glitched work of art, due to the fact that I did not have access to the required technology such as sufficient processing power. Therefore I made do with the technological insufficiency.

### **Daniel Sabzghabaei, Technobabble IV**

This work is the fourth in a set of investigations of texts generated by bots in some way, our relationship with technology, and the inherent, as well as planned, obsolescence of this technology over time. This particular text came from a comment by a ~human~ on one of my YouTube videos. While it is unclear how much of this particular text is crafted by a person or generated by a machine, the coalescence of the two is of particular interest, forming a type of cyborgism. Each sentence, fragment, word, syllable, vowel, and consonant is isolated extremely precisely throughout, like looking at a crystal under a microscope at multiple zoom levels. Paired with these macro and micro obsessions are explorations of a rapidly falling out of favor—and once very important—piece of tech which carries a lot of baggage itself: the plastic bag. How can these pieces of fading tech be repurposed?

### **Joseph Klein, Chain of Circumstances**

*Chain of Circumstances* is one of a series of open-form compositions that have occupied my creative interest in recent years. As with the other related works, *Chain of Circumstances* explores aspects of recombination, modularity, and non-linear musical structures. In this instance, the work is conceived as a series of disparate, distinctive, and relatively static musical states that provides an ever-changing sonic canvas, which the pianist(s) may alter at will. In performances that include solo dancer and/or electronics, the result is a kind of dynamic and unpredictable “feedback loop” between the various elements; this fixed video realization of the work was created specifically for the type of remote concert experience that has become common (and necessary) during the current pandemic. *Chain of Circumstances* was supported by a grant from Texas Woman’s University, and composed in February–March 2020 for pianist Richard Shuster and dancer/choreographer Jordan Fuchs.

### **Dan Drizlikh, Unending Chaos**

A generative work built in Max 8. The name is inspired by the current strange times that have uprooted our daily lives. *Unending Chaos* aims to bring different sound experiences with the same levels of atmospheric chaos and discomfort each time it is played. The piece’s goal is to convey a sense of chaos, tension and pain, which is achieved using mainly a generative patch in Max 8. It creates several sounds at different rates and sometimes increases and decreases volume. This brings a sense of discomfort to the listener, because at certain instances, the pitches and amplitude will stop at whatever setting they are at to create a drawn out dissonant sound.

### **Francesco Filidei, I Funerali Dell’Anarchico Serantini**

Franco Serantini was an active leftist in 1960s and 1970s Italy. At an anti-fascist “Resistance” rally on May 2, 1972, he was taken into police custody and beaten to death. No police officers were charged for his murder. Serantini’s death sparked mass outrage, and his funeral became a protest in its own right. The crowd sang revolutionary songs, and leaders of radical movements gave speeches. This was not unique for the time – the funerals of Resistance leaders Pietro Secchia and Alcide Cervi, for instance, also in the early 1970s, were taken as opportunities for mass protest. Still, the story of Serantini’s death lived on beyond the funeral itself, in song, monuments, and works of literature. Filidei’s piece is, in many ways, a protest song. The three performers growl, bang their fists, whistle. They sit in silent rage and shout. They are mourners, but also embodiments of Serantini’s anti-fascist spirit, the power of collective action in response to atrocity. Although the murder of Franco Serantini took place in the 1970s, and the piece was written more than ten years ago, its message could not be more timely. In a quirk of Italian language usage, *I funerali* can be singular (“funeral”) or plural (“funerals”), and so the title simultaneously mourns for Serantini’s death and for similar deaths, past, present and future, in the struggle against police brutality and neo-fascism. N/A Ensemble is a new music ensemble dedicated to performing new and experimental music. We program and commission music from a diverse set of cutting-edge composers, who together represent some of the most important voices of our time.—Note written by Jesse Maker

### **Amy Knoles & David Stout, SERES**

*SERES* is an electro-acoustic visual music performance composed and performed by Amy Knoles and David Stout. In this project the artists explore new possibilities for digitally assisted instrumental networks using acoustic and electronic percussion instruments to trigger and sculpt both image and sound. The work explores a variety of sound generation methods including the direct sonification of the image processes. The sonification methods allow for working in both tonal/atonal and/or textural oriented modes including a wide array of richly layered soundscapes. Using these techniques, the duo acknowledges the cross pollination of contemporary art music and popular styles that have continued to evolve in the electronic underground over the past 4 decades. In this light, *SERES* can be viewed as a techno-poetic synthesis of one of the most essential musical expressions, where drumming is augmented and transformed through the expanding capacities of multi-sensory digital media.