

**Illinois State University
Wonsook Kim College of Fine Arts
School of Music**

Music Factory I and II

Works by composers enrolled in Mus 205 and 405
Carl Schimmel, Alex Stephenson and Alex Taylor,
instructors

**Kemp Recital Hall
April 14, 2025
Monday Evening
6:00 p.m. and 8:00 p.m.**

This is the one hundred and ninetieth program of the 2024-2025 season.

Program – 6:00 pm

Please silence all electronics for the duration of the concert. Thank you.

Do not go gentle into that good night

Daniel Currie

Alexis Pal, *piano*
Celie Arnett, *soprano*
Hope Maschmann, *alto*
Preston Pratali, *tenor*
Gian Tupaz, *bass*

Derived from Dylan Thomas' poem, *Do not go gentle into that good night* explores the many ideas brought up in the poem as well as paints the existential hope and dread that comes with death.

Rondino's Pizza

Val Wolz

Sam Berman, *clarinet*
Val Wolz, *viola*
Lucia Santore, *cello*
Zeph Mussman, *piano*

Rondino's Pizza is my first attempt at writing a dance, it started off as a sort of gigue taking a lot of its rhythmic ideas from the giges present in the Bach Cello Suites. The piece further took shape as the initial plan of a seven-part rondo, made its way into nine parts, and then into a sort of minuet and trio.

A Commanding Presence

Quinn Barker

Quinn Barker, *tenor saxophone*
Emalie Jones, *piano*

A Commanding Presence started out as a simple question from my grandfather: "When do I get to see you perform?" After that question, I decided that I would write a piece that not only allowed me to perform for him, but also was dedicated to him. My grandfather was always a very confident and commanding man (half-jokingly, of course, with his quick-witted jokes and his fake arrogant comments), and I came to the conclusion that I should create a piece that could personify this side of him that always makes me laugh, accomplishing such through two primary themes - one more driving, like a conquest, and the other more like a fanfare.

Spiders

Dyllan Bowering

Gina Russell, *flute*
Elli Ji, *oboe*
Holly Peters, *clarinet*
Daniel Ota, *horn*
Kendra Chaney, *bassoon*

Spiders was composed as an exercise in motivic development and an exploration of unconventional harmonic movement. The piece features crawling chromaticism, which evokes the image of spiders, inspiring the title. Through this composition, I aimed to challenge traditional harmonic boundaries and create a unique auditory experience.

Small Suite for Guitar

Julián Acuña-González

- I. E
- II. A
- III. D
- IV. G
- V. B
- VI. e

Dr. Angelo Favis, *guitar*

Small Suite for Guitar is a cycle of six pieces written for classical guitar. The six movements, E, A, D, G, B and e are named after the standard tuning of the guitar strings from lowest to highest. The introductory movement showcases concrete and ethereal sonorities of E. In the second movement, A, a dissonant lament motive is developed into a stretto. The third movement, D, has two contrasting sections and explores modality. The G movement is a twelve-tone etude to be played on the third position. The next to last movement is a two-voice tremolo exercise on the second string, built around neighbor tones of B. Finally, the concluding movement, e, is an etude on the 4:3 polyrhythm, inspired by traditional Latin-American music.

Mischief, Magic, and Mayhem

Ben Keene

Ryan Daimid, *clarinet*

Mischief, like a smirk-ish grin - arrogant, bold.
Magic, like a spell gone wrong - eerie, unnerving
Madness, like a laugh that won't stop - wild, unforgiving

Fragile: A Brief Study In Harmonics

Sean Duffy

Sam Guynes, *classical guitar*

Fragile: A Brief Study in Harmonics is a short piece for solo classical guitar, written entirely using natural harmonics. I composed it for a close friend, as a quiet gesture of appreciation and reflection. The piece invites listeners to lean in and sit with the silence between the notes, appreciating sounds our ears often gloss over. I like to think of *Fragile* as a small meditation on stillness, vulnerability, and the recognition of the beauty of things that don't last.

Rainbow Rondo (Red, Orange)

Ethan Prado

Illinois State University Boomwhacker Extreme Ensemble

Dyllan Bowering, Audrey Dahlman, Casper Faltz, Nadia Jensen,
Kye Johnson, Ethan Prado, Boomwhackers

Jon Frattini, *drums*

The Boomwhacker is commonly associated with covers and educational music - I thought it would be funny and interesting to write a Contemporary Classical piece for it. In researching extended techniques for the instrument, I found several interesting pitch alterations. One of these is using one's hand to artificially extend the length of the tube, lowering the pitch by a (approximately) half step, and another would be hitting the opening of the tube against one's thigh or hand, lowering the pitch by a major seventh. "Rainbow" in the title comes from the colors of the Boomwhackers themselves, and most musicians can guess what the second part means. This work contains rhythmic influence from music of the African diaspora, as well as techniques used by Steve Reich (superimposed phasing) and Marc Mellits (moving a few notes at a time as part of an evolving sound tapestry).

Spark

Francesco Scarpelli

Grace Morris, *trumpet*
Andrew Sniegowski, *trumpet*
Thomas Hibbeler, *horn*
Riley Hobart, *trombone*
Matthew Sourwine, *tuba*

Spark is a piece about the spark and development of an idea. Much like the thematic structure, the compositional process itself felt like the striking of a thought and following its changing colors. I first thought of the recurring melody and accompaniment, which I then wrote an introduction for and let develop as the composing continued. In the opening section, the thought is conjured, slowly forming as instruments join in. Quickly you are struck with the thought represented by an explosion of chords, slowly moving into the thought's development. Lower voices flesh out melodic portions as the thought becomes more complex. Next, you return to the original idea, however this time imbued with different snippets calling back to earlier sections. Finally, the mind completes the thought and puts itself to rest.

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Unsettled Dance

Peyton Fox

Ethan Vogel & Peyton Fox, *guitars*

Unsettled Dance makes use of uneasy harmonies, unexpected changes in theme, and unstable chromatic transitions. With the help of two guitars, it combines these ideas with a traditional dance in triple meter. Being my first composition of substantial length, composed under tumultuous circumstances, it is representative of the stresses of obligation, but also the joy of creating music. The music reflects what the title represents; phrases seem for the most part “normal,” but have an otherwise quirky and uneasy underlying tone.

Harrowed Heart

Sja’Lell Downing-Mims

Blake Bowers, *violin*

Marie Cruz, *violin*

Val Wolz, *viola*

Kahauri Brown-Givens, *cello*

My piece *Harrowed Heart* was written with the idea of pulsing heartbeat throughout the piece. The imagery in mind while writing the piece was of a general attempting to keep their heartbeat steady as their soldiers are marching towards the enemy. As the drama of the ensuing conflict increases, so does the sound of their beating heart.

OCCURRENCES

Kaden Filson

1. one/opening
2. two/doppler
3. three/dance
4. four/song
5. five/oscillation

Bubbles Thomas, *violin*

Thomas Jamero, *clarinet*

Casper Faltz, *bass clarinet*

Gavi Benedick, *percussion*

OCCURRENCES is a set of five short pieces for mixed quartet, each based on a small exploration of a single gesture or texture. The title *OCCURRENCES* came from the idea that something may exist for a little while, just as these short ideas come and go easily. “one/opening” looks at breath, going from an energized stillness to an angular motif, and how those ideas breath together. “two/doppler” finds the relationship between pitch and sound, as the crescendo and diminuendo idea slowly becomes more and more “pitched” as the idea develops. “three/dance” takes a simple lick from some bluegrass fiddle solos, and repeats it, passing through different instruments, as it slowly shifts and changes. “four/song” is a short chorale around both diminished and augmented harmonies, finding balance in that dissonance. “five/oscillation” utilizes a trill figure that grows in intensity with familiar interruptions.

Crossroads

Kyle Gilles

Kyterra Waters, trumpet
Andrew Sniegowski, trumpet
Sean Wright, horn
Graham Miller, trombone
Matthew Sourwine, tuba

As human beings we must make thousands of small decisions on a daily basis. Even those seemingly insignificant decisions can overwhelm us, but when we are faced with a pivotal choice that could alter the course of our lives, we often become completely paralyzed. We can stand at a crossroads for as long as we want, unable to decide which direction to go, but that will not get us anywhere. Eventually, we must choose a route and continue our journey, but no matter which path we take, we will end up exactly where we are meant to be.

String Quartet in G Minor

Brandon Campos

- I. Andante et Agitato
- II. Tango
- III. Adagio
- IV. Vivace Agitato

Chona Noble, *violin*
Tiffany Davis-Hinton, *violin*
Zeph Mussman, *viola*
Kahauri Brown-Givens, *cello*

Through seemingly constant strain, this quartet struggles to find its identity yet holds onto some distinctive elements of its character throughout all movements. Each movement defines struggle in its own way, and many efforts at resolution are left dissatisfied because of the constantly shifting environments in which they are set. Even through moments of silence, uneasiness lingers and internal struggle builds, waiting for that final resolution that finally brings an earned rest.