

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

Graduate Recital
Jewelianna Fuqua, *percussion*

Jon Frattini, *djembe*
Kyle Heissler, *cajon, marimba*
Noah Berkshier, *marimba*
Wyatt Mastin, *marimba*
Sara Eckert, *vibraphone*
Abbey Schiller, *marimba*
Bridget Hagan, *marimba*

**This recital is in partial fulfillment of the
graduation requirements for the degree,
Master of Music in Performance.**

Kemp Recital Hall
April 25, 2026
Saturday Afternoon
5:00 p.m.

This is the one hundred and ninety-second program of the 2025-2026 season.

Program

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

Until Flesh Is Torn From Bone Brant Blackard
(born 1990)

Jewels Fuqua, *drum set*
Kyle Heissler, *cajon*
Jon Frattini, *djembe*

feeling better Ivan Trevino
(born 1983)

marimba

Little Windows Keiko Abe
(born 1937)

marimba

Lightweaver Russel Wharton
(born 1990)

marimba quartet

Kyle Heissler, Noah Berkshier, Wyatt Mastin, Jewels Fuqua

from *3 Episodes for Timpani Solo* Paopun Amnatham
(born 1981)
#3 – Rhythmic

timpani and hi-hat

An Assembly of Outrage Caleb Pickering
(born 1990)

snare drum and tape

~ **Pause** ~

Merlin Andrew Thomas
(born 1939)

marimba

Mishima – Closing Philip Glass
(born 1937)
arr. by Jewels Fuqua

Jewels Fuqua, *vibraphone*, Sara Eckert, *vibraphone*
Abbey Schiller, *marimba*, Kale Star, *marimba*

Program Notes

Until Flesh Is Torn From Bone – Brant Blackard

From the Composer: “This piece is directly influenced by one of my favorite styles of music: death metal. I’ve always been attracted by the contradiction of a bunch of sweaty dudes screaming about death who are also some of the most technically accomplished musicians I’ve ever heard. I’ve attempted to explore several aspects of this music that I adore: the speed and endurance required of the musicians, the surprising and unpredictable metric modulations, and the often relentless pacing. In an attempt to make the piece slightly more accessible to percussionists not accustomed to this style, the drumset part does not require a double-bass pedal, though any creative adaptation of that into the music would not be discouraged...”

feeling better – Ivan Trevino

From the Composer: “feeling better (2015) is a two mallet solo scored for a 4.0 octave marimba. I composed the piece for Gabriella Reyna, a former student of mine at Baylor University. Gabby began her first semester of college with tendonitis in one of her hands, which inhibited her from practicing and performing. It made me sad to see her concerned; no college student wants to start their college experience that way. While she recovered, I decided to write her this piece. I wanted to give her something for two mallets, a simple piece that would ease her into playing again. Nothing stressful; just simple and musical. Gabby’s condition improved throughout the semester, so much so that she gave an end of semester jury, including a wonderful performance of *feeling better*. While simple, *feeling better* might be the most expansive piece in my catalogue in terms of its reach. I can envision beginners using the piece to work out technical and expressive elements, and professionals playing the piece as a meditative, simple movement in an otherwise heavy program.

Little Windows – Keiko Abe

The inspiration for Abe’s composition, *Little Windows*, comes from being able to watch the events and buildings go by from a moving vehicle. The piece is structured by a prominent theme played in the beginning, which returns in the middle and end of the piece, as other ideas weave in and out. *Little Windows* is characterized by similar ideas to perpetual motion and relentless ostinatos, with overarching melodic lines sitting atop these ideas throughout.

As a performer, I enjoy the idea of each piece that I perform being a ‘little window’ into my personality, my process, and the highs and lows that come with every performance. Each piece has its own strengths, weaknesses, stories, and dedicated time that is all neatly packed into the few minutes of a composition.

Lightweaver – Russell Wharton

From the Composer: “Lightweaver is a piece about coming to terms with the undesirable, darker parts of one’s psyche. Known in Jungian psychology (based on the work of psychologist Carl Jung) as the “shadow,” these parts of us unconsciously guide our decisions and emotions and can cause us great psychological pain. One of the core tenets of Jungian psychology is that a healthy inner life can only be achieved by acknowledging, questioning, accepting, and integrating the shadow. Jung writes: “[the] Shadow is that hidden, repressed, for the most part inferior and guilt-laden personality whose ultimate ramifications reach back into the realm of our animal ancestors... If it has been believed hitherto that the human shadow was the source of evil, it can now be ascertained on closer investigation that the unconscious man, that is his shadow does not consist only of morally reprehensible tendencies, but also displays a number of good qualities, such as normal instincts, appropriate reactions, realistic insights, creative impulses, etc.” The title Lightweaver is a reference to The Stormlight Archives, a fantasy book series by Brandon Sanderson. The Lightweavers are magic users whose powers are directly tied to their ability to integrate their various personalities and to be honest with themselves—a very Jungian journey.”

“The piece begins with a nagging rhythmic figure that possesses a mathematical quality. This represents knowledge and logic; it has a “human darkness” to it. As the nagging continues, devils show their face and begin to swirl. All is dark. We are taken through a number of devilish scenes before another scene emerges: It is beautiful and warm but fleeting. We are left wanting more of it. How can we get it back? More devilish scenes follow, with none of the warmth from just a moment before. We are treated to jarring rhythms and outlandish harmonies, increasing in intensity until we reach a breaking point: a wail of frustration and regret! We breathe deeply and meet our sorrow with empathy. Eventually we find our composure. We return with resignation to the nagging figure from the opening, but something is different when the rest of the parts enter. They feel less ominous than before, and things seem to make more sense. We have begun to use our shadow rather than be ruled by it. We dance with this new feeling; for the first time in this piece, we are having fun. We begin to gain control and agency over our different facets, and eventually we reach that moment of revelation where all parts of ourselves are integrated. Buoyed by our darkness in the form of a rhythmic foundation, we soar with unrestrained joy across warm, angelic harmonies.”

#3 – Rhythmic – Paopun Amnatham

Amnatham designed each movement from a series of 3 timpani works to be able to be played independently from one another. In #3, titled “Rhythmic”, Amnatham aimed to add an additional factor to traditional timpani solo – a rhythmic hi-hat part, interspersed throughout the entire piece. The audience is introduced to the main theme in the beginning, which implements the hi-hat, which returns later throughout the piece. Like much other timpani repertoire, there is a tuning section and a rolled ‘chorale’ section as well, layering in many different timpani techniques within the work.

As a fan of compositions that go more against the grain, this was very entertaining to learn! The biggest challenge to overcome dealt with where I wanted the hi-hat to be, and how I wanted to use it so I could properly crash and sustain it with one foot, while also using it to keep time or provide offbeats when necessary.

Merlin I – Andrew Thomas

I – Beyond the Faint Edge of the World

“Gawaine, Gawaine, what look ye for to see,
So far beyond the faint edge of the world?
D’ye look to see the lady Vivian,
Pursued by divers ominous vile demons
That have another king more fierce than ours?
Or think ye that if ye look far enough
And hard enough into the feathery west
Ye’ll have a glimmer of the Grail itself?
And if ye look for neither Grail nor lady,
What look ye for to see, Gawaine, Gawaine?
-from *Merlin*, by Edwin Arlington Robinson

From Mark Ford- “Merlin is a marimba solo that was written in 1985 by Andrew Thomas. Commissioned by William Moersch, Merlin was premiered in 1987 at the Merkin Concert Hall in New York. Since then Moersch has performed this work extensively in his concert touring. Inspired by the Edwin Arlington Robinson poem, Merlin, which describes King Arthur's court and its destruction, this marimba solo is composed in two movements. The first movement is a slow chorale-like work. According to Thomas it depicts the knight Gawaine "looking from the battlements of Arthur's castle towards the horizon, sensing the terrible events to come."As expected the music creates an eerie atmosphere of an unsettled calm. Rarely is the chorale predictable as it moves to a loud climax before it drifts into a fading diminuendo.”

Mishima – Closing – Philip Glass

Mishima was written in 1985 for the soundtrack to the film 'Mishima – A Life in Four Chapters'; a biopic about the life of Yukio Mishima, a Japanese author who attempted a coup and committed seppuku in 1970. The film intersperses moments of his life with musical interpretations of some of Mishima's works to shape a kaleidoscopic creation, the full soundtrack containing a full orchestra and string quartet.

Yukio Mishima was a complex human being, who often saw beauty in so much of what life has to offer, but often struggled with existentialism and the state of the world around him as well. From one of his works, *The Temple of the Golden Pavillion*, he states, “Yet how strange a thing is the beauty of music! The brief beauty that the player brings into being transforms a given period of time into pure continuance; it is certain never to be repeated; like the existence of dayflies and other such short-lived creatures, beauty is a perfect abstraction and creation of life itself. Nothing is so similar to life as music.”

I believe that Philip Glass captures this idea of beauty and continuance, especially in his closing composition for the film. The melding chords and repeated structure do well for this. I fell in love with the piece the first time I heard it and wanted to turn the string quartet into a mallet quartet. I knew I wanted to create, hold, and share that ‘brief beauty’ with other people – other performers, listeners, family and friends; everyone that I hold dear to me.

Upcoming Events

Saturday, April 25, 7:00 pm

Senior Recital: Peyton Fox, clarinet

Kemp Recital Hall

Saturday, April 25, 8:00 pm

Graduate Recital: Lin Ting Tseng, violin

Kemp Recital Hall

Saturday, April 25, 8:00 pm

Graduate Recital: Ethan Prado, composition/percussion

CH 212

Sunday, April 26, 12:00 pm

Joint Trumpet Recital: Allie Schmuldt & Xavier Buford

Kemp Recital Hall

Sunday, April 26, 1:30 pm

Senior Recital: Nadia Jensen, piano

Kemp Recital Hall

Sunday, April 26, 3:00 pm

Senior Recital: Charlie Machamer, trumpet

Kemp Recital Hall

Sunday, April 26, 3:00 pm

Spring Choral Concert: University Glee & Belle Voix

Center for the Performing Arts

Sunday, April 26, 4:30 pm

Sophomore Recital: Elie Cavoza, horn

Kemp Recital Hall

Sunday, April 26, 5:30 pm

Graduate Recital: Trevor Schaefer, trombone

Kemp Recital Hall

Sunday, April 26, 6:00 pm

Spring Choral Concert: Treble Choir & Concert Choir

Center for the Performing Arts

Sunday, April 26, 7:30 pm

Junior Recital: Ezra Tarcak, piano

Kemp Recital Hall

Sunday, April 26, 9:00 pm

Graduate Recital: Alexis Pal-Casiano, piano

Kemp Recital Hall

Wednesday, April 29, 8:00 pm

University Band Concert

Center for the Performing Arts