

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

Music Factory I & II

Works by composers enrolled in MUS 205 and 405
Roy Magnuson, Carl Schimmel, and Alex Taylor,
Instructors

**Kemp Recital Hall
November 5, 2025
Wednesday Evening
6:00 & 8:00 P.M.**

This is the forty-first program of the 2025-2026 season.

Program – 6:00 P.M.

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

Mechanical Motion

Quinn Barker

Alyssa Greer, *trombone*

This piece began, at its core, as an exploration of repetition – seeing how far I could take a single note and push it to its limits. What came out was a resemblance of a very mechanically rhythmic pulse, pushing forwards and onwards, continuously – until it goes too far, and runs out of steam.

Poem: Omar Khayyam

Ehsan Tavakkol

- I. The Cry of the Vessel
- II. The secrets of eternity
- III. The weeping cloud
- IV. Where Is the Smoke?

Olesia Pupina, *piano*

Dr. Alex Taylor, *tenor*

Ethan Yoder, *tenor*

Omar Khayyam and the Inspiration for This Collection

Omar Khayyam — the renowned Persian poet, philosopher, mathematician, and astronomer of the eleventh century — explores in his Rubaiyat the deepest questions of existence, time, death, and destiny. The rubai, as a literary form, is one of the most concentrated and expressive genres of Persian poetry: within its four lines, it compresses a universe of meaning, balancing simplicity of language with profound philosophical insight. In Khayyam's verses, the tension between joy and transience, the desire for life and the awareness of impermanence, appears with disarming clarity and timeless resonance.

This musical collection was inspired by Khayyam's poetry — an attempt to translate his thought from word into sound. Each phrase functions like a verse of a rubai: brief yet deeply expressive, where every note becomes a moment of reflection and every silence a space for doubt and release. For me, Khayyam's music is a journey between light and shadow, between wine and mortality, between question and serenity — a dialogue between philosophy and emotion, spoken in the language beyond words.

The English translations of Khayyam's quatrains used in this project were carefully developed and refined over a long period of study, aiming to preserve both their poetic rhythm and their philosophical depth — allowing the music to emerge naturally from the meaning of the text.

1. The Cry of the Vessel

I saw at a potter's shop one dusk of day,
Two thousand voiced and silent pots of clay;
One vessel then, on sudden, cried aloud:
"Where are they — potter, seller, buyer?"

2. The secrets of eternity

Neither you nor I know the mysteries of eternity,
Neither you nor I read this enigma;
You and I only talk this side of the veil;
When the veil falls, neither you nor I will be here.

3. The weeping cloud

A cloud appeared and wept upon the green.
Without rose-colored wine, life feels unseen.
This grass we watch today, so full of light—
When we are grass, who'll gaze with equal sight?

4. Where Is the Smoke?

Of our coming and going — what purpose remains?
From the thread of our hope — what wisp, what sign?
Many a pure soul, like a cypress in bloom,
Burns into dust — but where is the smoke?

Daybreak

Lily Johnson

Quinn Barker, *tenor saxophone*
Lily Johnson, *piano*

Daybreak is a simple piece following a taped recording of a morning walk as the sun rises. The opening features a steady and consistent upbeat piano line as the tenor saxophone outlines the slow rise of the sun. The world slowly wakes up, the music becoming louder and more intense until the sun goes behind trees. The sound becomes slower and more broken up, like the light falling in fractured patterns on the ground. As the sun rises completely, we follow the light as it dissipates in the reflection on the water, returning to the familiar piano rhythm, this time with notes missing. The Saxophone melody begins “glitching,” and both instruments move to a higher register until the tape gets stuck and loops a few times before suddenly ending.

I.

II.

Mia Dudliceck, *mezzo-soprano*

Kaden Filson, *piano*

“If you look the right way, you can see the whole world is a garden.”

-Frances Hodgson Burnett

There are two sides to the natural world. One, magnificent and stunning. The other, destructive and horrific. In an odd way, both are equally beautiful. the garden explores the relationship has, finding a contrast between plaintiveness and aggression.

Cello Concerto in D Minor

Brandon Campos

I.

Brandon Campos, *cello*

Zeph Mussman, *piano*

As a cellist, it had been some time coming for me to collect my thoughts and ideas in my current stage of development as a performer and teacher into a Cello Concerto. Not only does this exist in this academic world, but this concerto will also serve as a companion to the upcoming album to be released by my rock band Subatonic. Many of the overarching themes tie directly to ideas presented in that collection of works. This first movement is meant to feel suffocating; so quickly twisting and turning that the performer and listener should feel as if they are drowning, only to be released from this for short moments, with one grand breath that is the ending.

Program – 8:00 P.M.

Breaths of Spring

Francesco Scarpelli

Kyle Heissler, *marimba*
Wyatt Mastin, *marimba*
Abbey Schiller, *vibraphone*

Breaths of Spring is a piece that tries to encapsulate the childlike wonder that comes from the lush and blooming nature of springtime: First, an image of rolling hills with flowers comes to mind as the marimbas burst into activity, whirling around each other as if they are the plants and animals rustling the grasses. Then, an image of wandering into the forest, the now growing canopy throwing shadows along the path, feeling increasingly eerie. Suddenly, the listener is drawn out of the woods by church bells welcoming you to a village's festivities, the trio dancing along to a joyous tune on the vibraphone, the excitement building until they reach an explosive conclusion.

Polytropos

Julián Acuña-Gonzales

Alexander Cosat, *alto saxophone*

Polytropos is the first adjective Homer uses in the *Odyssey* to describe Odysseus. It combines “poly” (many) and “tropos” (turns, ways). In this piece, the composer imagines a subject confronted with multiple possible choices, paths and turns, one who can only dream about traversing them all at once. Musically, a disjointed melody reveals the pull of many divergent routes; microtones trace the idea of in-between states; and multiphonics evoke the blend, coexistence, and fragility of a simultaneous dream.

Where Once a Garden Grew

Ethan Yoder

Ethan Yoder, *tenor*
Elizabeth Coffin, *cello*

What is the worth of a meadow when the war-drums of industry beat on? What is the worth of a river when oil begs to be pumped from the ground? How much can the planet bleed before it can no longer sustain? And when it's dry, who will take care of us then?

There Will Be Soft Rains

Daniel Currie

Daniel Currie, *conductor*

Ellie Carparo, *soprano 1*
Emma Garcia, *soprano 2*

Preston Pratali, *tenor 1*
Ethan Yoder, *tenor 2*
Ethan Yoder, *tenor 2*
Gavin Otto, *tenor 2*

Jazlyn Pineda, *alto 1*
Amina Hatanaka, *alto 1*
Hope Maschman, *alto 2*

Kerth Judd, *bass 1*
Ryan Bo, *bass 2*
Gian Tupaz, *bass 2*

There Will Come Soft Rains, inspired by Sara Teasdale's haunting poem, reflects on humanity's fleeting presence within the natural world. It contemplates how our creations, triumphs, and destruction ultimately fade while nature endures, serene, beautiful, and indifferent, long after we are gone.

String Quartet

Val Wolz

Ostinato

Stella Faux, *violin*
LinTing Tina Tseng, *violin*
Val Wolz, *viola*
Joy Rattan, *cello*

This piece is from a movement of an in-progress string quartet. It depicts a world in which chaos, as represented by notes outside of the pitch collection set by the ostinato, grows to a point of clarity in pitch but maximal density. This world then falls back apart, showing the impermanence of overly dense structures.

Ethan Prado, *conductor*

The Valkyrie Trumpet Chamber Ensemble

Peyton Kueltzo, Olivia Burgan, Payton DeWitt, December Estes,
Alexandra Karafotias, Allie Schmuldt, Lauren Wallace, Kyterra Waters

The Sky Cried, Then It Cleared, And It Cried Again covers two arcs of time. The first, larger arc retells the events prior to my grandfather's death until his burial. The smaller arc covers the day of the funeral itself - when it rained before the funeral, was clear during the service, and began to rain again as he was buried.

In July 2025 I traveled by myself to visit my mother's family in Cotabato in Mindanao, Philippines - I had not been there since 2017. When I arrived, I saw my grandfather, lying in bed, unconscious, likely in a comatose state. On my third day there, he died, the cause likely being septic shock caused by complications from diabetes. I told my mom, who quickly planned for herself, my sister, and my aunt to fly from Chicago to Taipei to Manila to Cotabato, a journey that would take 2 days to complete, not including time differences. On the second day of the wake, the three arrived, the 6 Martinez siblings reunited. Despite the circumstances surrounding my grandfather's death, the time we spent together as a family was, for the most part, not sad - it's best to honor someone's life by living on and creating new memories in their place, with part of that just being Filipino cultural differences. And yet, as we said our last goodbyes, it was impossible to hold back tears, especially for my mom and aunt.

Throughout the piece you'll hear recurring ideas representing time, longing, and coming together that bounce between tonal, atonal, and post-minimalist contexts. In that regard, composing this piece was eye-opening. I hope that these ideas are simple enough for even untrained ears to spot, and that the sequence of events is described vividly.

Upcoming Events

Thursday, November 6, 7:30 pm

Jazz Combos

Kemp Recital Hall

Friday, November 7, 7:30 pm

Guest Artist Recital: Mike Block, cello

Kemp Recital Hall

Sunday, November 9, 3:00 pm

Civic Chorale Fall Concert

Center for the Performing Arts

Sunday, November 9, 7:00 pm

Percussion Ensemble Concert

Kemp Recital Hall

Monday, November 10, 6:00 pm

Senior Recital: Jess Noga, flute

Kemp Recital Hall

Monday, November 10, 7:30 pm

Senior Recital: Zeph Mussman, viola

Kemp Recital Hall

Tuesday, November 11, 7:30 pm

African Drumming & Dance Recital

Kemp Recital Hall

Wednesday, November 12, 7:30 pm

Opera Workshop Performance

Kemp Recital Hall

Wednesday, November 12, 8:00 pm

University Band Concert

Center for the Performing Arts

Thursday, November 13, 7:30 pm

Student Chamber Music Recital

Kemp Recital Hall