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Music Factory, April 11, 2022

Illinois State University School of Music

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

Music Factory

**Kemp Recital Hall
April 11, 2022
Monday Evening
7:30 p.m.**

This is the one hundred and fifty-second program of the 2021-2022 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

ruminations

Kirsten Townander

Gina Russell, *flute*
Noah Berkshier, *percussion*

ruminations: noun - obsessive thinking about an idea, situation, or choice especially when it interferes with normal mental functioning.

ruminations: verb - to go over in the mind repeatedly and often casually or slowly; to chew the cud. The work you are hearing is the result of my biased love for the flute, fascination with percussion, and, consequently, my curiosity as to what the two might be capable of when working together. I utilized extended techniques and explored the use of repetition of a few musical ideas throughout the piece to portray thoughts popping into one's head at random.

This piece is a reflection on my own personal experiences with ruminating thoughts—day-dreamy and haunting alike. My intention in this piece is to create a dynamic musical soundscape that embodies the headspace of a wandering mind. I hope to portray the feeling of thoughts coming and going as they please, some fighting to be heard, some making sense, some left virtually undetected, and some spinning round and round in circles.

The Eye that Stole

Aspyn Bush

Adam Wierenga, *trumpet*
Brett Harris, *trombone*
JT Butcher, *tuba*

I based this piece on a James Bond-ish idea. The characters in this story are portrayed by the instruments playing. Raúl (portrayed by the tuba), Ahmed (trombone), and Kiara (trumpet). This story starts off with the listeners entering a mansion where a party is being held. Then we see our main character, Raúl. His theme begins. This story is about him trying to reach and rescue Kiara, his love. We hear her theme playing at the trumpet solos mixed with Trombone since she is with Ahmed. Raúl fights to get to her, but ultimately fails as our Villain takes her life before him. Which cues the reprisal his and her theme together.



Keygwen: The Beginnings of a Tragic Hero

Miki McCarthy

Trevor Gould, *trumpet*
Nathan Nigus, *trombone*
Kaitlin Dobbeck, *tuba*

This piece tells the story of our tragic hero, Keygwen, who is a great warrior in his lands. One day the war call is heard and Keygwen is tasked with protecting his people from a terrible Spider demon. Though he is triumphant, he is cursed by the demon to slowly transform and become the very monster he slew.

The Overgrowth

Peyton Gray

Dylan Gray, Sara Zittler, *euphonium*
JT Butcher, Katie Dobbeck, *tuba*

I originally got the idea for *The Overgrowth* while I was hiking at Starved Rock State Park (Oglesby, Illinois) with some friends. I took a cool picture on my phone and immediately thought about writing a piece based on that picture. The trees in the picture represent human life. Trees get taller as time goes by, and as us

humans grow older we gain more knowledge and wisdom from our experiences. This piece is centered around self-reflection and self-growth (hence the title) while evoking feelings of nostalgia and serenity.

Metal Flytraps

Noah Marney

I. *The Fly*

II. *Corrupted Roots*

III. *An Elegy to the Fly that Died in the First Movement*

Gina Russell, *flute*

Alec Jenkins, *clarinet, bass clarinet*

Satomi Radostits, *violin*

Gita Srinivasan, *cello*

Metal Flytraps, a work scored for mixed quartet, is a short work with several miniature movements that establish and characterize the anatomy and (tongue-in-cheek) mood of an imagined metallic Venus Flytrap. From the interaction of a fly to the corroded and mangled root system, *Metal Flytraps* creates a distinct soundscape that explores these imagined scenarios as well as exploring unique opportunities for this more unusual ensemble. This piece is partially inspired by my hometown in Wilmington, North Carolina. Southeast North Carolina is the only place in the world where Venus flytraps grow naturally, so I am paying homage to my NC roots while similarly exploring new techniques and writing styles.

Anergy

Lucas Dahmm

Satomi Radostits, *violin*

Kathleen Miller, *violin*

Nicholas McKee, *viola*

Gita Srinivasan, *cello*

Anergy is a term from thermodynamics that refers to the energy within a system that is lost due to entropy. *anergy* seeks to explore this concept through pseudo-organic phrases and a cycling pattern that calls to mind another system—a computer system. Despite its own best efforts, the system is ultimately unable to stop the entropic motion of its requisite parts. The program, initially running smoothly, succumbs to misaligned gears, a desperate reset, and an inevitable system failure.

Award Presentation

Cloud Gazing

Zachary Noland
text by Colton Crow

Maura Nika, *mezzo-soprano*

Satomi Radostits, *violin*

Gita Srinivasan, *cello*

Grant Cermak, *piano*

Cloud Gazing was a collaboration with living poet Colton Crow, a personal friend of mine. The composition focuses on the human condition by using four different instruments with uniquely different voices and combining them together to form a cohesive narrative. In an increasingly separating world, it is important to remind ourselves that it is dissent that help create works of beauty. This is my attempt to display a fragment of that through the language of music.

Go Play Outside

Emily Shelburne

I. *Bare Feet Tall Trees*

II. *The Creek and Her Friends*

Tejas Dhanani, *violin*

Shelby Fick, *viola*

Brandon Campos, *cello*

Allicyn Mueth, *flute*

Rebecca Colucci, *flute*

This was not the piece that I intended to write this semester, but as things in the world become more complicated and devastating, I remembered the summer days spent outside, full of sunshine and free of sorrow. The first movement, *bare feet tall trees*, encapsulates the feeling of climbing (and dismounting) a tree, with the violin and viola featuring a squirrel chase. The second movement, *the creek and her friends*, includes a variety of characters, such as minnows, a bullfrog, and salamanders. In this piece, I invite the listener to think about simpler times, when your feet were calloused, and your head was clear.

Paris Roake, *electric cello*
 Mike Endres, *piano*

Dreamscape is an ambient work inspired by the feelings of emptiness and weightlessness that come with dreaming. Its instrumentation was designed to fit the use of electronics, allowing for a new way to fill the concert hall. This piece takes inspiration from Brian Eno and *Breath of the Wild* soundtrack, looking to create an empty, yet fulfilling, space. The piece requires some technological preparation, so the set-up process might take a minute.

Decades

Jack Mistretta

I. *Sustain*II. *Overworld*

Trent Nolin, *clarinet*
 Max Cichock, *piano*

Decades is heavily influenced by video game music, especially Nintendo games. *Sustain* was written with the idea that the sounds will blend together, and the harmonies (while not always predictable), will flow and will still work. *Overworld* is the opposite, with short notes and a significantly more upbeat feel to it. The piece is named *Decades* because it reminds me of coming home from school and playing games on the Nintendo Wii (well over a decade ago).

sensitive touch

Ty Bloomfield

Miguel Yu, *piano*

Romance is a topic that I have mixed feelings about. It can be incredibly beautiful, but also just as painful. *sensitive touch* portrays the many complex emotions of romance from attraction, passion, and even negative emotions such as stress and heartbreak.

Materialize

Elliot Butler

Elliot Butler, *piano*

Materialize was inspired by Brian Eno's work in ambient music. To quote Eno's description of his own music, *Materialize* is intended to be "as ignorable as it is interesting." For the next twelve minutes, feel free to either focus on the growth of the piece's three motives from beginning to end as it "materializes" into a short nostalgic melody, or alternatively, feel free to let your mind wander and just let the sonorities of the piano and electronics be a calming backdrop for your thoughts.

To the other side

Michael Endres

Melanie Saienni, Jessica Benjamin, Ben Sanetra,
 Erin Brown, Danielle Cahue, Bella Vermillion, Abbie Eveland, *B-flat clarinet*
 Ladarius Young, *bass clarinet*
 Katie Allen, *contrabass clarinet*

For my past three years here at ISU, I have had the absolute pleasure of working alongside this wonderful group of clarinetists within a studio and masterclass setting, and I wanted to commemorate our time together by writing a piece specifically for our ensemble. While I do typically enjoy the repertoire clarinets are given (as a clarinetist, myself), I wanted to compose something with other musical elements I love that I don't see represented as much in our parts, notably groove and complex chord voicings. Since I knew I was writing for a group of people who know one another, I intentionally utilized their natural synergy by writing them something that they could just have fun with while performing.

The first part of this piece takes an additive approach, with a gradual introduction of main themes leading into a more action-packed adventure. The piece grows darker both harmonically and texturally as the adventure pushes forward, fighting to traverse through thick textures and dissonant intervals. I was listening to a lot of the English rock band Black Country, New Road at the time (particularly their 2021 album *For the first time*), which bled into some harmonic and rhythmic influences during this first section. The second section sees us entering what I have dubbed "the other side", with an abrupt contrast in tone inviting us into this new world. It is not completely foreign from the one explored previously, but the familiar feelings are recontextualized into something more serene and reflective. A feeling of confusion is portrayed, with off-kilter rhythms and harmonies combined with a vague sense of satisfaction. *To the other side* may not be what was expected, but it is something that will make do for now.