Music Factory, November 10, 2021

Illinois State University School of Music

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Music Factory

Kemp Recital Hall
November 10, 2021
Wednesday Evening
7:30 p.m.

This is the forty-fourth program of the 2021-2022 season.
Program

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

The Dark Paradise for solo Clarinet

I. Ominous Skies

Freda Hogan, clarinet

This piece was constructed based on the drawing above created by my classmate. In the foreground, there is a river surrounded by grass and trees with birds singing on top. The background is much more ambiguous. The yellow circle is taken as a moon while the dark sky encompasses it. The scene clearly takes place at night. Although this analysis is simple, there is more to be taken from the picture. The color of the sky changes this picture entirely. Nighttime can be easily depicted use a dark blue, but this sky is a very dark purple, close to pitch black. The word I chose to describe the sky is "apocalyptic".

Across the Pond

Ryan Valdivia, trumpet
Karsten Jeppesen, trumpet
Ryan Burns, horn
Peyton Gray, trombone
JT Butcher, tuba

Across the Pond is a brass quintet written to reminisce over past friendships. More specifically, it’s nostalgic for the time spent with friends who now live far away. It’s also a piece about frustration, seeing not so great news about their home, and knowing that your paths may never cross again.

Terrarium

I. Urban
II. Forest “The Fairy Ring”
III. Wetlands
IV. Faltyn Cavern
V. Mountain
VI. Desert “Uzbek Tribute”
VII. Coastal
VIII. Underwater
IX. Arctic “Elegy”
X. Grassland

Alex Widomska, oboe
Alec Jenkins, B-flat clarinet
Ryan Baur, soprano and baritone saxophone
Rosalie Truback, bassoon
Ladarius Young, bass clarinet
Terrarium is a collection of miniatures dedicated to the natural world. Just as each biome is its own collection of life, each miniature is meant to capture that essence within a small space – just as a terrarium does. These “worlds” exist so drastically different of each other, with their own thriving ecosystem and set of governing rules that form the foundation of its existence, yet all can be found here on Planet Earth (the composer acts more like a guide than a gardener in this regard). While some carry particularly poignant messages, all are capable of being enjoyed individually without requiring the entire context of the collection. Allow yourself to be taken for a moment back into the cradle of nature through the dimension of sound.

from Sólo vine a ver el jardín
Quién es yo
Kenzie Ahlman, mezzo-soprano
Dennis Gotkowski, piano

This piece is part of a song cycle called “Sólo vine a ver el jardín” [“I only came to see the garden”]. The title of the song in this program could be translated into “Who is I?”. It deals with the thoughts and feelings of a desolate mind. The lyrics are based on a posthumous untitled poem by the Argentinian poet Alejandra Pizarnik (1936 – 1972).

¿Quién es yo?
¿Solamente un reclamo de huérfana?
Por más que hable no encuentro silencio.
Yo, que sólo conozco la noche de la orfandad.
Espera que no cesa,
pequeña casa de la esperanza.

Who is I?
Just an orphan claim?
No matter how much I speak, I cannot find silence.
I, who only know the night of the orphan.
Waiting that does not stop
little house of hope.

Childhood Associations
I. Bybou
II. The Saw Sound
III. Balloon-Honk Terror

Childhood Associations is inspired by abstract, childlike memories, their accompanying feelings and very specific, personalized experiences. When perceiving the world around them, a childlike mind will "fill in the gaps" where their inexperience limits what they understand. They will use their imagination in often very interesting and abstract ways, almost like a surreal, dreamlike experience. The first movement, for example, is written to capture the experience of "Bybou." Bybou is a word my brother and I made up as children which describes the rounded handles for the silverware we had at that time. It was by far my favorite silverware to eat with. The second movement, "The Saw Sound," portrays a scene in my childhood in which my brother and I heard a mysterious, high-pitched sound while we were in a dimly lit room. We arbitrarily decided to call it the "saw sound." In the last movement, "Balloon-Honk Terror," I describe the terrifying experience I sometimes had while lying in bed and trying to fall asleep. I would imagine a balloon floating silently just above the ground towards my bed. Suddenly, the balloon would then start making this abrasive and terrifying honking sound accompanied by vicious contortion of its bulbous shape.
As the Storm Began it Ended
Denying the Heart

Kirsten Townander, \textit{flute}
Danielle Cahue, \textit{clarinet}
Grace Reuter, \textit{piano}

\textit{As the Storm Began it Ended}:
Two souls find each other and fall in love.
As their love flourished, so did the storm.
Unannounced to them, the train had places to be
and as the storm began, one of the souls would meet their end.

\textit{Denying the Heart}:
A soul lost in the grief of losing their love, reaches out to no avail.
The soul chases a whisper in the wind, but there's no running from the truth.

It denies its heart and mind peace to hold on to a memory, all at the cost of its sanity.
The two movements are meant to guide the listener through the stages of grief by living through the 'eye' of the clarinet, otherwise known as the surviving soul. The first movement communicates the love the two souls shared, and the train crash; on the other hand, the second movement dives into denial as it eventually spirals into anger and confusion.

Crescive

\textit{Crescive} (2021) is an electroacoustic piece composed by Michael Endres, written for piano and electronics. The word 'crescive' refers to “growing”, and growth is exactly what can be seen in the overall structure of this piece. As the piano and the electronic keyboard (with a warped delay effect) interact with one another sonically, they learn to effectively sing in harmony and complement each other. Their combined soundscape gradually evolves from a minimalistic ambience at birth to an all-encompassing display of their lifetimes with one another.

Excerpts from \textit{Celestial Landscapes}

Gita Srinivasan, \textit{violoncello}

\textit{Celestial Landscapes} began as a project for Cello and Vibraphone, but due to some hiccups, the piece had to be altered for performance this evening. The piece begins with a floating, somewhat directionless prelude, meant to represent travelling through space. This prelude idea returns as an interlude after each landscape, as the music leads the listener from landscape to landscape.

Mille Fiori

\textit{Mille Fiori}

Mark Moen, \textit{violin}
Anna Woods, \textit{violin}
Nick McKee, \textit{viola}
Gita Srinivasan, \textit{violoncello}

In May 2021, I took a trip to Seattle for a weekend, and one of the places that I visited was the Chihuly Garden and Glass Museum. Dale Chihuly (1941-present) is an artist that specializes in glass blowing.
Throughout his career, he has pushed the boundaries of glasswork beyond traditional glassblowing. His artwork has been displayed around the world including Venice, Jerusalem, and Montreal.

One of his exhibits is called *Mille Fiori*, which is Italian for “a thousand flowers”. According to the description of the exhibition, “First exhibited in 2003 at the Tacoma Art Museum, the techniques used to create the Fiori rely less on tools and more on the use of fire, gravity, and centrifugal force. The artist has said that memories of his mother’s garden served as inspiration for these ‘gardens of glass’.

Inspired by what I had seen, I set out to musically recreate this “garden of glass”, but in a more abstract way with a graphic score. The beginning and end of the piece evoke the sight of first walking into the exhibit and noticing how the light hits the glass and reflects. The middle of the piece is the process of making sense of the artwork and how the different pieces fit together to create an entire display. In addition, the middle section utilizes a graphic score that mimics the contour of Chihuly’s work. The graphic score ties in symbols and traditional notation in order to challenge notions of what music is and how people perceive music.

*Dawn of the Cellos*  
Isabelle Boike, cello  
Brandon Campos, cello  
Jenny Komperda, cello  
Brian Hershey, cello  
Gita Srinivasan, cello  
Paris Roake, cello  
Alex Hibbard-Brown, cello  
Lydia Hedberg, cello  
Lily Moen, cello  
Julianna Nordentoft, cello  
Nathan Raneses, snare drum  
Matthew Kolakowski, gong  
Guilherme Rodrigues, condutor

*Dawn of the Cellos* started off as a COVID project and was meant to be played for when the entire cello studio were to return to campus in-person.

This piece, written by Peyton Miles, was a project formed during the spring semester of 2021 where the encouragement of a cello ensemble piece arose: “It would be so cool to have a cello ensemble come together reunited”, stated one of the cellists in the studio. This work features dramatic moods that can be heard from action movies such as Marvel Studios Productions.

The vision of this piece begins with a minor third pedal trembling in the lower octaves of the cello. The rising scale demonstrates the anticipation of the semesters spent online following the semi-tone seventh and tonic chord. With the form of ABA, the middle section demonstrates the beauty of reunited members in the community and how we cherish what we have missed. In the final section, the beginning melody returns due to new challenges arising and how we must deal with these new circumstances in order to overcome this pandemic.
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*Creative Technologies Program (CTK)