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Music Factory I and II, April 23, 2024

Roy Magnuson

Illinois State University

Alex Stephenson

Illinois State University

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

Music Factory I & II

Works by composers enrolled in Music 205 and 405
Roy Magnuson and Alex Stephenson, *Instructors*

Kemp Recital Hall
April 23, 2024
Tuesday Evening
6:00 p.m. & 8:00 p.m.

This is the one hundred and eighty-seventh program of the 2023-2024 season.

Program – 6:00 p.m.

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

The Desert of the Real

Brandon Campos

Ryan Valdivia, *trumpet*
Charlie Machamer, *trumpet*
Sean Duffy, *drum set*
Sam Guynes, *guitar*
Brandon Campos, *cello*
Will Hussey, *bass*

I set out to write a piece with flow, groove, and style, all while learning how to add new colors to my palette, like the wide range of trumpet timbres used throughout. As I did a deep search into my long-time musical influences, I saw flamenco dancers and heard blaring trumpets, and knew what I was working towards capturing with this piece. A solid groove perpetuates throughout the piece, laying a foundation between guitar, bass, and drumset, with heated conversations between cello and trumpets taking place over top. This settles into an ominous, reflective, yet sweet waltz that plays with all the voices in a new, darker way. Later, we're brought back through final statements of our earlier melodies, this time uniting closer and more vibrantly, with the full brightness of the ensemble on display.

Rare Dawn

Wesley Smith

Lucia DePaz, *piano*

Throughout writing *Rare Dawn*, I kept imagining a sunrise, but I could not figure out what was special about it. Eventually I remembered a short story I read in high school titled "All Summer in a Day" written by Ray Bradbury. The story tells of a group of schoolkids who grew up on planet Venus. In the story Venus experiences nonstop rainfall. However, there is a rare phenomenon every 7 years where the sun emerges, and they only get an hour to experience it. *Rare Dawn* takes place underneath the roof of a forest that happens to be placed where sunlight is rare. Perhaps the forest is in the valley of some mountains. Sunlight only shines through the forest during the sunrise, but only when the sun is lined up perfectly.

Panoramic Light

Peyton Gray

Grant Cermak, *piano*

This piece represents a time-lapse of natural light (sunlight) moving through an overhead window, starting at sunrise and ending at sunset. Minimalist textures are used throughout the piece to represent this time-lapse and the gradual and constant rotation of the earth.

Starry Outlook

Sja'Lell Downing-Mims

Kirsten Kadow, *violin*

Lucia DePaz, *piano*

I am a junior music composition student in my second semester at ISU, and this is my first time presenting a piece at Music Factory. The title *Starry Outlook* was inspired by both the sadness and the optimism that the night sky holds. The piece contains bright happy elements as well as ones of melancholy.

Tethers: A Nocturne for Two Guitars in G Major

Sean Duffy

Sam Guynes, *guitar*

Sean Duffy, *guitar*

Tethers is a captivating guitar duet named after the interplay between the almost inseparable melody to the arpeggiating bass line. The composition showcases the expressive capabilities of the classical guitar, with motifs that gracefully weave together, forming musical connections akin to the tethering of two souls. From gentle arpeggios to aggressive tremolos and harmonics, *Tethers* offers both a rewarding musical experience for both performers and listeners, resonating with the beauty and depth of classical guitar tradition with a splash of modernity!

Firework

Ben Keene

Gibby Swalley, *violin*

Brody Macias, *violin*

Carlos Leon, *viola*

Joe Brackmann, *cello*

Inspired by 4th of July fireworks, this piece, for string quartet, explores the energetic, upward, explosive energy of fireworks.

String Quartet No. 1 in D Major

Kyle Gilles

I. Allegretto

II. Adagio

III. Allegro

Blake Bowers, *violin*

Lexi Rocha, *violin*

Aaron Wolz, *viola*

Brandon Campos, *cello*

String Quartet No. 1 in D Major explores a unique combination of musical styles by putting a modern twist on the Classical and Romantic traditions. The piece begins with a weightless and whimsical first movement, "Allegretto." The somber second movement, "Adagio," evokes feelings of despair and gloom, which are illuminated by glimmers of hope as the music continues. The third movement, "Allegro," is a jubilant finale that heralds triumph over adversity.

Program – 8:00 p.m.

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

Shades

Ry Montgomery

- I. Blueshift
- II. Redshift

Jon Frattini, *drum set*
Ry Montgomery, *percussion*
Sam Kelly, *percussion*
Kye Johnson, *percussion*

The Doppler effect is a natural phenomenon wherein soundwaves will appear to increase in frequency as an object moves toward an observer and decrease in frequency as an object moves away from an observer, giving an illusion of rising and falling pitch as an object moves past. Light waves behave in a similar manner, with objects appearing to turn blue as they move closer and red as they move away. “Blueshift” explores a distant object, which appears red, moving closer to and observer and becoming purple, then blue. “Redshift” sees this object move away, starting blue and moving through shades of cyan, green, yellow, orange, and finally disappearing as red again. The colors are conveyed through various timbres, with red sounding from wood and membranes and blue sounding from metal and glass.

Selections from Empty Space

Kevin Riedl

fixed media composition

This medley of tracks is assembled from a collection of demos for the upcoming student short film *Empty Space*.

A Walk Through the Woods

Aaron Wolz

Aaron Wolz, *viola*
Zeph Mussman, *viola*

This piece represents a walk through the woods. The scene starts out with the woods getting denser, represented by the note values getting faster and the number of notes increasing. The texture gets lighter as the notes get slower and fewer representing seeing an opening. Then in the two pizzicato variations the scene is set to chilling in the opening. Something is in the woods, watching, what is it? It’s just a baby deer, followed by a whole herd. But is there something else or is it just in the mind? Why stick around to find out, so run and make it out safely.

falling pebbles

Dyllan Bowering

Dyllan Bowering, *euphonium*
Spencer Vang, *euphonium*

I wrote *falling pebbles* for my junior recital, to be premiered by me and my good friend, Spencer Vang. One of my first thoughts when composing this song was to utilize the euphonium’s low range, simply because I enjoy playing those notes. *falling pebbles* has minimalistic influence, featuring intertwined lines that create the motive. The chromatic and metric abnormalities create an unstable glitching effect that leaves the listener unsure of what comes next.

Celie Arnett, *soprano*

Chelsea Davis, *flute*

Sara Walsh, *oboe*

Delia Bonnet, *cello*

I chose to do a piece for voice with accompaniment and I chose flute, oboe, and cello as the accompaniment and soprano for the voice. I wanted to do a vocal piece without piano accompaniment. When choosing the poems it came naturally to me to try Emily Dickinson since her poems are so musical. When it came to choosing the poems I decided to choose poems that were famous rather than ones that I liked, because I felt it would be more congenial to the music to have poems that were famous, so the poems are more appealing to the listener right from the start. I wanted to do music that was appealing and immediately responsive. To compose the piece I started with the melody, which I got by helping myself with the violin (I play violin), and then I added the bass and the harmonies. So I tried to do a piece that comes through as a song rather than a piece of music. I chose soprano for the voice because I wanted a voice in the high register.

Because I could not stop for Death

Because I could not stop for Death-
He kindly stopped for me-
The Carriage held but just Ourselves-
And Immortality

We slowly drove-He knew no haste
And I had put away
My labor and my leisure too,
For His Civility-

We passed the School, where Children strove
At Recess-in the Ring-
We passed the Fields of Gazing Grain-
We passed the Setting Sun-

Or rather-He passed Us-
The Dews drew quivering and Chill-
For only Gossamer, my gown-
My Tippet-only Tulle-

We paused before a House that seemed
A Swelling of the Ground-
The Roof was scarcely visible-
The Cornice-in the Ground-

Since then-'tis Centuries-and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity-

Wild nights-Wild nights!

Wild nights-Wild nights!
Were I with thee
Wild nights should be
Our luxury!

Futile-the winds-
To a Heart in port-
Done with the Compass-
Done with the Chart!
Rowing in Eden-
Ah-the Sea!
Might I but moor-tonight-
In thee!

I felt a Funeral, in my Brain

I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading-treading-till it seemed
That sense was breaking through-
And when they all were seated,
A Service, like a Drum-
Kept beating-beating-till I thought
My mind was going numb-
And then I heard them lift a Box
And creak across my Soul
With those same Boots of Lead, again,
Then Space-began to toll,
As all the Heavens were a Bell,
And Being, but and Ear,
And I, and Silence, some strange Race,
Wrecked, solitary, here-
And then a Plank in Reason, broke
And I dropped down, and down-
And hit a World, at every plunge,
And finished knowing-then-

Lamento (Like Melting Wax)

Joe Sandy

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

I wrote this piece on the request of the Vendredi Winds, and I challenged myself to experiment with extended techniques for each instrument. This project changed and evolved as I learned and experimented more and more and ended up in the form you'll hear today. This is not a beautiful piece, nor was it ever intended to be. Let the dissonance take you somewhere you might not have been before. **Side note: I have melted the end of the score and the performers have not seen it before tonight.**

Miki McCarthy, *alto*

Lexi Rocha, *violin*

Shelby Fick, *violin*

Aaron Wolz, *viola*

Ender Loya, *cello*

Off Key is a mini-musical that takes the audience on a short trip through the day in the life of an unorganized but well-intentioned music student. In a full day of adventure, the student wakes up with existential dread but realizes that the only way to succeed is to try and persevere. This story is based on true events and everything in it was inspired by many of my own and my friends' experiences.

Wednesday, April 24

**Sophomore Recital: Joe Brackman,
cello**

6:00 pm

Kemp

**Symphonic Band Concert with
Traugber JHS 8th grade band**

7:00 pm

Kemp

Graduate Recital: Sohee Kim, voice

7:30 pm

Kemp

Senior Recital: Matthew Tutterow, horn

9:00 pm

Kemp

Thursday, April 25

Convocation Hour: Flute Studio Recital

11:00 am

Kemp

**Graduate Recital: Joshua Mobley,
trumpet**

7:00 pm

Kemp

Friday, April 26

**Wind Symphony Concert Band Festival
Performance**

8:00 pm

CPA

Saturday, April 27

Senior Recital: Madelyn Owens, voice

3:00 pm

University Galleries

**Graduate Recital: Gibson Swalley,
violin**

7:30 pm

Kemp

**Symphonic Winds Concert Band
Festival Performance**

8:00 pm

CPA

Sunday, April 28

**Junior Recital: Rosalie Truback,
bassoon**

Noon

Kemp

Graduate Recital: Gina Russell, flute

1:30 pm

Kemp

**Treble Choir, University Glee, & Belle
Voix Concert**

3:00 pm

CPA

Senior Recital: Brian Hershey, cello

3:00 pm

Kemp

Junior Recital: Joseph Buczko, trombone

4:30 pm

Kemp

Concert Choir Concert

6:00 pm

CPA

**Sophomore Recital: Brandon Campos,
cello**

7:30 pm

Kemp

**Graduate Recital: Joohee Jeong,
collaborative piano**

8:30 pm

Kemp

Tuesday, April 30

Performance Convocation

11:00 am

CPA

Free

April 29- May 4 – Success Week

Saturday, May 4

Illinois Symphony Orchestra Concert:

Opposites Attract

**Naomi Woo conductor and Joyce Yang,
piano**

(comments at 6:30 pm)

7:30 pm

Center for the Performing Arts, Normal