



## Student Composers Recital

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Clay, Wood, and Fire (2024) Tanya Vegvary (b. 1969)

Clay Steiner, flute - Anne Plescia, violin - Tanya Vegvary, piano

Missa Brevis Sacramentum (2024) Justin Trujillo (b. 2004)

Danielle Perez and Hannah Miller, sopranos  
AC Sullivan and Teresa Lee, altos  
Luke Shalz and Ster Montes, tenors  
Ryan Antillon, Nathan Montevirgen, and Sakthi Satheesh, basses  
Edward Oleynik, piano

Petal Music: "Chapter 2" (2024) Chase Anderson (b. 1999)

(audio playback)

A Russian Idiom (2024) Kailer Bibbins (b. 1999)

Kailer Bibbins, piano

Natalie (2024) Abigail Cole (b. 2000)

Abby Cole, voice and guitar  
Naomi Baraban, guitar

A Walk to Remember (2023) A.C. Sullivan (b. 1997)

A.C. Sullivan, synthesizers (recorded)

Can't Seem to Catch my Breath (2024) Tim Erdenesaikhan (b. 2005)

Ster Montes, tenor  
Tim Erdenesaikhan, piano

Viva Bossa (2024) Armando Muse (b. 2003)

Jeffrey Grexton, soprano sax - Edward Oleynik, alto sax  
Max Sun, tenor sax - Justin Trujillo, baritone sax

## PROGRAM NOTES

### STUDENT COMPOSERS – 11/4/24

**Tanya Vegvary Plescia** is an international concert pianist and composer, with professional performances of her works at notable venues such as the Royal Albert Hall in London, National Gallery of Art in Washington D.C., Hungarian Embassy in D.C., and the Hungarian Consulate in Los Angeles. Her many prizes include two-time First Prize Winner Grand Prize Virtuoso Competition, and American Protege competition winner, and the AnArt Artistry competition 1st place Prize. Tanya has been invited to perform at Carnegie Hall, The Philips Collection, and Philharmonie de Paris. Her published works include two full length CD's and several singles. Tanya holds a Bachelor of Arts in Humanities/Religious Studies and a Bachelor of Music in Piano Performance from Sacramento State and will complete her master's degree in music composition in December 2024. Tanya is honored to be a student of Dr. Shuying Li.

I was inspired to compose ***Clay, Wood, and Fire*** from an afternoon where my violinist daughter Anne and our flutist friend Clay and I were enjoying playing around together on our instruments. We were sight reading flute, violin and piano trios, and just generally goofing around and making things up. I loved the rich palette I was hearing on these three instruments— it can be so creamy and yet earthy and fiery—all at the same time.

The piece follows the events of these three elemental materials [clay, wood, and fire] as they meet and collide, get to know each other, and recombine to form different musical statements. One can hear how at the opening of the piece things are random and unclear, atonal and timid, as introductions are being made. At measure 16 the first consonance is formed, as the materials have found a common ground. Then a common musical gesture, a statement of meaning, is first fully expressed at measure 18. In the development section, which starts at measure 27, the pitch set transforms and is used to build intensity and drama. The work concludes with the three elements, now friends, happily satisfied with their collaboration and even having agreed upon a tonal center.

The title is dedicated to Clay Steiner: Clay (for Clay Steiner on flute), Wood (for the piano), and Fire (for the violin).

**Justin Trujillo** is a Northern California-based composer, educator, and saxophonist. His most recent musical adventures include teaching elementary school band, playing lead alto sax in a jazz ensemble, and singing tenor in a liturgical schola cantorum. In addition to music, Justin enjoys the great outdoors, engaging in activities such as hiking, cycling, and nature photography. He is currently pursuing a Bachelor of Music degree in Theory and Composition at California State University, Sacramento, with hopes of attending graduate school for composition.

***Missa Brevis Sacramentum*** is a short mass inspired by my experiences singing in Catholic churches over the past two years. It uses the text of the Catholic Novus Ordo Mass, which differs slightly from the Anglican traditions that some may be more familiar with. Harmonically, I draw inspiration from a wide range of repertoire, including—but not limited to—17th-century Corsican chant, Romantic-era orchestral music, and Radiohead's "OK Computer".

Finding a balance between what I want as a composer, what is appropriate for the church, and what is feasible for singers has been a fun but extremely challenging aspect of writing this piece. At many points, I considered scrapping the project entirely and sticking to my comfort zone by writing instrumental music exclusively for the time being. However, after sharing drafts of my work with friends, family, teachers, and choir directors, the positive feedback I received encouraged me to continue despite those challenges.

Today, I am excited to share three movements of my piece: Kyrie, Sanctus, and Agnus Dei. Whether you are Catholic or not, and regardless of where this piece is performed, I encourage you to imagine yourself in a candlelit, incense-filled room, with all the time in the world to reflect on the things most important to you.

**Chase Anderson** is a fourth-year theory/composition major at Sacramento State. He has previously studied composition with Dr. Scott Perkins, Dr. Josiah Catalan, Dr. Shuying Li, and Dr. Sarah Wald. He currently studies piano with Kirsten Smith. Chase holds an associate degree in music from Sierra College where he studied piano, voice, and musicianship with Dr. Jane Stave-Viemeister, Lee Hoffman, and Greg McLaughlin respectively. His primary instruments include piano and saxophone. Before attending university, Chase was a frequent performer of solo piano and wind band music. He has over fifteen years of musical experience and began composing roughly six years ago. Chase has taught lessons in a variety of instruments to all ages both privately and by employment in the Sacramento area. His compositions include works for modified orchestra, electronics, solo piano, chamber group, wind band, and popular music. Chase will be graduating this fall.

***Petal Music: "Chapter 2"*** is the second installment in my ambient-classical series titled Petal Music. The objective of this series is aimed towards reimagining the styles and genres of music that have had the greatest influence on my writing and arranging them for a (somewhat) traditional orchestral setting. The inspiration for Petal Music isn't so much programmatic as it is an attempt to write music which is evocative, gratifying, and reminiscent of the ambient/post-rock styles of artists who have influenced me deeply.

**Kailer Bibbins** is a pianist and composer from the Sacramento area, completing his bachelor's degrees in piano performance and composition. He currently is the voice and choral accompanist for American River College and organist at Westminster Presbyterian in downtown Sacramento. Outside of music he enjoys spending time with his dog and making a good cup of coffee.

***A Russian Idiom*** is a tone poem based on the idiom "A Man Smokes Nervously in the Corner", taught to me on a particularly eventful evening after asking for idioms that don't translate directly to English. It roughly describes the feeling of anxiety and low self-esteem while being outdone, where all you can really do is just hide in the corner and hope you can mold into the walls.

**Abigail Cole** is second year composition and voice student from Seattle Washington, who works as a performer and technician for the school of music. Their compositional journey began in Dr. Shuying Li's theory one class at Gonzaga University, and they have continued to experiment and grow here in Sacramento over the last year. Abby has spent the early years of composition focused on solo voice and piano/guitar, and through meeting and partnering with Naomi Baraban has been able to expand their horizons to varied instrumentation and styles.

***Natalie*** is particularly special as it was written for my sister Natalie as an expression of love and gratitude for our relationship. The chorus features 7 direct references to specific song titles by the band The 1975, as a layered form of communication between my sister and I. The 1975 is our favorite band, but more importantly the band that made us friends.

Multimedia artist **A.C. Sullivan** is a synesthete painter, poet, violinist, and composer. As a violinist, they have performed in venues such as the Los Angeles Convention Center and La Madeleine Church in the heart of Paris, France during a concert tour with the Seraphim Symphony. In 2018, they were invited to perform at Carnegie Hall with Symphony Irvine, and performed with musicians of Earth, Wind, and Fire fame for The Eddie Nash Foundation. They have appeared as a featured soloist in live mariachis, cameratas, and in recordings for local rap, alternative, and metal groups in Southern

California. A.C. is pursuing a BM in Music Theory/ Composition at California State University of Sacramento studying with Dr. Josiah Catalan and violin with Anna Presler. Currently, A.C. Sullivan is preparing to give their Senior Recital on November 8th at 4pm in Capistrano Hall, Room 151. It will be an immersive art experience that invites the audience to enjoy Sullivan's original visual, spoken, and aural art in unity.

***A Walk to Remember*** is a fixed media piece composed and recorded by A.C. Sullivan. As far back as they can remember, AC would be taken on nature walks by their father Kevin R. Sullivan to teach them about the wonders of the natural world. From an early age, developing a deep understanding and appreciation for life and the environment has been a core value to the composer. When The Sullivans first moved to the Sacramento area in 2019, Kevin and AC found several beautiful nature trails that they began to frequent during their breaks. In their evening walks at the Stone Lakes National Wildlife Refuge, they were met with the unusual and whimsical songs of the red-shouldered blackbirds, calling out to each other across the marshes. AC was mesmerized by their sounds as they were at once so natural, yet artificial like the whirring's of a 1960's sci-fi computer system. The blackbirds' intricate, delicate, natural yet artificial timbre inspired this fixed media composition that blurs the line between acoustic and electronic.

There are no acoustic instruments in this recording, they are all synthesizers played, balanced, and altered by AC Sullivan. The only authentic, natural sounds are the sampled recordings of blackbirds gathering at dusk. Like the wondrous song of the blackbirds, A.C. aimed to create a balance between natural and artificial sounding synthesizers that mimic "real" instruments.

This piece is dedicated to beautiful walks with loved ones, inviting listeners to reflect on their life journeys with grace, respect, and love.

**Tim Erdenesaikhan** is a Mongolian American composer and pianist from the Bay Area. Playing piano since he was 10, his private lessons emphasized classical music. Tim chose to pursue a career in music only recently during his last year of high school. During the same time, he also started composing his first songs digitally in his bedroom in genres such as Hip-Hop, Pop, and Instrumental. Sharing music with his friends and family, songwriting, producing, and recording further sparked his passion to become a professional musician. Currently, he is on his second year at Sacramento State, eager to perform, teach, and compose.

***Can't Seem to Catch my Breath*** was written originally as a solo piano work, but the poetry Tim wrote inspired him to write lyrics for this song. Sleep deprivation is the main topic of the lyrics. With brief contrasting sections, *Can't Seem to Catch my Breath* reflects the different days that seem to bleed into each other.

**Armando Muse** is an up-and-coming composer and trumpeter born in Sacramento, working toward a bachelor's degree in music theory and composition at Sacramento State. As a Cosumnes River College Graduate, Armando has spent years developing his compositional skills and fostering connections within the local music community, performing in bands such as the Sacramento Youth Band, West Sacramento Community Orchestra, and the River City Swingers. As a composer, Armando aims for versatility, writing a wide range of pieces such as trumpet etudes, concert band scores, solo piano works, and more to further broaden his artistic range and expression. Outside of school, Armando engages with a variety of creative mediums, such as cooking, writing, digital art, and board game development.

***Viva Bossa*** explores a delightfully sultry blend of classical and jazz-inspired styles, wherein the interplay between each part is tightly controlled and maintained as the performers expressively progress through each gesture. As you listen, observe the motivic development of the introductory themes, as well as the contrast in dynamics and articulation between each section.