California State University, Sacramento
School of Music
Senior Recital

Armando Muse, composition

Muse Lyrical Study No. 4 — Armando Muse (b. 2003)

Anthony Alvarez-Chavez, trumpet

Viva Bossa

Emil Wood, soprano sax | Samuel Cardoso, alto sax
Reuben Rampen, tenor sax | Rachel Lewis, baritone sax

Serendipity

Tai Wieler, Marilette Brooks, Sam Theusen,
Anthony Alvarez-Chavez, Julian Ramos, and Billy Elliott, trumpets

Fertile Valleys

Mia Kawakami, clarinet | Paul Salzberg, piano

Drifting

A.C. Sullivan and Adamari Guerrero, violin | Zachary Noakes, viola
Allison Keller, double bass | Aidan Beadles, vibraphone
Leslie Vasquez, glockenspiel | Mia Cortez, chimes
Armando Muse, piano | Jesse Barba, bongos
Zachary Milburn, drumset | Ryan Fong, rainstick/suspended cymbal
Dara Vasquez, bass clarinet | Anthony Alvarez-Chavez, horn

INTERMISSION

Jim — animation by A.C. Sullivan

projected video + audio playback

Muse Lyrical Study No. 6

Anthony Alvarez-Chavez, trumpet

continued on reverse

Friday, 7:00 P.M.
October 30, 2026
Capistrano Concert Hall

Stopped Blues

Reuben Rampen, tenor sax | Naomi Baraban, double bass
Leah Graalfs, piano

Garden's Gallows

Rachel Ashlin, alto | Colbe Hunter, piano

Renewal

Mia Kawakami, clarinet | Carrie Miller, cello
Aida Elkhanzade, piano

BRIEF INTERMISSION FOR SETUP

Cosmos

Piccolo
Soraya Roman

Flute
Leslie Ann Williams
Sam Vaiza
Edson Saechao
Genevieve Vasquez
Rem Echols
Liliya Ostapenko

Oboe
Hailey Nelson
Annalisa Johannesson
Emery Bates

E-flat Clarinet
Kevin Le

B-flat Clarinet
Mia Kawakami
Jacob DeJesus
Eren Felix

Bass Clarinet
Dara Vasquez

Alto Saxophone
Samuel Cardoso
Emil Wood
Bowie Sobalvarro

Tenor Saxophone
Reuben Rampen

Baritone Saxophone
Rachel Lewis

Bassoon
Krys Checo
Olivia Nickols

French Horn
Jennessa Magalong
Ayva Loveridge
Rebecca Kong
Aiden Cha

Trumpet
Anthony Alvarez-Chavez
Sam Theusen
Julian Ramos
Noah Wheeler
Nathan Vang
Jarrett Hornbuckle

Conductor
Vincent Salvitti

Euphonium
Mattias Piazza
Omega James

Trombone
Leah Diaz
Bryce Rohrer
Devin Hunter
Jean Rodriguez
Gustavo Cano

Tuba
Alex Daw

Double Bass
Naomi Baraban

Timpani
Jesse Barba

Percussion
Aidan Beadles
Zachary Milburn
Leslie Vasquez
Leah Graalfs
Mia Cortez

This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music in Theory & Composition. Armando Muse is a student of Dr. Sarah Wald.

Program Notes

Armando Muse, composition | October 30, 2026

Muse Etudes Nos. 4 and 6 were written as part of an ongoing collection of works for solo trumpet. These brief studies serve to challenge the budding trumpeter's endurance and versatility of style. As you listen to these etudes, also take note of the sudden shifts in range and timbre.

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.

Written for six trumpets, ***Serendipity*** explores a range of genres and colors which are most associated with the composer's upbringing in wind band, marching band, and jazz ensembles. The piece progresses through an odd-meter fanfare, a tumultuous and resonant call, and a sonorous waltz before returning to the original motif. As with how most folks would never wish to find six trumpet players in one room at the same time, Serendipity, at its core, is about finding beauty in the unexpected, and in the unsought after.

Fertile Valleys was initially intended for piano and voice as part of an Art song contest entry, set to a poem titled "Unearthing Home." Now arranged for clarinet and piano and recently rewritten to include a new section, *Fertile Valleys* uses polytonal harmonies and shifting meters to bring to mind the concept of searching for a lost home. The poem that this score is based on reads as follows:

> Sand thrashed cyan sea where I was born.
> Coast quaked while earth rocked my bones.
> Plates slipped, tectonic and tribal.
> I yearned for a home.
> Fate lured me to this fertile valley.
> Foothills like blue-backed whales flanked the ancient, inland sea.
> I stream like snowmelt to this alluvial ground.
> I am home.
>
> *- Anonymous*

Written in late 2023 as part of a call for scores, ***Drifting*** uses a set motif, derived from a similarly titled piece called "Adrift" written by Austin Wintory. The overall style of the piece draws on influences from instrumental hip hop and R&B, inspired by Japanese artists DJ Okawari and Ryo Fukui. Drifting aims to evoke the sensation of waves rising, falling, and crashing against the shore.

Jim: While (sometimes) not in class, Armando spends his time collaboratively developing a board game titled "Occult Classic," wherein the players act as rivaling cult leaders attempting to assert their dominion over the land, gaining the favor of various Gods in order to accomplish their nefarious plans. In this world of adversarial deities, James Fletcher (Jim) is the CEO of a marketing firm, and to perhaps a greater extent, the God of Fortune. This animated video, brought to life through hand-drawn animation from professional artist A.C. Sullivan, features Jim battling against and alongside Gods, using the power of luck to triumph over his foes.

Stopped Blues was written for a Sacramento State student film titled "Bus Stop Blues." The film premiered live in downtown Sacramento at the Crest Theater in Fall of 2025, and it follows the story of two young women who meet at a bus stop, learning to socialize again in a post-pandemic landscape.

Stopped Blues is the final track that plays in the film as the credits roll and the story comes to a natural conclusion. As you listen, be sure to take note of the odd, changing meters that are used to establish a "stopped" feel.

Garden's Gallows was written in 2024 during the composer's semester in the "Introduction to Composition" course offered at Sacramento State. The piece, styled as an art song, is set to a poem titled "A Ballade of Suicide," written by 19th century poet Gilbert Keith Chesterton. The musical setting of this poem aims to evoke feelings of melancholy, sorrow, and inevitable triumph over depression, with the harmonic content progressing from dense, fog-like textures into clear, resolved and hopeful cadences.

> The gallows in my garden, people say,
> Is new and neat and adequately tall;
> I tie the noose on in a knowing way
> As one that knots his necktie for a ball;
> But just as all the neighbours–on the wall–
> Are drawing a long breath to shout "Hurray!"
> The strangest whim has seized me. . . . After all
> I think I will not hang myself to-day.
>
> To-morrow is the time I get my pay–
> My uncle's sword is hanging in the hall–
> I see a little cloud all pink and grey–
> Perhaps the rector's mother will not call– I fancy that I heard from Mr. Gall
> That mushrooms could be cooked another way–
> I never read the works of Juvenal–
> I think I will not hang myself to-day.
>
> The world will have another washing-day;
> The decadents decay; the pedants pall;
> And H.G. Wells has found that children play,
>
> And Bernard Shaw discovered that they squall,
> Rationalists are growing rational–
> And through thick woods one finds a stream astray
> So secret that the very sky seems so small–
> I think I will not hang myself to-day.
>
> ENVOI
>
> Prince, I can hear the trumps of Germinal,
> The tumbrils toiling up the terrible way;
> Even to-day your royal head may fall,
> I think I will not hang myself to-day.
>
> - *Gilbert Keith Chesterton*

Renewal was written as a means to express gratitude toward traditional forms while invoking modern perspective. The piece, set as a stylized waltz, transforms over its duration, utilizing familiar, yet distinctly fresh harmonies, shifting meters, and sudden style changes to further evoke the sense of change, renovation, and renewal. At once, this piece serves to elicit feelings of distance, freshness, and nostalgia. As you listen, look out for familiar lines appearing across each voice, and observe harmonic shifts in clarity.

"The cosmos is within us. We are made of star-stuff. We are a way for the universe to know itself."
- Carl Sagan

When I began writing ***Cosmos***, I was a high school freshman with absolutely no music theory knowledge to my name whatsoever. With colored staves, emojis, and random harp and hand-clap parts littering the score, the piece had a natural innocence to it. The intention of the piece always was to capture the wonder of space, and to tell the story of a journey through the stars, fraught with danger, amazement, and fulfillment. The piece remained largely unfinished for over 8 years; I wanted to spend my time in school gaining the skills and the know-how to do my score justice. Of course, beyond the technical aspects, I wanted to capture the innocence of the original composition and merge it with my modern approach to composition, meshing together my new and old selves. This piece to me now stands for wonder, appreciation, and devotion, and just as we are a way for the cosmos to know itself, the cosmos is a way for us to know ourselves.

Armando Muse, a Sacramento native trumpeter and composer, has spent the past decade writing music and building connections within the local music and art community. Through partnering with the Sacramento State Film Department, Armando has premiered several film scores to live audiences at the Crest Theater in Downtown Sacramento. His original research and music have received numerous awards and recognitions, most recently by the Sacramento Chamber Music Society for his submission into the 2026 Emerging Young Composers Competition. From film scores to symphonic wind ensemble works, Armando aims for versatility to further broaden his artistic range and expression. He has refined his compositional skills through the Bachelor of Music Theory and Composition program at Sacramento State and will be graduating in December 2026 with highest honors. Outside of school, Armando engages with a variety of creative mediums such as cooking, writing, digital art, and board game development.