



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC

Student Composers Recital

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| Chorale and Fantasy for Piano (2018, rev. 2023) | Tanya Vegvary, piano | Tanya Vegvary Plescia (b. 1969) |
| She Walks in Beauty (2023) | Malia Durling, soprano Stephen Whelan, piano | Stephen Whelan (b. 2002) |
| Of the Water (2023) | Noah Blevins, clarinet Kailer Bibbins, piano | Kailer Bibbins (b. 1999) |
| Against the Wind (2023) | Stella Moschovas and Audrey Crooks, violin Emily Nikitchuk, viola; Kailer Bibbins, cello Teresa Lee, piano | Chase Anderson (b. 1999) |
| Venus' Soliloquy (2023) | Nathan Monevirgen, alto saxophone Gabe Zaragoza, tenor saxophone Aaron Montes, piano | Aaron Montes (b. 2004) |
| Toss and Turn (2023) | Jordan Shippy, marimba | Evan French (b. 2002) |
| Lotus (2023) | Chris Harris, snare drum | Chris Harris (b. 1997) |



MONDAY, 6:00 P.M.
NOVEMBER 6, 2023
CAPISTRANO HALL 151

PROGRAM NOTES

STUDENT COMPOSERS RECITAL - NOVEMBER 6, 2023

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 CSU Sacramento, and is currently pursuing her master's degree in music composition. Tanya is deeply honored to be a student of Dr. Shuying Li.

"I composed the *Chorale and Fantasy for Piano* in 2018, while recovering from a flu, and being generally in low spirits. The opening chorale section in F minor reflects my condition: dark and unsettled, a little amorphous. After composing this section, I was excited to see how many layers of counterpoint I could stack up in a piano piece, while maintaining the musical structure, and still being able to play it. What resulted was the Fantasy section, which has a trill that runs until the end (a 38-measure trill!), a repeating subject, two additional voices, and a punctuating percussion part which accents and bolsters the overall crescendo. In total, I was able to stack five layers, with each line maintaining its integrity. The piece ends with a small harkening back to the opening chorale, but in F Major, for a peaceful and hopeful ending.

After sharing this piece with my teacher this Fall, she encouraged me to consider enhancing it with some harmony from outside of the f minor scale. I did alter some of the pitches to notes from the octatonic scale - which I think improved the piece by helping the themes to stand out better against the f minor background, and by providing more harmonic interest."

Stephen Whelan is a fourth-year theory and composition major at California State University of Sacramento. He has studied with Dr. Scott Perkins, Dr. Josiah Catalan, Dr. Shuying Li and Dr. Sarah Wald. Stephen has had his compositions performed by Earplay in the Festival of New American Music in 2022. Stephen will also be having one of his pieces performed by Cathie Apple and Tim Stanley at the Crocker Art Museum on November 9th.

She Walks in Beauty is an art song written to the text of George Gordon Byron. Stephen Whelan wrote this piece for the student composer recital at Sac State. He will be playing this piano accompaniment with vocalist Malia Durling.

Kailer Bibbins is a local pianist and composer, studying piano performance and composition at Sacramento State School of Music. The late Dr. Hoover once described his music as "if Gershwin and Scriabin had a kid". While he primarily writes for piano, he has written chamber and jazz music throughout his studies as a composer. Outside of music, Kailer enjoys a nice cup of coffee and spending time with his elderly dog.

Of the Water is the first in a set of miniatures for piano and clarinet, exploring further into my harmonic language but focusing on the texture of sound that is created out of it. The intention is to bring the listener into how I hear and experience music.

Chase Anderson is a fourth-year Theory/Composition major at Sac State. He has previously studied with Dr. Scott Perkins, Dr. Josiah Catalan, Dr. Shuying Li, and is currently studying with Dr. Catalan (composition) and Kirsten Smith (piano). Chase holds an associate's degree in music from Sierra College, where he studied with Dr. Jane Stave-Viemeister, Lee Hoffman, and Greg McLaughlin. His primary instruments are piano and saxophone. Before attending university, Chase was a frequent performer of solo piano and wind band music. Chase has over fifteen years of musical experience and began composing roughly five years ago. He has taught lessons in piano, drums, and saxophone to all ages both privately and by employment in the Sacramento area. His compositions range from electronic to solo piano, chamber, and wind band music. Currently, he is listening to the music of Lucia Dlugoszewski, Eluvium, Hammock, and Francis Poulenc.

Against the Wind is Chase's first attempt at writing a piece for a chamber group. The piece serves as a reminder that nothing should be taken for granted. It will also be receiving its world premiere.

Aaron G. Montes is an up-and-coming composer from Sunnyvale California and currently a Theory/Composition major at CSU Sacramento. Raised by parents who were immigrants from Mexico, he had grew up in a world interacting with different cultures and coming to learn to appreciate those that are different. Listening to Mexican pop songs and classical pieces of music like Stravinsky, his work comprises of many ideas and references to what he enjoys. Starting from Elementary Band with the clarinet, he had also learnt the violin and later on practiced piano by himself and completely learning theory with his own volition. Now he wishes to share his knowledge to others and loves performing to entertain all walks of life.

Venus's Soliloquy had been inspired by John Coltrane's chord changes involving the circle of 5ths. Venus, being the god of immortality is imbues these changes as an iconic progression and that it will forever live on even if Venus is gone.

Evan French is a Sacramento-based percussionist and composer with over sixteen years of musical experience. Familiar with both jazz and orchestral repertoire, French has performed in a variety of ensembles and was awarded the John Philip Sousa Band Award in his senior year of high school. In addition to percussion, French plays several other instruments including flute, clarinet, and piano, and has recently begun experimenting with electronic music production. An avid and dedicated composer, French has written a variety of acoustic and electroacoustic works for large and small ensembles. He finds inspiration for most of his works through the exploration of the human psyche as well as the inner workings of the relationship between the human race and planet Earth. French is currently working towards earning his BM in Music Theory and Composition at Sacramento State with the hope of one day writing music for film and television.

Toss and Turn takes an in-depth and unbridled look at insomnia and its effects on a person's physical, mental, and emotion well-being. Insomnia is a common sleep disorder caused by a variety of factors including stress, poor sleeping habits, medications, and mental health disorders. In an age fueled by social media, the "doom scroll" (endless browsing of short-form videos on platforms such as Instagram and TikTok), has become a new threat to the healthy sleeping habits of teenagers and young adults especially (I myself am guilty of "doom scrolling", and my sleeping habits have had to bear the brunt of it). The worst part of my insomnia has always been the never-ending sense of restlessness accompanied by the insistent yet unattainable notion of actually falling and staying asleep. I'll often fool myself by adjusting my pillow or sheets to try and achieve a false sense of long-awaited comfort, only to toss and turn once again, on and on, for what feels like an eternity...

Chris Harris is a Percussionist, Composer and Educator from Fairfield, California. He currently lives in Sacramento, California where he attends Sacramento State as a Master of Music in Performance candidate. He is a local musician around the Sacramento Metropolitan area and subs in ensembles such as Modesto Opera, Sacramento Mastersingers, and Auburn Symphony. Alongside his ensemble playing, he also has won awards at the Regional Day of Percussion hosted at Fresno State University multiple times, and most recently had the chance to play at the National Conference on Percussion Pedagogy in May of 2023. Outside of performing he is an active percussive educator at Granite Bay High School in Granite Bay California, where he serves as the Front Ensemble Caption Head.

Lotus is a snare drum and electronics solo, written in the fall of 2023. It is written in three main sections to represent features of the lotus flower in and out of bloom. Bloom, Dormancy, and Re-Bloom. When we see a lotus flower, it is in its second stage, as we don't ever see the seed, just the beautiful bloom it shows.

The piece begins in the first day of bloom, with softer and more delicate textures while the performer uses their hands to play. We then enter the night after its first blossom, when the lotus tucks under the murky water, and the musical motives shift and become much more of a traditional snare drum sound, showing the roots of the snare drums past, and representing the rekindling of the flower's energy to bloom once more. This section is also the longer of the three sections, as most of a lotus' life is in dormancy under the water. Then we reach the third section in which we the flower shows it colors one last time, before leaving us to wonder how long this cycle could continue.

This electronics in this piece requires not only recorded or fixed tape, but also live electronics, in amplification one of the two snare drums.