



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC

Student Composers Recital

Hosna's Interlude / Feels Like Oblivion (2026) Sebastian Ibanez-Garcia (b. 2003)
Sebastian Ibanez-Garcia (voice), Hosna Alacozy (narrator)

Historian (2026) Abby Cole (b. 2000)/Naomi Baraban (b. 2005)
Abby Cole (vocals), Anthony De Lise (guitar), Naomi Baraban (electric guitar)

Still, The Camellias Bloom (2026) Hosna Alacozy (b. 2002)
Sydnie Speer (piano), Annie Wu (soprano), A.C. Sullivan (violin)
Cynthia Kallemeyn (viola), Abigail Cooper (cello), Soraya Roman (flute)
Leah Graalfs (percussion), Zachary Milburn (drumset)
Hosna Alacozy (conductor)

BRIEF INTERMISSION

Prelude (2026) Zachary Noakes (b. 2000)
Sydnie Speer (piano)

Spring (2025) Leah Graalfs (b. 2005)
Joan Shalit (violin), Leah Graalfs (piano)

Stopped Blues (2026) Armando Muse (b. 2003)
Reuben Rampen (tenor sax), Naomi Baraban (double bass), Leah Graalfs (piano)

The Gift In Spring (2025) Long Cheng Vang (b. 2004)
A.C. Sullivan & Emily Kurulenko (violin), Zachary Noakes (viola)
Abigail Cooper (cello), Leah Graalfs (piano)



MONDAY, 6:00 P.M.
APRIL 20, 2026
CAPISTRANO CONCERT HALL

PROGRAM NOTES

Student Composers – April 20, 2026

Sebastian Ibanez-Garcia is a songwriter and music producer with a passion for storytelling through sound. He began producing music at the age of 13 and started writing songs at 15, developing a creative style shaped by emotional honesty and genre-blending influences. His work often explores themes of identity, struggle, and personal growth. Beyond his personal artistry, Sebastian has also contributed to music education. He served as an Assistant Band Director in the Galt High School District for three years, where he supported student musicians and helped foster a collaborative learning environment. Sebastian is currently a member of the GrammyU program as a songwriter, connecting with emerging and established professionals in the music industry while continuing to refine his craft as both a writer and producer.

Hosna's Interlude / Feels Like Oblivion is a two-part work that moves from reflection into confrontation. *Hosna's Interlude*, with text and spoken word written by Hosna Alacozy and produced by Sebastian Ibanez-Garcia, presents a short, spoken passage centered on the idea that humanity should be seen as united rather than divided by differences. The piece then transitions into *Feels Like Oblivion*, produced by Sebastian Ibanez-Garcia with original production by Tony Blu and co-written by Sebastian Ibanez-Garcia and Tony Blu. The song explores themes of injustice, hopelessness, and the unfair treatment humanity faces through systems shaped by hierarchy and government power, reflecting the feeling of surrendering to circumstances that often seem beyond individual control. Together, the two sections create a continuous narrative that moves from a call for unity to a reflection on the struggles people face within these systems. Special thanks to Cynthia Kallemeyn for her creative input.

Abby Cole is a nonbinary composer, multi-instrumentalist, and interdisciplinary performer. Originally from Washington state Abby is inspired by the human condition. Humans are very complex beings with imperfect relationships, which is a major theme in Abby's music. Abby's goal is to highlight and explore those relationships through music, using a secondary language to shed light on the full scope of human emotion and experience.

Historian was born from the idea of having little historians running around in the library of my brain. The historians keep record of every experience I've ever had, and are frequently exasperated by my unreliability as a narrator. When the human brain undergoes extreme levels of stress it tends to obscure or edit memory for the sake of survival. The lies born from these experiences are not malicious, but they can deeply effect our perception of reality. While working through particularly difficult memories you might catch yourself in one of these lies. Your historians have been waiting to show you the truth, let them.

Special thanks to Naomi Baraban for Co-writing this piece with me and the Sacramento State Guitar Ensemble for forcing me out of my comfort zone.

Hosna Alacozy is a 23-year-old composer, pianist, and music educator currently in the final semester of her junior year, pursuing a double concentration in Music Education and Theory and Composition. Her primary instrument is piano, and she has been teaching music since the age of 18. She teaches private piano lessons at Newsongs School of Music, beginning strings through Sacramento State's String Project, and beginning band at Mandarins Music Academy.

Alongside teaching, Hosna devotes much of her time to composing. Since beginning her compositional journey in 2022, she has developed a strong interest in storytelling through music, often blending lyrical writing with expressive harmonies. Drawing inspiration from narrative and visual media, she is particularly interested in composing for film and media, where music and storytelling come together to create emotionally engaging experiences.

Still, The Camellias Bloom explores themes of longing, devotion, and quiet resilience. Inspired by the symbolism of the pink camellia—a flower traditionally associated with yearning and deep affection—the piece reflects the experience of longing for a loved one who is far away while holding onto the hope that love endures across distance.

The work draws inspiration from the soundtracks of Chinese dramas, whose cinematic sense of pacing and expressive orchestration informed the musical language of the piece. Scored for voice, flute, violin, viola, cello, percussion (mark tree, suspended cymbal, and sleigh bells), and drumset, the ensemble creates a delicate and atmospheric sound world that supports the vocal line and enhances the emotional narrative. The lyrics were written by Hosna Alacozy with co-lyricist Sebastian Ibanez-Garcia.

Dedicated to my husband.

Zachary Noakes is a composer and violist from Sacramento County. Starting out at 13 with the violin with the Sacramento String Project, he would develop an early passion for being obstinate and annoying, which he would use to politely request the opportunity to learn viola instead and play in a string quartet. Motivated by the experience, he would begin his first pieces for the medium, inflicting great misery on all involved. Initially inspired to pursue a music degree by the works of late romantics, 20th and 21st century avante-garde, and film and video game composers, he is pursuing a Bachelor of Music in Music Theory and Composition at Sacramento State with the goals of having a broad understanding of many styles and idioms.

Leah Graalfs is a composer and performer based in California. A curious, versatile musician, she has explored many different styles and influences, ranging from minimalism to impressionism to spectralism. She is currently studying Music Theory and Composition at Sac State, where she is a member of multiple ensembles. Her work consists of chamber music for many different types of ensembles, from string quartet to symphony orchestra, but she is also partly inspired by video game soundtracks. Her biggest inspirations include composers Lena Raine, Koji Kondo, Lili Boulanger, Steve Reich, John Adams, Tōru Takemitsu, and György Ligeti, from whom Graalfs has drawn many aspects of style.

“Spring” is the third and final movement from *Pieces for Violin and Piano*, a triptych of short vignettes, each embodying one of my favorite composers and compositional techniques. This movement is inspired by Tōru Takemitsu’s viola concerto *A String Around Autumn*, which depicts an imaginary landscape using dissonant, hauntingly beautiful harmonies, and soaring melodies which contain large intervals, often landing on flavorful triadic chord extensions. I emulate this in my own piece, which paints a picture of a frozen landscape in early spring, with icy harmonies, melodies, and textures giving way to soft, warm, delicate gestures like blooming wildflowers as the scenery thaws, and frost gives way to dew.

As a Sacramento native composer and trumpeter, **Armando Muse** has spent years developing his compositional skills and fostering connections within the local music community. He has performed in bands such as: the Sacramento Youth Band, West Sacramento Community

Orchestra, the River City Swingers, Sac State's Concert Band, Symphonic Wind Ensemble, 1:30PM and 3:00 PM Jazz Ensembles, and University Chorale. He volunteers regularly with Sacramento Youth Band, directed by CSUS alumnus Vincent Salvitti, to play in concerts and march in parades throughout Northern California. During his time at Cosumnes River College, he collaborated with his peers to create and perform original arrangements and compositions.

From trumpet etudes to symphonic wind ensemble works, Armando aims for versatility to further broaden his artistic range and expression. He is currently cultivating his compositional chops by pursuing a Bachelor of Music Theory and Composition at Sac State. Outside of school, Armando engages with a variety of creative mediums such as cooking, writing, digital art, and board game development.

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 established a "stopped" feel.

Long Cheng Vang is a composer from the heart of the Central Valley in Merced, California. His works are heavily inspired by film, romantic, and impressionistic music. He is currently studying for his Bachelors of Theory/Composition at Sac State as a flautist in the prestigious, audition-only Symphonic Wind Ensemble. While he composes music now, he had previously written poetry before learning how to compose music. His poems and poetic style are apparent in his compositions like *Changes in the Afternoon Sun* (2025). Some of his biggest inspirations are composers like Joe Hisashi, Yu-Peng Chen, Claude Debussy, Gustav Holst, and Lūcija Garūta.

While *The Gift in Spring* is relatively short, this reflects what time had felt like -- in memory and in lived experience. The shift from a romantic theme to a heavier, almost foreboding theme speaks to the moment when I had to open my eyes and see past the fog that I'd been living in. The pacing of this ending theme is centered around 60 bpm, but not exactly. This detail represents the warped feeling of time I had felt when I was navigating this chapter of my life. What had been six months carried the weight of years.

In my poem by the same name, I write how love between two people is like an item and a box. We place the item in the box, wrap it, and eventually, present it to the person we had in mind. During this time of my life, I had learned that if I truly loved someone, I must be able to let them go. This piece is a reflection of that.

Excerpt from *The Gift in Spring*:

I wrapped myself around you,
Because you were my gift,
And together,
We were a present for the world