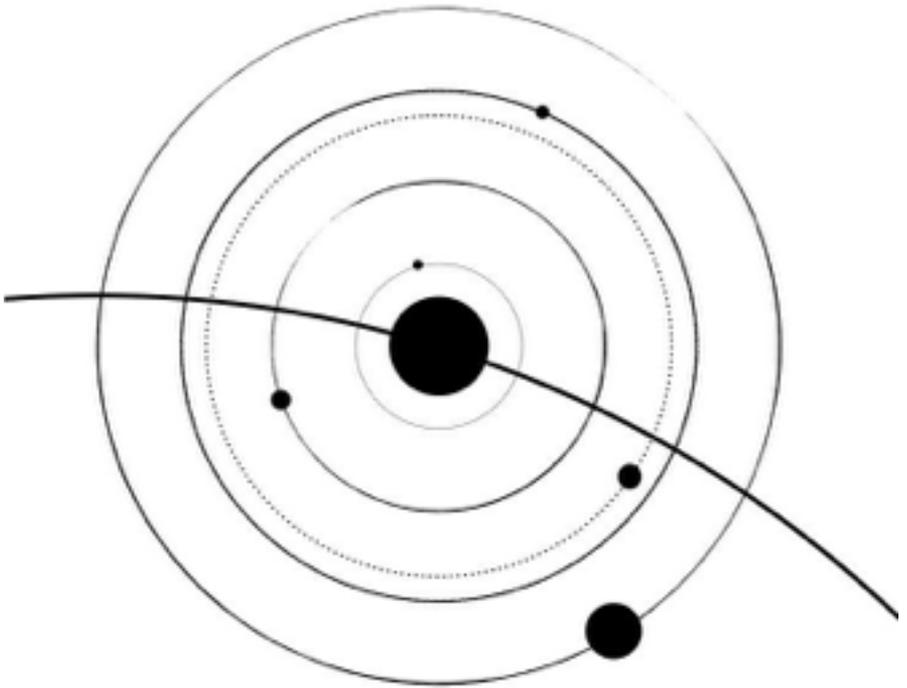


# **STUDENT COMPOSER CONCERT #4**



New works by composers from the University of  
Toronto, Faculty of Music

Tuesday, March 14th @ 7:00pm  
Walter Hall, Edward Johnson Building  
University of Toronto

# **PROGRAMME**

## **JUST TANGO WITH ME**

Shreya Jha (b. 1998)

Kevin Vuong - Conductor

Rebecca Moranis - Flute

Jonathan Wong - Clarinet

Charlie Watson, Alexis Dill - Trumpet

Mabelynn Dill - Trombone

Keshav Sharma-Jaitly - Bongos

Jacob Valcheff - Drum Set

Shreya Jha - Piano

Randy Chang, Madeleine Kay, Thea Coburn - Violin

Nina Jetic, Cole Canaday - Viola

Madeleine Smith, Brendan Rogers - Cello

Byrann Gowan - Double Bass

## **ROUTINE REPRESSION**

Kevin Unruh (b. 1996)

Jacob Valcheff, Andrew Bell, Matt Moore, Keshav Sharma-Jaitly -  
Percussion

## **VIRGIL**

Kai Leung (b. 1998)

Elise Naccarato - Soprano

Dominico Kim - Cello

## **MEMORIES: III**

Houman Astaneha (b. 1987)

Adrian Ling - Piano

## **PIECE FOR VIOLA & PIANO**

Chestan Tam

Carolyn Farnand - Viola

Sherry Du - Piano

## **QUOPALOP**

Robert Taylor (b. 1978)

(Electronic)

## **TIME LAPSE**

Paul Kawabe (b. 1997)

Zach Goldstein - Clarinet / Bass Clarinet

Marco Wong - Alto/Baritone Saxophone

Freddy Asu Bido - Trumpet

Adam Kaleta, Keshav Sharma-Jaitly - Percussion

*- Intermission -*

## **AETHER**

Shaun Bellamy (b. 1991)

Camille Kiku Belair - Guitar

## **MIDWESTERN SPRING IS ITS OWN SEASON**

Rebecca Gray (b. 1994)

Rebecca Moranis - Flute

Kevin Vuong - Clarinet

Katherine Peter - Violin

Madeleine Smith - Cello

## **SINCE SHE IS HERE**

Sami Anguaya (b. 1998)

Salena Harriman - Soprano

Jeong Wu-Lee - Piano

## **START OVER AGAIN**

Shane Beck (b. 1992)

Gwenna Fairchild-Taylor - Soprano

Tristan Durie - Flute

Kelsey Scrivo - Piano

Joel Tangjerd - Cello

## **FANFARES NO. 1 FOR BRASS QUINTET**

Curtis Wright (b. 1989)

Ujjawal Madan, Matt Benenson - Trumpet

Joseph Sharp - Horn

Greg Burns - Trombone

Nolan Downey - Tuba

## **STRING QUARTET: I. PRELUDE**

Michael Maevskiy (b. 1997)

Heng-Han Hou, Georgia Vogeli - Violin

Clara Nguyen Tran - Viola

Benjamin Louwersheimer - Cello

## **THE HAWK**

Connor Wynn (b. 1995)

Gemma Donn - Violin

Michaela Morey - Soprano Sax

Jolynn Robins - Clarinet

Quentin Kamieniecki - Bassoon

**\*\*\*PLEASE ENSURE THAT YOUR CELL PHONE IS EITHER TURNED OFF, OR IN AIRPLANE MODE. EVEN IN VIBRATE/SILENT MODE, OUR MICROPHONES CAN PICK UP THE SIGNALS OF INCOMING CALLS, TEXTS, AND SO ON. THIS CAN RUIN RECORDINGS. THANK YOU FOR YOUR CONSIDERATION\*\*\***

# **PROGRAMME NOTES**

## **JUST TANGO WITH ME**

Growing up, my parents exposed me to several different artists that influence my writing. Pink Martini was one of my favourites; this band uses a chamber orchestra to achieve unique textures in their vocal works. As a child, some of my favourite Pink Martini songs, including “Kuroneko No Tango,” “Let’s Never Stop Falling in Love,” and “Donde Estas Yolanda,” were built off tango rhythms. I originally heard “Just Tango With Me” as a vocal work, but instead explored the idea of using a chamber orchestra where different instruments could act as singers and pass the melody between one another.

The title of this piece is Just Tango with Me because I imagine a person singing to their loved one, asking them to dance. I chose to put it in a minor key as it represents the yearning that comes with love. Due to the heavy Pink Martini influence, I hear this as a vocal piece. Each instrument sings the melody, and there is always a statement of one of the two main melodies happening somewhere.

**Shreya Jha** is an eighteen-year-old composer in her first year at the University of Toronto, pursuing both composition and neuroscience. She has been playing the piano for thirteen years, violin for nine years, and the viola for three years. She has been composing independently since the age of five and presently studies composition with Professor Roger Bergs.

## **ROUTINE REPRESSION**

In defiance against sensationalism, *Routine Repression* questions our notions of freedom and change. It draws on percussion styles from art music tradition, rock music performance practices, electronic dance music, and Western oversimplifications of "African" and "Eastern" musics.

**Kevin Unruh** is an undergraduate composer, classical guitarist, and alternative music performer. He currently studies composition with Gary Kulesha and has previously studied with Norbert Palej. He is also a member of Inventor, an actively performing music collective which seeks to integrate alternative, electronic, and art music in a collaborative environment.

## **VIRGIL**

Virgil is a town just outside of Niagara on the Lake that leads onto the QEW towards Toronto. The words of the poem were written while driving through this town late one night in October. This poem and this piece were written as a testament to the inexplicable fragility of human life and the power of a single careless moment or bad decision on the road. Musically, the large leaps in the voice represents scattered thoughts, and the more stagnant vocal lines are used to place emphasis on the text.

Virgil - by Kai Leung

*In each quick pocket between cars  
on the inky nighttime highway  
fireworks are eclipsed by street lamps  
and silence is prodded back until  
it topples over.*

*In moments like these  
losing control  
is a shallow breath or  
a lengthy blink or  
a sideways glance.*

*The fate of many worlds  
rests  
upon heavy lids and lashes  
the lucid bowing head  
of daylight's tranquil champion.*

**Kai Leung** is a first-year student who is excited to begin a minor in composition starting in the fall of 2017. He is proud to be at UofT, where there is so much talent and passion for music and such a strong, supportive community. Kai hopes to spend his life writing and performing music that speaks to the soul and makes his audience think.

## MEMORIES: III

The third movement from *Memories* is one out of a five-movement piece. It uses the idea of being interrupted by an unpleasant memory, which deprives you of enjoying the moment. These interruptions can be significant or just short interruptions. The third movement has the mildest interruptions among the other four movements.

**Houman Astaneha** is currently studying composition under the direction of Professor Kulesha at the University of Toronto. He is a first-year DMA student.

## PIECE FOR VIOLA AND PIANO

**Chestan Tam** is in his fourth year of his music undergraduate degree with a minor in composition studying under Alexander Rapoport. He began his musical training at the age of three by playing the piano, and began composing pieces in high school with an interest in classical and electronic music. Chestan also has a background in traditional Chinese music having studied Yangqin for ten years with Anna Guo from the Shanghai Conservatory of Music. His current projects include a studio album and several projects such as video game and background music for animations. Chestan hopes to further his skills and find a career in composing for film and video games, combining the different aspects of his musical training together to help him create unique and spectacular scores.

## QUOPALOP

*Quopalop* is an acousmatic work-in-progress. It is inspired by the tangent springs of sweltering Appalachian honeysuckles as they crest the range of fires through the dough of our lively underpinnings.

**Robert Taylor** is a Canadian composer, guitarist and sound artist whose acoustic music has been performed by diverse ensembles including the Canadian Brass, the Toy Piano Composers, and Trio 7090. Robert's electronic and mixed media works have been performed at the New York City Electroacoustic Music Festival (Synesthetic Conjurer - percussion, oscillator-canvas and multimedia) and Nuit Blanche (The Singing Tree - installation piece for amplified maple tree).

## **TIME LAPSE**

*Time Lapse* draws inspiration from the transition of fall to winter in Canada. It attempts to follow the gradual decay of bustling activity in the fall to the harsher, unpredictable atmosphere of winter. By condensing several months of changes into one piece, the experience is similar to that of watching time lapse video.

**Paul Kawabe** is a second-year student studying composition with Abigail Richardson-Schulte at University of Toronto. His compositions are written for his friends and influenced by music of all sorts. When not at school, he can be found volunteering at the Canadian Music Centre or climbing rocks somewhere.

## **AETHER**

*Aether* is an exploration into the “air the gods breathe.” Its energy is represented by the electronics in the composition, meant to revitalize the guitar through each successive “breath.” In each moment of revitalization the harmonic palette is suddenly expanded. But this energy slowly deteriorates over time during each segment. This reduction causes the range of expression to be restricted until the divine air restores it. With rejuvenation, variations are added as the guitar utilizes the energy of the electronics.

**Shaun Bellamy** is a concert and film composer currently enrolled in the M.Mus composition program at UofT. Graduating from the University of Lethbridge in 2014 with his Bachelor of Music; he is an avid writer of instrumental music and often combines acoustic instruments with electronic sounds. Regardless of the ensemble, his creative output features primarily programmatic music, works based on a new or preexisting narrative. In addition, Shaun created “The Space for Musical Composition” (funded by the Ron and Joyce Sakamoto Award for Digital Audio Arts), a room that creates a unique musical work based on the actions of a participant in the room, as well as an augmented Alto Saxophone which is able to manipulate the acoustic sound of the instrument through an attachable control interface. Through these endeavors, he hopes to combine the infinite sonic possibilities of electronic music and the visceral energy of live acoustic instruments.

## MIDWESTERN SPRING IS ITS OWN SEASON

*Midwinter Spring is its Own Season* explores how extremes of experience develop and interact in unexpected and ambiguous ways. Just as midwinter spring is suspended between two firm seasons, confusedly embodying aspects of each, so do we embody contrasts in bizarre and illogical ways, whether emotionally, intellectually or physically. I endeavour to depict a journey that not only flashes between extremes but develops and morphs them to suggest the interrelated nature of seemingly polar aesthetics. In doing so I invite the listener to reevaluate the attributes of their own metaphoric winter and spring, and consider dwelling in the space between. The title is taken from the opening line of TS Eliot's *Little Gidding*: "Midwinter spring is its own season... Suspended in time, between pole and tropic..."

**Rebecca Gray** is a singer, composer and violinist, currently pursuing a masters in Opera at the University of Toronto. She completed her B.Mus at the University of Ottawa, studying both voice and composition. Recently, she channelled her undead self into the role of Prima Zombie, in *Prima Zombie: the Diva that just wouldn't stay dead*, an opera composed by students at the University of Toronto. Last spring, Rebecca won the University of Ottawa/13 Strings competition and her piece, *This House has been at Sea* was performed by the 13 strings orchestra. Rebecca particularly adores working with text and has performed her own song cycles in public recitals. In 2016, she collaborated with two visual artists to independently produce a show entitled *Love, Dear Love*, which combined large scale drawings, projections, re-purposed Shakespearean text, and music for two voices and string quartet. Rebecca hopes to continue to develop both her passions for performance and composition and she currently studies under the guidance of Monica Whicher (voice) and Norbert Palej (composition).

## SINCE SHE IS HERE

This piece is a simple expression of romantic love, and the willingness to sacrifice everything to be with someone. In the poetry there are many references to heavenly things such as stars, the sun, day, and night. To express these symbols and create the elevated feeling of love, the composer chose to create rising and falling contours between the melody and piano accompaniment. A tritone relationship between the singer and the accompaniment is also used several times throughout the piece to express the pulling sensation of longing for someone.

**Sami Anguaya** is a nineteen-year-old composer currently studying voice at the University of Toronto. When he's not staring at photos of Fauré or weeping over Stravinsky's *Rite of Spring*, he likes to sit at his desk hoping to make something beautiful. Sami began writing songs at a young age and fell in love with classical music during his studies at Canterbury Arts High School in Ottawa. Sami recently was accepted into the composition program at UofT and is excited to be studying what he loves in the years to come.

## **START OVER AGAIN**

*Start over again* is a short movement for soprano and small chamber ensemble. I first got the idea for the piece speeding on the highway near Quetico Provincial Park, where I narrowly missed hitting a large moose with my vehicle. It got me thinking of mortality, but not in some grim or despaired way. I have never been particularly good at saying “goodbye,” not the big ones or little ones. This piece seems to address that, with brightness and optimism. Even after one parts with another, our particles keep moving and colliding, we continue to meet, be it in this dimension or a more divine one. Like much of my music, this piece uses repetition and pop-sensibilities which gives it its lighthearted nature. The text you will hear goes something like this:

*It's my life so  
I breathe and  
give it time  
'til it's over*

*It's your life  
and you smile  
and you give it your time  
'til we start over again*

*What a life that I had  
when you were mine  
but it's over*

*Then again what's an end?*

*So just give it your time  
'til we start over again*

**Shane Beck** is a composer and pianist living in Toronto. He is originally from Fort Frances, a small town in northwestern Ontario. He completed his Bachelor of Music with honors specialization in theory and composition from the University of Western Ontario in London in 2015, where he studied composition with Omar Daniel, David Myska, Paul Frehner, and Peter Paul Koprowski. During these four years, he also studied piano performance with Tina Yanchus. Shane generally performs his own solo piano music, and is currently completing the second year of his M.Mus in composition at the University of Toronto. Last year Shane studied with Christos Hatzis, and he presently studies with Gary Kulesha.

## **FANFARES NO. 1 FOR BRASS QUINTET**

*Fanfares No. 1 for Brass Quintet* is a brief reflection on the world in its current state and the repeated difficulties we have faced as a world community throughout history. Organized in to three distinct sections, we hear a militaristic pronouncement followed by a more lyrical lament. The final section is a unifying fanfare with an air of optimism to communicate, contrary to popular belief, that we are continually progressing.

**Curtis Wright** is a current first-year doctoral candidate in music composition at the University of Toronto, with degrees in composition from New York University (M.M.) and Wilfrid Laurier University (B.M.). Inspired by a wide array of composers and styles, his music is heard across Canada and the USA in new music festivals and concert series. With a keen interest in the world of film and multimedia, Curtis strives to bring new and exciting ideas to his scores for film and an occasionally cinematic flair to his concert music. His works for film have been screened in the First Run Film Festival, the Brooklyn Film Festival, and at the Lincoln Center for the Performing Arts in collaboration with the School of Visual Arts animation department. An award winning composer, Curtis is a recipient of the Elmer Bernstein award for film scoring (2015). With the clarinet as his primary instrument, his performance history with student and community orchestras, wind ensembles, and professional military bands has greatly informed his composition studies.

## **STRING QUARTET**

*String Quartet* is an attempt to portray a feeling of emptiness. It presents two different perspectives of a melody: a prelude, which anticipates the statement of the melody; and an epitaph, which reflects on the statement of the melody. However, the melody is never presented. The concept is rooted in the idea of nothingness - one has to know what

could have been present to know what is absent. The piece is an attempt to evoke longing for the melody in the listener.

**Michael Maevskiy**, born in St. Petersburg, Russia, immigrated to Canada when he was 5. He began studying piano at the age of 7, and since developed an interest in composition. Michael is currently in his second year of his undergraduate studies at the University of Toronto, studying composition with Abigail Richardson-Schulte.

## **THE HAWK**

Throughout history, hawks have been revered and abhorred in legend and practice. Through the trials of falconry, human kind has grown to appreciate the mysterious, eerie, and violent nature of these magnificent creatures. In keeping as an outsider, the hawk was seen in Celtic lore to be able to travel the gap between the our realm and Otherworld. *The Hawk* dramatizes this mythology, painting the mundane but human quality of our realm, before exploring the immaterial and indefinite Otherworld. The figure of the hawk pitted in between. An outsider, the hawk meanders in and out of each realm in search of the hunt, bringing intrigue and terror. The hunt becomes more vicious as the hawk comes closer to a kill. The two disparate realms of the mundane and ethereal are drawn together and finally collide in climax as the hawk descends upon its victim. In ritual, the hawk prances atop the slain, tearing at the lifeless mass beneath it, as the two worlds watch in disturbed revulsion. Life fades in a pulse to nothing. The worlds retreat to mourn. Only the hawk remains.

**Connor Wynn** is a violinist and composer in his fourth year. He has studied composition with Roger Bergs, Alexander Rapoport and Larysa Kuzmenko, and is currently studying under Gary Kulesha. Generally academic in nature, Connor's compositions attempt to balance the abstract with more personal emotions. He is greatly inspired by the music of modern composers such as John Corigliano and Queens of the Stone Age. In the future, Connor plans to further his studies of composition and violin as he continues his journey as a professional musician.

## **ACKNOWLEDGEMENTS**

The composition students would like to extend a special thanks to the following – our teacher mentors – for all their guidance, patience, and wisdom:

Roger Bergs, Christos Hatzis, Gary Kulesha, Larysa Kuzmenko, Ryan McClelland, Norbert Palej, Eliot Britton, Dennis Patrick, Alexander Rapoport, Abigail Richardson, Eric Robertson, James Rolfe and Mark Sallmen.

We would also like to thank Peter Olsen for recording our music and making it sound beautiful!

