



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Student Composer Concert #2

Tuesday, November 28, 2023, at 7:30 pm | Walter Hall, 80 Queen's Park, Toronto

PROGRAM

Music for Crank Sturgeon (2023)

Nolan Hildebrand, *electronics and voice*

Nolan Hildebrand

In The New Old-Fashioned Way (2023)

acousmatic

Graydon Mulholland

Cathedrals (2023)

Rocco Marciano, *piano*

Felix Hill

Waxed Paper Butterfly (2023)

Elienna Wang, *piano*

Elienna Wang

Three Dances (2023)

Chiya Hou, *piano*

Jingren Sun

INTERMISSION

Monster

Cameron Liao, *violin*, Tristan Stryjnik, *piano*

Tristan Stryjnik

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

Away (2023)

Pari Bahrami Asl, *piano*, Anwen Robertson, *flute*
Pari Bahrami Asl

MINUET from *The Rhythmic Suite No.1* (2023)

Veronica Zupanic, *violin*
Andrew James Clark

Шенон (Shoput) (2023)

Lindsay Faulkner, *soprano*, Muriel Falkenstein, *soprano*, Emma Lavigne, *soprano*,
Jeanne Tsui, *alto*, Sofia Radenko, *alto*, Jay-Daniel Baghbanan, *alto*
Sofia Radenko

Practical Guide to Necromancy (2023)

Aaron Joseph Claude Gascon
Aaron Gascon, *conductor*, Anais Kelsey-Verdecchia, *mezzo-soprano*, Ain Carandang, *clarinet*,
Matthew Graystone, *horn*, Vincent Poon, *violin*, Claire Jeon, *violoncello*, Jingren Sun, *piano*,
Kelsey Choi, *percussion*

WALTER HALL

Peter Olsen, *sound technologist*

Nolan Hildebrand, *Music for Crank Sturgeon*

This improvisation is inspired by American noise artist Crank Sturgeon. In this performance I will pay homage to Crank Sturgeon's iconic use of feedback systems and contact microphones. The performance will center around a no-input mixer that is controlling an electronic drum kit and a contact microphone played with my mouth.

Nolan Hildebrand is a composer and noise artist based in Toronto, Canada. Nolan's music explores conceptual and physical extremities to create intense and engaging music. His compositions span classical ensembles and electroacoustic music. He performs, records, and releases experimental noise music under the moniker BLACK GALAXIE.

Nolan's music has been performed at major festivals around the world including Darmstädter Ferienkurse (Germany), International Computer Music Conference (China), Forum Wallis (Switzerland), and Bang on a Can LOUD Weekend (U.S.). He has had opportunities to work with the Winnipeg Symphony Orchestra, ECM+ Ensemble, XelmYa Ensemble, Jonny Axelsson, Nick Photinos and has attended masterclasses with Stefan Prins, Ana Sokolovic, and Malin Bång. He has presented his music and research at ICMC 2023 (China), SPLICE Festival 2023 (U.S.), the Anestis Logothetis Centenary Symposium 2021 (Greece), the CeReNeM Composers' Colloquia (U.K.), and the 2022 Korean Electro Acoustic Music Society's Annual Conference (South Korea).

Nolan completed his BMus in composition with Dr. Gordon Fitzell and Örjan Sandred at the University of Manitoba and an MMus in composition under the supervision of Dr. Eliot Britton at the University of Toronto. He is currently pursuing a DMA at the University of Toronto with a focus on graphic notation and electroacoustic music under the guidance of Dr. Kotoka Suzuki and Dr. Eliot Britton.

Graydon Mulholland, *In The New Old-Fashioned Way*

Consisting almost entirely of old wax cylinder recordings, *In the New Old-Fashioned Way* explores the timbral characteristics of these recordings that date back over 100 years (when just being able to hear the tune was the only fidelity goal). My treatment of these recordings follows a very traditional compositional process: sonata form. The listener should notice an up-tempo opening theme, contrasting B section, and a return of the opening theme. Then, a development of the material using fragments of the original material and finally, a return to the original material.

Graydon Mulholland (b. 1996) is a Toronto-based composer currently studying at the University of Toronto. After completing his B.Mus. (Honours) in composition in 2018 (studying with Norbert Palej and Gary Kulesha), Mulholland continued his studies in The Netherlands at Codarts hogeschool voor de kunsten in Rotterdam, where he completed an M.Mus. in classical composition under the tutelage of composers Friso van Wijck (composition) and René Uijlenhoet (electronic composition). Graydon's compositions have been played by M2 Duo, Land's End Ensemble, The Canadian Brass, Toronto Voice Lab, Stolz Quartet, AKOM Ensemble, Orford Musique Contemporary Ensemble, University of Toronto Percussion Ensemble and Jacob Lekkerkerker (organ). He is currently pursuing a D.M.A. in Composition at the University of Toronto, under the tutelage of Eliot Britton, where he continues to focus on music technology and multi-media art creation.

Felix Hill, *Cathedrals*

When entering a cathedral, the near silence of the space contrasts with the soundscape of the surrounding city. The space is isolated from the soundscape of the surrounding place. This effect is universal. 'Cathedrals' is a depiction of my experience of entering and walking through these spaces during my travels last summer in Europe.

Composer Bio: Felix Hill (b. Toronto, 2005)

2022 Participated in Interlochen Academy NowBeat collaborative program.

2022 Attended Interlochen Composition Camp

2023 Graduated Rosedale Heights School of the Arts, 2023.

2023 Direct Entry Composition Program University of Toronto

Elienna Wang, *Waxed Paper Butterfly*

Waxed Paper Butterfly is a metaphor for resiliency. Originally inspired by my friend's short story, the Butterfly Amidst the Downpour, this song gradually became my personal story of the past two years. Amidst the downpour of external pressures, I struggled to hear my voice and see my path. I longed to write something just for myself, unintended to be shared with others. This song gave me a creative space free from distractions where I can let my thoughts fly undisturbed and unjudged. I would love to share it with you today, hoping to remind us of the importance of a creative community where we all feel accepted, empowered, and celebrated by each other.

Elienna Wang is a composer whose cosmopolitan style is influenced by Chinese folk music, anime music, Western Classical music, and popular music. As the recipient of the 2023 Glenn Gould Memorial Scholarship and the 2023 Gwendolyn M. Grant Music Scholarship, Elienna is currently studying composition with Professor Palej at the University of Toronto. Her works are both performed live and published on her YouTube channel @EliennaWang. With her compositions, Elienna hopes to spread positive messages and build meaningful connections between people of different backgrounds and experiences.

Jingren Sun, *Three Dances*

Three Dances is a collection of three dance pieces for solo piano. The musical language of the three dances is strongly influenced by folk music from the Sinophone world. The pieces also try to incorporate elements (especially harmonies) from the Western classical and contemporary traditions.

The title of the first movement, *Mazuka*, is a wordplay that combines both the Polish dance style, Mazurka, and “Mazu” (妈祖), who is the goddess of the sea in Chinese folk religion and is still worshipped in many places in East Asia. The music also borrows one of the fundamental musical characteristics of Mazurka, which is placing the strong beat in the accompaniment on the second beat. The form of this dance is a common Waltz form (ABAC), and the character is playful and humorous.

The second movement, “*River Goddess*”, is subtle and peaceful, in contrast to the first movement. It consists of a simple repeating melody, along with some Messiaen-inspired harmonies and accompaniments. This movement is to be played *leggiero* and with no pedaling.

The last movement, “*Chongkwei Dance*” is inspired by ceremonial music from Southern China and Taiwan. The ceremony’s purpose is to summon a ghost general from hell named “Chongkwei” (钟馗); he is portrayed as a just figure who hunts harmful ghosts in local folk religion. The form of this movement is ABA’. The first section has a continuous rhythm that is taken from the ceremonial music mentioned above and reaches a climax at the end of the section. The B section which follows it is cantabile, in contrast with the A section. The last section is a recapitulation of A, and the end portrays Chongkwei’s arrival in the world of the living.

Jingren Sun is a Toronto based composer and pianist, born and raised in Xuzhou, China. His piece for solo piano, *Toccata*, has been performed by pianist Heting Xia at the Atlantic Music Festival in 2022. Jingren has also composed different kinds of works including chamber music, choral music and many more.

Jingren is currently in his second year of composition direct entry program at the Faculty of Music at the University of Toronto, and is studying composition with Prof. James Rolfe.

Tristan Stryinik, *Monster*

“*Monster*” is Stryinik’s first piece written for violin. The piece is a study in harmony and theme. The work is heavily inspired by various modern film scores, as well as the late-romantic ethos.

Pari Bahrami Asl, *Away*

Away is a composition for piano and flute, capturing the profound emotions associated with moments of distance from a place, people or even oneself. The piece delves into the complex tapestry of feeling—sadness, nostalgia, and a touch of madness—that envelops us when we find ourselves unable to return to a cherished past. It explores the struggle of not being able to recreate the vibrant moments that once made us feel truly alive. Yet, amidst the melancholy, there persists a glimmer of hope, propelling us forward in our journey.

Pari (Parnian) Bahrami Asl is a composer based in Canada, with roots in the culturally vibrant heritage of Iran, where she spent her early years. Fueled by a love for music, she began her journey with the piano at a young age, making it a fundamental aspect of her creative practice. Par’s compositions mirror her diverse background, melding the elegance of Western classical music the enchanting allure of Persian melodies. Her deep passion for the arts and cultures of

various ethnicities worldwide consistently influences her work, adding a unique and multicultural dimension to her musical creations.

Andrew James Clark, *MINUET from The Rhythmic Suite No.1*

An experiment in sensorimotor synchronization: a traditional baroque dance form is created using only the interval of a fourth. This is the premiere.

Andrew James Clark is a composer, pianist, curator, conductor and harmony teacher in Toronto, Canada. He is the owner of Classical Context, the President of the Canadian Composers Orchestra, and the Music Director of Heron Park Baptist Church.

His music has been performed both at home and abroad. His professional development includes a Composition Fellowship with the Hamilton Philharmonic, a Conducting Apprenticeship with Orchestra Toronto, and participation in the Scarborough Philharmonic Orchestra's New Generation Composition Program. He has a published work with Counterpoint Library, and his music has been included in the ACNMP's Contemporary Showcase Syllabus. Recent awards include his Symphonic Dance ranking second place in the Etobicoke Philharmonic's Young Composer Competition, and his Prelude From the Rhythmic Suite being a finalist in the New York New Contemporary Music Symposium.

Community building has consistently remained at the forefront of Andrew's musical activities. His concert series Classical Context has been featured on ludwig-van.com's "Critic's Picks", and has showcased a substantial amount of early-career professionals from throughout Canada. His efforts in sustaining a music therapy program for elderly homeless musicians earned him a Gordon Cressy Student Leadership Award in 2016, and in 2021 he and helped launch the Digital Generations Program which aides emerging composers with the creation of digital composition portfolios.

Recent commissions include works for percussionist Kan'na Taniguchi to be performed in Kyoto, Japan November 2023.

Sofia Radenko, *Шенom (Shoput)*

This piece is based off of a poem written by Afanasy Fet (1820-1892). The poem depicts a story in which two lovers meet in a garden in the evening, and throughout the night kiss and say goodbye to each other, as it's their last night together. Below is an English translation of the poem.

Whisper, timid breath,
trill nightingale,
Silver and flutter
sleepy stream,
Night light, night shadows,
Shadows without end
A series of magical changes sweet face,
In smoky clouds purple roses,
reflection of amber,
And kisses, and tears,
And dawn, dawn!

Sofia Radenko, born in Almaty, Kazakhstan, began her musical career at a young age as a member of the Toronto Children's Chorus (TCC). During the ten years she sang with the chorus, she performed at many prestigious venues, namely Carnegie Hall, Roy Thomson Hall,

and Meridian Hall. She participated in many festivals with the TCC, such as the Voices Together: International Youth Choral Festival, Junior and Senior Treble Festival, and Music Niagara Summer Festival. In addition, she sang in various projects with the chorus, including Lord of the Rings: Fellowship of the Ring in Concert with the FILMharmonic Orchestra, and the following with the Toronto Symphony Orchestra: Orff's Carmina Burana, Holst's Planets, and Britten's War Requiem. While singing with the TCC, she furthered her musical skills on her own, completing level ten Harmony and level eight Performance exams at the Royal Conservatory of Music. Sofia is currently studying music at the University of Toronto, and is excited to continue to grow and develop as a musician, composer, and performer, seeking new opportunities everyday.

Aaron Joseph Claude Gascon, *Practical Guide to Necromancy*

The text of this work is derived from a work of necromantic magic published in 1665, where readers are instructed in the names and uses of the demons associated with various astrological symbols, times of day, and days of the week, and then instructed in their summoning for the potential conjurer's benefit. I wanted to bring the audience of a part of that journey of summoning up to the point the text describes.

Aaron Joseph Claude Gascon (n.2001) is a Sudbury-raised composer completing the final year of his undergraduate degree at UofT under the tutelage of Dr. Abigail Richardson-Schulte. His main instruments are voice and trumpet. Recent collaborations include the Orpheus Choir of Toronto for their Shining Stars project and the Opera division at the University of Toronto for the 2023-24 student composer opera.