



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Student Composer Concert #3

Tuesday, January 23rd, 2024, at 7:30 pm | Walter Hall, 80 Queen's Park

PROGRAM

How long does it take to tune? (2023)

Tom Tsang

Christine Suh, *clarinet*, Tom Tsang, *oboe*, Angela Lin, *piano*

Out of the Ivory Palaces (2023)

Emmanuel Samuel Wong

Emmanuel Wong, *organ*, David Zuniga, *voice*, Josephine Leung, *voice*

Spring Prelude - The Cherry Blossom (2023)

Matthew Woolard

Matthew Woolard, *piano*, Anwen Robertson, *flute*

Listen (2023)

Anthony Gunadi

Arushi Das, *soprano*, Angela Ng, *piano*

Ecstasy (2023)

Pari Bahrami

Jenise Pan, *piano*, Antonia Cambre, *cello*

Flurries (2023)

Cooper Pearson

Rocco Marciano, *piano*

Intermission

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.

Movement of Fate (2023)

Maria-Eduarda
Mendes Martins

Bevis Ng, *tam-tam*

Souvenir (2023)

Hsiu-Ping Patrick Wu

Hsiu-Ping Patrick Wu, *violin*

String Quartet No. 1 — The Crossroads (2023)

Jeanne Tsui

Esther Van Rooi, *violin I*, Samantha Cardwell, *violin II*, Simon Hauber, *viola*, Antonia Cambre,
cello

Lux Aeterna (2023)

Minjoo Kim

Danial Khan Sheibani, *conductor*, Alannah Beauparlant, *soprano*, Veronica Zupanic, *violin I*,
Patrick Hsiu-Ping Wu, *violin II*, Kyung Rok Moon, *viola*, Chloe Liang, *cello*

WALTER HALL

Peter Olsen, *sound technologist*

Tom Tsang, *How long does it take to tune?*

Did you know that the word, 'clair' in 'clarinet' means 'clear' in french? Yes, this single-reed woodwind instrument is known for its tranquil, rich, and clear timbre. Well, in this comedy play, *How long does it take to tune*, I am going to prove it wrong as you witness an inappropriately dressed clarinetist holding a bare mouthpiece to crash the show, playing everything that is not 'clear.'

Tom Tsang is a first-year composition student at University of Toronto, studying with Abigail Richardson-Schulte. His pieces have been performed by the Thin Edge Duo, Oriana Women's Choir, and the Espirit ensemble. Tom Tsang's compositions are influenced by his music and drama education in Earl Haig Secondary School, where he studied with Alex Eddington and Corey Singer. Today, he strives to constantly experiment to synthesize different mediums across storytelling, sound designs, and theatrics into an inventive and personal creation.

Emmanuel Samuel Wong, *Out of the Ivory Palaces*

This set of Variations follows the tune "IVORY PALACES" by Henry Barraclough 1891-1983. In 1914, aged 23, he relinquished his prestigious job as Secretary to a Member of the British Parliament, deciding instead to travel to the US to play piano with the Chapman-Alexander Evangelism team. Barraclough drew inspiration from Psalm 45, which speaks of the relationship between the King and his bride, figuratively God and the Church. The verses speak of how our Lord Jesus Christ came to His broken Creation to redeem it from certain self-destruction. His love for our souls was so great that he could not bear to stay in His Ivory Palace. The World of Woe beckons, and a Cross is raised to pay for our sins. Will we be there when the Portal opens, and Jesus leads us to His Heavenly Home? Psalm 45:8 "All your robes are fragrant with myrrh and aloes and cassia; from palaces adorned with ivory the music of the strings makes you glad." These variations make use of imperfect canons, symbolizing how we fumble in following Jesus.

Yet He comes down twice, symbolized by cascading chords at the beginning and the end of this piece, to rescue us.

“Like Eeyore, Emmanuel Wong sees that this world is so broken and full of hardships, and there is little we can do to change that. Instead, Jesus changed everything when he came to this unhappy place, to die on the cross and redeem Creation. This changes how Emmanuel lives life, because he has hope that Jesus is coming again soon to gather us into His Kingdom. Emmanuel Wong is from Singapore. Injuring his hand from playing too much piano, he found much comfort in playing church hymns. This change in direction led him to want to interact with the rich heritage of Western Church hymnody. This is his first year at the U of T, (providentially Paternal Grandma's alma mater,) to study Pipe Organ with Prof. Kevin Komisaruk. He is interested to learn more about music as a vehicle for worship of God in different cultures, as well as anything Bach-related, while continuing to write music for Jesus. Soli Deo Gloria. Back in Singapore, he forms an acapella group with his five sisters. They love jamming to Carols every Christmas.”

Matthew Woolard, *Spring Prelude - The Cherry Blossom*

Every spring when I visit my grandmother's house, the sight and scent of the old cherry tree in her backyard blossoming with pink flowers signals that nature is awakening. It is a time to reflect on the past and look positively towards the future. This piece evokes the atmosphere of new life emerging, playfulness, and the optimism of new beginnings. *The Cherry Blossom* has a folk-like melody with a sense of dreaminess.

Matthew Woolard is currently enjoying his second year as a student in the Bachelor of Music Program at the University of Toronto, where he is pursuing studies towards a Minor in Music Composition and a Major in Comprehensive Studies. His current Composition Instructor is Andrew Clarke. Matthew completed his ARCT Diploma in 2021, achieving First Class Honours with Distinction. He plays the piano and the trumpet. His hometown is Burlington, Ontario.

Anthony Gunadi, *Listen*

I wanted to write a song for Arushi Das' captivating voice which has a dark and powerful sound. My collaboration with Arushi Das did not only involve getting to know her voice and what she was comfortable singing, but she was also partially involved in the composition process—choosing the text, having conversations interpreting the text, discussing what text to omit (otherwise the song would be too long), suggestion of singing into the piano technique, and guidance for revising the composition to better match the message of the text. This art song was also written with the pianist Angela Ng in mind, who is very agile in her playing and can deploy a thunderous sound when the music calls for it. I knew Angela Ng's technical capabilities before writing this song, so I felt freer to write a more challenging piano part to achieve a more orchestral sound.

The text that this song is set to is “As One Listens to the Rain” by Octavio Paz, which is one of the most emotionally moving poems I have ever read. It is serene and gives me a sense of timelessness and weightlessness, a comforting dream-like state. For me it is about being asleep yet awake, not concerned about the trivial worries of the world and just being at peace in the present moment. The climax depicts a beautiful rebirth using imagery of nature. Sections of the song are separated by the repetition of the words ‘listen to me’, which calmly urges you to always keep this poem's message at the back of your mind, as if you were listening to the sound of rain.

“As One Listens to the Rain” by Octavio Paz (abridged by Anthony Gunadi and Arushi Das for “Listen” song):

Listen to me as one listens to the rain,
not attentive, not distracted,
light footsteps, thin drizzle,
water that is air, air that is time,
figurations of mist
figurations of time
at the bend in this pause,
listen to me as one listens to the rain,
without listening, hear what I say
with eyes open inward, asleep
with all five senses awake,
it's raining, light footsteps, a murmur of syllables,
air and water,
what we are and are,
the days and years, this moment,
weightless time and heavy sorrow,
you and your face of night,
your hair, unhurried lightning,
you and enter my forehead,
footsteps of water across my eyes,
listen to me as one listens to the rain,
your fingers of water dampen my forehead,
your fingers of flame burn my eyes,
your fingers of air open eyelids of time,
a spring of visions and resurrections,
listen to me as one listens to the rain,
the years go by, the moments return,
do you hear the footsteps in the next room?
not here, not there: you hear them
in another time that is now

Anthony Gunadi is a Canadian classical composer from Mississauga inspired by film and jazz music, with a background in electronic dance music production. Anthony Gunadi is the winner of the Orchestra Toronto 2023-24 Prize in Composition, and he enjoys collaborating with other musicians for UofT Student Composer Concerts. He is currently studying with Professor Norbert Palej as an undergraduate second-year composition major at the University of Toronto. His journey has been enriched by diverse musical experiences including the Etobicoke Jazz Band (trombone), the UTSO (violin), the UofT Steel Band, the UofT African Drumming and Dancing Ensemble, and the UofT Japanese Drumming Ensemble. Anthony Gunadi strives to make classical music for all kinds of audiences and to combine his influences to create a unique musical voice in his compositions.

Pari Bahrami, *Ecstasy*

“Ecstasy” refers to an emotional or religious fervor, akin to a trance-like state involving mystic self-transcendence. The composition seeks to encapsulate this intense emotion, portraying the unsettling effects through unexpected rhythmic and harmonic shifts. Pari (Parnian) Bahrami Asl is a composer based in Canada, with roots in the culturally vibrant heritage of Iran. Fueled by a profound love for music, she began her journey with the piano at a young age, making it a fundamental aspect of her creative expression. Pari’s compositions

mirror her diverse background, seamlessly melding the elegance of Western classical music with the enchanting allure of Persian and middle eastern 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.

Cooper Pearson, *Fluries*

This piece takes the listener through the chaotic journey of a snowflake. It starts with a peaceful beginning, with the snowflake falling gently from the sky. Then the wind starts to pick up and engulfs the snowflake in a blizzard-like cloud of snow. Finally, the worst is over, and the snowflake completes its journey, and lands on the ground.

Cooper Pearson is a composer from Pickering, Ontario. His origins in composition began when he fell in love with his concert band in elementary school. He started writing pieces for concert band and has now moved to a variety of instrumentations. Cooper's music has been performed in local concerts and was commissioned for an original musical production: "Lost in Theatre". He is currently in his first year of studies at the Faculty of Music within the University of Toronto.

Hsiu-Ping Patrick Wu, *Souvenir*

"Souvenir" has its roots from a conversation I had with Kazakh violinist Ainur Tulendiyeva about the theme of remembrance. Originally Ainur wanted me to write a piece about the Kazakh famine of 1931-1933. Understanding the gravity of this tragedy, I wanted this piece to not only be inspired, but also influenced by the traditional Kazakh folk music such as the sound of Dombra and Kobyz. "Souvenir" takes this theme of loss and through the sounds of Kazakh, transforming the piece into hopefulness and remembrance.

Taiwanese-Canadian violinist-composer Hsiu-Ping Patrick Wu is constantly on the search for musical language on different sides of the spectrum. Like his multifaceted identity, Wu's music ranges from the style of neo-romanticism to avant-garde soundscapes, fusing theatrical elements and improvisational techniques.

Maria-Eduarda Mendes Martins, *Movement of Fate*

I have always wanted to compose a piece for solo gong. While discussing the role of structure in classical music over a lesson, I decided to transcribe an entire symphony movement (originally written for orchestra) for solo gong, demonstrating that a single percussion instrument can – by itself – sustain even the most complex musical ideas.

I wonder if the symphony movement that originated this work will be recognized and heard as I heard it while composing the piece.

Maria-Eduarda Mendes Martins is a composer, conductor, and arts administrator living in Toronto, ON.

Her compositional output explores connections between present and past musical eras, foregrounding humanistic and multidimensional aspects of contemporary art.

Originally from Brazil, Maria-Eduarda completed an undergraduate degree at UFRGS, a master's degree at University of Victoria, and she is currently pursuing her doctoral degree at University of Toronto (all of which in music composition).

Maria-Eduarda's music has been performed by orchestras, choirs, and ensembles in Canada and abroad. She was the co-recipient of CLC's *Friends of Canadian Music Award* in 2021 and became a citizen of the country in 2023.

Jeanne Tsui, *String Quartet No. 1 — The Crossroads*

Depicting the feeling when struggling in the crossroads of our life journey, this piece begins with a theme that develops into different ideas. At the beginning, the journey starts with a pizzicato melody. It is followed by four variations of the theme played by the four instruments, signifying the crossroads faced by us. Confronting the crossroads, a scattered mind and the struggling are depicted by the superimposition of layers and the dialogue among the instruments. In the next section, the accented notes gradually bring back the rhythmic drive while the tremolo is blurring the rhythm. The music continues developing and reaches the climax as we finally find a way out of the crossroads. The piece ends with the pizzicato melody and gradually fades away as if we continue our journey and disappear from sight.

Jeanne Tsui, born in Hong Kong, is currently a music student at the University of Toronto majoring in voice. She started her vocal training in 2019 and now under the tutelage of Ms. Monica Whicher. She has obtained a Grade 8 in singing and piano from the Royal Schools of Music. In addition, she started playing handbells in primary school choir and was a member of Hong Kong Youth Handbell Ensemble and Bellaholics (a Hong Kong Handbell Ensemble), fervently participating in local performances and overseas concerts— Finland and Estonia Handbell Concert Tour, the 20th International Handbell Symposium (USA 2022), the inaugural concert of Zenith under Matthew Compton and Alex Guebert's conducting. She is now a member of the Bronze Foundation, an auditioned community handbell choir in Greater Toronto, performing in various concerts and the 2023 Ontario Handbell Festival.

Minjoo Kim, *Lux Aeterna*

The theme of *Lux Aeterna*, symbolizing the light of God and a human soul finding eternal rest, has inspired many musical compositions. As a composer, I poured my heart into creating music amidst a forest of immortal words and masterpieces. I used two main musical elements in my work, <*Lux Aeterna*> for Soprano and String Quartet. The first is the sacred chords of light played by the string ensemble, evoking an eternal and divine atmosphere. The second element is a traditional Korean folk song sung by children, chosen for its pure and innocent narrative of eternal light and the human soul. This inspiration came from reading *Le Secret de Maximilien Kolbe* by Maria Winowska, which portrays the life of Father Kolbe, who selflessly sacrificed himself for others in Auschwitz during the Nazi regime. Through this book, I was moved by the idea that altruistic sacrifice and love can become immortal and be a light in the world. My *Lux Aeterna* is a requiem dedicated to Father Kolbe, the saint.

Minjoo Kim, originally from South Korea, she is a composer based in New York City and Toronto. Most recently, Minjoo was awarded 'The Martinu Composition prize' at Mannes School of Music. Her orchestral piece 'A Brutal Music Box' was premiered in New York City by the Mannes Orchestra in 2023. In February 2020, Minjoo was commissioned by the Mannes Sounds Festival to premiere her solo piano piece. This event was held in honor of the 250th anniversary of Beethoven's birth at the German Consulate General in NYC. She was a concert planner in charge of both the Casals Music Festival and Seoul International Music Festival in Korea. She has contributed to the fields of piano performance and composition in Korea, and the United States, where she studied with David T. Little. She completed her Master of Music and Professional Studies Diploma in composition at Mannes School of Music. She is currently pursuing her doctoral degree in composition at the University of Toronto's Faculty of Music under Norbert Palej.