



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Student Composers' Concert

Tuesday, November 22, 2022, at 7:30 pm | Walter Hall, 80 Queen's Park

PROGRAM

Open Graphic Score #3

Nolan Hildebrand, *electronics*

Nolan Hildebrand

Re-Absorption

Yu-Pin Lai, *piano*

Stephen Morris

3 Sketches of Grief for Solo Clarinet

Gavin Warren, *Bb clarinet & A*

Seán Parker

I den' ide, i nich ide

Brooke Zarubin, *soprano*
Yu-Pin Lai, *piano*

Emma Clark

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.

Crepuscule

Maria Milenic, *mezzo-soprano*
Benjamin Gabbay, *piano*

Benjamin Gabbay

Fate

Sohrab Malekzadeh, *cello*

Homa Samiei

INTERMISSION

The Moon In The Puddle

Melody Li, *flute/alto flute*
Marija Ivcevic, *viola*
Chloe Liang, *cello*

Yu-Pin Lai

Expanse

Umberto Quattrocioni, *tuba*

Umberto Quattrocioni

A Dinner

Hon Yu (Richard) Wong, *piano*
Lucy Zuo, *flute*

Salome Zhang

Reunion

Phoebe Lin, *piano*
Gavin Warren, *clarinet*

Ian Chan

Piano Quartet

Richard Cao, *piano*
Vincent Poon, *violin*
Thijs Vorstman, *viola*
Eliza Wei, *cello*

Ethan Larose

PROGRAM NOTES

Nolan Hildebrand: *Open Graphic Score #3*

An electronic noise interpretation of Nolan's piece *Open Graphic Score #3*

Stephen Morris: *Re-absorption*

Re-Absorption is a musical expression of material reality, or the material world being absorbed into the spiritual realms. Many religious myths and theology proclaim that only chaos existed before the universe was created. Re-Absorption is a piece of music that expresses this creation being absorbed back into the chaos that came before. This absorption is expressed through violent cascading notes with the reverberation and decay of its resonance taking priority, gloomy folk influenced melodies intermingling with clusters, and the eventual fading of time and pitch itself. The work is dedicated to my friend Jorge Oscar Gonzalez.

Seán Parker: *3 Sketches of Grief for Solo Clarinet*

There was roughly a year between the writing of each movement of this piece. The first is a sketch of longing, of joyful memories distorted by grief. The second is of an anger born out of powerlessness, as all-consuming as fire. The third is of reverence, which must give way to joy's return. The composer would like to thank Gavin Warren and Christos Hatzis; these pieces could not have been written without their collaboration and guidance.

Emma Clark: *I den' ide, i nich ide*

I den' ide, i nich ide is a setting of the iconic poem of the same name by Romantic Ukrainian poet Taras Shevchenko (1814-1861). The structure and tonality of the piece reflects the dichotomous nature of the text, contrasting major and minor tonalities and exploring distant key relations. The B section of the piece is a vocalise, inspired by Rachmaninov's *Vocalise* (14 Romances, op. 34), with a melody alluding to the Ukrainian folk tune *Chom Ty Ne Priyshov* (translating to "Why Didn't You Come?"). The folk melody appears throughout the work as a motif connected to the final two lines of the poetry, a haunting and simple question that can be read as addressed to either a loved one or a higher power. The style of the piece is informed by the harmonic language and sweeping lines of the songs of Mykola Lysenko.

Benjamin Gabbay: *Crepuscule*

"Crepuscule", a fanciful word for "twilight," seems an apt name for this text by E. E. Cummings, which strikes me as a vivid description of the state between sleeping and waking—when the tangible and the intangible intermingle, and dreams, with all their abstractions, terrors, and ecstasies, bleed into our physical world. In setting Cummings' text, I sought to create a musical depiction of that state. Originally written for mezzo and chamber ensemble (flute, clarinet, piano, violin, and cello), this reduction for mezzo and piano explores a gamut of sounds and colours that paint the journey from the conscious to the subconscious and back again.

*"I will wade out/ till my thighs are steeped in burning flowers
I will take the sun in my mouth/ and leap into the ripe air/ Alive
with closed eyes/ to dash against darkness
in the sleeping curves of my body/ Shall enter fingers of smooth mastery
with chasteness of sea-girls/ Will I complete the mystery of my flesh
I will rise/ After a thousand years
Lipping/ flowers
And set my teeth in the silver of the moon"*

Homa Samiei: *Fate*

Fate is inspired by one of the poems by Ahmad Shamloo, a contemporary Iranian poet. Fate is about our destiny and predestination. Seems sometimes we need to accept bitterness, difficulties, and unpleasantness that is happening to us during our journey. Sometimes, we need to be content with our dissatisfaction; we should say "Yes" to our disfavor. Life is full of ups and downs, spring and winter, and it may not be as fair as we wish it to be, but it is still like a flowing river, sometimes raging and sometimes calm.

Yu-Pin Lai: *The Moon In The Puddle*

The Moon In The Puddle is a contemplating expression in a self-reflecting process inspired by seeing the moon's reflection in the puddle. The music emphasizes tranquillity and the contemplating mood throughout the piece, creating a space-shifting between reality and illusion. On a silent and clear night, the feeling of loneliness becomes distinct and intimate, which leads to the beginning monologue played by the alto flute. In the musical aspect, the piece highlights the melodic relationships between the three instruments. The pizzicato in the strings mimics the sound of the imaginary moon falling into the puddle, and the tremolo effect provides a spacious sonority. In the end, the shocking diminished chord brings the listener back to reality.

Umberto Quattrociochi: *Expanse*

Expanse is a work by Umberto Quattrociochi that explores the unique sounds of the low tuba. In two contrasting characters, this piece demonstrates capabilities of both a broad scope of sound and the deceptive agility of the instrument: Meandering, menacing, mysterious or mellifluous lines in juxtaposition with a dense dance form a conversation that the tuba holds with itself. Alongside use of the extreme low register, multiphonics, and body percussion, melodic and rhythmic elements of Expanse showcase a holistic musical experience in a statement of the contrabass tuba's ability in a solo setting.

Salome Zhang: *A Dinner*

There is no right or wrong in the world. It is simply politics in which the mass is manipulated by the authority. There is no democracy, no communism, simply human avarice. We are purely a dinner on the authority's dinner party.

Ian Chan: *Reunion*

Reunion is a song of celebration dedicated to everyone who successfully overcomes political/geographic barriers to reunite with their loved ones - family members, friends, romantic partners, teachers, students, colleagues and more - as the prolonged COVID-19 pandemic began its decline. Recently having the opportunity to meet my father whom I had not seen for years due to the pandemic situation until he successfully managed to travel from Hong Kong to Toronto, I learned to treasure and enjoy the moments with the great people and things in life that I should not take for granted, and I hope the others can do the same too.

Ethan Larose: *Piano Quartet*

“Thank you for being here to listen to my piece. I wrote this theme in my first year, and upon rediscovering it, I decided it would be great as its own piece. Occasionally I like to explore prettiness in my works, and this is one of those works. I am proud to be working with the marvelous musicians you see on stage, so I hope you enjoy”.

BIOGRAPHIES

Nolan Hildebrand is a composer, improviser, researcher, and sound artist currently based in Toronto, Canada. His musical journey which began with playing drums to his favorite metal and math-rock albums has grown to encompass composition in classical ensembles and electroacoustic music, and performance in an experimental solo noise project dubbed BLACK GALAXIE. Nolan’s music often explores aspects of improvisation/interpretation, kinetic energy, noise, and density.

As a performer, Nolan has played at the Cluster Music Festival and the Winnipeg New Music Festival Pop Up Concerts with the Xperimental Improv Ensemble, and NUMUS’ 2021-22 season (Waterloo, Ontario), ExitPoints #26 (online electroacoustic concerts), and the 4th Edmonton NoiseFest as BLACK GALAXIE. Nolan has had opportunities to work with a wide range of world-renowned artists, including the ECM+ Ensemble, XelmYa Ensemble, Jonny Axelsson, Nick Photinos, Dejana Sekluic, and Nina C. Young. Nolan has been the recipient of numerous academic grants and national awards including the 2019 SOCAN Awards for Young Composers, runner up in the 2019 TORQ Percussion Composition Competition, the 2021 New Media Press Solo Percussion Composition Competition, the Ontario Graduate Scholarship (OGS), and the Masters SSHRC award. His latest projects include a work for TORQ Percussion and an electroacoustic work for the University of Toronto’s TaPIR Lab.

Nolan has presented his music and research at the National Student Electronic Music Event (Ithica, New York), the CUNY Conference for Graduate Students in Music (NYC, New York), the University of Toronto’s Dialogues Performance

Symposium, the Anestis Logothetis Centenary Symposium (Athens, Greece), and the CeReNeM Composers' Colloquia (Huddersfield, UK).

Nolan is currently pursuing a DMA at the University of Toronto with a focus on graphic notation and electroacoustic music.

Stephen Morris is a composer based in Toronto, whose music strives to create musical experiences which separate the listener's connection to the world through the expression of atmospheric and trance inducing works. His music has been published in the SCI Journal of Music Scores and included in concerts, conferences, short films, theatre productions, and installations around the world. Stephen's music has been programmed in places such as Arizona State University, Carnegie Hall, Chateau De Fontainebleau, Trojhalí Karolina, Yancheng First Public Retail Market, New York University, and the University of North Carolina Greensboro. He has collaborated with ensembles and artists like the Prague Philharmonia, Imani Winds, Moscow Contemporary Ensemble, Hanzhi Wang, and the Lincoln Centre Theatre Directors Lab.

Stephen has participated in various music festivals as a composer such as Ostrava Days (Czech Republic), Écoles d'art américaines de Fontainebleau (France), reMusik (Russia), Don't Sleep In Yancheng (Taiwan), Imani Winds Chamber Festival (USA), Charlotte New Music Festival (USA), Music At The Close (USA), and SCI Regional Conference (USA).

Stephen is a graduate of Mannes School of Music where he earned his Master of Music in composition. In his year of graduation, his work Nocturnal was performed by MACE, a school chamber orchestra under the direction of Lowell Liebermann. Stephen was also a part of the Glassbox Collective at Mannes, which consisted of fellow composers and performers. Stephen's string quartet After The Light was included in the Carnegie Hall Concert Music At The Close, which included members of the Glassbox Collective.

Stephen is currently a DMA candidate at the University of Toronto, studying with Gary Kulesha. He has recently served as the composer in residence for the percussion ensemble, which premiered his work Subterranean Dreams. He is currently the composer in residence of the University of Toronto Wind Symphony. Stephen is the recipient of the Fondation DRG award through the University for his performances abroad in France.

Stephen has previously studied with Reiko Fütting, and Huang Ruo. He has taken lessons and master classes with Tristan Murail, George Lewis, Christian Wolff, Bernhard Lang, Bright Sheng, Vladimir Tarnopolsky, Kotoka Suzuki, Deqing Wen, and Ana Sokolović.

Seán Parker is in his final year of his Bachelor of Music in composition. He has studied with Graham Campbell, Christos Hatzis, and currently studies with James

Rolfe. His music focuses on silence, nature, and language. He can be contacted at sean--parker@outlook.com

Emma Clark is a composer born and raised in Saskatoon, Saskatchewan. Her musical style is eclectic and genre-blending, merging influences from Romanticism, Modernism, folk music, and jazz across solo, chamber, and large ensemble work. She has composed music for plays in the Hart House Theatre Festival, as well as the Floyd Theatre Festival. Emma also enjoys hobbies such as acapella arranging, performing, and playing collaborative piano. Emma uses her work as a composer to explore the relationship between music and storytelling, particularly relating to important themes in her life such as women's identity, the prairie lifestyle, and the Ukrainian-Canadian diaspora.

Emma is incredibly grateful for her family's support and would like to especially thank her Baba and late Gido, to whom this piece is dedicated. Thank you, and слава Україні!!

Benjamin Gabbay is a classical pianist and composer. He holds an ARCT in piano performance from the Royal Conservatory of Music and a Bachelor of Music in Composition (Hons.) from the University of Toronto's Faculty of Music, where he is currently pursuing his Master's in Composition, studying under Prof. Gary Kulesha. He previously studied under Dr. Roger Bergs and Dr. Alexander Rapoport. He is currently an Associate Composer with Arcady, a contemporary music ensemble in Brantford, Ontario (www.arcady.ca).

Benjamin's compositions have received recognition by Toronto's St. James Cathedral (co-winner of the cathedral's 2018-2019 composition competition), Fondation Jeunesses Musicales Canada (Artistic Prize, "Do Mi Si La Do Re" Competition, 2020) the Amadeus Choir (hon. mention, International Seasonal Song-Writing Competition, 2015) and the Ruth Watson Henderson Choral Competition (hon. mention, 2017). He has composed works for major choral ensembles, including highlight premieres for the Mississauga Summer Chorale's 2018 end-of-season concert (Requiem l'homme armé, 2018), Musicata choir in Hamilton (Prelude to Winter, 2019), and a fully virtual double-choir premiere for the University of Toronto's MacMillan Singers (The Answer, 2021).

www.benjaminabbay.com

Homa Samiei, Toronto-based Composer, Pianist, and artistic director, was born in Tehran. She is the co-founder of Najva Ensemble and Chaam Trio. Also, she is the co-founder and Artistic Director of Himeh Cultural House. She graduated from the Art University of Tehran in composition and has completed a master's degree in Community Music at Wilfrid Laurier University. With the Najva Ensemble, Homa has performed as a pianist and composer in Tehran, Amsterdam, Mexico City, Tišnov, and Budapest; also, they released an Album in 2015 called "Raha(free)."

Homa has attended numerous festivals as a composer and has collaborated with several ensembles such as the International Contemporary Ensemble (New York),

Thin Edge New Music Collective (Toronto), Art Song Collaborative Project (Toronto), Lucca Contemporary Music Festival (Tuscany), Tehran Contemporary Sounds (Berlin), etc.

Currently, Samiei is pursuing a Mus.M Degree in Composition at the University of Toronto.

Yu-Pin Lai is a composer and pianist based in Toronto. Currently, she is a fourth-year undergraduate student at the University of Toronto, pursuing her Bachelor of Music in composition under the tutelage of Christos Hatzis; she is also studying piano with Mia Bach. Born in Taiwan, Yu-Pin is interested in exploring various musical cultures, and her music aims to experiment with timbre to imply complex human emotions. Yu-Pin is enthusiastic about sharing her music, getting involved in music events, and she invites the audience to explore their lives along with her through music.

Umberto Quattrociochi is a tuba player and composer studying at the University of Toronto, currently in his third year of an undergraduate degree of tuba performance and composition. Umberto plays in many orchestras and ensembles around the GTA, and enjoys teaching private lessons. As an emerging composer, he writes colorful music of diverse instrumentation - he is greatly inspired by orchestral scores from between the romantic period to the 21st century. Umberto's compositions have been met with acclaim, including winning the Toronto Chamber Symphony's call for scores in 2022 and first prize in the Etobicoke Philharmonic Orchestra's young composers' competition in 2021.

Salome Zhang is a Toronto-based Chinese composer, producer and multi-instrumentalist. Her composition's thematic material explores across topics of dream, hallucination and reality, leading to a philosophical exploration of self and consciousness. Her music has been performed in Beijing, Moscow, Vancouver, and Toronto. She is currently collaborating an interactive space exhibition using virtual reality with students from the Pratt Institute, the University of Toronto and the Duke University.

Ian Chan is a Canadian-born-Chinese pianist-composer currently pursuing his bachelor's degree in music composition with a second major in human geography at the University of Toronto. As a recipient of the institute's Faculty Artists' Scholarship, Arthur Plettner Scholarship and Haberman Herbert Memorial Award, he has been coached by notable Canadian composers such as Larysa Kuzmenko, Saman Shahi, Matthew Emery and Kevin Lau.

The music ensembles and organizations that he has worked with include but not limited to the following: University of Toronto Wind Ensemble, University of Toronto Wind Symphony, MacMillan Singers, Concreamus Chamber Choir, Surround Sound A Cappella Choir, Voces Boreales Vocal Octet (VB8), Canadian Sinfonietta, Markham Wesley Symphony Orchestra, Grenadier String Quartet and the

Unionville High School Music Department, from which he graduated as a student of the Arts Unionville piano program in 2019.

His music is currently available on various social media sites (e.g., Facebook, Instagram) and music streaming platforms (e.g., YouTube, SoundCloud) under the pseudonym “Ian Mc King I”. He can also be reached via email (ianchan0325@gmail.com). Any inquiries for commission, collaboration and consultation are always welcome.

Ethan Larose makes music for people who like to listen. Toronto-based but originally from Hammonds Plains, Nova Scotia. Ethan was accepted into the University of Toronto program in 2020 with a performance scholarship, after finishing high school with a score of 100 in Music IB 12 and various awards in music.