



# FIRST YEAR COMPOSERS CONCERT

Featuring the students of *MUS105: Introduction to Composition*

SUNDAY, MARCH 29, 2026 | 3:00 PM

Phillip T. Young Recital Hall, MacLaurin Building

University of Victoria

We acknowledge and respect the Ləkʷəŋən (Songhees and Xʷsepsəm/Esquimalt) Peoples on whose territory the university stands, and the Ləkʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day

## PROGRAM

### Unpuffed Pastry

Linnea Goodwin

Linnea Goodwin, live electronics

*Unpuffed Pastry* is a piece using a coding language called Strudel. The piece will begin with an empty file, and lines of code will be added layer by layer, each note and instrument decided on and implemented with backing narration to explain how the language works. It's influenced by an artist who goes by Switch Angel online, and I wrote it as an exploration of a different way humans can create music with computers, deciding and composing and creating pieces with our own souls and artistic voices, rather than seeing computers create music with human works. I chose to call the piece *Unpuffed Pastry* because Strudel is a pastry and I thought it was a cute twist. This piece has slight improvisation elements in that the narration and exact timing of each line of code being written is not strictly rehearsed.

### Stargazing

Ethan Lochhead

Ethan Lochhead, piano

The composition *Stargazing* composed by Ethan Lochhead was written in March of 2026 inspired by different composers such as Poulenc, Philip Glass, and Christian Sinding. The composition is inspired by Ethan's time in Manning Park in the summer of 2025 and he was completely enamored by the stars while they shone in the sky. The piece begins with a simple melody which is meant to represent when your eyes begin to adjust to the dim environment around you when you walk out of an area with artificial light, and the story of the piece develops as your eyes adjust to the dark and you start to make out the details of the galaxy above you.

### Fall in Love

Isabel Ferris

Isabel Ferris, voice and acoustic guitar

*Fall in Love* was written while I was reflecting upon my changing relationship with myself and the world around me. The title seems self-explanatory; however, the song is specifically about self-love and platonic love, rather than romantic love. In terms of genre, it sits in the folk-punk/indie folk/bedroom pop cross-section. Though the instrumentation is not unusual, the guitar tuning is DADF#AD, instead of the standard tuning of EADGBE. Choosing this tuning was a result of listening to artists such as Jake Minch, June Henry, and Julien Baker, all of whom frequently use non-standard guitar tunings. *Fall in Love* was written to be played intuitively; the tempo variation after the bridge is meant to be interpreted by the performer according to their desired emotional presentation of the song. One of my favorite things about this piece is the vivid

imagery throughout. I invite the listener to close their eyes and enjoy any visuals that they connect to throughout the piece.

## **Testament**

Abigail Lynn

Abigail Lynn, spoken vocals  
Leidy Moreno Morales, flute  
Ethan Lochhead, piano

*Testament* is a programmatic piece for speaking voice, flute and piano. It is inspired by my own testimony on how I came into faith a few years ago. The music is composed along with a poem that shares my experience I had with Jesus, and how I get to know Him personally through the things I have been through, including how I was protected by my Christian family in the Christian bubble, straying away from it and discovered sin, and finally, how God revealed Himself to me at my lowest, saved me from sin, pain, and suffering and finally having a relationship with each other.

## **Little More Insane**

Celine Tam

Celine Tam, voice  
Jun Wyatt-Vedady, violin  
Lillian Weston, piano

The song is 3 minutes and 9 seconds long and is about being able to find someone that just lets you be 100% you. You just can't imagine your life without that person beside you, and although it's silly to think about all things that you'll do in the future with that person, it would be even crazier to not think about going through all the ups and downs of life without that person with you.

## **"Could It Be Clutter?" from Dr. Quick the Musical**

Laura Simons

Lillian Weston, voice (Dr. Quick)  
Tobin Hocking, voice (Gerald) and percussion  
Walker Pearcey, voice (Justin) and percussion  
Celine Tam, voice (Edith) and percussion  
Ethan Lochhead, piano

At the age of seventy-five, Dr. Quick must cure a friend of poison and decide what to do with the rest of her life, all before dinner. "Could It Be Clutter?" is the opening number of *Dr. Quick the Musical*, adapted from the Crime Writers of Canada Best Novella Finalist 2022 (Not So Fast, Dr. Quick).

## **Done in Crude**

Liam Roberge

Liam Roberge, oboe

This piece is modeled after the Dunning-Kruger effect, (and the name of the piece is a play on the name) and shows the feelings of initial confidence, frustration, and then the slow build of competence and confidence to become an expert. Notable things to listen for are the use of the oboe's lower register, which is often underused especially in solos and solo oboe works, as well as motifs and chord outlines used throughout the piece to indicate mental blocking and the mismatch between perceived and actual ability.

## **Somnia Molliter**

Leidy Moreno Morales

Abigail Lynn, flute  
Ethan Lochhead, piano

Inspired by Fantasy music, *Somnia Molitor*, meaning to dream softly, is a piece meant to take the listener on a small dream-like journey.

## **Wong Song**

Xavier Wong

Noah Johnson, violin  
Xavier Wong, piano

*Wong Song* is a piano and violin duet that serves as a reduction of an orchestral score. In this arrangement, the violin, performed by Noah Johnson, carries the primary melody while the piano, performed by Xavier Wong, supports the harmonic structures and voices. Although written for only two instruments, the work aims to the grandeur and richness of a full orchestral sound. To balance the richness of the sound, the melody is playful and light, creating a sense of contrast and motion against the fuller harmonies. This contrast gives this piece a grandiose, yet intimate quality.

## **Moor's Theme**

Tyler Kettner

Nolan Branch, cello  
Xavier Wong, piano

*Moor's Theme* began as an exploration of horror scoring for the cello and piano, guided by the melancholic sound of the cello. The dark and animated character that emerged from the music suggests a villain of its own, giving rise to the name Moor.

## **A Last Dance**

Abi O'Hara

Cat Henderson, oboe  
David Kim, cello  
Ethan Lochhead, piano

*A Last Dance* is a composition exploring the beauty and grief surrounding one final moment together. The instruments move in and out of harmony, signifying the dancers' flickering chemistry as they try working together, only to fall down separate paths.

## **what I hear whilst horizontal**

Jun Wyatt-Vedady

Jun Wyatt-Vedady, violin  
Rootbeer Voigt, tuba  
Ethan Lochhead, piano  
Walker Pearcey, percussion

*what I hear whilst horizontal* features a lethargic chord progression that was influenced by Schoenberg's use of a canon in his piece "Farben". This piece is also greatly inspired by some of the sounds I hear at night now that I have moved to Victoria: owl calls, foghorns, wood bending under the wind's pressure, and the radio my grandpa would fall asleep to. I dedicate this piece to my mum, whose childhood room I am currently living in, and to whom these sounds are all deeply familiar.

## **Rest.**

Andrew Kehler

Jack Bourbonnais, acoustic guitar  
Tobin Hocking, djembe  
Andrew Kehler, live electronics

*Rest.* is a journey into ambient music with melodic elements to guide an immersive experience. This piece was a technical undertaking utilizing sound programs to change live music with programmed effects routed to a MIDI controller. Chord strumming and drum patterns are merely structured to give the scene a sound while the effects drive home the experience.

## INTERMISSION

### **From the Bleach**

Anton Reznikov

Anton Reznikov, electric guitar  
Noah Johnson, violin

This piece is written by Anton Reznikov and performed by Anton Reznikov and Noah Johnson. Anton is playing the piano and Noah is playing the violin, and the performance will be its premiere. This piece has a structured chord progression, but some of the violin and guitar chord voicings and ornamentation are improvised by the performers. I wrote the chord progression originally for my band, which is inspired by Midwest emo and the Vancouver Shoegaze scene. I really enjoyed playing around with some of the chord voicings and types, such as the Em add 9 and a F#min7 played with a 4 instead of the 5, two chords which are prevalent within the intro. I tried giving it a somber melancholic sound, which picks up at times but still has that dissonant vibe. The title doesn't mean anything I thought it sounded cool and fit the vibe of the song. The genre wasn't clear to me when I was writing this piece, as I was focusing more on the feeling that the song gave me rather than where it sat in the current musical cannon. This song has a bit of special meaning to me as it sounds like something my friend and I would write over the summer, especially the intro.

### **The Sickness**

Nathan Penner

Nathan Penner, voice & piano  
Anton Reznikov, electric guitar

This piece is written and performed by Nathan Penner. Nathan is singing and playing piano and is accompanied by Anton Reznikov on guitar. This performance will be its premiere performance. The Sickness chronicles my experience recovering from mono and the feeling that I was actively passing away due to it. To highlight these feelings the piano and voice both sit in a low range at a very slow tempo on their own until the chorus where the energy surges and the guitar come in to help push that energy forward. The genre is not super obvious but one could describe it as a pop/jazz ballad with acoustic electric instrumentation and effects as well as improvisation throughout. The Sickness has two simple two chord progressions, one for the chorus and one for the verse. The progressions are varied slightly in each of their second iterations. The piece opens with a small improvised piano intro and finishes with a slightly longer improvised solo section as an outro.

### **I Don't Want a Job**

Lillian Weston

Lillian Weston, piano & voice

This song started the summer after I graduated, when my parents told me to look for a job. But I had so many dreams to pursue—how could I do that if I was tied to a job that did nothing to help my growth as a person? I hate wasting time. I felt entitled to my time and my freedom and comfort even though I knew I only had that because my parents had given it all to me. I knew I should get a job to pay them back. This song was the whiny part of me that just didn't want to. Its style is that of the silly, careless way I've led my life so far, but is countered by the fear that keeps creeping in: If I pursue this creative career path, will I start caring about the attention and money more than I care about the art?

This is a modern lyrical song written for piano and voice. It is in verse-chorus form but not in any rigid order. I like to follow the form of the story, wherever that takes me.

## **Water my Garden**

Thea Scott Cash

Thea Scott Cash, piano & voice  
Nathan Penner, bass guitar

The inspiration came from collecting her thoughts, feelings, and poetry for quite a while. The piece uses a garden as a metaphor for arriving at a beautiful future. Water represents a partner coming in and adding to the beauty that they have arrived at. The piece fits into the category of popular music because Thea is the songwriter and there are two performers (Thea and Nathan). It was written in Thea's home on her keyboard, and it was made for this concert. For the bass guitar part, Thea decided that the bass guitar would play the root of each piano chord for most of the piece. The piece fits into the genre of love songs and it follows the pattern of chorus, verse, chorus, outro. Audience members should listen for the end of chorus two where the tempo picks up and the emotion moves from peaceful to joyful.

## **second-order half-life**

Finnegan Swan Wall

Aaron Duly, trumpet  
Finnegan Swan Wall, bass guitar

This piece is called second-order half-life, written by Finnegan Swan Wall. It is a duet for trumpet played by Aaron, and electric bass played by Finnegan. Interestingly, the piece prominently features 'bass chords', a relatively uncommon technique.

## **Flip The Script**

Lauren Tkatch

Lauren Tkatch, voice and piano

*Flip The Script* is a song I wrote about my best friend. One of the things I find beautiful about our friendship is that there sometimes gets to be a bit of a reversal for both of the roles we usually play within our own families' dynamics. As a youngest child, I often feel like the one in my family who is creating problems, not solving them. But the feeling of responsibility that I get when I can look after my best friend has expanded my idea of who I can be. In turn, my best friend has gotten the chance to feel cared for in the way that he usually has to do for everyone else as a parentified oldest sibling. This self-exploration we have gotten to engage in through our friendship is just one of many reasons why I love him dearly.

## **Music for Fighting a Conflicted Giant Robot**

Tobin Hocking

Lillian Weston & Tobin Hocking, piano four hands

If you were to do battle with a giant robot who you try to convince to change its ways, this would be the music to accompany it. It was written for four hands on one piano, and features changing time signatures, adding to its tone changes throughout. Try to imagine the course of the battle as the piece progresses, and what the robot decides to do by the end.

## **A Superfluously Cacophonous Study of the Human Voice**

Massimo Dagostini

Fixed media

This piece is a fixed media audio collage which aims to explore the sonic texture of the human voice. The piece consists mainly of layered samples of human speech which become increasingly fragmented and unintelligible. The result is a cacophonous amalgamation of human speech.

## **It lets you keep going**

Jack Bourbonnais

Jack Bourbonnais, acoustic guitar

Anton Reznikov, acoustic guitar  
Jun Wyatt-Vedady, violin

This composition centers around two different rhythmic patterns performed by two guitarists to invoke a shifting hypnotic pattern. Violin is joined to add color and paint across the landscape formed. This piece fell from my love for lo-fi recordings of injured old guitars, ambient music, and creaky floors. It reminds me of growing up in my old, misshaped house.

### **Clear Hues and Clear Days**

Aaron Duly

Aaron Duly, trumpet  
Robert Wakeford, trumpet  
Finnegan Swan Wall, bass  
Xavier Wong, piano

This piece is named *Clear Hues and Clear Days*. It is for standard jazz combo, horns and rhythm section but without drums. The name is inspired by the Clearihue building on the UVic campus, a building a friend of mine, Katharine, enjoys. This piece is about them, but also about Harmonic form. Try to listen for the 32-bar form and pay attention to where the tensions take your ears.

### **Run-on Sentence**

Walker Pearcey

Lillian Weston, piano  
Cavan Cornelius, bass  
Walker Pearcey, drums & voice

*Run-on Sentence* is a musical rant that captures the relentless stream of distractions disrupting Walker's attempt to compose in peace. He would just like to sit down and write it efficiently, but life keeps getting in the way.

### **The Upstairs Neighbor**

Cassandra Boratto

Cassandra Boratto  
Tristyn Boomars  
David Magnusson

*The Upstairs Neighbor* is a semi-improvised piece invoking the reality of living a floor below someone. You will hear anything from shouting to a vacuum cleaner; it will be more like noise than traditional music. A special thank you to all upstairs neighbors for the unsolicited inspiration.