



University
of Victoria

School of
Music

First Year Composers Recital

Sunday March 30, 2025, 8pm

Phillip T. Young Recital Hall, MacLaurin Building

Free admission

Balcony

Mitch Beatch

Vi Gaff, acoustic guitar
Claudia Bachinski, electric guitar
Skyla Trousdale, electric bass
Shay Joseph, drum kit
Mitch Beatch, electric guitar

This piece is a guitar-led ambient instrumental, inspired by singer-songwriters like Bob Dylan, John Oates and Jeff Buckley. The electric guitar imitates the free-flowing rhythms of the human voice. This piece is a guitar-led ambience song, inspired by singer-songwriters like Bob Dylan, John Oates and Jeff Buckley. The free-flowing rhythms are meant to mimic the freeness and imperfection that is what make us all human.

My name is Mitch Beatch, and I'm a 20-year-old second year student in the Music and Computer Science program. I play 6 instruments, though guitar is the primary one these days. I've been composing for orchestras since early high school, so this piece is a way for me to explore other avenues and styles in my music.

Storm and Stillness

Nolan Branch

Atticus Dachsel Kerr, alto saxophone
Molly McLean, piano

Storm and Stillness was inspired by the unpredictability of West Coast weather. The piece features a dramatic shift from clear skies to a raging storm, represented by contrasts in harmony, motion and dynamics. The music blends several modalities in atypical ways and experiments with the unique qualities of the piano and alto saxophone.

Nolan is currently a second-year Music and Computer Science Combined Major student. He is a multi-instrumentalist with a special interest in guitar, cello and mandolin, and is always eager to broaden his

understanding of music. He is also passionate about recording and mixing original compositions and always strives to find unique sounds and ideas.

Bluelight (Obsession)

Noah Breker

Noah Breker, electronics
Instrumentation tbd

This song is the product of not being able to decide on one specific style of music to make. Five distinct sections create one longer track that I may split apart and develop into an EP soon. Production influence for this track comes from genres including synth-pop, cloud-rap, witch-house, and breakbeat genres.

My name is Noah Breker, I am a fourth-year psychology student, and I also have been getting into producing over the past couple years. I wanted to take this project as an opportunity to try something new as well, so I have pushed myself into writing lyrics and performing vocals for the first time.

Prelude To It All

Gabe Brouwer

Atticus Dachsel Kerr, tenor saxophone
Tyler Funk, trumpet
Blaine Tubungbanua, piano

Prelude To It All is a culmination of many years of fascination with jazz music and writing, and newfound knowledge of music theory and harmony. This piece never stays in one key for long and seeks to keep both players and listeners surprised and intrigued throughout. As the name suggests, Gabriel sees this piece leading to a long future of compositions, *Prelude To It All*, being only the beginning.

Gabriel Brouwer has been a musician since 4 years old and now plays Piano, Trumpet, Percussion and Guitar. He draws from a wide variety of musical tastes; Big band, Hip Hop, Rock, EDM, and World Music, but most of all, Jazz Fusion. Since starting music school, he has gained a special interest in jazz theory and harmony and seeks to employ it wherever he can in both his playing and compositions.

Dominium Tribulationis

Owen Butler

Uri Oberlander, clarinet
MJ Muller, keyboard

Lingua ex Amorum is a series exploring different kinds of love. We often focus exclusively on romantic love, overlooking motherly, paternal, brotherly, and divine love. *Dominium Tribulationis* is a church organ-inspired piece expressing anguished love—a hopeful longing that endures through hardship and difficult seasons.

Owen Butler is a composer, songwriter, producer, and audio engineer born in the Bay Area of California and currently studying music and computer science at UVic. His multidisciplinary and top-down focus makes his music shine. He grasps at difficult ideas and new sounds before wrestling with them until a song or composition results. At 17 he released his first album *Aramburu* followed by his first foray into blending electroacoustic music with traditional symphony, *Rufous vs Anna's* and electronic album *Vultures Peripherals*, both in 2024. Owen continues to make music emphasizing emotional exploration and sonic experimentation, blending the lines between acoustic and electronic worlds. Visit owenbutler.com for more.

Landscapes

Atticus Dachsel-Kerr

Xavier Marican, soprano saxophone
Caiden Meyer, alto saxophone
Atticus Dachsel Kerr, tenor saxophone
Piper Elliott, baritone saxophone

Landscapes is an exploration of the natural and artificial beauty of the world we live in. It was largely inspired by imagery of both the natural scenery, and the mechanical urbanity of British Columbia, particularly of the Island and the Lower Mainland, where the two are often found in both harmony and discord. *Landscapes* features quartal harmony as its foundation, alluding to the sense of blurred lines between consonance and dissonance.

Atticus Dachsel Kerr (2006-) is a first-year composition student in the University of Victoria BMus program. He has been composing for over four years and has been involved with several programs for young composers in the city of Victoria. His works are often inspired by urbanism, modernism, and the integration of the classical and post-modern traditions in music. He is also pursuing a double major in pure math and hopes to tie together themes of abstractness from both math and composition.

Hurdles

Manbir Dhillon

Noah Johnson, violin
Nathan Penner, piano

This sonata is built around a conversation—sometimes tender, sometimes intense—between the violin and piano, exploring the contrast between warmth and introspection, clarity and turbulence.

The exposition opens in D major, introducing a theme that is both lyrical and expansive. The violin takes the lead, its lines unfolding with a sense of openness, while the piano anchors the harmony, adding movement and depth. There's a natural flow between the instruments—sometimes one carries the melody, other times they intertwine in counterpoint, pushing and pulling like an evolving dialogue.

The development shifts dramatically to B minor, bringing a darker, more introspective energy. Here, themes are deconstructed and reassembled, sometimes urgent, sometimes hesitant, as if searching for resolution. The violin's soaring phrases now feel more questioning, while the piano adds rhythmic tension, creating moments of uncertainty and release.

At its core, this sonata is about contrast and transformation—the way a single theme can feel luminous in one moment and restless in another. It's not just about harmonic relationships, but about emotional landscapes, where melodies reflect both joy and longing, certainty and doubt.

A conversation unfolds—
the violin, soaring like a voice unbound,
the piano, grounding it in whispers of harmony.
In D major, the air is open, expansive,
melodies drift like light on water,
each note a step forward, a breath, a promise.
Then, a shadow— B minor calls,
pulling themes into echoes,
where certainty dissolves into longing,
and motion wavers between question and answer.
It is a dance of contrast, of light and dusk,
of melodies that search, collide, resolve—
a story told not in words,
but in the silent spaces between.

Carpe Diem

Aliyah Fortier

Noah Johnson, violin
Charlotte Moon, piano
Cheshta Goel, timpani

Carpe Diem started out as a piano and vocal piece. During the process of writing, the lyrics weren't coming together, so I switched the vocal line out for violin, and everything came together how I wanted after that. This piece is about reaching out to seize the moment, living in the present and building up to a better future.

My name is Aliyah Fortier, I am 21 years old, and I've been playing music since I was about 5. I started out with piano and got into voice shortly after. I've always enjoyed trying to figure songs I like out by ear and creating my own little songs in my free time.

Mountain

Gordon Geddes

Kiernan Koebel-Pearce, electric bass guitar
Anton Matsigura, Moog Matriarch
Elliot Baskin-Smith, Moog Grandmother

Originally composed and recorded for *Becoming Stone - A Mineral Manifest*, a rock and stone centric movement performance piece at UVic's Phoenix Theatre, *Mountain* by Gordon Geddes is one of the first of his works incorporating the Moog Matriarch and Moog Grandmother, accompanied by a low droning bassline throughout. Having only begun learning and understanding basic music theory in September of 2024, this piece demonstrates the progress and learning that has been made thus far.

Fruit Salad

Cheshta Goel

Ianne Irang, percussion
Brynn Swanson, percussion
Ella Nicholas, percussion
Thomas Evoy, percussion
Shaneal Rutherford, percussion

Fruit Salad is a piece written solely for percussion that blends a vibrant array of tones over a typical Latin beat to create a colorful musical salad. Built using some instruments that are typically found in Latin music and some that are not, *Fruit Salad* is a little chaotic but a lot of fun, bringing a unique twist to this classic style of music.

Fun and a little bit chaotic, this percussion piece written for five players is a playful twist to typical Latin music by shaking things up. Swapping out the brass section typically found in Latin music for mallet percussion, *Fruit Salad* lives up to its name by bringing the bright, lively tones of the mallets along with the denser rich tones of the rhythm section and tossing them together to create a spectacular display of a musical sound salad.

Fish Vista

Noah Johnson

Manbir Dhillon, sarangi
Nathan Penner, saxophone
Molly McClean, piano
Jakob Stubbington, cajon
Gordon Geddes, bass

Fish Vista is a piece that takes inspiration from many different styles of music, reflected by its eclectic and unusual combination of instruments. While it blends elements from jazz, world and dance music,

it aims to be cohesive and immersive. This piece represents fluidity through repetition, as its verse chorus structure provides the foundation for the melodic instruments to “swim around” the piece.

Noah Johnson is a Violinist and Guitarist based in Victoria. He has been playing folk music on the Violin for most of his life and has picked up guitar in the past couple years. He has recently started to gig around Victoria and Vancouver. He is in the music and computer science program at the University of Victoria and hopes to release his first bit of music in the coming year.

Red Rose Tea

Molly Mclean

Manbir Dhillon, sarangi
Nathan Penner, saxophone
Molly McClean, piano
Jakob Stubbington, cajon
Gordon Geddes, bass

Red Rose Tea is in the key of E flat major, it is in 6/8 time with a swing feel for majority of the melody. It is a duet between piano and cello. With the use of the EbMaj7 chord the overall theme for this piece reflects melancholy and whatever emotion gets evoked from the listener. The piece is 3 minutes long with 3 main sections. I deeply enjoyed creating this work and for future I will expand on this piece with the possible addition of vocals!

Molly Mclean is a pianist based in Victoria B.C. She has been playing the keys since 2017, her passion for music is the art of improvisation and the versatile genre, jazz. Molly attended the Conservatory of Music in 2024 and is currently enrolled at the University of Victoria in the music department. She continues to learn and expand on musical ideas and techniques through her musical adventures at school and in normal day to day life.

Places Like Faces

Matthew Meyer

Robin McKenzie, piano
Tommy Irvine, voice

Places Like Faces is a tribute to the many locations we visit and different people we meet throughout our lives. The ascending and descending chord structures, contextualized by the vocal melody, were inspired by the periods of life in which we face stagnation as well as rapid change.

Matthew Meyer has played piano and guitar since a young age, and through learning composition he has picked up other instruments along the way including drums, bass guitar and ukulele. He draws inspiration from the works of many of his favorite musicians including, Stevie Wonder, Adrienne Lenker, and The Beatles.

Enchanted Garden

Shaneal Rutherford

Sophia Adames, flute
Keiran Stephan, vibraphone
Nolan Branch, cello

Enchanted Gardens is a trio piece for flute, vibraphone, and cello. It carries a fairytale charm, beginning in a magical fantasy world that soon crumbles into despair and longing for power. Who can save this enchanted garden?

Shaneal Rutherford has been involved in music for the past 13 years, participating in concert band as a flutist and percussionist. She has also been part of drumline, choir, and the strings program, where she played the violin and took piano lessons. Currently, she is a first-year percussionist in the Bachelor of Music program. Shaneal plans to join the composition program next year and pursue a career in film composition.

Fading Into Light

Noshika Shahrokhi

Amanda Steinmann, violin
Jorge Eduardo, piano

Fading into Light is a lyrical work for violin and piano that explores contrast and transformation. Beginning in D major, it modulates through D minor and B minor, creating moments of tension before returning to a radiant D major resolution. Through expressive violin lines and rich piano textures, the piece evokes a journey from uncertainty to clarity, capturing the beauty of light emerging from shadow.

Noshika Shahrokhi is an Iranian pianist and composer based in Victoria, BC. Currently in their fourth year of piano studies, they bring expressive depth and technical artistry to both performance and composition. Passionate about musical and artistic expression, Noshika continues to refine their craft, bridging tradition and innovation in their work.

Cordova Bay Dreamin'

Sovenance Statham

Sovenance Statham, classical guitar
Rohan Fox, acoustic guitar
Jack Wittur, bass guitar

Cordova Bay Dreamin' is about feeling safe in the moment you're in, whilst knowing it won't last forever. "Autumn comes when you're not yet done with the summer passing by" -- Mitsuki Laycock

Sovenance is a musical artist who experiences life as one long composition. He loves contradiction, juxtaposition, and creativity in limitation. Sov's multi-medium artistry touches everything he does; he

draws inspiration from sensory experiences and finds connections everywhere. Music was his first love and continues to be his essential mode of expression. Sovenance is a self-taught multi-instrumentalist and saxophonist.

Constellation

Keiran Stephan

Keiran Stephan, marimba
Hannah Bartlett, piano

Constellation is a group of stars in the sky that form specific patterns. This piece shows the connecting pieces being put together to create a structure for the harmonization of both parts, from a slow downfall of these objects disappearing to the rise into the final creation.

I don't remember the last time the rain

Ailsa Ross

Gabe Brouwer, piano
Ailsa Ross, piano

This piece was inspired by a poem I wrote of the same name. Written for two pianos, it was influenced by the music of Claude Debussy, Joe Hisaishi, and the Legend of Zelda series.

Ailsa Ross is a second-year student at UVic studying English and Linguistics with a minor in Music. They have a passion for storytelling with both words and music, often drawing on film scores and video game soundtracks as sources of inspiration.