



Western Music

Don Wright Faculty of Music

STUDENT RECITAL

Stories of Resilience and Collaboration: Music for Viola

April 29, 2022

4:00 p.m., von Kuster Hall

Jeffrey Komar, *viola*

Megaria Halim, *piano*

Siksika (2010), arranged for Viola and Piano by Jennifer Nicks

Benjamin Ellin
(b. 1980)

Three Dances (2015) for Viola Solo

Ivan Kuchuchura-Kucherenko, Nov. 24 1937

Park Sang Hak, 1999

Red River, 1869

Ian Cusson
(b. 1981)

–INTERMISSION–

Der Schwanendreher, Konzert nach alten Volksliedern, version for
viola and piano

Paul Hindemith
(1895-1963)

- i. *Langsam; Mäßig Bewegt*, “Zwischen Berg und tiefem Tal” (“Between Mountain and Deep Valley”)
- ii. *Sehr ruhig; Fugato*, “Nun laube, Lindlein Laube” (“Now grow leaves, little Linden tree, grow leaves”) & “Der Gutzgauch auf dem Zaune Saß” (“The Cuckoo sat on the fence”)
- iii. *Mäßig Schnell* “Variationen: Seig ihr nicht der Schwanendreher” (“Variations: Aren’t you the Swan-turner”)

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts (Performance) degree.

Special thanks to Western University’s Don Wright Faculty of Music String Bank for the generous loan of the Roland Gentle bow used in this performance.



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Artist Biographies

Jeffrey Komar, *viola*, holds dual Bachelor's degrees in Biochemistry and Music from Dalhousie University, where he studied under violinist and noted pedagogue Philippe Djokic. In 2017, he completed his Master's of Music in Literature and Performance (Viola) at Western University, studying under Sharon Wei. Currently, he is pursuing a Doctor of Musical Arts (DMA) at Western, where his research examines collaborations between Indigenous and non-Indigenous musicians.

Jeffrey has been featured as a Young Artist at music festivals across Canada, including the Scotia Festival of Music (Halifax, NS), the Tuckamore Festival (St. John's, NL), and the Domaine Forget International Music Festival (Saint Ireneé, QC). Over the years, he has shared the stage with such esteemed musicians as Scott St. John, Simon Docking, Thomas Wiebe, and Ensemble Made in Canada. Jeffrey is a founding member of London, ON-based chamber music groups *Trio Moyen* and *Quartet Di Altezza*. He is also a roster musician with *Magisterra Soloists*, with whom he has toured nationally and internationally. He has continued to perform virtually throughout the COVID-19 pandemic in streaming concerts organized by the Canadian Viola Society, Aeolian Hall Phoenix Sessions, and the London Pride Festival.

As well as being an accomplished performer, Jeffrey is a dedicated music educator. He is a faculty member with several music ed organizations in London, ON, including Forest City String School and El Sistema Aeolian. Additionally, he operates a private teaching studio, where he offers one-on-one instruction in violin and viola to students of all ages. In his spare time, he enjoys drinking coffee, cooking, and listening to podcasts.

Megaria Halim, *piano*, is currently based in London, Ontario. She graduated with MMus in Literature and Performance at the University of Western Ontario in 2019 under Prof. John Hess. She is currently pursuing a DMA in collaborative piano at the University of Western Ontario under Dr. Angela Park. Having an interest in both traditional and contemporary, solo, and chamber repertoires, she has been exploring various repertoires from across different periods and styles. She is especially keen on works by contemporary composers and regularly collaborates with and performs works by living composers. Megaria is the pianist with *Trio Moyen*, a clarinet, viola, and piano ensemble formed by like-minded musician friends passionate about performing and exploring different works of chamber music.

To Megaria, performance offers a unique and precious way of sharing music with others. As a performer, she is given this privilege to be a bridge between the composer and the audience. At the same time, through the recreation and re-interpretation of the works, she is able to communicate certain intents and ideas to others. Having opportunities to explore different types of music, ranging from the classical repertoire to contemporary compositions, she realized that the ways composers attempt to convey their artistic intent are not limited to just melodies, harmonies, or other conventional musical structures. In fact, ways of communicating musical intent could exist even in aspects not restricted to sound. Therefore, she is very excited about exploring the different ways sounds, timbre, and gestures are being used in compositional and performance processes. Megaria hopes to continue working with more living composers in understanding their artistic intent and to collaborate in the process of bringing a new musical work to life.