



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Bjorn Kriel, mallet percussion/piano

MMus. Recital I

**Harry Bartlett (guitar), Jon Catanus (drumset), Dan Fortin (bass),
Zach Goldstein (clarinets), Madison Keats (perc.), Amiel Ang (perc.)**

This recital is in partial fulfilment of the Master of Music Degree in Jazz Performance.
Bjorn Kriel is a student of Michael Davidson.

Wednesday, April 8, 2026 at 12:30 pm | Walter Hall, 80 Queen's Park

BIOGRAPHY

Bjorn Kriel is a multi-instrumentalist and composer based in Toronto, specializing in jazz vibraphone and mallet percussion. He distills inspiration from a vast appreciation of musical genres, fine arts, and human experiences to music that is present and earnest. This program of new original works reflects his research and study of various generative methods of composition, and their diverse aesthetic results.

PROGRAM

Point of Departure I (2026)

Brodie West

17 Again (2026)

Bjorn Kriel

Wheelbody, 1986 (2026)

Bjorn Kriel

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.

Mesmer (2004)

Paul Motian

Busy (2026)

Bjorn Kriel/Izzy Eryavec

Garden of Doubt and Desire (2026)

Bjorn Kriel

Vibraphone Etude I (2025)

Bjorn Kriel

Even Emptiness Loves its Garments (2025)

For Anne and Michelle

Bjorn Kriel

The Most Beautiful Thing in the World (2025)

Harry Bartlett

PROGRAM NOTES

Throughout the recital, free improvisations will occur. Their arrival times are not noted in the program, nor are their departures.

“Most ideas that are successful are ludicrously simple. Successful ideas have the appearance of simplicity because they seem inevitable. In terms of ideas, the artist is free even to surprise himself.”

- *Sol LeWitt, Paragraphs on Conceptual Art*