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To the Jury of the Azrieli Composing Prize,

It is with great pleasure and enthusiasm I write this letter in support of Afraaz Mulji's application for the Azrieli Composition Prize.

I got to know Afraaz well during my time as Professor at the Schulich School of Music, and since my departure in December 2020, we have kept the dialogue between us alive and active.

Afraaz's work is in a constant dialogue, exploration, and struggle with the notions of intersectionality, interrelationality and contextual relationships of subject and object.

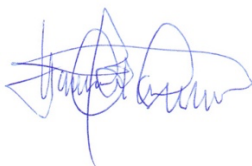
The practice stems from an eclectic pluralism and is the product of an education that blended schools and value systems from disparate cultures and continents.

Although Afraaz's approach is most aptly inferred in the hyper-avantgarde school of conceptual art, his roots can be found in an extensive and myriad knowledge of the canons of eastern and western classical music and a technique that was honed by rigorous academic best practice. In order to develop and free his own voice, however, Afraaz distanced himself from the academic rigor with the result that it is not possible to categorise his music in the traditional genres. Maybe one could call him a choreographer of contextual paradoxes, out of which emerge a music of nothingness and everything, which relies on the trust we must place in the process' of existence.

Mulji is a modern day "cultural spice trader" on the "Silk Route" working through many mediums, of which the closest to his heart is sound and sonic distillation. The idea of seeking refinement through sonic experiences that are impossible to articulate and can only be experienced.

I support Afraaz Mulji's application for the Azrieli Composing Prize wholeheartedly and give him my warmest recommendations.

Yours sincerely,



Hans-Ola Ericsson