



# Voices & Piano: Diversions



GS2

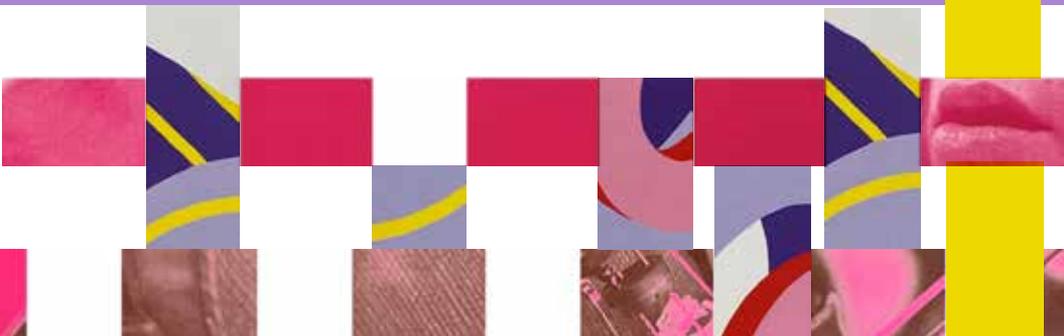
November 22,  
2021

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8:00 PM

St. Andrew's  
River Heights  
United Church  
(255 Oak  
Street)

Curated by  
Michael  
Matthews





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# CURATOR'S MESSAGE

Good evening, everybody, and welcome to GroundSwell. It has been a tough couple of years in the world, and so many have suffered. We at GroundSwell feel extremely fortunate to be able to slowly move in the direction of normalcy. For the concert this evening I was excited to ask Madeline Hildebrand to put together a program of solo and chamber works, and she has done an amazing job. I will let Maddy tell you about it.

**Michael Matthews**

In the world of musical employment, I've always felt pianists are lucky – we play with partners, we play in trios and quartets, we can play for a choir, we can play in an orchestra. A common anecdote: everyone needs a pianist! As these creative and plentiful opportunities to play with others became near impossible last year and I yearned for collaboration, I found myself gravitating towards an unfamiliar pairing: piano and my own voice. A deep and rewarding dive into Poulenc's *L'histoire de Babar, le petite éléphant* for narrator and pianist had me searching for more music that employs text and piano, whether in a literal or metaphorical form. I have crafted this program to showcase the piano in concert with a second voice vying to be heard. The relationship of piano and voice in Peter Ablinger's cycle suggests a competition rather than collaboration, as each piece features spoken words by a well-known individual. Kaley Lane Eaton's *Free* is built around an electronic pitch-following that attempts to mimic the piano, to no avail, resulting in a strange human-computer counterpoint. Donnacha Dennehy creates a world of competing overtones by incorporating the soundtrack of a detuned piano, Errollyn Wallen inserts the voice of Louis Couperin into a flurry of chaotic nursery rhymes, while Kate Soper's fascinating composition for speaking/singing pianist requires my own voice.

I will be joined by Cathy Wood (clarinet) and Kerry DuWors (violin) in premieres of commissioned works by Canadian composers David Braid and Michael Matthews.

**Madeline Hildebrand**

*Louis Loops (2003)* Errollyn Wallen

Madeline Hildebrand, Piano

*So Dawn Chromatically  
Descends to Day  
(2018)* Kate Soper  
Text: Robert Frost  
and Fred Lerdah

Madeline Hildebrand, Piano & Voice

*Stainless Staining (2007)* Donnacha Dennehy

Madeline Hildebrand, Piano

*it is raining gently with light (2021)\** Michael Matthews

Catherine Wood, Clarinet  
Kerry DuWors, Violin  
Madeline Hildebrand, Piano

*From Voices and Piano (1998)* Peter Ablinger  
Billie Holiday  
Agnes Gonxha Bojaxiu (Mother Theresa)  
Bonnie Barnett

Madeline Hildebrand, Piano

*Free (2019)* Kaley Lane Eaton

Madeline Hildebrand, Piano

*Seven Stories from Central Asia (2021)\** David Braid

Catherine Wood, Clarinet  
Kerry DuWors, Violin  
Madeline Hildebrand, Piano

\* Special GroundSwell 30th Anniversary Commission.  
World Premiere.

# PROGRAMME NOTES

## So Dawn Chromatically Descends to Day

### *Texts*

Here is a central source of musical emotion. We internalize the motion of pitches and chords in reaction to contextual forces in musical space. We attribute agency and causation to musical motions that violate intuitive physics and inevitability to motions that yield to musical inertia and force. The character of the musical motions, which is shaped also by their temporal realization, mirrors equivalent motions in the “real” physical world. We map specific musical motions onto specific emotional qualities, again in reflection of real-world equivalences.

[M]usic and language share the same evolutionary roots. [They] diverged in their most characteristic features: pitch organization in music, and word and sentence meaning in language. Poetry straddles this evolutionary divergence by projecting, through the addition of ordinary speech of metrical and timbral patterning, its common heritage with music.

Incidentally, text setting is a rich source of evidence for the interface between music and poetry.

– Fred Lerdahl, from *Two Ways in Which Music Relates to the World*

## Nothing Gold Can Stay

Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf's a flower;  
But only so an hour.

Then leaf subsides to leaf.  
So Eden sank to grief.  
So dawn goes down to day.  
Nothing gold can stay.

– Robert Frost

**Michael Matthews:** *it is raining gently with light* is a set of miniatures inspired by the poetry of Dennis Cooley.

Midnight blue

a pod on the stem of night  
peel back  
the dark  
you are under

it is  
raining  
gently  
with light

©Dennis Cooley – used by permission of the author

**David Braid:** *Stories from Central Asia and the Caucasus* is a travelogue about recent experiences concertizing in Uzbekistan and Armenia. The music divides into vignettes, like short stories, that express what impacted me emotionally while I discovered culture, land, and history in places previously unknown to me. The memories of those experiences generated a musical narrative that traverses through lighter and heavier subjects, such as: The Uzbek Desert Rail Line, The Armenian Genocide Memorial, The Ilkhom Theatre, The Crypt of the Prophet Daniel, and The Sufi curse on Tamerlane's Grave.

For more background on the music, please view my Video Programme Notes here:



**Acknowledgement**

GroundSwell acknowledges that it operates on Treaty 1 land, the original territories of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and on the homeland of the Métis Nation.

**Gender Parity**

Arts organizations all over the world are acknowledging that programming must fairly represent gender diversity. GroundSwell has joined this growing movement by pledging to achieve and maintain gender parity in its programming and commissioning by 2022-23. You can help GroundSwell reach that goal. See [gswell.ca](http://gswell.ca) for more details.

## PERFORMER BIOS

**Kerry DuWors:** Praised by Gramophone Magazine for her “soaring cantilena” and “always finding the music behind the notes”, award-winning Canadian violinist Kerry DuWors performs across four continents. A versatile artist, DuWors collaborates an array of ensembles from her duo work to leading chamber orchestras. Memorable performances with James Ehnes, Yo-Yo Ma, Dame Evelyn Glennie, Measha Brueggergosman, Montreal’s collectif9 and New York’s The Knights. She has been soloist with the National Arts Centre Orchestra, Winnipeg Symphony, Saskatoon Symphony, Montreal Chamber Orchestra, and Manitoba Chamber Orchestra. DuWors’ most recent violin-piano album “Duo Fantasy” was released on Navona Records in May 2019 to rave reviews. She has won prestigious awards including Grand Prize at the 26th Eckhardt-Gramatté Competition, Felix Galimir Award for Chamber Music Excellence, University of Toronto Eaton Graduate Scholarship, and two Canada Council Career Development Grants. She is a four-time laureate of the Canada Council for the Arts’ Musical Instrument Bank. DuWors currently plays on a modern Felix Krafft violin modelled after the 1735 ‘Plowden’ Guarneri. DuWors has been Associate Professor of Violin and Chamber Music at Brandon University since 2003.

**Madeline Hildebrand** is currently pursuing a Doctorate of Musical Arts in Piano Performance at Stony Brook University, New York, where she studies with Gilbert Kalish and Christina Dahl. Earlier piano studies with Judith Kehler Siebert at the University of Manitoba were followed by a Masters in Piano Performance from the University of British Columbia under the tutelage of distinguished pianist, Jane Coop. Madeline’s piano career has taken her coast to coast in Canada and the U.S.A, to Italy, and to Romania upon invitation of the European Cultural Arts Festival. Recent concert highlights include a solo performance of Philip Glass’s music along with Glass himself in the Winnipeg Symphony Orchestra’s celebrated New Music Festival 2018, a concerto performance with the Thunder Bay Orchestra, a cross-Canada tour with soprano Sarah Kirsch, and a premier of Pat Carrabré’s piano quintet 100,000 Lakes for the Agassiz Chamber Music Festival. She has appeared numerous times in the WSO Soundbytes Series.

**Catherine Wood** has established herself internationally as a clarinetist, educator, and advocate of Canadian music. She has been featured as a guest artist at many festivals including

the International Clarinet Association ClarinetFests, Nordic Music Days, and the Nína Iceland Canada Art Convergence. An enthusiast of new music, Dr. Wood has commissioned and premiered numerous works at festivals that celebrate new music, including the Winnipeg New Music Festival and Iceland's Dark Music Days. Wood performs regularly with the Manitoba Chamber Orchestra, the Brandon Chamber Players, and with percussionist Victoria Sparks in duo Viðarneisti. She is on faculty at Brandon University and serves as the Continental Chair of North America and on the Diversity, Equity, and Inclusion Committee for the International Clarinet Association. Cathy is a Buffet Crampon performing artist.

# COMPOSER BIOS & NOTES

**Errollyn Wallen:** Born in Belize, Errollyn Wallen gave up her training at the Dance Theater of Harlem, New York to study composition at the universities of London and Cambridge. She founded her own Ensemble X, and its motto 'We don't break down barriers in music...we don't see any' reflects her genuine, free-spirited approach and eclectic musicianship. She has been commissioned by outstanding music institutions from the BBC to the Royal Opera House and performed her songs internationally.

**Kate Soper** is a composer and vocalist, notable for her innovative treatment of the vocal mechanism. Her work as both a composer and performer explores the dramatic and affective qualities of the human voice, capitalizing on extended vocal and instrumental techniques. She was a recent Guggenheim Fellow as well as a 2012–13 fellow of the Radcliffe Institute for Advanced Study. She was a finalist for the 2017 Pulitzer Prize in Music for her chamber opera, *Ipsa Dixit*.

**Donnacha Dennehy's** music has been featured in festivals and venues around the world, such as the Edinburgh International Festival, Carnegie Hall New York, The Barbican London, The Wigmore Hall London, The Linbury at the Royal Opera House London, BAM New York, Tanglewood Festival, Holland Festival, Kennedy Center, Huddersfield Contemporary Music Festival in the UK (which opened its 2012 Festival with a portrait concert devoted to Dennehy's music), Dublin Theatre Festival, ISCM World Music Days, Bang On A Can, Ultima Festival in Oslo, Musica Viva Lisbon, the Saarbrücken Festival, and the Schleswig-Holstein Festival.

**Michael Matthews:** Inspired by the worlds of nature and literature, Matthews creates music that encourages the listener to step beyond the everyday, to dwell for a while in images of paradox, to consider the ever-changing tapestry of life. Michael Matthews completed a Ph.D. in composition at North Texas State University in 1985, studying with Larry Austin. In 2012 Matthews retired from twenty-seven years of full-time teaching at the Marcel A. Desautels Faculty of Music, University of Manitoba; he is now Professor Emeritus there. Matthews is a Fellow of the Royal Society of Canada and currently lives and works in Berlin.

Matthews is also active as a photographer, and his abstract images have been exhibited in Germany and the US. Canadian

publisher At Bay Press has recently published *The Gibbous Moon*, a book of photography and poetry created in collaboration with poet Dennis Cooley.

**Peter Ablinger** was born in Schwanenstadt, Austria in 1959. He began studying graphic arts and was enthused by free jazz, but completed his studies in composition with Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982 he has lived in Berlin, where he has initiated and conducted numerous festivals and concerts. In 1988 he founded the Ensemble *Zwischentöne*. He has been guest conductor of 'Klangforum Wien', 'United Berlin' and the 'Insel Musik Ensemble'. Since 1990 Peter Ablinger has worked as a freelance musician. In 2012 he became a member of the Academy of Arts Berlin. In 2012-2017 he was research professor at the University of Huddersfield.

**Kaley Lane Eaton:** A conservatory-trained classical pianist and vocalist who fell into creating electronic music shortly after a stint playing Baroque lute, Seattle composer Kaley Lane Eaton's music is colored by this eclecticism, expressing a preoccupation with harmony, improvisation, storytelling, emotion, physical gesture, and vocal virtuosity. Her work has been performed across the US and internationally, in venues ranging from Hong Kong concert halls, to the streets of Skid Row in Los Angeles. Her "disconcertingly lovely" (Seattle Magazine) compositions are quickly gaining notoriety for combining innovative digital technology with ancient performance practices, questioning humanity's growing dependence on technology and the resulting exploitation of human connection.

**David Braid:** Hailed in the Canadian press as "one of his country's true renaissance men when it comes to music" (The Ottawa Citizen), composer and jazz pianist, David Braid is a nine-time nominee, and three-time winner of Canada's highest music prize (Juno Award). His first classical composition was nominated for Classical Album of the year, and his first film score won two Gemini/Screen Awards for Best Original Score, and Best Original Song. He is also a recipient of the Ontario Foundation for the Arts' prestigious prize: 'Paul de Hueck and Norman Walford Career Achievement Award for Keyboard Artistry'.

David Braid is a Steinway Artist, Composer-in-Residence for Sinfonia UK Collective, and Adjunct Professor at the Danish

National Academy of Music. Concertizing throughout the UK, Scandinavia, Europe, Russia, Central Asia, Japan, Australia, and Canada his original music is described as: “brilliant” (Montreal Gazette), “enchanted” (The Age, Australia), “une force poétique” (Le Soleil) and “hauntingly beautiful.” (The Globe & Mail)



*Dennis Cooley*

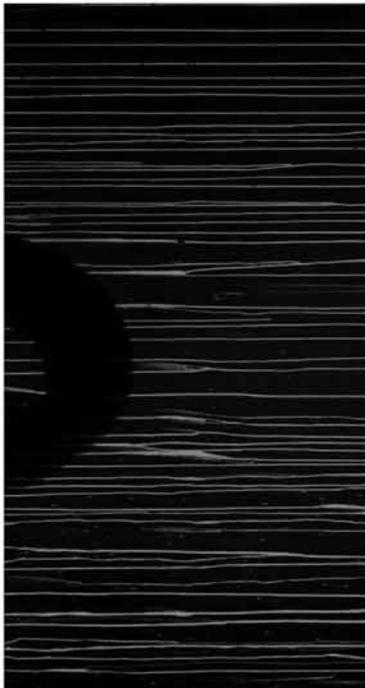
# GIBBOUS MOON

*Michael Matthews*

available now



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## recovery

a darkness that un  
winds the braids  
from their belts  
to cross off or  
out the rumbling  
earth grinding  
to chaff and dust

people holding out  
cups in their hands  
spiders drop into

spiderwoman to  
the rescue arachne  
to his threads

someone to sweep on the bright lines  
fling out & drop // onto the spot.  
swinging over and back

*hhhnnn-hnhnn.*

someone to join  
the dots. acro  
batically. someone to solve  
crosswords,, acrostics.

someone with an acoustic flair.  
who could charm the very animals,  
and in cross-stitches patch the world

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# BLOODY JACK

Part documentary, part art film, part song performance, this world premiere of five art songs from Michael Matthews' *Bloody Jack* is an experience like no other.

A collage of voices from the notorious Manitoban "Bloody" Jack Krafchenko's life combine with the sights and sounds of a raw prairie winter in this haunting, one-of-a-kind work.

Available for streaming at [flipsideopera.com](http://flipsideopera.com)

Aidan Ritchie, director  
Michael Matthews, composer  
Dennis Cooley, poet  
Dawn Bruch-Wiens, soprano  
Laura Loewen, piano  
Kristen Treusch, historian



## **Don't miss our next *GroundSwell*—*Live* event:**

**GS3: Standing Wave Ensemble: Refractions.  
March 1, 2022, Winnipeg Art Gallery,  
Muriel Richardson Auditorium**

Cutting-edge chamber ensemble Standing Wave is celebrating its thirty-first year of audacious music-making! Comprising six of Vancouver's most sought-after musical multitaskers, from improvisers to orchestral players, the group has performed extensively, released four albums, and commissioned over 100 new works by many of Canada's most visionary composers. For the fifth concert of GroundSwell's 2021-22 season, Standing Wave will present a bold program of new and recently commissioned pieces for ensemble, interactive electronics and video, including works by Bekah Simms, Nancy Tam, Gordon Fitzell and others. Included will be world premieres by emerging Manitoba composers Kiara Nathaniel and Rebeka Schroeder\*. Curated by Gordon Fitzell.

\*30th Anniversary GroundSwell commissions, funded by GroundSwell



**Scan this QR code for program info & tickets.**

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Your one-time or ongoing donation can help in so many ways:

- to pay artist fees,
- to engage in outreach & educational initiatives, to develop new partnerships,
- to make our varied content available to more people, more often.

Donations can be targeted to activities in *GroundSwell Live*, *Learn* and *Linked* series, or be applied to the *General* category.



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