



Of Glow & Abandon

OCTOBER 11, 2023
7:30PM

WESTWORTH
CHURCH

Curator's Message

“Without leaps of imagination, or dreaming, we lose the excitement of possibilities. Dreaming, after all, is a form of planning.”

– Gloria Steinem

It is essential to play the music of our contemporaries, to champion collaboration, and to celebrate the diversity of our national music scene. I am drawn to works that dive into the far corners of the human spirit and allow us, performers and listeners alike, to let go of loss, pain, grief and trauma, and start to heal, grow, fly, and dream again. Such music allows us to consider all the possibilities and believe in our imaginations.

This special project brings together three Saskatchewan-raised artists in a diverse all-Canadian program of works inspired by art, nature, and the cycle of life all composed between 2020-2023. Ryan Davis, Katherine Dowling and I will explore the collaborative possibilities and sound permutations between violin, viola and piano in six unique compositions that collectively bridge classical and contemporary music with folk, electronic and hip-hop influences.

Opening the concert is Ian Cusson's *The Garden of Earthly Delights* inspired by the triptych paintings by Hieronymous Bosch. It is a reflection on life and death through ecstasy and pain, whose opening bell tolls and opening soliloquy serve as a call to action. The centrepiece of the program features original compositions by Radia, the moniker for artist Ryan Davis: *Dreaming, After All, Blood Orange, Colour You Like*, and *Set Fire In My Snow* for viola and electronics, *Lavender Jump* for violin and viola, and a newly commissioned work for GroundSwell, *Diamond Up, Diamond Down* for violin, viola and piano. Katherine Dowling will perform Alice Ping Yee Ho's solo piano work inspired by *The Weeping Woman* painting by Picasso, a testament to the enduring human spirit that rises above all. Closing the concert is Kevin Lau's *If Life Were a Mirror ...* for violin and piano, a deep dive into the realm of the subconscious, and in particular the world of dreams.

OF GLOW & ABANDON is an exploration of life and the environment around us through reflection, intimate sonic landscape, and collaborative experience.

Thank you for dreaming with us.

Kerry DuWors
Guest Curator

Acknowledgement

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

Strategic Initiatives

GroundSwell's recent Strategic Planning document outlines the organization's priority actions over the next three years. To ensure that GroundSwell continues to be a relevant, viable and sustainable organization, we have embraced three primary objectives: Diversity, Outreach and Succession. Let us know what you think! GroundSwell always welcomes feedback from its patrons, funders and sponsors on all its activities.

Programme

The Garden of Earthly Delights (2020) **Ian Cusson**

Kerry DuWors, violin (b. 1981)
Katherine Dowling, piano

Of Glow & Abandon (2021) **Radia /
Dreaming, After All
Blood Orange
Colour You Like
Set Fire In My Snow** **Ryan Davis** (b. 1991)

Radia / Ryan Davis, viola + electronics

Lavender Jump (2023) **Ryan Davis**

Kerry DuWors, violin
Ryan Davis, viola

INTERMISSION

The Weeping Woman (2022) **Alice Ping Yee Ho**

Katherine Dowling, piano (b. 1960)

Diamond Up, Diamond Down (2023) **Ryan Davis**

Kerry DuWors, violin
Ryan Davis, viola
Katherine Dowling, piano

If Life Were A Mirror... (2020) **Kevin Lau** (b. 1982)

Kerry DuWors, violin
Katherine Dowling, piano

Programme Notes

THE GARDEN OF EARTHLY DELIGHTS (2020) for violin and piano by Ian Cusson.

This work is the first in a cycle of works based on paintings of Hieronymous Bosch. The Garden of Earthly Delights is a reflection on the cycle of life and death in the natural world. The work's formal structure parallels that of the Roman Catholic Mass for the Dead.

Ian Cusson

Ian Cusson is a composer of art song, opera and orchestral work. Of Métis (Georgian Bay Métis Community) and French Canadian descent, his work explores Canadian Indigenous experience including the history of the Métis people, the hybridity of mixed-racial identity, and the intersection of Western and Indigenous cultures.

He studied composition with Jake Heggie (San Francisco) and Samuel Dolin, and piano with James Anagnoson at the Glenn Gould School. He is the recipient of the Chalmers Professional Development Grant, and grants through the National Aboriginal Achievement Foundation, the Canada Council, Ontario Arts Council and the Toronto Arts Council.

Ian was an inaugural Carrefour Composer-in-Residence with the National Arts Centre Orchestra for 2017-2019 and was Composer-in-Residence for the Canadian Opera Company for 2019-2021. He was a Co-artistic Director of Opera in the 21st Century at the Banff Centre and the recipient of the 2021 Jan V. Matejcek Classical Music Award from SOCAN and the 2021 Johanna Metcalf Performing Arts Prize. Ian is an Associate Composer of the Canadian Music Centre and a member of the Canadian League of Composers.

OF GLOW & ABANDON (2021) for viola and electronics by Ryan Davis / Radia.

Of Glow & Abandon is my first professional release under the moniker Radia. This 4-track EP was the culmination of a dream to begin forging my own path as a creative artist and was digitally released on my 30th birthday: December 18th, 2021.

I am a Toronto-based composer-performer combining my classical viola training with the inspiration and sounds of electronic, folk, and hip-hop music. My music been featured in diverse spaces, including Toronto's Koerner Hall, The Violin Channel, on NBA Champion

Serge Ibaka's Instagram Live Talent Show, in Los Angeles's Skid Row, and on ABC Channel 7 News LA. I was honoured to be named one of "30 Hot Canadian Classical Musicians Under 30" by CBC Music in 2021. For more information, please visit my website, [https:// www.ryandavisviola.com](https://www.ryandavisviola.com).

DREAMING, AFTER ALL

Dreaming, after all, is a form of planning.

– Gloria Steinem

I tightly clung to these words throughout all of the obstacles and uncertainties that I faced during the early stages of the pandemic. This quote gave me hope, simplicity, and purpose, when I felt like I had none of those things. This piece is a soliloquy with an improvisatory quality, and is the only track that is entirely solo viola. It is imaginative in nature, and explores the reverie and tension found in total isolation.

BLOOD ORANGE

This was one of the earlier pieces that I wrote while living in Los Angeles, although it has undergone considerable transformation and reimagining to become what it is. After witnessing the "superbloom" of poppy fields in California's Antelope Valley, I was completely transfixed by the vibrant orange flowers. Seeing these flowers open with the sunrise remains one of my favourite experiences. This music was inspired by my encounter in nature, and also features moments loosely influenced by the old hymn *Nothing But The Blood*.

COLOUR YOU LIKE

I believe this piece best displays my pluralistic influences and growth as a solo artist. It highlights plucked strings, folksy vocal layering, lush melodies, energized beats, and a flamboyant viola solo. I originally wrote a haiku inspired by imagery of primary colours colliding in the darkness, and eventually landed on the refrain "*ignite the night, that colour you like*" as thematic lyrical material. I was fortunate to release a live version (<https://youtu.be/SJoSm4oyycs>) recorded in Toronto's Koerner Hall one year ago, and its overwhelming response was a catalyst in feeling emboldened to keep developing my own voice. It was a special challenge to record a studio version with some new inflections, and I know that this music will always represent me as a creative.

SET A FIRE IN MY SNOW

It is atypical for me to feel so strongly about something that came together this quickly. When I make music I am often tinkering with different ideas, rewriting melodies, trying different beats out, or scrapping material altogether. The simple opening viola melody that floats above two crunchy layered chords seemed to pair with the beat I had envisioned, and I was immediately satisfied. The looping nature of the chords reminds me of the expansive cold of growing up in Saskatchewan. Expressing where I come from is important to me, and the pop-like repetition in this piece could be interpreted as a way of seeking the warmth of an inner fire.

LAVENDER JUMP (2023) for violin and viola by Ryan Davis.

Lavender Jump was heavily influenced by my upbringing in Saskatchewan. I was fortunate to witness breathtaking landscapes when I'd leave the city, and certain colourful horizons left a lasting impression on me. I wish for the listener to imagine an overwhelmingly pungent scent of lavender bringing the ensuing sounds to an elevated place. The violin and viola venture throughout the countryside and revel in the unexpected stops along the way.

THE WEEPING WOMAN (2022) for piano by Alice Ping Yee Ho.

The title "The Weeping Woman" is taken from the series of powerful anti-war paintings by Picasso. In these paintings, the image of a sobbing woman of indescribable grief has inspired me to write a solo piano work that captures the universal suffering caused by ongoing warfare, and the enduring human spirit that rises above pain and conflicts. This eleven-minute composition is my personal interpretation of the painting in three connected movements: Tears, Hollow, and Massager. It imagines the story of a woman who lost her child in the terror bombing of civilians during the Spanish Civil War. First movement "Tears" portrays an anguished, sobbing woman holding a handkerchief up to her face to catch her copious tears. The theme of "tears" is captured by the slow cascades of single-note melody over all the registers of the piano. This music motif progresses with accelerating tempo and thickening of texture, eventually giving rise to rapid dyads and violent tremolos depicting the uncountable sobbing of a grieving woman. This intense emotion leads to the second movement "Hollow", in which the piano writing emphasizes the lowest and highest registers. The lack of "middle ground" represents the internal emptiness of the aftershock. The inside piano effects also symbolize the inner psyche of the suffering

individual seeking spiritual comforts. The 3rd movement “Massager” is the emblem of the death or suffering of a martyr who sacrificed to the cause of social justice. The “unquiet” rapid 16th notes figures signify the passion and prevailing human spirits.

Alice Ping Yee Ho

One of the most acclaimed composers writing in Canada today, Hong Kong-born Alice Ping Yee Ho has written in many musical genres and received numerous national and international awards, including the 2022 Nova Scotia Symphony’s Maria Anna Mozart Award, 2022 Barlow General Commissioning Award, 2019 Johanna Metcalf Performing Arts Prize, 2016 Louis Applebaum Composers Award, 2014 Prince Edward Island Symphony Composers Competition, 2014 Kitchener Waterloo Symphony Friendship Orchestral Composition Competition, 2013 Dora Mavor Moore Award “Outstanding Original Opera” for her opera *The Lesson of Da Ji*, 2013 Boston Metro Opera International Composition Competition, K.M. Hunter Artist Award, du Maurier Arts Ltd. Canadian Composers Competition, MACRO International Composition Competition, Luxembourg Sinfonietta International Composition Prize, and International League of Women Composers Competition. A twice JUNO Award Nominee (2015 and 2018), she has an impressive discography released on the Centrediscs, Naxos, Marquis Classics, Blue Griffin, Electra, Leaf Music, and Phoenix labels.

Critics have called her music dramatic and graceful while praising its “organic flow of imagination,” “distinctly individual” style, “colourful orchestration”, and “emotive qualities”. Influences evident in her proudly eclectic approach include Chinese folk and operatic idioms, Japanese Taiko, jazz, pop culture, and other contemporary art forms. Her ongoing goal is to explore new musical styles that are provocative to the ears.

Ms. Ho holds a Bachelor of Music degree in composition with high distinction from Indiana University and a Master of Music degree in composition from the University of Toronto. Her teachers have included John Eaton (USA), Brian Ferneyhough (Germany), and John Beckwith (Canada). She is a noted classical pianist and an active advocate of contemporary music. She had performed in many new music festivals, including a solo piano recital recorded by CBC Radio 2 in which she premiered Tan Dun’s solo piano work “Traces II”. She now makes her home in Toronto.

DIAMOND UP, DIAMOND DOWN (2023) for violin, viola and piano by Ryan Davis.

Diamond Up, Diamond Down is an exploration of the idea that diamonds are only formed after enduring a great deal of pressure. Each section of the piece is meant to represent a stage in someone’s life, whether it be a shining triumph or a dark obstacle. Some sections are juxtaposed by an abrupt turn of emotion and spirit, heightened by the various rhythmic twists, turns, and oddities. Upon reflection, one realizes that some of the most challenging times in one’s life may be the very reason that they flowed into some of the very best.

While this piece is not based on a particular person, a massive spark of inspiration was drawn from the remarkable resilience and courage shown by a friend throughout her battle against cancer, forever transforming the lives of those who knew her.

IF LIFE WERE A MIRROR... (2020) for violin and piano by Kevin Lau.

I am fascinated by the relationship between the external, ‘objective’ world, and the domain of the inner psyche. How much of what we perceive is a function of what is ‘out there,’ and how much of it is informed by memory, thought, imagination, and the often distorted lens of our own perceptions? In this work, I wanted to explore the idea that the our outer and inner worlds are fundamentally linked - that life, meaning the reality we experience, is indeed a mirror of our inner lives.

This entailed a deep dive into the realm of the subconscious - and in particular the world of dreams. In order to do this, I gave myself explicit permission to not only follow my instincts, but to suppress (as much as I could) higher-order decision-making processes, especially processes that had to do with maintaining order and coherence. In other words, I strove for a kind of ‘dream logic,’ where musical events follow one another in ways that might make very little sense on the surface, yet would (hopefully) feel intuitively correct. In this goal I was aided by a collection of short stories by the German author Michael Ende, called *Spiegel im Spiegel* (“mirror in the mirror”); the bizarre and often disturbing surrealism that characterizes these stories greatly inspired the tone of this work.

The resulting work is like a landscape strewn with familiar musical artifacts, in the form of quotations and ‘stylistic memories’ - fragments of music that are not direct references but that evoke specific musical styles and eras. The piece opens with a kind of broken chaconne; the instruments start off in the ‘wrong’ role, so to

speak (the pianist declares a series of violinistic triple-stops, while the violin accompanies with an Alberti-bass), thus setting up the mirror metaphor. After a series of starts and stops, in which the performers pretend variously to go off script, have memory slips, and grow frustrated with one another, the music coalesces into an energetic romp that pivots between progressive rock licks, hints of the Bach-Busoni Chaconne and Saint-Saens' *Carnival of the Animals*, and a wild tango. The section culminates in a series of Beethoven quotations, before collapsing into a murky extrapolation of Handel's *Arrival of the Queen of Sheba*. This leads to a serene quotation from *Confessions*, a piece I wrote in 2017 shortly after the passing of my cousin Alex. Shortly afterward, the theme transforms into a fugue, which then reaches an apocalyptic climax in which the chaconne fragment is reprised. A final echo from Beethoven's *Moonlight Sonata* is heard, beneath a stratospheric violin line, before fading into nothingness.

If Life Were a Mirror... was completed in early February of 2020, which would also mark the 200th anniversary of Beethoven's death. I feel that its undercurrent of bleakness would anticipate the year that was to follow, where crisis after crisis appeared not only to trigger, but to reflect, our collective inner demons.

Kevin Lau

One of Canada's most versatile and sought-after young composers, Kevin Lau has been commissioned by some of Canada's most prominent artists and ensembles, and his work has been performed internationally in the USA, France, Denmark, Germany, Austria, and the Czech Republic. A prolific composer of orchestral, chamber, ballet, opera, and film music, he was the youngest person to be appointed Affiliate Composer of the Toronto Symphony Orchestra in 2012; shortly after, he was commissioned to write two ballets with choreographer Guillaume Cote: a full-length ballet (*Le Petit Prince*) for the National Ballet of Canada and a half hour ballet (*Dark Angels*) for the National Arts Centre Orchestra. In 2021, he will assume the role of composer in residence for the Manitoba Chamber Orchestra (Winnipeg, MB). His music is represented on many commercial recordings, including two JUNO award winning albums ("Mosaïque", *Ensemble Made in Canada*; "Detached," harpist Angela Schwarzkopf) and "Solo Seven" (violinist Marc Djokic) which won Best Album at the 2020 East Coast Music Awards. Kevin's creative output is unified by the search for deep connections amidst surface diversity - connections that serve as a metaphor for the reconciliation of seemingly fundamental differences.

Performers

Kerry DuWors, violin

With her "exceptional intonation and a tangible empathy" (Gramophone Magazine) and described as having a "commanding combination of strength, sweetness and brightness" (The WholeNote), Canadian violinist Kerry DuWors is an acclaimed soloist and chamber musician and performs across Canada, the US, Japan, Central Asia, Europe, Mexico, and New Zealand. She has won prestigious awards including Grand Prize at the 26th Eckhardt-Gramatté Competition, Felix Galimir Award for Chamber Music Excellence, two Canada Council for the Arts Career Development Grants, and a 2023 Canada Council Explore and Create Grant. She is a four-time laureate of the Canada Council for the Arts' Musical Instrument Bank. Kerry currently plays on a modern Felix Krafft violin modelled after the 1735 'Plowden' Guarneri.

Recent projects include touring Portugal, Armenia and Georgia with Juno-award-winning jazz pianist and composer David Braid, duo526 Sonata Seminar at Indiana University with long-time duo piano partner Futaba Niekawa, Turkish-Classical Music project "Continuum" for Winnipeg's *Virtuosi Concert Series*, *Prairie Debut* violin-piano recitals in Alberta and Saskatchewan with Katherine Dowling, Manitoba première of Luis Ramirez's *Immigration Suite*, classical-contemporary-electronic collaborations with violist Ryan Davis/Radia for *GroundSwell*, performances in the Netherlands with the DuWors-Wood-Hildebrand Trio, and the launch of the "Roots" project featuring music by Vietnamese composers Nguyen Văn Quy and Tôn-Thật Tiêt.

Curiosity drives Kerry's academic and musical study through creative projects, artist residencies (Banff Centre, Avaloch Farm Music Institute, Indiana University), commissions, premières, masterclasses, and community engagement. Her mentors include Lorand Fenyves, Charles Castleman, Scott St. John, Jean Barr, and the Lafayette String Quartet. Committed to the Canadian music community, Kerry is in demand as an adjudicator, competition juror, and peer assessor. She recently served as a judge for the 52nd JUNO Awards, the 44th Eckhardt-Gramatté Competition, the 2023 Canada West Performing Arts Finals, the Manitoba Arts Council, the National Music Festival Finals, and the 2023 Canada Council for the Arts Musical Instrument Bank Competition. Dedicated to pedagogy and mentorship, Kerry has been Associate Professor of Violin and Chamber Music at Brandon University since 2003.

www.kerryduwors.com

Ryan Davis / Radia, viola and electronics

Praised as “showcasing multitudes of colours and possibilities, with much skill and imagination” (The WholeNote), Radia, the moniker for Saskatchewan-raised artist Ryan Davis, is swiftly emerging as a singular creative force. Combining his rigorous classical training with the inspiration of folk, electronic, and hip-hop music, he finds himself seamlessly blending in between creative spaces. Using the viola as his voice, his unique sound has garnered attention and has been featured in diverse spaces, including Toronto’s Koerner Hall, The Violin Channel, Los Angeles’s Skid Row, and ABC Channel 7 News LA. *Of Glow & Abandon*, his debut EP, was released on all major platforms on December 18th, 2021. Ryan was named one of “30 Hot Canadian Classical Musicians Under 30” by CBC Music in 2021.

Some recent highlights include solo artist with the Saskatoon Symphony Orchestra in their 2022-2023 season: a concerto performance on opening night, September 24th; as well as premiering an original work for viola, electronics, and the SSO musicians on April 2nd. Elected as the 2022-2023 Young Artistic Associate of Confluence Concerts, he joined The Gryphon Trio for featured performances in Halifax and Vancouver, an appearance on former Toronto Raptors forward and NBA Champion Serge Ibaka’s Instagram Live show *How Talented Are You?*, a performance with The Gryphon Trio and vocalist Patricia O’Callaghan as a featured guest artist in Kingston’s Isabel Bader Theatre, a solo curation called *Chromatophores* as part of the Banff Centre’s Evolution Classical festival, and a performance of Christos Hatzis’s *The Mega4 Meta4* as an invited solo artist as part of 21C Music Festival at The Royal Conservatory of Music. Ryan was chosen as the principal violist of the string ensemble *Les Jeunes Virtuoses* in Montreal, as part of the Montreal Chamber Music Festival in the fall of 2021.

Ryan was the principal violist of the Colburn Orchestra’s 2018 tour of Scotland and Ireland and was selected by the Lucerne Festival Academy Orchestra as their principal violist for the 2017 summer festival. He has been fortunate to collaborate in chamber music settings with many world-renowned musicians, including Martin Beaver, Jonathan Crow, Steven Dann, Roberto Diaz, Mark Fewer, Matt Haimovitz, Charles-Richard Hamelin, Barbara Hannigan, Ernst Kovacic, Joel Link, Anthony Marwood, Johannes Moser, Eric Nowlin, Erika Raum, Wolfgang Redik, Mayumi Seiler, Lara St. John, Axel Strauss, Yekwon Sunwoo, Andrew Wan, and Time For Three. Festivals include the Banff Centre for the Arts, BigLake Arts, Creative Dialogue France, Edmonton Summer Solstice, Festival of the Sound, Orford Arts Center, Ottawa Chamberfest, McGill International

String Quartet Academy, Napa Valley Music Festival, Ritornello Chamber Music Festival, and the Toronto Summer Music Festival.

Ryan’s passion for community engagement has led to working closely with Street Symphony, focused within the Skid Row neighbourhood of Los Angeles. Along with trombonist Jared Dickerson and violinist Simone Porter, he created the media co-op The Upnote, a platform and podcast focused on the exploration of young artists in an ever-changing music industry. After over 50 episodes, The Upnote was selected as the inaugural Entrepreneurs-In-Residence at the Colburn School for the 2019-2020 academic year and were awarded the Grand Prize at the New Venture Competition.

In 2014 Mr. Davis completed a Bachelor of Music degree at McGill University, graduating with “Outstanding Achievement in Viola” as a scholarship student of Andre Roy, and graduated in 2016 with a Master of Music degree from the Yale School of Music as a student of Ettore Causa, and in 2019 graduated from Los Angeles’s The Colburn School, receiving an Artist Diploma under the tutelage of Paul Coletti. Ryan was then chosen as the first ever violist to be selected as a Rebanks Fellow in 2019, in the Rebanks Family Fellowship & International Performance Residency Program in Toronto, the city he now calls home.

www.ryandavisviola.com

Katherine Dowling, piano

Praised by the *New York Times* for her “crystalline performances, gestural expressiveness, and careful attention to color”, and by the Boston Globe for her “effortless incisiveness”, award-winning “tour-de-force” (*OpusKlassiek, Berkshire Eagle*) pianist Katherine Dowling performs across North America and Europe as a soloist and chamber musician.

Katherine is familiar to audiences as an artist-in-residence at the Orlando Festival (Netherlands) and a resident fellow of the Avaloch Farm Music Institute (USA); as a multi-year fellow of the Tanglewood Music Center, a New Fromm Fellow, a Britten-Pears Young Artist, an International Musicians’ Seminar at Prussia Cove artist; through extensive involvement and numerous positions at The Banff Centre for Arts and Creativity; and through multiple national tours under the auspices of the Eckhardt-Gramatté National Music Competition. She treasures her many collaborative relationships, most especially recital partner Catherine Cosbey (Cavani String Quartet), with whom she is co-director of the Regina Chamber Music Festival. As a soloist, and as a member of the chamber ensemble Gruppo Montebello, Katherine appears on eight critically acclaimed recordings on the

Etcetera label. Her performances have been broadcast on the CBC (Canada), Radio-Canada, BBC (United Kingdom), and National Radio 4 (Netherlands). Recent highlights include her Vienna recital debut; several tours with violinist Kerry DuWors for Prairie Debut Inc.; a recording of the piano works of Alice Ping-Yee Ho (Canada Council for the Arts, Explore and Create); and appearing with the Regina Symphony Orchestra in Florence Price's *Piano Concerto*.

In addition to her performing activities, Katherine is Assistant Professor of Classical Piano Performance at York University, having formerly served as Assistant Professor of Piano Performance at the University of Regina. She is also on faculty at the duo526 Sonata Seminar and the European Summer Course for Chamber Music (Netherlands). She has served on the jury for the National Finals of the Canadian Music Competition, enjoys adjudicating at both the regional and provincial levels, and teaches masterclasses and workshops across Canada every season. She credits her own teacher, celebrated American pianist Gilbert Kalish, and conductors Henk Guitart and Oliver Knussen, as the major influences in her musical life. She holds a Doctor of Musical Arts (Performance) degree from Stony Brook University.

www.katherinedowling.com

Coming up

GS2: Untethered

Monday, November 27, 2023

Winnipeg Art Gallery, Eckhardt Hall

SHHH!! Ensemble (Edana Higham, piano; Zac Pulak, percussion) with local percussionists Cameron Denby, Caroline Bucher, and Andrew Nazer.

Through an evocative use of light and space, *Untethered* will challenge the traditional assumptions of both the audience and the performers. Audience members will be encouraged to move freely during the concert to experience the music and space from varying perspectives. Manitoba's own guest curators Rebeka Schroeder and Kiara Nathaniel have teamed up with the Ottawa-based SHHH!! Ensemble to present an exciting evening of works for percussion and piano. The SHHH!! Ensemble duo will form the centrepiece of the concert with GroundSwell commissions from our guest curators, along with music by Jocelyn Morlock, Harry Stafylakis and Monica Pearce. Works for percussion quartet by Anna Thorvaldsdottir and Elliot Cole, featuring local players, will round out this exciting programme.

SCAN FOR DETAILS



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