



sustainability

September 15, 2024 – 7:30pm
St. Andrew's River Heights Church

A photograph of a person in a dark suit playing a cello. The person's hands are visible, one on the neck and the other on the body of the instrument. The cello is a rich, warm brown color. The background is a light, neutral color.

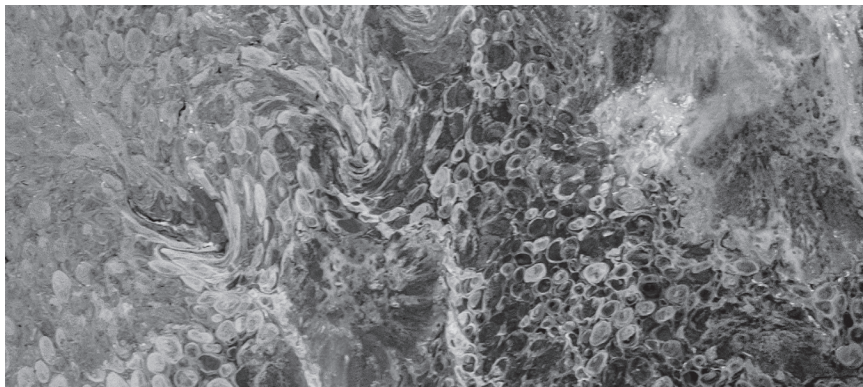
WINNIPEG'S **CLASSIC 107**

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**GOLDEN
WEST**

Curator's Message



What nourishes you? Us? Our planet? What happens when life necessities are absent? Food and water, song and play, community and solitude – get off the grid for a few hours and explore SUSTENANCE at its source.

SUSTENANCE marks a new life chapter born out of the days of isolation and silence of 2020. With the drastic and sudden all-encompassing change experienced, I was forced to spend much introspective time. Becoming deeply frustrated with the lack of societal contribution I was making as a violinist in the context of a new global crisis, I began exploring new avenues to provide beneficial offerings from within my artistic practice and calling.

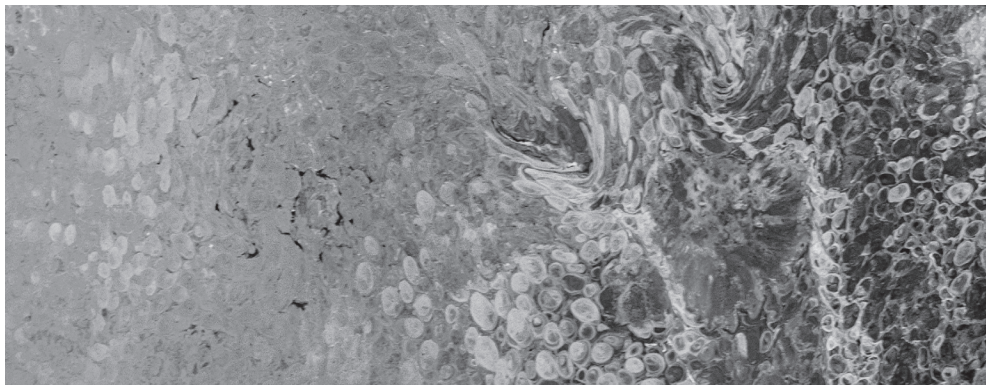
With the encouragement of some close friends and colleagues, I gradually began to imagine a program of 21st century Canadian music for violin and piano based on the theme of sustenance, with the intention to commission new works that would

augment the repertoire and express my desire to serve. In spring of 2023 I was awarded a Create and Explore grant from the Canada Council for the Arts to commission and record several of the works presented on this programme.

Tonight's concert presents some of the first fruits of the SUSTENANCE project and there is more to come! I am very excited to be releasing my debut album this fall. My hope is that in listening to and experiencing this music, you will reimagine something old, contemplate something new and find an audible nugget of sustenance that you will want to share with others and hear again and again.

Elation Pauls
Guest Curator

Programme



Elation Pauls, Violin

***Spiegel im Spiegel für Violine und Klavier* (1978) für W. Spiwakow**

David Braid, piano

Arvo Pärt

b. 1938

***Foxy Fox's Musical Games for Violin and Piano*[†] (2018)**

Commissioned by the 2018 Eckhardt-Gramatté National Music Competition. Dedicated to the Little One.
Serouj Kradjian, piano

Carmen Braden

b. 1985

***Sari Aghtchig (Girl from the Mountain)* for Violin and Piano^{†*} (2023)**

For Elation Pauls, commissioned with support from the Canada Council for the Arts.

Serouj Kradjian, piano

Serouj Kradjian

b. 1973

***FIRE-AND-ICE-BODIED-DOUBLED-UP- WITHDRAWAL-ANXIETY for Violin and Piano*^{†*} (2023)**

Commissioned by Elation Pauls with support from the Canada Council for the Arts.

I. Mellifluous, heart-rending

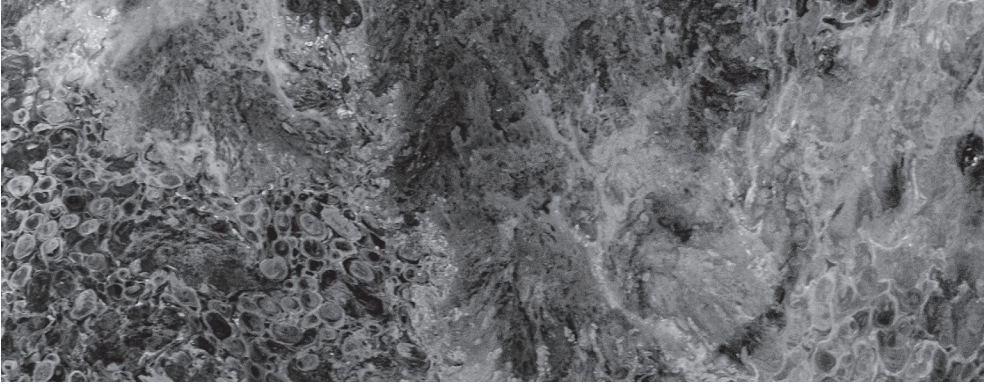
II. Agitated and possessed

Serouj Kradjian, piano

Kelly-Marie Murphy

b. 1964

INTERMISSION



Offering of Water[†] (2023)

Dedicated to Lucia Lin. Co-Commissioned by:
Lucia Lin, Elation Pauls and the Gabriela Lena Frank Creative Academy of Music
with partial funding support from the Canada Council for the Arts.

I. of life

II. yasna

III. purify

IV. it shall flow if from tears

V. to life

Serouj Kradjian, piano

Iman Habibi

b. 1985

Country Food for violin solo and tape[†] (2023)

Commissioned by Elation Pauls with support
from the Canada Council for the Arts.

Cris Derksen

b. 1981

Without Words for Violin and Piano[†] (2023)

I. Floating

II. Prelude

III. Carmine

David Braid, piano

David Braid

b. 1975

Liminal Bells[†] (2024)

Commissioned by Elation Pauls with support
from the SOCAN Foundation, written in memory of Toshiro Tokunaga.

David Braid, piano

David Braid

b. 1975

* Manitoban Premiere † World Premiere ‡ recorded for SUSTENANCE album

Programme Notes

Spiegel im Spiegel für Violine und Klavier (1978)

by Arvo Pärt

Arvo Pärt is somewhat of a mythical figure to me, as he is perhaps with many. I first encountered his music in 1997 when Winnipeg's New Music Festival presented a Canadian premiere of his, with Andrey Boreyko conducting. Later on, as a student in Germany, I had a position in the Hamburger Symphoniker during Boreyko's tenure with them and at that time Pärt came to rehearsals for a concert including one of his works. Both Pärt and Boreyko spoke glowingly of the Winnipeg Symphony Orchestra and their musicians, which was a proud prairie moment. Pärt's

Spiegel im Spiegel is the oldest piece on this program, composed in 1978 before Pärt left Estonia for Austria and then Germany, where he settled in Berlin. Written in Pärt's characteristic tinninnabular style (tintinnabulum – Latin for "little bell"), *Spiegel im Spiegel* conjures up a feeling of hypnotic timelessness with its poignant simplicity, causing us to suspend our current reality as we gaze into the mirror of infinity.

I would like to dedicate this performance to the memory of my dear friend, violinist Meredith McCallum.

Foxy Fox's Musical Games for Violin and Piano (2018)

by Carmen Braden

From eternal contemplations we turn to the capricious spontaneity of play. Composer Carmen Braden writes:

Can contemporary music be fun? Yes it can! *Foxy Fox's Musical Games* has 8 sections, each with a different sense of play, in the engagement and excitement sense of the word. The players have to improvise, engage with the audience, incorporate new and old childhood songs, and play musical equivalents of the game

of tag, chasing each other like a couple of young fox pups. Through these "games" I want to blur the line between composer and performer, and give each player moments to make musical choices. The interaction/relationship between the two players must be active and supportive, even if moments occur when there is musical teasing or friendly competition.

We will see which elements come to the fore for you this evening!

Sari Aghtchig (Girl from the Mountain) for Violin and Piano (2023)

by Serouj Kradjian

As it happens these days, I first heard Serouj Kradjian playing this hauntingly beautiful solo piano piece on an Instagram story and was immediately captivated by the way this musical poetry flowed beyond the confines of my phone. Sari Aghtchig (Girl from the Mountain) is a folk melody from his beloved Armenian heritage and

Serouj kindly agreed to compose this rendition for violin and piano. Unbeknownst to me at the time, this song speaks to the anguish of lost love or love hindered by clashing cultures, fitting for the days of the pandemic with imposed separation from family and friends.

Fire-and-Ice-Bodied-Doubled-Up-Withdrawal-Anxiety for Violin and Piano (2023)

by Kelly-Marie Murphy

I was commissioned by Elation Pauls to write a piece for the SUSTENANCE project. Sustenance means to nourish; something which is needed to live. With my piece, FIRE-AND-ICE-BODIED-DOUBLED-UP-WITHDRAWAL-ANXIETY, I wanted to explore what happens when we go too far with what we consider necessary for existence. We are a

society addicted to things (like smart phones) as well as substances and even people. When these elements are removed, we experience sadness, anger and fear that actually affects our ability to sustain ourselves. My piece has two movements. The first explores sadness, distance, and disbelief. The second explores fear.

~ Kelly-Marie Murphy

Offering of Water (2023)

by Iman Habibi

I am continuously fascinated by the immense knowledge and wisdom ancient cultures possessed, and the sacred relationship they had with nature. In Zoroastrianism, the official religion of ancient Persia, humans do not stand above nature seeking to dominate it, harness its powers, or rule upon it, but we are one with nature and return to nature. Water is almost

equally as holy and revered as fire. One of my Parsi friends told me the story of how her grandmother, when arriving at a river, would have a jar of milk with some sugar, rose petals and rice, and have each child pour a bit of the mix into the river as she prayed. The tradition is a culminating prayer of yasna, known as Offering of Water (Āb-Zōhr or Hōm-Zōhr),

which consecrates, purifies, and pays gratitude to water for the life it bestows upon us by returning to it an essence from fauna and flora. The offering is given to compensate for human pollution, and used as an atonement for anyone who pollutes the water.

The same bodies of water that inspired such sacred relationship between man and nature are disappearing today through mismanagement and abuse. Having seen Isfahan's Zayandeh-rud or Lake Urmia in Azerbaijan provinces of Iran in their magnificent glory as a child, I am heartbroken to see them,

and other lakes and rivers in Iran and across the world, dry up or become too polluted to use. This piece, through its various movements is an offering of water, a prayer, a reminder of our once sacred relationship with the giver of life, and a hope that we can return to water the same vitality and purity it bestows on us.

~ Iman Habibi

This co-commission received its world premiere by Boston Symphony Orchestra violinist Lucia Lin and Iman Habibi at the 2023 Tanglewood Music Festival.

Country Food for violin solo and tape (2023)

by Cris Derksen

When thinking about sustenance I went to the core of the word and thought about indigenous food sovereignty. We all hear about how expensive food is in the North but I don't know if us "Southerners" think about how our rules and regulations around hunting have harmed Inuit and Indigenous folks in the North and keep them from basic food security. This piece

includes excerpts from a speech delivered by Rachel Blais at The Walrus Talks Global Hunger Crises in Ottawa in October 2022. Blais lives and works in Iqaluit and is Executive Director of the Qajuqturvik Community Food Centre. If you are wondering how you can be a part of the solution please donate to Qajuqturvik at www.qajuqturvik.ca.

~ Cris Derksen

Without Words for Violin and Piano (2023)

by David Braid

In the complex tapestry of musical creativity, perhaps no thread is as elusive as that of crafting a compelling melody. We know great melodies when we hear them, but there really are no definitive rules for creating them. It seems to me that great melody-making possesses an intrinsic magic, a separate talent that

is not necessarily inherent in every compositional genius; for example, Beethoven was obviously a great composer but perhaps not an equally great melodist.

I believe melody is a constant across time and cultures, possibly embodying a universal language of music. My

fascination with singable melodies stems from their ability to evoke shared emotional experiences, making them a common ground for human connection.

Without Words (2023) pieces together two of my original melodies, separated by a prelude of pulsating chords.

~ David Braid

Liminal Bells (2024)

by David Braid

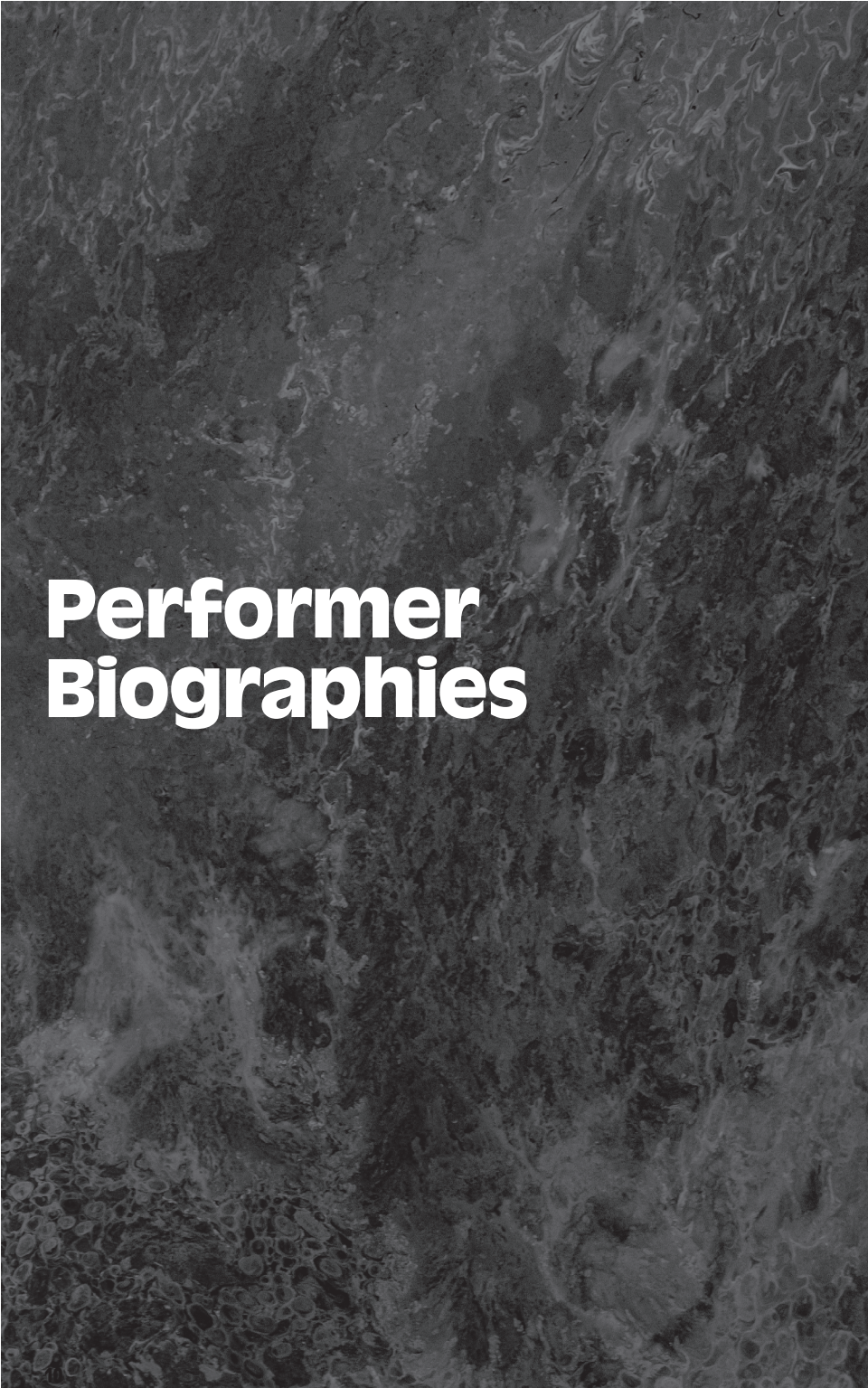
Prior to writing this piece, a string of misfortunes imposed on me several months of emergency construction work. Although a frustrating setback for my musical activities, at least I was working outdoors atop a scaffold above a coastal town in Northern Portugal.

Having no time for music felt like a slow starvation for my inner musical explorer, so after a few weeks, I began to notice how my construction tools began to sound musical while resonating with their own pitches and rhythms. Moreover, the vibrant culture of the town became its own little symphony around me, especially during frequent weekend "processões". These slow, religious processions on cobblestone streets adorned in rose petals, are accompanied by old melodies and drumming patterns. At their conclusion, church bells ring from every direction, in every rhythm and in every key, creating a compelling musical cacophony.

Weekdays offer a different soundscape with church bells marking the workday every 15 minutes, screeching seagulls dive-bombing me, and one amateur guitarist singing strange fado while strumming indiscernible chords just below my perch on the scaffolding.

All of these experiences have culminated somewhat in my latest musical offering, "Liminal Bells." In this piece, I've employed a technique known as "prepared piano" to channel the sounds that enveloped me during those months. The unconventional "piano preparation" I used - borrowed from techniques I developed over a decade ago during solo improvised concerts in East Asia - involve inserting bamboo and rubber between some piano strings to evoke resonances of drums and bells. I also incorporate a small piece of plastic as a plectrum, enabling me to play the piano strings like a strange guitar.

~ David Braid

The background of the page is a dark, monochromatic marbled paper pattern. The marbling consists of intricate, swirling, and cellular-like textures in various shades of grey, black, and white, creating a complex and organic visual field. The overall tone is somber and textured.

Performer Biographies

Elation Pauls

Violinist Elation Pauls began playing the violin at the age of 9 and joined the Saskatoon Symphony Orchestra at age 15. A tour of Canada with the National Youth Orchestra the next summer convinced her that this was the career to choose. Following studies with renowned Hungarian pedagogue Lorand Fenyves, at the University of Toronto where she received her Bachelor and Master of Music degrees, Elation obtained the highly sought-after Solo Performance (Konzertexamen) degree at the Hochschule für Musik und Theater in Rostock, Germany. Auditioning successfully for the assistant principal second violin position with the Winnipeg Symphony Orchestra and the arrival of her first born two days later has made Winnipeg her home since 2008.

Elation has performed in many of the major concert halls of North America and Europe, including Carnegie Hall (NY), Jordan Hall (Boston), Herbst Theatre (San Francisco), the Concertgebouw (Amsterdam), Leiszhalle (Hamburg) and at the Philharmonie (Berlin). She has performed as a soloist with the Neinstedt Chamber Players (Germany), Banff Festival Chamber Orchestra,



Rosamunde Festival Orchestra and the Mooredale Concerto Players in Toronto, among others and summer festivals have included the Schleswig-Holstein Music Festival, Kent/Blossom, Domaine Forget and Banff. As Co-Founder and Artistic Director of the Rosamunde Summer Music Academy and Festival, Elation enjoys bringing international calibre mentoring and artistry to Winnipeg every August. She has premiered many works and has collaborated as chamber musician with artists such as Andrew Wan, Yosuke Kawasaki, David Harding, Matt Haimovitz and Martin Roscoe.

In January of 2018 Elation was awarded Professional Development Grants from the Winnipeg Arts Council and Manitoba Arts Council for a week-long residency in Israel. In fall of 2019 she collaborated with Polycoro Chamber Choir, performing Bach's Chaconne where "She played with heart and soul, her violin carrying us into another realm with the singers' chorales...deeply moving." (Holly Harris, Winnipeg Free Press) She is looking forward to releasing her debut album this fall on the German label SPEKTRAL.

David Braid

Hailed “one of Canada’s true Renaissance men” (The Ottawa Citizen), composer, improviser and Steinway Artist, David Braid is a ten-time nominee and four-time recipient of Canada’s Juno Award. Of Braid’s work, Dr. Lee Tsang (Liverpool University) writes, “Profoundly respectful of the Western Art Music Tradition, his music is influenced in part by philosophical ideas such as the Chinese concept of qi (energy flow) and the Ancient Greek concept of pneuma (‘breath’ in the context of ‘spirit’ or ‘soul’), which for Braid are manifestations of the same source of ‘true inspiration’. This sense of qi and pneuma extends to a concern for balance in contrast and forward propulsion, including the dissolving of conceptual restrictions in order to induce in the inner creator the ‘breath of life.’”

Concertizing throughout the UK, Scandinavia, Europe, Russia, Central, Asia, The Far East, Australia, Brazil and Canada, Braid’s original music is described as: “brilliant” (Montreal Gazette), “enchanting” (The Age, Australia), “une force poétique” (Le



Soleil), and “hauntingly beautiful” (The Globe & Mail).

As Composer-in-Residence with Sinfonia UK Collective, Affiliate Artist of the University of Liverpool’s Interdisciplinary Centre for Composition and Technology and Adjunct Professor at the Danish National Conservatory of Music, David Braid’s compositions have reached audiences across the globe. His first choral composition, “Corona Divinae Misericordiae” was nominated for Classical Album of the Year in Canada, and his first film score won two CSAs (Canadian Screen Awards) for “Best Original Score” and “Best Original Song”. He also received a CSA nomination for his orchestra score to the 2022 film, “Delia’s Gone”.

Braid is a recipient of the Ontario Foundation for the Arts’ prestigious prize: “Paul de Hueck and Norman Walford Career Achievement Award for Keyboard Artistry” and is a Steinway Artist. Upcoming concerts include a collaboration with violinist Mark Fewer and the MCO for the Canadian premiere of his first double concerto for violin and piano.



Serouj Kradjian

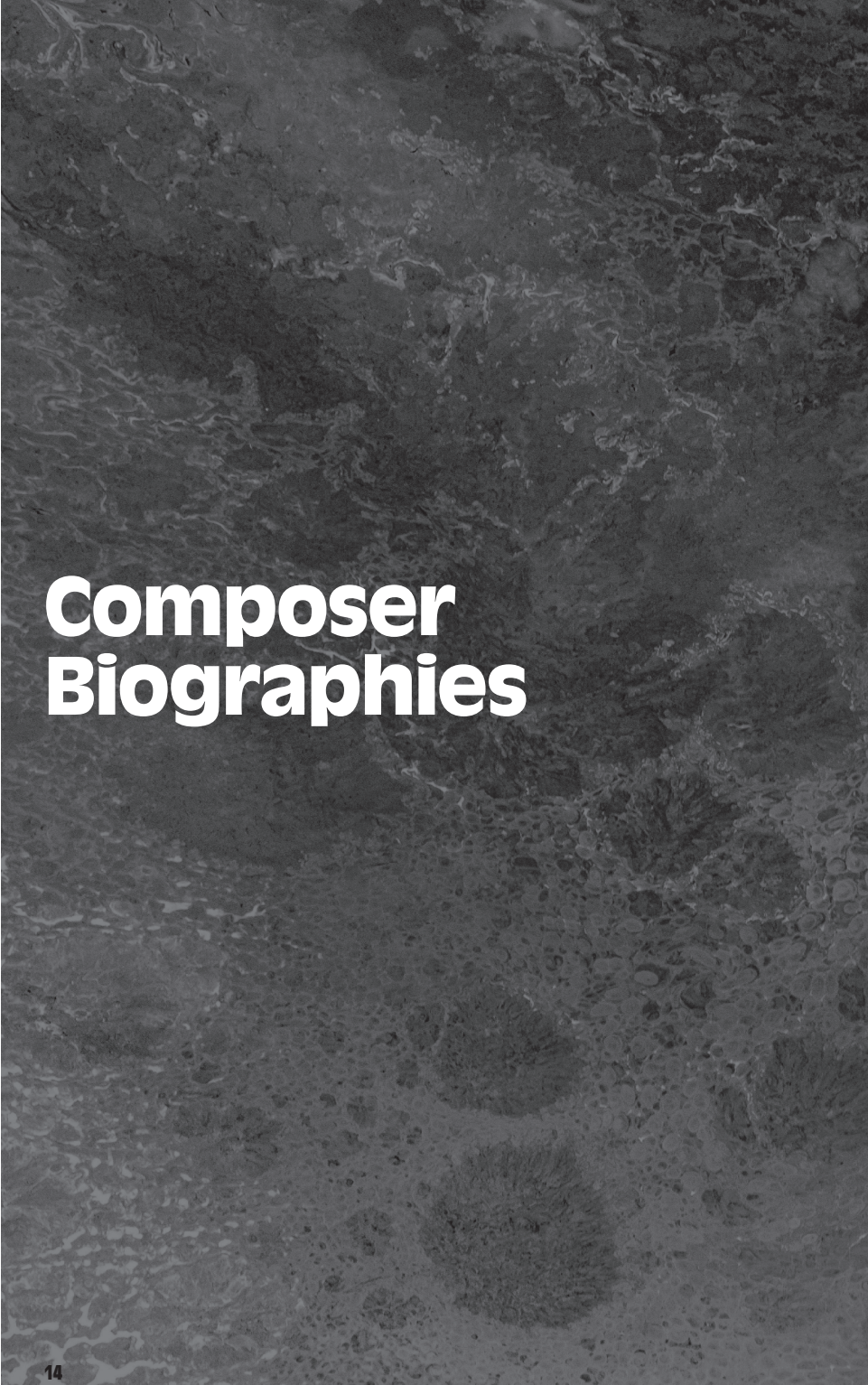
Canadian pianist and composer Serouj Kradjian has established himself as a versatile artist whose readiness to break boundaries and explore and merge different musical styles has made him an exciting voice on the international music scene. The New York Times has described Grammy-nominated and two-time Juno-award-winning Kradjian's playing as a "persuasive balance between elegance and spirit," while the Frankfurter Allgemeine noted that he has "a fiery temperament and elegant sound" with "technique to burn."

Solo, chamber music recitals and premieres of his compositions have taken Mr. Kradjian from all major Canadian cities, via the U.S – New York (Carnegie Hall), Boston (Jordan Hall), San Francisco, Miami, Chicago and Los Angeles – to European concert halls in London (Wigmore Hall), Paris (Salle Cortot), Munich, Salzburg, Trondheim, Lausanne, Geneva, Madrid, Barcelona and Bilbao, to the Far East in China and Japan and to Latin America (Mexico & Brazil).

Serouj Kradjian is the co-artistic director and pianist of Canada's

acclaimed Juno winning Amici Chamber Ensemble. His discography includes over 15 recordings and his concerts have been broadcast by the CBC, Radio de la Suisse Romande, Radio and TV España, the BBC, the Süddeutsche Rundfunk and NHK Japan. Over 100 works commissioned, composed or arranged by Serouj have been performed by the Toronto, Vancouver & Madrid Symphonies, the Fresno and the Armenian Philharmonic, and the Toronto International Film Festival, among others.

Serouj Kradjian graduated from University of Toronto's Faculty of Music, with a Bachelor in Piano Performance, studying with Marietta Orlov, and finished his post-graduate studies at the Hanover University of Music, Drama & Media in Germany, with Diplom Konzertsolist (MMus.) degree studying with acclaimed Norwegian pianist Einar Steen-Nøkleberg. A member of SOCAN as ASCAP, he has been awarded multiple grants from the Canada Council, the Ontario Arts Council and the Toronto Arts Council for his artistic activities.



Composer Biographies

Arvo Pärt

Estonian-born Arvo Pärt (1935) is one of those composers whose creative output has significantly changed the way we understand the nature of music. Since 1976, his unique tintinnabuli compositions have established a new kind of musical paradigm – a radically different approach to many aspects of music, as well as to interpretation and listening. As one of the most radical representatives of the Soviet avantgarde, Pärt’s work passed through a profound evolutionary process: from neo-classical piano music to the individual use of dodecaphony, composition with sound masses, chance music and collage technique.

After his last and most dramatic collage piece *Credo* (1968), Pärt withdrew for almost eight years. In 1976, after intensive study of Gregorian chant, the Notre Dame School and classic vocal polyphony, he emerged with a new and highly original musical language which he called tintinnabuli (tintinnabulum – Latin for “little bell”) and which has defined his work up to today.

Tintinnabuli first appeared in a short piano piece *Für Alina* (1976) and a subsequent rush of new works included *Fratres*, *Cantus in Memory of Benjamin Britten* and *Tabula rasa* (1977), which remain among his most highly regarded.

In 1980 Arvo Pärt was urged by public authorities to leave the country and his family settled first in Vienna and then West Berlin. His ‘musical Credo’ is rooted in the Christian tradition, and since the Word (Logos) plays a vital and even structural role in Pärt’s compositional process, both his orchestral and vocal works are mostly based on liturgical texts. In 2010, Pärt returned to Estonia where he resides today. His numerous awards include honorary membership of American Academy of Arts and Letters (1996), Classical Brit Awards (2003, 2011), Léonie Sonning Music Prize (2008), Premium Imperiale (2014) and Ratzinger Prize (2017). He is a member of the Pontifical Council for Culture in Vatican and holds honorary doctorates from numerous universities.

Carmen Braden

Award-winning contemporary composer and singer/songwriter Carmen Braden is a dynamic force in the world of new music, hailing proudly from Yellowknife NWT. Carmen is a “multi-talented artist” (BK on the Scene) recognized as an “acoustic ambassador of the Canadian Subarctic” (Musicworks). She has

played intimate theatres and main stage folk festivals, and smoothly jumps between genres of songwriting and composing. Her contemporary classical compositions are nationally recognized, with commissions and performances by world class ensembles and performers including the Toronto Symphony Orchestra,

James Ehnes and the Canadian Chamber Choir. Carmen has released three studio albums: *Seed Songs* (2021), *Songs of the Invisible Summer Stars* (2019) and *Ravens* (2017). Carmen has been nationally recognized, winning the Western Canadian Music Award for Classical Composer of the Year in both 2020 and 2019. Additional nominations include Classical Album of the Year 2020 (East Coast Music Award - *Songs of the Invisible Summer Stars*), Classical Artist of the Year (WCMA 2019), and Classical Composition of the Year (WCMA 2017).

Carmen has been called “a talented, bold musician” (Up Here Magazine). About her music: “a spacious and rich journey into how we as humans

internalize and connect to our environment (*The Sound Cafe* - for *Seed Songs*) “Braden’s music is clear, and it is bright...this recording is captured psychogeography.” (Whole Note - for *Songs of the Invisible Summer Stars*); and her songwriting: is “quirky and clever...à la Joni Mitchell” (*The WholeNote* - for *Ravens*). As an educator, Carmen regularly gives workshops, individual instruction, guest lectures and collaboration facilitation ranging from elementary-level to university graduate level, both online and in-person. Carmen has most recently begun to work as a producer in Yellowknife, and a presenter of unusual music concerts including the Longshadow Music Festival.

Kelly-Marie Murphy

With music described as “breathtaking” (Kitchener-Waterloo Record), “imaginative and expressive” (The National Post), “a pulse-pounding barrage on the senses” (The Globe and Mail), and “Bartok on steroids” (Birmingham News), Kelly-Marie Murphy’s voice is well known on the Canadian music scene. She has created a number of memorable works for some of Canada’s leading performers and ensembles, including the Toronto, Winnipeg, and Vancouver Symphony Orchestras, The Gryphon Trio, James Campbell, Shauna Rolston, the Cecilia and Afiara String Quartets, and Judy Loman.

In addition to many academic scholarships awarded in Canada and England, Dr. Murphy has also won prizes for her music, dating back

to 1992. Her career was launched when she won first prize and the People’s Choice Award at the CBC Young Composer’s Competition in 1994 (string quartet category). Since then, Dr. Murphy’s music has been performed around the world by outstanding soloists and ensembles, and has had radio broadcasts in over 22 countries. Her music has been interpreted by renowned conductors such as Sir Andrew Davis, David Brophy, Bramwell Tovey, and Mario Bernardi, and has been heard in iconic concert halls, such as Carnegie Hall in New York and The Mozarteum in Salzburg.

Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began

her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a Ph.D. in composition from the University of Leeds, England, where she studied with Philip Wilby.

After living and working for many years in the Washington D.C. area where she was designated “an alien of extraordinary ability” by the US Immigration and Naturalization Service, she is now based in Ottawa.

Iman Habibi

Iman Habibi was born in Tehran, Iran, during the Iran-Iraq War. As a child Habibi improvised incessantly on a 40-key electronic keyboard and eventually his parents arranged for lessons despite difficult circumstances including a near expulsion from school when his teacher became aware of his piano lessons. In 2003 the family moved to Vancouver, where Habibi earned his bachelor and master’s of music degrees in piano performance and composition respectively. While at the University of British Columbia, despite being unsure of many of the standard conventions of music notation, he composed a choral work titled *Erroneous Kudos*, which took second prize in a national contest. This encouraged him to focus on composing. Also, in working with a text about the futility of war, he realized he’d begun to find his own voice – one that combined an explicit social message with his own musical ideas.

Habibi received his doctorate from the University of Michigan, is now one of the mentors of the Gabriela Lena Frank Creative Academy of Music and has been commissioned by the Philadelphia Orchestra, Toronto Symphony Orchestra, Boston Symphony Orchestra, and the Orchestra of St. Luke’s, among many others. His large catalogue of works encompasses orchestra, choral, solo vocal and chamber music, as well as opera scenes and film music, with the related topics of climate change and social issues core elements in all of Habibi’s work as a composer and teacher. He is a 2022 laureate of the Azrieli Music Prizes, and has been nominated for a Juno Award for his orchestral composition, *Shāhīn-nāme*. His music and interviews are broadcast regularly and have been heard on close to one thousand different TV and radio stations across North America and Europe.

Cris Derksen

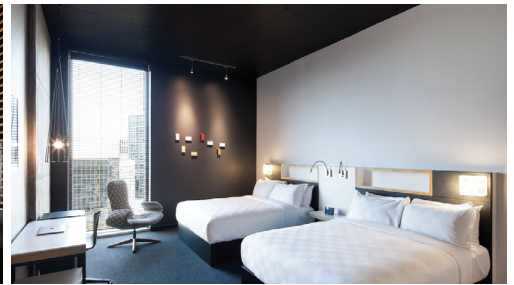
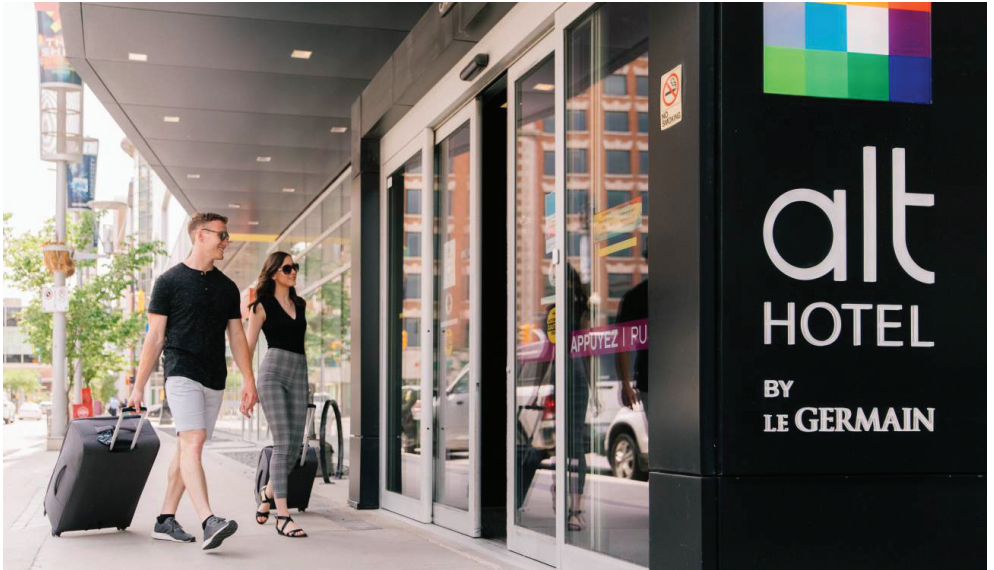
Juno nominated Cris Derksen is an internationally respected Indigenous cellist and composer. Originally from Treaty 8 Northern Alberta, she comes from a line of chiefs from North Tall Cree Reserve on her father's side and a line of strong Mennonite homesteaders on her mother's. Derksen braids the traditional and contemporary, weaving her classical background and Indigenous ancestry together with new school electronics to create genre-defying music. Derksen's compositional strength lies in her facility in all artistic fields including dance, theatre, film, television, animation, fashion, installations, podcasts and choral, symphonic and chamber music.

Derksen's performance career started in 2006, performing with Tanya Tagaq. Using multi-effect guitar pedals on her cello, she created a space for Indigenous music, contemporary music and classical music to co-exist. Their 1st Album 'the cusp' is still on rotation on national radio and is often

licensed by TV and film. Derksen has been a fixture in the Canadian Folk Fest Circuit, performing with her quartet and with several different Indie rock bands since 2007. In 2016 she released *Orchestral Powwow*, creating symphonic works around powwow music, a project which has been performed across Canada, leading Cris back to classical music.

Derksen was the composer for the Canadian Pavilion for the World Expo in Dubai in 2022. 2024 engagements have included Carnegie Hall and a collaboration with the Royal Winnipeg Ballet and Winnipeg Symphony Orchestra. She founded the Indigenous Classical Gathering at the Banff Center for the Arts, is the Artistic Advisor for the Calgary Philharmonic Orchestra and is Chair for the Equity committee for Orchestras Canada. Recent concert destinations include Norway, Chile, Hong Kong, Australia, Mongolia, Europe and a whole lot of Canada: the place Derksen refers to as home.

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