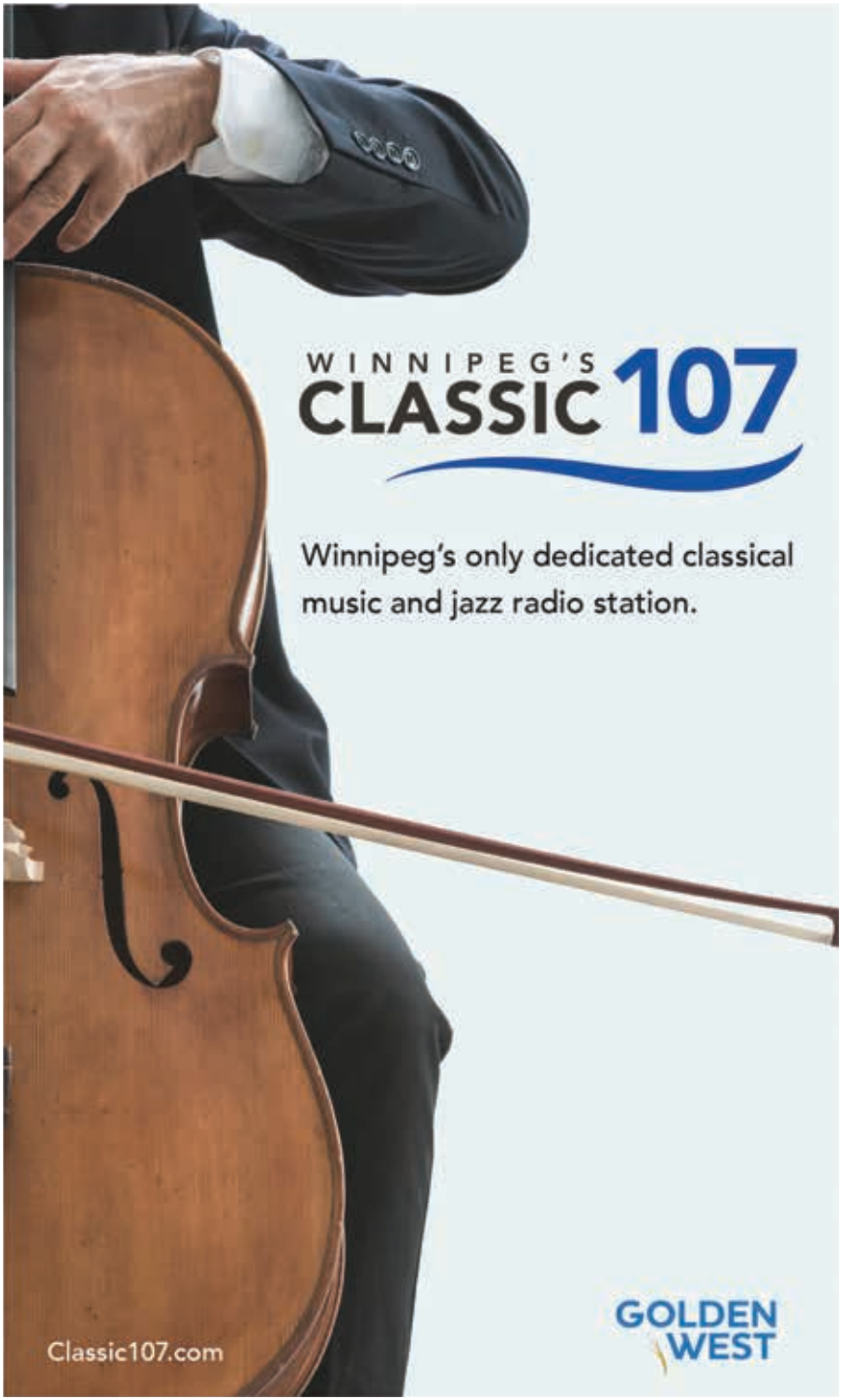
GroundSwell 35 YEARS

26
27
Season

GS2: Resonant Landscapes



November 3, 2026–7:30pm
St. Andrew's River Heights Church,
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Curator's Message

This program gathers five composers across seven decades, each exploring voice, conversation, and the things that pass between us. Ligeti's *Bagatelles* were smuggled past Soviet-era censorship in disguise as wind-quintet trifles; Akiho's *Stop Speaking* sets a lone snare drummer against a synthesized voice, questioning who is really speaking and who is merely heard; David Carovillano's *Secrets* turns the audience into eavesdroppers on a conversation of whispers, murmurs, and chatter passed between the winds until every secret is shared; Druckman's *Reflections on the Nature of Water* turns to Debussy and the natural world for a language beyond words; David Scott's new work *Hollow Forms*, commissioned by GroundSwell, brings percussion into dialogue with the quintet; and Michael Matthews' *El Viento Helado* sets Machado's unanswered question — *what are you seeking, poet, in the setting sun?* — to music that keeps asking rather than answering.

Michael Matthews, concert curator

Land Acknowledgement

GroundSwell is proud to exist on Treaty 1 Territory, the traditional lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene Peoples, and on the homeland of the Métis Nation. We respect the Treaties that were made on these territories and acknowledge the harms and mistakes of the past. We are committed to honouring the land on which we create and share music and dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration.

GS2:
Resonant Landscapes

Secrets for Wind Quintet (2023) — **David Carovillano** (b. 1977)

Stop Speaking (2011) — **Andy Akiho** (b. 1979)

El Viento Helado (2007/08, rev. 2026) — **Michael Matthews** (b. 1950)

INTERMISSION

Six Bagatelles for Wind Quintet (1953) — **György Ligeti** (1923–2006)

Reflections on the Nature of Water (1986) — **Jacob Druckman** (1928–1996)
I. Crystalline
II. Fleet
V. Profound
VI. Relentless

Hollow Forms — **David R. Scott** (b. 1962)
World Premiere, commissioned by GroundSwell

MUSICIANS AND CREDITS:

Conductor:
Monica Chen

Vincent Ellin, *bassoon*

Patricia Evans, *french horn*

Ben Reimer, *percussion*

Laurel Ridd, *flute*

Alex Whitehead, *clarinet*

Tracy Wright, *oboe*

Audio Technician:
Lloyd Peterson

Video Crew:
Ivan Hughes

Stage Manager:
Paul Vinluan

Programme Notes



Secrets
David Carovillano

Secrets features inventive contrapuntal dialogue, creating a mood of buoyant effervescence that only the patter of wind instruments can provide. Inspired by the ebb and flow of words that emerge and dissipate when we hear multiple conversations at once — such as the audience chatter before a concert begins, or gossip at a party — *Secrets* is built on a few key themes that become woven into a tapestry of timbral colours as these thematic "secrets" are tossed back and forth from one instrument to another. The listener eavesdrops into this conversation between the winds, and through the whispers, murmurs, and chatter, more and more fragments of these musical secrets are revealed. Secrets don't last for long, however, and by the end of the piece these secrets have been shared with everyone.

Stop Speaking
Andy Akiho

Andy Akiho is a New York percussionist and composer best known for his steel pan playing. *Stop Speaking* was written for the 2011 Modern Snare Drum Competition, hosted by the Atlanta Symphony Orchestra. The soloist plays snare drum against a digital playback track. The only "voice" on that track is Apple's synthesized speech, reading a text document aloud. The drummer plays with fingertips, nails, palms and brushes as well as sticks. Who leads and who follows becomes an open question as the human and the machine converse. It is the first of three Akiho works exploring the relationship between performer and technology.

El Viento Helado
Michael Matthews

The land is naked, and the soul howls at the pale horizon like a hungry she-wolf. What are you seeking, poet, in the setting sun? So begins Poem LXXIX by the Spanish poet Antonio Machado, whose stark, searching verse gives this work both its title and its emotional centre — *el viento helado*, the frozen wind that arrives mid-poem alongside the encroaching night and a landscape stripped bare. Matthews' music inhabits this world with characteristic atmospheric intensity, moving through passages of lyrical stillness and sudden darkness, its five voices tracing something of

the poem's restless, unanswered questioning. The refrain — *¿Qué buscas, poeta, en el ocaso? / What are you seeking, poet, in the setting sun?* — finds no resolution in Machado, and the music offers none either. El Viento Helado was written for the Mexico City Woodwind Quintet and composed in Winnipeg and Berlin between April and August of 2007. It premiered on October 8, 2007 in Guanajuato, Mexico, at the Festival Internacional Cervantino, and was revised in 2008 and again in 2026.

Six Bagatelles for Wind Quintet

György Ligeti

Ligeti wrote these in Stalinist Hungary, where dissonance and experiment were officially discouraged. They are arrangements of six movements from his piano cycle *Musica ricercata*. In that cycle he built "new music from nothing," starting from a couple of pitches and adding one per movement. The Jeney Quintet commissioned the wind version. When they performed it in Budapest in 1956, they played only five pieces, because the authorities still objected to the sixth's minor seconds. The full set was not heard until 1969. The quintet is a compact showcase of Ligeti's wit and economy, moving from manic energy through a folk-tinged dance to a tender tribute to Bartók.

Reflections on the Nature of Water

(selections: I. Crystalline, II. Fleet, V. Profound, VI. Relentless)

Jacob Druckman

Druckman was a Pulitzer Prize-winning composer and a leading voice in American orchestral music. He wrote this, his only solo percussion work, for marimbist William Moersch, who premiered it at the Kennedy Center in November 1986. Druckman called it "a small payment toward a very large debt" to Debussy, whose piano preludes inspired it. Each of its movements is a different image of water. The piece has become a cornerstone of the concert marimba repertoire.

Hollow Forms

(World Premiere, commissioned by GroundSwell)

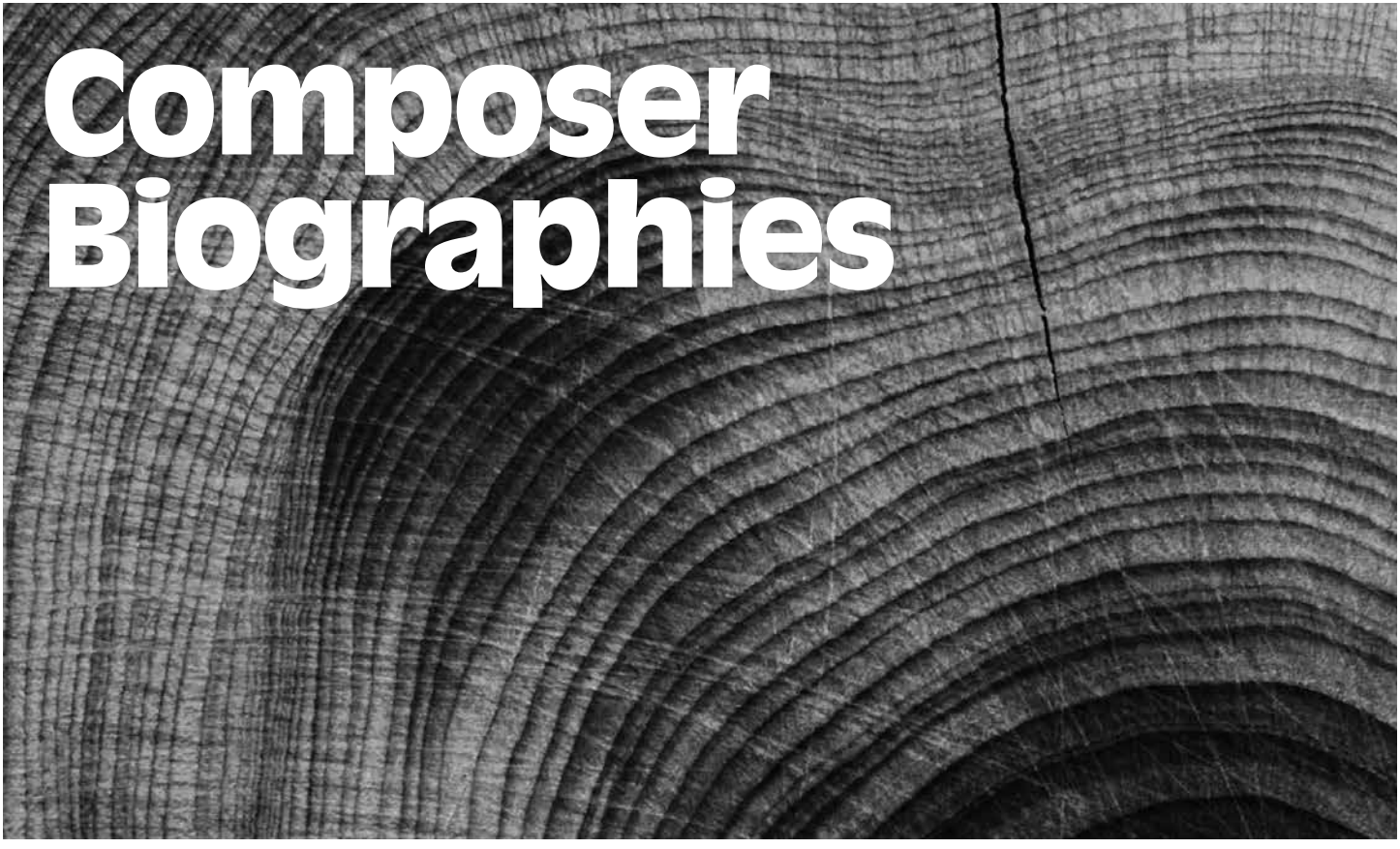
David Scott

In the art of woodturning, a "hollow form" refers to a three-dimensional object featuring an interior cavity and an opening with a diameter significantly smaller than the object's widest point. Objects of this type, which are often sculptural as opposed to functional, appear heavy and solid but are often surprisingly light and resonant.

In the musical work Hollow Forms I am attempting to create similar illusions of resonance, hollowness and lightness through the use of specific pitch relationships, as well as contrasts in rhythmic impetus and instrumental colour.

Hollow Forms is scored for woodwind quintet, vibraphone & marimba and is in three movements performed without pause. The separate movements are easily discerned through the use of the percussion instruments. It was commissioned by GroundSwell for its 2026-27 concert season in Winnipeg and is approximately 12 minutes in duration.

Composer Biographies



Andy Akiho

Andy Akiho is a "trailblazing" (*Los Angeles Times*) Pulitzer Prize finalist and seven-time GRAMMY®-nominated composer whose bold works unravel intricate and unexpected patterns while surpassing preconceived boundaries of classical music. Called "increasingly in-demand" by *The New York Times*, Akiho has earned international acclaim for his large-scale works that emphasize the natural theatricality of live performance.

Akiho has been recognized via many prestigious awards and organizations including the Rome Prize, American Academy of Arts and Letters, Lili Boulanger Memorial Prize, Harvard University Fromm Commission, Barlow Endowment, New Music USA, and Chamber Music America.

His compositions have been featured by organizations such as Bang on a Can, American Composers Forum, The Intimacy of Creativity in Hong Kong, and the Heidelberg Festival.

An active steel pannist, Akiho has performed his works with Imani Winds, the LA Philharmonic's Green Umbrella Series, the Berlin Philharmonic's Scharoun Ensemble, the International Drum Festival in Taiwan, and more. Akiho's recordings No One To Know One, The War Below, Seven Pillars, Oculus, Sculptures, and BeLonging feature brilliantly crafted compositions inspired by his primary instrument, the steel pan.

David Carovillano

As a concert accordionist and composer, David Carovillano has spent the better part of two decades exploring creativity without constraint. After completing his Master of Music degree from the University of Toronto, he has embarked on a 20-year odyssey performing as part of the internationally recognized duo *Acclarion* alongside his wife, clarinetist Rebecca Sajo-Carovillano. Together, their career has taken them on tours across Canada and the United States, performing in almost every Canadian province and territory, as well as a dozen U.S. states, while receiving invitations to perform internationally in China and Columbia.

In 2013, while continuing to perform, David turned his attention to composing for chamber ensembles and orchestras. Respecting the centuries of Western art music tradition, from the Baroque to the avant-garde, David writes music that at its heart remains beautiful, sincere, and accessible to listeners, while presenting sophisticated and intricate artistic elements that inspire musicians to play it. His *Classical Follies for String Orchestra* was premiered by the Windsor Symphony Orchestra under Maestro Robert Franz in 2015. The *Fall of Man for Orchestra* was premiered in 2019 by Maestro Daniel Wiley and the W.S.C.O.

Former Principal Cellist of the Michigan Opera Theater, Nadine Deleury, has alongside her colleagues performed chamber string music, including *String Quartet No. 1*, two string trios, *In the Blink of an Eye*, and Premonition, and premiered a work for clarinet, accordion, and string quartet, *Bach to the Future*.

Jacob Druckman

Jacob Druckman, an outstanding American composer of contemporary music, was born in 1928 in Philadelphia. He is noted for dramatic orchestral work, a vivid master of electronic music and spokesman on contemporary music. He attended the Julliard School in 1949 where he took up music composition with Vincent Persicheti, Peter Mennin, and Bernard Wagenaar. Thereafter, he studied with Aaron Copland at Tanglewood; continuing at École Normale de Musique in Paris. Windows was his first success in orchestral work and won him a Pulitzer Prize. He garnered several awards including: a Fullbright Grant (1954); Guggenheim Grants (1956 and 1968); a Publication Award from the Society for Publication of American Music (1967); a Thome Foundation Award (1972), and many more. His commissioned works include Aureole, Brangle, Concerto for Viola and Orchestra, Counterpose and many others. He also wrote for dance, films and theater. As a professor, he taught at Bard College, Julliard School, and Tanglewood. At Brooklyn College, he was Director of Electronic Music Studio and Professor of Composition. He was Resident-in-Music at American Academy in Rome, Composer in Residence with the New York Philharmonic, Artistic Director of the Horizons Music Festival. He was Professor of Composition at the School of Music at Yale University, when he died in 1996.

György Ligeti

György Ligeti was born in 1923 in Romania. His parents belonged to the Hungarian-Jewish minority in Transylvania, and they soon moved with him to Cluj (Klausenburg), where he began to receive instruction in composition with Ferenc Parkas in 1941. The Nazi regime tore his family apart – his brother and father died in concentration camps, György Ligeti himself was set to forced labour, and his mother survived Auschwitz.

After the war ended, Ligeti continued his studies in composing with Ferenc Farkas and Sándor Veress at the Liszt Ferenc Academy of Music in Budapest. In addition to his focus on folk music, during this period he also began to develop the concept of a micropolyphonic compositional style. Although his folksong arrangements and his compositions based on Romanian and Hungarian folk melodies were published in Hungary, his new musical ideas could first come to full fruition upon his move to Vienna. This move had become necessary for him for political as well as artistic reasons after the Hungarian revolution of 1956.

While in Cologne during 1957-58, he studied the music of Mauricio Kagel, Pierre Boulez, and Karlheinz Stockhausen; he himself, however, with compositions such as *Artikulation*, continued to follow his own compositional path, one which had little to do with serial, structural thinking. His 1961 orchestral work *Atmosphères*, a seemingly static structure of single voices in constant flux through minute rhythmic, intervallic, and dynamic adjustments, secured his position on the international scene. As this piece, along with his *Requiem* (1963-65) and the choral piece *Lux aeterna* (1966), was chosen by Stanley Kubrick to be included in the soundtrack for his film *2001 – A Space Odyssey*, Ligeti's music was introduced to a broader public.

Micropolyphony remained an important point in his works, and was enriched in the coming years through various other components: in his short musical dramas *Aventures* (1962) and *Nouvelles Aventures* (1962-65), György Ligeti used an invented language made up of phonetically notated words. He explored the use of micro-intervals in *Ramifications* (1968-69). In the seventies, he often took an ironic approach to historical models of composition. One main work of this period is the opera *Le Grand Macabre*, based on a theatrical work by Michel de Ghelderode. Complex polyrhythms influence the works of the 80s and 90s, including his Piano Concerto (1985) and Violin Concerto (1990-92).

György Ligeti died in Vienna at the age of 83.

David R. Scott

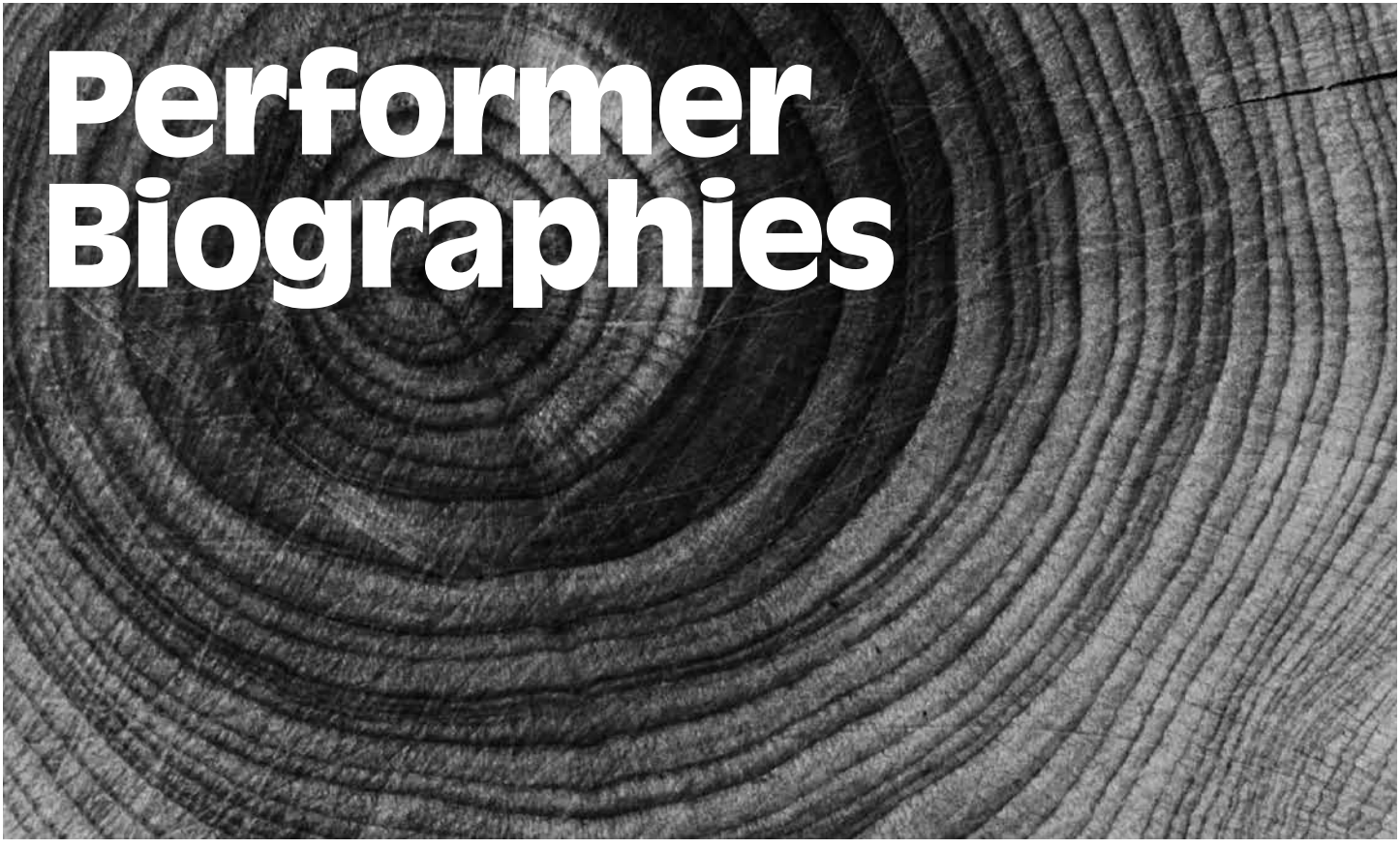
David Raphael Scott was born in Leigh-On-Sea, England and moved to Canada as a child. He has showcased his work with professional ensembles and soloists in Canada, the United States, the former Soviet Union, and Europe, including Iceland. David has also worked directly with young people on collaborative creative music projects, given master-classes and taught theory, history and composition at all levels—from grade school through graduate school. He worked for a number of years as a freelance music producer at CBC, taught at the Universities of Saskatchewan, Manitoba, Canadian Mennonite and Brandon, spent 15 years in public arts funding at the Manitoba Arts Council and was Executive Director of both the Manitoba Composers Association and GroundSwell.

David has an enduring interest in developing his skills in the other arts, including: painting, drawing and woodworking--particularly turning, marquetry and traditional joinery. These explorations into the plastic arts help inform his music and vice versa.

He lives and works in the lakeside-community of Ponemah and the riverside-community of Winnipeg, both of which are on Treaty 1 Territory.

David Raphael Scott
www.davidrscott.com

Performer Biographies



Laurel Ridd, *flute*

Laurel Ridd is active as a freelance flutist, performing with the Winnipeg Symphony, the Manitoba Chamber Orchestra, the Winnipeg Chamber Winds Collective and other ensembles. As a soloist she has appeared with Musik Barock in works by JS Bach, CPE Bach, Vivaldi, Devienne, Cimarosa and others, while her interest in new music has led to performances on the GroundSwell series and its precursor, Music InterAlia, founded by Diana McIntosh in 1976. Laurel is a sessional instructor of flute and chamber music at the University of Manitoba, maintains a private studio, and teaches annually at the International Music Camp. A recipient of the Manitoba Band Association Award of Distinction, she is a founder of the Syrinx Flute Festival, a performance and learning opportunity for flutists of all ages and levels.

Vincent Ellin, *bassoon*

Distinguished bassoonist Vincent Ellin won the Principal position in the Winnipeg Symphony when he was 22. Since arriving in Canada he has been an integral part of the musical community, both as an orchestral musician, and as a soloist and chamber musician. He has performed as a soloist with the Winnipeg Symphony Orchestra, Manitoba Chamber Orchestra, CBC Winnipeg and Music Baroque Orchestras. Invited by the Dutch Double Reed Society, he performed the Skallkotas "Cycle", in Rotterdam with musicians from Amsterdam and Paris. He is an avid fan of chamber music and has worked with all the major chamber music groups in Winnipeg, including the Winnipeg Chamber Music Society, Music Inter Alia, Aurora Musicale, and others. His studies have taken him to Boston, New York and Vienna.

Patricia Evans, *french horn*

Patricia Evans has been principal horn of the WSO since 2002. A native of Northern Vermont, she began her studies on horn at the age of 10. Patricia went on to study at the Oberlin Conservatory of Music and at McGill University in Montréal. She participated in the long-term residency program at The Banff Centre before being awarded a fellowship with the New World Symphony under the direction of Michael Tilson Thomas.

Since coming to Winnipeg, Patricia has been invited to play with some of the top orchestras in North America, including the Montréal Symphony Orchestra, the Saint Louis Symphony Orchestra, and the National Arts Centre Orchestra. She is a frequent

soloist with the WSO. Patricia was a featured artist at the 2006 Northeast Horn Workshop and at the 2010 International Women's Brass Conference. She has performed with the Winnipeg Chamber Music Society, Groundswell, at the Clear Lake Music Festival, and with the Manitoba Chamber Orchestra.

Ben Reimer, *percussion*

Ben Reimer has been called a "genre-bending wiz" (PuSh) and a performer of "stunning virtuosity" (Ludwig-VanMtl). He has been a guest soloist in the CBC JUNO Showcase, the Bang On A Can Marathon, Roulette Concert Series NYC, Winnipeg New Music Festival, Edmonton New Music, Calgary New Music, Musicon Main, Luminato Festival, Tapestry Opera, Open Ears Festival and others. Ben has performed with such ensembles as Paramirabo, the Australian Art Orchestra, Société de Musique Contemporaine du Québec, Collectif9, Standing Wave, Land's End Ensemble, Architek Percussion and TorQ Percussion. He holds a Doctor of Music from McGill University and is a contributing author to the Cambridge Companion to the Drumkit. His debut album Katana of Choice: Music for Drumset Soloist is described as "an exhilarating musical ride" (Wholenote). Ben is a Sabian Cymbals, Yamaha Canada and Vic Firth artist.

Alex Whitehead, *clarinet*

Clarinetist Alex Whitehead is a devoted orchestral performer, soloist and pedagogue. He has performed with the Winnipeg Symphony, Houston Symphony, Toronto Symphony Orchestra, North Carolina Symphony, Chicago's Music of the Baroque, and the Amici Chamber Ensemble.

A native of North Carolina, Alex completed his undergraduate studies at the University of North Carolina at Greensboro as a Minerva Scholar. He was the winner of the Student Artist Concerto Competition in 2018 with Debussy's Première Rhapsodie, and also taught clarinet at UNC-G's Community Arts Collaborative. Upon graduating from UNC-G, Alex went to the Glenn Gould School in Toronto to receive an Artist Diploma as an Ihnatowycz Emerging Artist Scholar. After graduating in 2020, he went on to complete a Masters Degree at Northwestern University as an Eckstein Scholar. Alex has spent summers participating in the Aspen Music Festival, the Banff Masterclass Program, and the Brevard Music Center. He currently serves as the Second Clarinet of the Winnipeg Symphony Orchestra since 2023.

Alex has been fortunate to learn from and study with many wonderful teachers such as Mark Nuccio, Steve Cohen, Joaquin Valdepeñas,

Dr. Anthony Taylor, Sam Almaguer, and Mike Cyzewski. Teaching is a core value of his life, and he loves teaching people of all ages and abilities. Alex joined the Desautels Faculty of Music at the University of Manitoba as a sessional instructor in the fall of 2025. Students of his have placed in principal chairs in North Carolina All-County Band, District Bands, and All-State level Honour Bands. Other students of his have gone on to receive scholarships at universities and colleges alike. Other highlights include teaching new adult learners and introducing them to clarinet as a new hobby.

Tracy Wright, *oboe*

Praised by the *Winnipeg Free Press* for her "gorgeous" and "breathtaking" playing, Winnipeg-based oboist Tracy Wright enjoys a varied performing career spanning orchestral, chamber, and theatre music. She performs regularly with the Manitoba Chamber Orchestra, Winnipeg Symphony Orchestra, Royal Canadian Air Force Band, and Rainbow Stage.

Tracy holds degrees from the University of Manitoba and the University of Victoria. While living on the West Coast, she performed with the Victoria Symphony Orchestra and led The Garden Winds, a wind quintet performing at the renowned Butchart Gardens. A three-time member of the National Youth Orchestra of Canada, she has toured throughout Canada and Europe.

Tracy is also a member of the Tacamis Trio, whose recording of J.S. Bach's *Goldberg Variations*, arranged for double reed trio and released on the Leaf label, earned the ensemble a Western Canadian Music Award nomination for Classical Artist or Ensemble of the Year.

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