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Not Seeing is a Flower

GS1

October 22,
2021

8:00 PM

Winnipeg
Art Gallery,
Muriel
Richardson
Auditorium

Curated by
Leanne
Zacharias



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Curator's Note

Palindromes, mirrors, reverberation, reflection and reaction, shadow and light...these themes run through the pieces featured tonight. Each has significantly stretched or challenged my technique in some way, pushing speed or gesture or sound beyond what I thought possible. Three of the works are solos I've developed a strong connection to as a cellist, are entrenched in my concert repertoire and appear on the solo album *Music for Spaces* released this past summer. The other three works are being premiered tonight, featuring tremendous composers, performers and artists who are also dear friends. After many cycles through plans, pauses, revisions and holding patterns, I'm relieved and thrilled to finally bring these works to life tonight in real-time with an all-star team of collaborators.

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 for more details.

PROGRAMME

Down Down Baby <i>Follow the Leader</i>	Robert Honstein (b. 1980) *CANADIAN PREMIERE
Shadow Play	Eugene Friesen (b. 1952) Video: Lesandra Dodson
Studio	Michael Oesterle (b. 1968) Video: Christine Fellows
Mod Mirror	Pridmore/Kilpatrick/Zacharias *WORLD PREMIERE
Sabina	Andrew Norman (b. 1979) Projections: Casey Koyczan
Not Seeing Is A Flower	Nicole Lizée (b. 1973) *WORLD PREMIERE

Leanne Zacharias, cello
Jimmie Kilpatrick, doppelgänger (electronics)
Helen Pridmore & Zohreh Gervais, voice
Andrew Goodlett & Marika Galea, double bass
Eric Platz & Ben Reimer, percussion

DOWN DOWN BABY

Down Down Baby is a childhood clapping game. Kids stand in a circle, clapping hands in choreographed patterns while singing a simple rhyming song, you know - “Shimmy, Shimmy cocoa pop / Shimmy, Shimmy pow.” When I began the piece, my son was four months old. As a new Dad I started to wonder - if I were a child seeing a bass for the first time, what would I do? My immediate answer - I would hit and pluck in every possible way other than the normal way. Thinking about childhood led to games, which led to clapping games, which led to the amazing way people facing each other performing the same motions become mirrors.

- R. Honstein

SHADOW PLAY

Shadow Play struck me as a mesmerizing, relentless sonic patter - like little moody electric rain drops. We could play with it or against it, sometimes just let it go. A perfect pairing for our experimental exploration - playing with impulse, reaction, instinct, and dynamics.

-L. Dodson

Video Credits:

performers: Dustyn Forbes, Sydney Hallett, Naomi McGowen
director: Lesandra Dodson
camera operator: Chris Giles
lighting design: Trent Logan

STUDIO

I knew the moment I first heard *Studio* that I wanted to make a video in response to the piece, mostly because I wanted to listen to it over and over again, to learn it by heart. The piece is utterly thrilling, and Leanne’s performance is exquisite, joyous and exhilarating. Stop-motion offers a way for me to listen deeply to a piece of music, and to respond through colour, light and rhythm; through labour and love. It’s really just me sitting at a table with an X-Acto knife surrounded by a hundred old books and images, listening to music I love played by a person I love. What could be better?

-C. Fellows

Studio was written in 2000...the music reflects confinement with a series of repeated modules, many of which are palindromes, functioning like a labyrinth with dead ends and hidden pathways. trying to break free from their constraints only to find themselves looping back to the beginning of the piece.

-M. Oesterle

MOD MIRROR

Mod Mirror incorporates improvisation, interpretive responsive gestures and a pedalboard to capture and reconfigure live singing. Source material is drawn from the environment around us. Mirroring, manipulating of live vocalization and modulation over time are achieved through a series of guitar effect pedals such as granular delays, micro loops, phrase loopers, digital reverbs and old-fashioned fuzz.

-J. Kilpatrick

SABINA

In October 2006 I visited the ancient church of Santa Sabina on Rome's Aventine Hill. I entered very early in the morning, while it was still dark, and as I listened to the morning mass I watched the sunrise from within the church. The light in Santa Sabina is breathtaking; the large clerestory windows are not made of glass but of translucent stone, and when light shines through these intricately patterned windows, luminous designs appear all over the church's marble and mosaic surfaces. As I watched the light grow and change that morning, I was struck by both its enveloping, golden warmth and the delicacy and complexity of its effects. I sketched the material for this piece soon after that unforgettable experience.

-A. Norman

NOT SEEING IS A FLOWER

Not Seeing is a Flower is a Japanese proverb interpreted in a number of ways. I choose to interpret this as "the imagined can be more beautiful than the real". At time of writing this piece I was immersed in the work of Japanese cinema: Yasujirō Ozu's *Good Morning*, Hayao Miyazaki's *Spirited Away*, and, in particular, Nobuhiko Obayashi's *House*. I had read about this film well before seeing it and imagined what it would be like. The actual experience of viewing *House* more than lived up to my expectations. It was at once exactly as imagined it would be and completely mind-boggling. I came to realize that there is a kind of anticipatory delight in imagining what a film might be like having invested in a certain kind of pre-game analysis. I purchase Criterion Collection versions of films - renowned for their extensive liner notes and booklets - and read about the films for months sometimes before actually viewing the movie. The work does not quote or reference any of the films in any way but rather alludes to the spirit of these filmmakers and is a celebration of the power of imagination. Dedicated to cellist extraordinaire and friend Leanne Zacharias.

- N. Lizée

PERFORMER BIOS

Marika Galea is an award-winning performer, composer and writer. Best known as a jazz bassist, she earned a spot as one of CBC Music's 2017 35 best Canadian jazz artists under 35. Galea's work explores the space between improvised jazz, narrative songwriting, and hypnotic soundscapes. Her projects have been funded by the Social Sciences and Humanities Research Council of Canada and the Foundation Assisting Canadian Talent on Recordings, among others. She has supported artists across jazz, pop, rock, indie, hip hop, new music and experimental genres including Terence Blanchard, Cyrus Chestnut, Vincent Herring, Rachel Therrien, Yves Léveillé, L'Orchestre national du jazz de Montréal, Ralph Peterson Jr., Basia Bulat, Tim Kingsbury (Arcade Fire), Aerialists, Jake Clemons (E Street Band), U.S. Girls and Laura Niquay. and garnered nominations and wins for JUNO, Golden Globe, Academy, Polaris, Iris, RIDM and HotDocs Awards. She has taught at McGill University, McGill Conservatory, Berklee College of Music, and now teaches at Brandon University.

Zohreh Gervais is a Winnipeg-based musician, producer and designer who weaves media into immersive multi-sensory experiences. She invites audiences to explore connections between the aural and the visual in thought-provoking and visceral ways, melding genres and styles. Recent highlights include video collaborations with Laina Brown and Polycoro in 2020-21 and Andrea Roberts' *Crisis Cannon*, for ICA Plug-In's Stages Biennial in 2019. She also produced and performed *Dark*, an a cappella choral experience surrounding the audience with otherworldly projections at the Planetarium, and *Path of Miracles*, a collaboration with Deco Dawson and Polycoro at the WAG described by Holly Harris (Winnipeg Free Press) as a "...combustion of creative elements ... in a bold, daring, magical melting pot of stunning visual and aural forces that literally took my breath away." She performs regularly with Polycoro, Canzona and as a singer-songwriter with blues-bluegrass band Hay Fever. Zohreh curates Winnipeg's "Red Haus Live" porch concert series featuring folk, jazz and classical ensembles.

Andrew Goodlett has been Assistant Principal Double Bass of the Winnipeg Symphony Orchestra since the fall of 2013. He plays a wide variety of musical styles, from baroque and renaissance music on period instruments, to country, rock, and jazz, as well as the more traditional orchestral, chamber, and solo repertoire. He has played with many orchestras across North America including the Chicago Symphony Orchestra,

Milwaukee Symphony Orchestra, Indianapolis Symphony Orchestra, and the Tafelmusik Baroque Orchestra and Chorus. Andrew attended Michigan State University as a Double Bass Performance and Jazz Studies double major, and completed graduate studies at Northwestern University in Orchestral Studies and Chamber Music. He attended many of the premiere chamber and orchestral festivals such as a fellowship at the Aspen Music Festival, the Music Academy of the West, the Castleton Festival, the Berwick Academy of the Oregon Bach Festival, Sarasota Music Festival, and the New York String Orchestra Seminar.

Jimmie Kilpatrick is a musician and interdisciplinary artist based in Brandon, Manitoba. He's been touring regularly and releasing records on Toronto's You've Changed Records since 2009. Kilpatrick cut his rock 'n' roll teeth in the early 2000's, playing alongside Fred Squire, Julie Doiron, Paul Henderson and Jesse Baird in seminal east coast indie outfit Shotgun and Jaybird. He has appeared on recordings by John K. Samson, Christine Fellows, Joel Plaskett and By Divine Right. His 2011 release Transistor Sister was long-listed for Canada's Polaris Music Prize. Kilpatrick holds a Bachelor of Fine Arts from Brandon University and is currently a Master of Fine Arts Candidate at the University of Manitoba.

Casey Koyczan is a Tlicho Dene interdisciplinary artist from Yellowknife, NT that works with various mediums to communicate how culture and technology coexist alongside political, economic and environmental challenges. Inspired by sci-fi and the future, Koyczan implements various techniques of interactivity, audio-video, VR/360/XR and engagement of bodily senses within his creations. He is an international artist that has participated in many residencies, exhibits, festivals, and collaborations in parts of the world such as Finland, Colombia, Chile, Mexico, the Netherlands and the UK. He's also a musician, producer, filmmaker, actor, writer, teacher, workshop facilitator, graphic designer, web designer and advocate for future generations of artists and musicians. He has a Multimedia Production diploma from Lethbridge College, a Bachelor of Fine Arts degree from Thompson Rivers University and a Masters of Fine Arts degree from the University of Manitoba.

Cam Loeppky is an award-winning audio production creator and engineer. Based in Winnipeg, Cam owns and operates Argyle Recording Studio and has recorded thirteen Polaris Prize-nominated albums. He has worked with and for a wide range of critically acclaimed artists such as Sloan, the Weakerthans, John K. Samson, Christine Fellows, Imaginary Cities, the Cannon Bros, Rusty Robot, the Constantines, Greg MacPherson and many others. He has toured the world multiple times, mixing front of house in some of the world's most iconic venues: Webster Hall and Bowery Ballroom (NYC), Massey Hall (TOR), the Garage (LON), Vienna Arena (AUS), Fabrik (GER), and many others. Cam has been nominated for many awards, including Western Canada's Engineer of the Year multiple times. He has been featured in numerous music and audio trade magazines, including "Mix" and "Canadian Musician".

Eric Platz is a drummer whose creative work intersects with Jazz, Americana, and North African music. As a member of singer Carrie Rodriguez's band, Eric toured extensively throughout North America, appeared on "Austin City Limits", performed with Bill Frisell and Lucinda Williams, and collaborated with producer Lee Townsend on the recording *Love and Circumstance*. With Michael Cain's SOLA, Eric has performed at the Jazz Gallery in New York City, and at CalArts in Los Angeles. His drumming is featured on the band's recording *Hoo Doo*. *Life After Life*, featuring Eric's compositions for clarinet, cello, bass, and percussion, was called "an extraordinary debut" by DOWN BEAT Magazine. Recently Eric has been featured on recordings by saxophonist Matt Steckler, pianist Jeff Presslaff, and the Winnipeg Jazz Orchestra featuring David Braid. Eric is an Associate Professor at Brandon University where he teaches drumset, Jazz & Contemporary Popular Music, and non-Western music traditions.

Helen Pridmore enjoys a career focused on contemporary scored music, experimental music and improvisation. She has performed at Carnegie Hall (with the American Symphony Orchestra), and at many venues in the US and Europe, Mexico, and Japan. In Canada she has performed from St. John's NL (Sound Symposium) to Victoria BC (Open Space Gallery and Aventa Ensemble). Helen has premiered works by Michael Finnissy, Martin Arnold, and many others – including her own solo voice work *Sor Juana and the Silences* (2018). Helen performs with the voice/electronics duo Sbot N Wo, which has toured in Canada and Europe. Sbot N Wo's CD *Songs* was

released in 2015. Helen also has two CDs on the Canadian Music Centre's Centrediscs label: *Janet*, for solo voice, and *...between the shore and the ships...* with clarinetist Wesley Ferreira, which won the 2013 East Coast Music Award for Best Classical Recording.

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

Cellist **Leanne Zacharias** is an interdisciplinary artist who creates unique sound environments in both tiny and large-scale public works within museums, art galleries, chimneys, stairwells, rowboats, canoes, skating trails and other unlikely sites. Her work has been presented by the Canadian Museum for Human Rights, LandMarks2017, the International Cello Festival of Canada, Austin's New Music Coop, Winnipeg Design Festival, Iceland's Nes Residency, Open Ears Festival, SappyFest (NB), Sound Symposium (NFLD) and FastForwardAustin. From the National Arts Centre to the Andy Warhol Museum to Yukon Arts Centre, she performs across genres including with the Australian Art Orchestra, the Houston Symphony Orchestra, Manitoba Chamber Orchestra, and songwriters John K. Samson, the Mountain Goats and her long-time collaborator, Christine Fellows. On faculty at Brandon University's School of Music, she adjudicates across Canada and has lectured at Parsons School of Design in New York, the Winnipeg Art Gallery's 10x20x20 series, and Banff's Research In Culture workshop. She co-directs Wheat City Nuit Blanche, A Wild Studio (Canadian National Parks) and Hybrid Intensive (San Francisco).

COMPOSER / CREATOR BIOS

Celebrated for his “waves of colorful sounds” (New York Times) and “smart, appealing works” (The New Yorker), **Robert Honstein** is a New York-based composer of orchestral, chamber, and vocal music. Performers of Robert’s music include the Albany Symphony, Dayton Philharmonic, Orchestre Symphonique du Mulhouse, Eighth Blackbird, Ensemble Dal Niente, Mivos Quartet, Del Sol Quartet, Argus Quartet, TIGUE, New Morse Code, Colin Currie, Theo Bleckmann, Doug Perkins, Michael Burritt, Karl Larson, Ashley Bathgate, among others. Interdisciplinary collaborators include photographer Chris McCaw, projection designer Hannah Wasileski, graphic designer Laura Grey, director Daniel Fish and his music has also been choreographed by numerous dance companies including the Cincinnati Ballet. His music has been released by New Focus Records, Soundspells Productions, Cedille Records, and New Amsterdam Records. NPR included his piece ‘Pulse’ as one of their top 100 songs of 2016. Robert is a founding member of the New York-based composer collective Sleeping Giant. With a commitment to building community around the music of our time, Robert has co-founded Fast Forward Austin and Times Two in Boston. Robert is Program Manager and Composition Faculty at NYU, Steinhardt.

Four-time Grammy Award-winner **Eugene Friesen** is active internationally as a concert cellist and recording artist, composer, conductor and teacher. He has worked with such diverse artists as Dave Brubeck, Martin Sexton, Toots Thielemans, Dar Williams, Will Ackerman and Dream Theatre. Eugene’s passion for improvised music has been featured in concert halls all over the world with the Paul Winter Consort and Trio Globo. He appeared on Garrison Keillor’s *A Prairie Home Companion* with soprano Renee Fleming and has performed as soloist at the International Cello Festival in Manchester, England, Rencontres d’Ensembles de Violoncelles in Beauvais, France; the World Cello Congress in Baltimore, Maryland; and the Rio International Cello Encounter in Rio de Janeiro. Eugene is an artist-in-residence at the Cathedral of St. John the Divine in New York City, and on faculty at the Berklee College of Music in Boston.

Lesandra Dodson’s experiences at Simon Fraser University, Le Groupe Dance Lab, Winnipeg’s Contemporary Dancers, Trip Dance Company, and performance work with various luminous Canadian choreographers, galvanized an interest in symbiotic creation. As a choreographer, she prefers to draw inspiration

from individual performers, working collaboratively to find different means and perspectives of approaching theatrical ideas and themes. She counts herself lucky to have worked with an impressive array of remarkable artists, including long-time collaborator, composer Christine Fellows. Lesandra earned her BFA Honors in Theatre/Dance (Gold medal Award) at the University of Winnipeg, is a recipient of the KM Hunter Artists Award, and past Executive Director of the Charlotte Street Arts Centre. She currently teaches at Saint Thomas University, is co-Artistic Director of the coop, a new Fredericton-based initiative that mentors emerging theatre artists as they research and develop performance-based work, and continues to be an avid collaborator/producer of independent dance projects.

Composer/performer **Michael Oesterle** was born in Ulm, Germany. He immigrated to Canada in 1982, and since 1996 has lived in Montréal. He has received the Gaudeamus Prize, the Grand Prize at the 12th CBC Radio National Competition for Young Composers, and the Canada Council Jules Léger Prize. Oesterle's works have been performed and commissioned by ensembles and soloists in Canada and throughout the world including Ensemble Modern (Frankfurt), the Berlin Radio Symphony Orchestra, Nouvel Ensemble Moderne (NEM), cellist Yegor Dyachkov, the Ives Ensemble (Amsterdam), sopranos Karina Gauvin and Suzie Leblanc. He has collaborated with composer Gerhard Staebler, violinist Clemens Merkel, painter Christine Unger, video/installation artist Wanda Koop, Bonnie Baxter and choreographer Isabelle Van Grimde. He composed the music for *cNOTE*, a film by animator Christopher Hinton, produced by the National Film Board of Canada (NFB). *cNOTE* won the 2005 GENIE award for best animated-short. He founded the Montréal based Ensemble Kore with pianist Marc Couroux, and between 2001-2004 he was composer-in-residence with l'Orchestre Métropolitain du Grand Montréal.

Christine Fellows finds music in sounds we tend to take for granted: the voices of the people we love, the sounds of the spaces we move through as part of our daily lives. Although she identifies primarily as a songwriter and performer, her practice includes poetry, spoken word, paper collage, stop-motion video, sound design, and composition. Fellows is based in Winnipeg, Treaty One Territory, where she collaborates with artists from all disciplines to create and produce performance works and recordings. In November 2018, she released

her seventh solo album *Roses on the Vine (Vivat Virtute)*. In 2019-21, she created scores and sound design for theatre (Prairie Theatre Exchange) and film (National Film Board of Canada; Diana Thorneycroft), as well as commissioned stop-motion videos (John K. Samson, Suzie Ungerleider, The WRENCH) and collages/cover art for books by Ivan Coyote/ Arsenal Pulp Press and Darren Bernhardt/Great Plains Publications.

Andrew Norman is a composer, educator, and advocate for the music of others. Recently praised as “the leading American composer of his generation” by the Los Angeles Times, and “one of the most gifted and respected composers of his generation” by the New York Times, Andrew has established himself as a significant voice in American classical music. Upcoming engagements include a year as Carnegie Hall’s Debs Composer’s Chair (2020/2021), the premiere of his violin concerto with Leila Josefowicz and the Los Angeles Philharmonic, and an American tour with Kiril Petrenko and the Berlin Philharmonic. He has twice been a finalist for the Pulitzer Prize, he was Musical America’s 2017 Composer of the Year, and he won the 2017 Grawemeyer Award for Music Composition. Andrew is the recipient of the Rome Prize (2006), the Berlin Prize (2009), and a Guggenheim Fellowship (2016). He joined the roster of Young Concert Artists as Composer-in-Residence in 2008 and held the title “Komponist für Heidelberg” for the 2010-2011 season. Andrew has served as Composer in Residence with the Boston Modern Orchestra Project, Opera Philadelphia, the Los Angeles Chamber Orchestra, and the Utah Symphony. Andrew is on faculty at the Juilliard School in New York.

Called “a brilliant musical scientist” (CBC), “breathhtakingly inventive” (Sydney Times Herald), and “utterly inspiring” (I Care If You Listen), award winning composer and video artist **Nicole Lizée** creates new music and video from an eclectic mix of influences including the earliest MTV videos, turntablism, glitch, rave culture, film theory, Alexander McQueen, thrash metal, 1960s psychedelia and 1960s modernism.

Nicole’s compositions range from works for orchestra and solo turntablist featuring turntable techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, vintage board games, omnichords, stylophones, Simon™, Merlin™, Ouija boards, and karaoke tapes. Her commission list of over 60 works includes the Kronos Quartet,

the BBC Proms, the New York Philharmonic, the San Francisco Symphony, Carnegie Hall, Bang On a Can, the National Arts Centre Orchestra, the Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, l'Orchestre symphonique de Montréal, the London Sinfonietta, the National Film Board, Sō Percussion, and the Banff Centre. Her many awards include the Prix Opus for Composer of the Year, the SOCAN Jan. V. Matejcek Award, the Canada Council for the Arts Jules Léger Prize for Chamber Music, an Images Festival Award, and the Canada Council Robert Fleming Prize for achievements in composition. She's received two JUNO nominations for composition of the year. She is a Lucas Artists Fellow (California) and a Civitella Ranieri Foundation Fellow (Italy). In 2016 she was selected by composer Howard Shore to be his protégée as part of the Governor General's Performing Arts Awards.

THANK YOU

To all the composers, musicians and collaborating artists for their tremendous contributions and commitment; to the Canada Council for the Arts for commissioning grant support, to Cam Loeppky and Lloyd Peterson for their usual wizardry, to Theatre New Brunswick and the Fredericton Playhouse for the theatre and awesome support staff; to Doren, Evan and the entire WAG team for hosting us; to Groundswell for the invitation and finally to David R. Scott, for his support, patience and open-minded guidance of Groundswell during the most challenging of times.

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

GS2: Voices & Piano:

Diversions featuring pianist Madeline Hildebrand on November 22, 2021, St Andrew's Church. Works by Peter Ablinger, Kate Soper, Donnach Dennehy and others. Includes two 30th Anniversary GroundSwell Commissions by David Braid and Michael Matthews.



Scan this QR code for program info & tickets.

Concerts will be available online approximately two weeks after the live performance.

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