

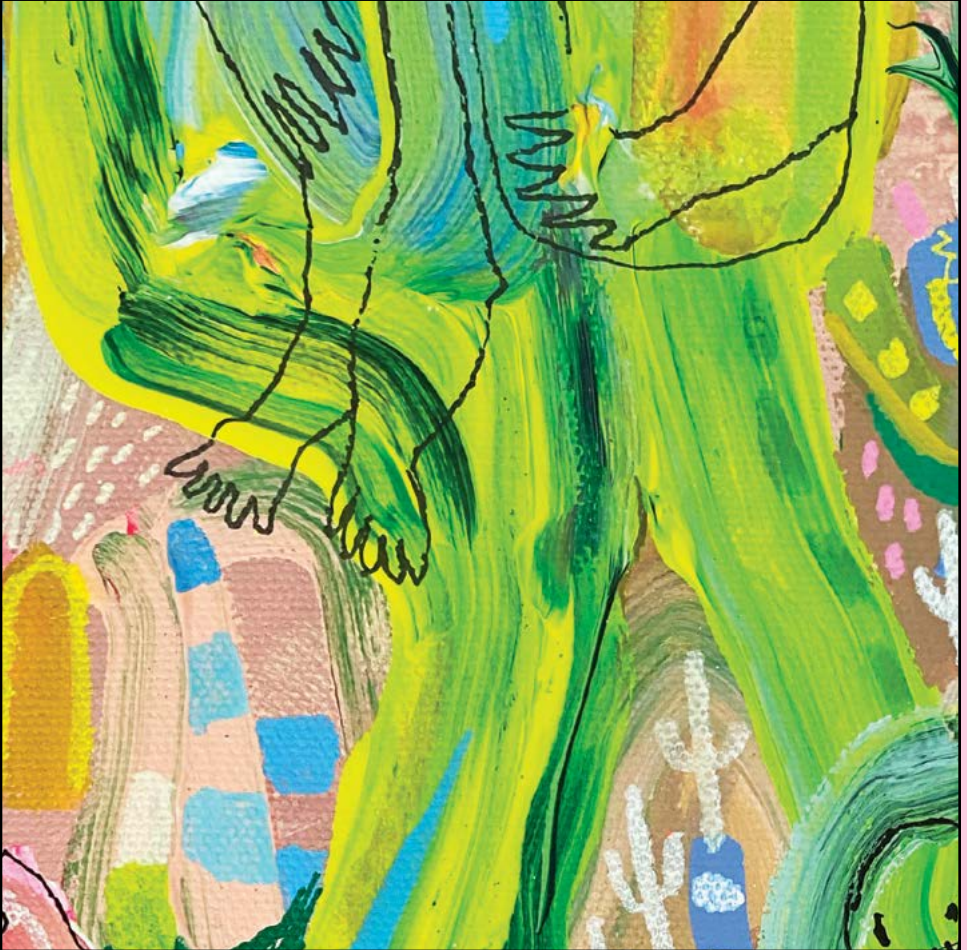
 Ground**Swell**

2023 - 2024

SEASON gswell.ca

CONCERT

2



Untethered

**Monday,
November 27, 2023
7:30PM
Eckhardt Hall, WAG**



GS2: Untethered

**MONDAY,
NOVEMBER 27,
2023
7:30PM**

**ECKHARDT HALL,
WINNIPEG
ART GALLERY**

Curator's Message

Untethered will take the listener on a journey of sound and space. Music has always been about more than just the performer or the listener; it's about each individual's experience of the music, as well as the collective atmosphere. Music means different things to different people, and it should be experienced differently because of this.

The atmosphere of the pieces as well as the set up of the stage will encourage the listeners to move around the space during and between performances. The audience members will listen from varying angles and distances to experience the music uniquely from every other listener.

Featuring the SHHH!! Ensemble (pianist Edana Higham and percussionist Zac Pulak) and Winnipeg percussionists Caroline Bucher, Cameron Denby, and Andrew Nazer, this program explores dreams, nightmares, the celestial elements, and the spark of life in the smallest things. The listener will be untethered in various ways - through exploration of the subconscious mind, feeling lost or unmoored in an unfamiliar space, to changing the way they physically view the music being performed before them.

The program opens with *Aura* by Anna Thorvaldsdottir; a dreamy piece for percussion quartet that experiments with light and space with the audience meant to surround the performers. Three of Elliot Cole's *Postludes* for bowed vibraphone will be interspersed throughout the program, filling the space with hauntingly beautiful tones. Two new pieces commissioned by Groundswell for the SHHH!! Ensemble written by guest curators and composers Kiara Nathaniel, (*False Awakening*) and Rebeka Schroeder, (*Fe'loare*) will be premiered. Harry Stafylakis's *Light Symbolic*, for marimba and piano explores space through two movements. Monica Pearce's piece *Rem* takes the listener through the hazy world of dreams, while Jocelyn Morlock's *Spirit Gradient* speaks to the smallest forms of life, invented and experienced by looking closely.

Kiara Nathaniel and Rebeka Schroeder
Guest Curators

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.

DONATE TO GROUNDSWELL

GroundSwell is a registered not-for-profit arts organization and all donations are tax-deductible.

Donations can be targeted to activities in *GroundSwell Live, Learn and Linked* series, or be applied to the General category. It's easy to make a secure, one-time donation or create a monthly pre-set amount through CanadaHelps. Your donations can help to:

- pay artist fees
- engage in outreach & education initiatives
- help support commissions by Manitoban and Canadian artists
- develop new partnerships
- make our varied content available to more people, more often

THANK YOU FOR YOUR SUPPORT!



Programme

Aura (2015)

Anna Thorvaldsdottir

False Awakening (2023)

Kiara Nathaniel *

Postlude 6 (2014)

Elliot Cole

Light Symbolic (2023)

**Haralabos [Harry]
Stafylakis ****

*i. the quiet violence of
celestial motion
ii. death of a sun,
act of creation*

rem (2023)

Monica Pearce

Postlude 7 (2014)

Elliot Cole

Fe'loare (2023)

Rebeka Schroeder *

Postlude 8 (2014)

Elliot Cole

Spirit Gradient (2020)

Jocelyn Morlock

** world premiere, commissioned by Groundswell with funding from the Canada Council for the Arts*

*** world premiere, commissioned by SHHH!! Ensemble with funding from the SOCAN foundation.*

Programme Notes

AURA – Anna Thorvaldsdottir

*There are no program notes for *Aura* as intended by the composer.

FALSE AWAKENING – Kiara Nathaniel

A false awakening is when one falsely dreams they have woken up, carrying on with mundane tasks they would do in everyday life, while in reality they are still asleep. I wanted to explore the concept of dreaming and of not quite knowing what is real. My own dreams are very vivid, strange, and colourful; often based on moments in my own life, but a weird and nonsensical imitation. I find this distortion of reality quite intriguing. I tried to convey this with odd and dissonant harmonies, focusing on texture rather than a specific melody. My music is usually quite tonal and minimalist, so I tried to write a piece that took these qualities and distorted them, similar to my nonsensical dreams with hints of realism (or tonality). The musical ideas shift often, similar to the way my dreams change quickly without reason. The mood is unsettled, as if the dreamer is trying to discern whether they are awake or asleep, falling in and out of dreams and nightmares. *False Awakening* was commissioned by Groundswell and written for the SHHH!! Ensemble with funding from the Canada Council for the Arts.

POSTLUDES – Elliot Cole

Postludes is a book of eight pieces for a familiar instrument played in a new way. Four players, with eight double-bass bows, play interlocking lines on a single vibraphone. The interplay of bows and hands tapping, muting and touching harmonics, weaves an intimate and intricate counterpoint that is as beautiful to watch as it is to hear: fragile, tender and haunting.

LIGHT SYMBOLIC – Haralabos [Harry] Stafylakis

- i. the quiet violence of celestial motion***
- ii. death of a sun, act of creation***

Light Symbolic was commissioned by the SHHH!! Ensemble with funding from the SOCAN foundation.

“There are two ways of spreading light: to be the candle or the mirror that reflects it.”

—Edith Wharton, *Vesalius in Zante* (1902)

“Light thinks it travels faster than anything but it is wrong. No matter how fast light travels, it finds the darkness has always got there first, and is waiting for it.”

—Terry Pratchett, *Reaper Man* (1991)

Challenged to compose a showpiece for the SHHH!! ensemble that would fit thematically with their Starry Night program, I naturally turned for inspiration to one of my favorite subjects to amateurishly and inadequately explore: astronomy. Cast in two movements, *Light Symbolic* assumes an idealized perspective on astronomical events occurring at massive scales that defy human intuition. The first movement – *the quiet violence of celestial motion* – is a largely textural and atmospheric piece that expresses wonder at the incomprehensible rates of motion within and between solar systems, while recognizing that the violent dance of stars, planets, and other large bodies occurs within the graceful silence of the vacuum of space. The second movement – *death of a sun, act of creation* – takes a more aggressive, rhythmically propulsive slant, an evocation of the process by which the elements are formed as the result of the death process of stars. Throughout the work, I remind myself that these epic realities about the macro functions of our universe are primarily perceived by us denizens of Earth as the tiny, delightful twinkling of lights in the night sky, a symbolic irony that in itself inspires something ineffably artistic about the human experience. My deepest thanks to Zac and Edana for spearheading this collaboration, and to the SOCAN Foundation for its support.

rem – Monica Pearce

rem explores how sleep/dreams play into processing emotions and memories. When a person experiences an intense change in their life, their reactions to it manifest in both conscious and unconscious ways. Dr. Rosalind Cartwright's emotional sleep/dream theory conceives that a dreamer cycles through a continual psychological process each night whereby an emotionally charged recent experience is matched with past experiences as a way to accept them into the individual's evolving self-conception. The more significant the emotional event, the more time it takes for the unconscious mind to process and regulate it during sleep. When someone experiences something that shakes their self-conception,

the mind works diligently to try and find any pattern in a previous experience to start enveloping it into something they can accept. The piece follows a structure that mimics the cycles of stages of sleep, starting with light sleep, followed by slow wave sleep and then rapid eye movement (rem) sleep. In each cycle, the musical material is merged or disarranged as the dreamer determines what memories need to be stewarded, and what must be left behind. *rem* was commissioned by and written for the SHHH!! Ensemble with support from the Canada Council for the Arts.

***FE'LOARE* – Rebeka Schroeder**

Fe'loare is a study on familiarity and strangeness. Meaning “Lost,” the piece takes the listener through an ever-changing, but connected soundscape, exploring different ranges and timbres on piano, bass drum and vibraphone. It walks through varying spaces with different layers of sound, often without melody. The title is in Low German, the language I grew up listening to, but never fully mastered, which holds a sense of familiarity for me while still remaining somewhat illusive. “Lost” is a loaded word in Low German, just as it is in English, meaning either physically or emotionally lost. While the concept of the piece began as a reflection of wandering through different spaces physically, it became a way to express my feelings of disconnect with my place in society. The vision of my future is always changing, shifting slowly from one path to the next, but I never fully leave anything behind. This piece holds on to the sections that it passes through, clinging to and returning to the different ideas it comes across, much like holding on to old dreams and aspirations while making new ones. *Fe'loare* was commissioned by Groundswell and written for the SHHH!! Ensemble with funding from the Canada Council for the Arts.

***SPIRIT GRADIENT* – Jocelyn Morlock**

A spirit gradient, spirit level, or bubble level, is a tool used to determine whether a given surface is vertical or horizontal. My dad had one when I was little, and I was fascinated by it - I'd try to hold it exactly horizontal, getting close from time to time, but even if I moved a tiny bit off of the perfect horizontal, the bubble would race off to one side. Despite my attempts to keep in equilibrium, there was always this capricious activity, roiling back and forth. I couldn't help but think of that spirit(ed) bubble as having its own little spark of life force, trapped inside that level but refusing to be still.

Performer Bios

The **SHHH!! Ensemble**, pianist Edana Higham and percussionist Zac Pulak, have been described as “truly virtuosic and intense” (Confluence Concerts) and “a beautiful discovery” by the Société de musique contemporaine du Québec. Their appetite for collaboration and experimentation has led to bold new works written for them by John Beckwith, Frank Horvat, Jocelyn Morlock, Mari Alice Conrad, Monica Pearce and more. In February 2023, SHHH!! Ensemble “enthralled” (Winnipeg Free Press) as soloists in the world premiere of Kelly-Marie Murphy’s concerto *Machines, Mannequins, and Monsters* with the Winnipeg Symphony Orchestra. Other world premieres include JUNO-winning composer Jocelyn Morlock’s *Spirit Gradient* with the Tuckamore Festival in Newfoundland, and Noora Nakhei’s *Echoes of the Past* for the Ottawa International Literary Festival. Across the country, their performances at the Open Ears Festival, LUMINA, the Tuckamore Festival, Ottawa Chamberfest, the Banff Centre, and for the National Arts Centre captivate audiences and critics with their “avant-accessible” approach, calling them “inspiring” and “inventive”. SHHH!! Ensemble’s debut album *Meanwhile* (Analekta), nominated for Classical Recording of the Year at the 2023 East Coast Music Awards, was released in October 2022 to critical acclaim, reaching top positions on Apple Music and Spotify playlists. This fall they released their 2nd CD, a large-scale commission by Toronto composer Frank Horvat on the Leaf Music label, titled *An Auditory Survey of the Last Days of the Holocene*.

Caroline Bucher is a classically trained percussionist based in Winnipeg, Manitoba, and holds the position of Principal Timpanist with the Kamloops Symphony Orchestra. Caroline graduated with her Bachelor of Music in Percussion Performance in 2017, studying under Jeremy Epp (Principal Timpanist of the Detroit Symphony Orchestra) at the University of Manitoba. Caroline then continued her musical studies at Duquesne University in Pittsburgh, Pennsylvania. There she studied under Ed Stephan (Principal Timpanist of the San Francisco Symphony), completing her Master of Music in Percussion Performance in 2019. Throughout her studies, Caroline performed with many festival orchestras, including the YOA Orchestra of the Americas, the National Academy Orchestra of Canada, the National Orchestral Institute + Festival, and the Pacific Music Festival, touring across North America, Europe, and Japan. In Winnipeg, Caroline continues to perform as a chamber and orchestral percussionist. She performs regularly with the Winnipeg Symphony Orchestra and collaborates with Cameron Denby, the

creator of the Fresh Blood Project. She is also an active clinician and teaches at the Manitoba Conservatory of Music and Arts and the Desautels Faculty of Music Prep Studies program.

Cameron Denby is a Métis percussionist based in Winnipeg, Manitoba, Canada. From a musical family, he started piano lessons at a young age, but soon became interested in the drums. Cameron focused primarily on the drumset, accompanying local choirs and musical theatre shows, until he discovered the marimba in high school. Once he began his Bachelor's degree at the University of Manitoba, the marimba had become his primary instrument. While he was at the University of Manitoba, Cameron collaborated frequently with other students, including his fellow percussionists as well as composers and singers. He also played with many ensembles, including the University of Manitoba Symphony Orchestra, the Musical Theatre Ensemble. He was a winner of the 2017 Desautels Faculty of Music concerto competition, and the Lieutenant Governor's Trophy for best overall performance at the 2018 Winnipeg Music Festival. After graduating from the Desautels Faculty of Music, Cameron studied the marimba with Jack Van Geem at the San Francisco Conservatory of Music, completing a Professional Studies Diploma in marimba performance. Since returning to Winnipeg, Cameron has been working independently to create collaborative performances with artists in his community. In 2019, with help from GroundSwell and their Groundfloor series, Cameron created the Fresh Blood Project, an ongoing initiative to support collaborations between emerging composers and percussionists. The project was opened with a concert in which 8 composers had pieces premiered by 9 performers. In the summer of 2020, Cameron recorded his debut EP, *Music for Vibraphone*. This four-piece EP featured music composed by himself, Stephon Davis, Kiara Nathaniel, and Steve Denby, with 100% of proceeds being donated to Black Lives Matter. As a performer, Cameron has traveled around Canada, to the United States, Cuba, Scotland, the Netherlands, Belgium, Ukraine, and Israel. Cameron is currently based in Winnipeg, and since the 2020 COVID-19 outbreak, has been focusing on recording, live streams, and supporting connections between the global community of percussionists. Cameron is proudly sponsored by Marimba One™.

Andrew Nazer is a Timpanist and Percussionist from Winnipeg, Manitoba, currently serving as the Interim Principal Timpanist of the Winnipeg Symphony Orchestra. Andrew graduated from the University of Manitoba, earning his Bachelor's degree while studying with Jeremy Epp, Principal Timpanist of the Detroit Symphony Orchestra. Soon after, he earned his Master's degree at Cleveland

State University, studying with Tom Freer, Assistant Principal Timpanist with The Cleveland Orchestra. During his studies, Andrew received opportunities to further his orchestral career through performing with the National Academy Orchestra of Canada. He also performed with the International Orchestra Institute Attergau, studying with members of the Vienna Philharmonic Orchestra. In addition to his work with the Winnipeg Symphony Orchestra, Andrew has also performed as Timpanist with the Regina Symphony Orchestra and Thunder Bay Symphony Orchestra.

Composer Bios

Anna Thorvaldsdottir's (b. 1977) “seemingly boundless textural imagination” (NY Times) and striking sound world has made her “one of the most distinctive voices in contemporary music” (NPR). Her music is composed as much by sounds and nuances as by harmonies and lyrical material – it is written as an ecosystem of sounds, where materials continuously grow in and out of each other, often inspired in an important way by nature and its many qualities, in particular structural ones, like proportion and flow. Anna is currently based in the London area. She regularly teaches and gives presentations on composition, in academic settings, as part of residencies, and in private lessons. Invited lectures and presentations include Stanford, Columbia, Cornell, NYU, Northwestern, University of Chicago, Sibelius Academy, and the Royal Academy of Music in London. Anna is currently Composer-in-Residence with the Iceland Symphony Orchestra - in 2023, she is also in residence at the Aldeburgh Festival and at the Tanglewood Festival of Contemporary Music. She holds a PhD (2011) from the University of California in San Diego.

Kiara Nathaniel (b. 1998) is an Indo-Canadian composer and pianist based in Winnipeg, Manitoba. She received her Bachelor Mus in Piano Performance in 2020 and studied with Dr. David Moroz, and recently earned her Master of Music in Composition this fall having studied with Örjan Sandred. Kiara's compositions aim to explore emotions, the natural world, and human connection. She often incorporates extramusical themes and narratives during her composition writing process, originating from her passion for film scores and lyric songwriting. Kiara has written for percussion solo and ensemble multiple times over the past four years, frequently collaborating with local percussionist Cameron Denby through his commissions and regular percussion concerts, most notably the *Fresh Blood Project* which is a semi-annual collaboration between local percussionists and composers, resulting in live concerts for new percussion works. Through her collaborations with Denby, she has written *forme* (2019) for percussion quartet, *lullaby* (2020) for solo vibraphone, *Winter Dance* (2020) for marimba and vibraphone duo, *Aurora* (2021) for marimba and vibraphone quartet, and *Music for Found Objects* (2022). Her most recent work from this collaboration is a marimba duo which premiered on November 17th, 2023 at Crescent Fort Rouge United Church for Fresh Blood Project 4. Kiara's work *Beams of Light* (2022) for piano, cello and flute was written for Vancouver based ensemble Standing Wave and commissioned by Groundswell, which premiered in October 2022. In the same year

she also composed *The Earth Will Remember* for cello ensemble, and *Rupture | Repair* for orchestra, which was premiered by the University of Manitoba Symphony Orchestra in April of 2022. She was also the recipient of the CGS-M SSHRC scholarship for the 2022-23 year for her thesis paper *A Feminist Approach to Composition*. Her largest work, a three movement cello concerto called *Three Landscapes: Concerto for Cello and Wind Ensemble*, was premiered on February 10th 2023 in Winnipeg, Manitoba. Kiara also performs semi-regularly as a pianist, having recently finished touring across Canada from Winnipeg to Dawson City, Yukon, as part of the *Overtonic Trio*, a piano, marimba and vibraphone trio.

Elliot Cole (b. 1984) is a composer and "charismatic contemporary bard" (NY Times). He has written for and performed with Grammy Winners Roomful of Teeth, Grammy Nominees A Far Cry and Metropolis Ensemble, and many other ensembles. His percussion music evokes "sparkling icicles of sound" (Rolling Stone) and has been performed by over 250 groups all over the world. Dr. Cole is currently on faculty at the The New School and Juilliard Evening Division, and is Program Director of Musicambia at Sing Sing, where he runs a music school for incarcerated men. He has a PhD in Music Composition from Princeton University. In addition to work in modern, early, electronic, and computer music, he studies Hindustani singing with Ustad Mashkoor Ali Khan.

Haralabos [Harry] Stafylakis (b. 1982) is a New York City-based, JUNO-nominated composer who hails from Montreal. "Dreamy yet rhythmic" (NY Times), with a "terrible luminosity" and "ferociously expressive" (Times Colonist), his concert music is "an amalgamation of the classical music tradition and the soul and grime of heavy metal" (I Care If You Listen), "favoring doomsday chords and jackhammer rhythms" (The New Yorker). Stafylakis is the Winnipeg Symphony Orchestra's composer-in-residence and co-curator of the Winnipeg New Music Festival. He has collaborated with artists and ensembles including Dame Evelyn Glennie, Roomful of Teeth, JACK Quartet, and orchestras around the world. He has collaborated with progressive metal pioneers Animals As Leaders on the adaptation of their music for metal band & orchestra, and with Courtney Swain, Bent Knee, and ShoutHouse on the prog metal & chamber music fusion *dontwaitforme*. Hard Rubber Orchestra's 2022 album *Iguana* earned Stafylakis a JUNO nomination for his metal-big band fusion composition *Source Code*.

His 2023 album *Calibrating Friction* (New Amsterdam Records) has garnered recognition from progressive metal/rock and classical media alike for its deeply integrated fusion of metal and classical idioms. Recognitions include the American Academy of Arts and Letters' Charles Ives Fellowship, ASCAP's Leonard Bernstein Award, and SOCAN's Classical Composer of the Year Award. He is a founding member of the NYC composer collective ICEBERG New Music. Recordings of his works appear on New Amsterdam Records, Naxos, Analekta, Contrastes, Redshift, and Sono Luminus.

Monica Pearce is a Canadian composer specializing in opera, chamber music and everything toy-piano-related. She was born in Prince Edward Island, Canada, began her professional career in Toronto, and recently relocated to Brownsville, Texas after a couple of years in Baton Rouge, Louisiana. Pearce's work has been performed and commissioned by the Toronto Symphony Orchestra, the Orchestre symphonique de Montréal, International Contemporary Ensemble, New Music Detroit, Array Ensemble, Talisker Players, Essential Opera, Bicycle Opera Project, TorQ Percussion Quartet, junctQin keyboard collective, and Thin Edge New Music Collective, among others. Her operas have been performed across Canada and the United States, and toured across Ontario, and her toy piano works are frequently played internationally. In October 2022, she released her debut album *Textile Fantasies*, a multi-work piece that includes eight works inspired by textiles and patterns. Called "vivid," "pleasantly intricate," "imaginative and meaningful," by reviewers, this recording features performances by leading Canadian musicians such as keyboardists Cheryl Duvall, Wesley Chen, Barbara Pritchard, and Joseph Ferretti, tabla player Shawn Mativetsky, as well as renowned ensembles TorQ Percussion and SHHH!! Ensemble. She won the Harry Freedman Award for her harpsichord work *toile de jousy*, commissioned by Wesley Shen with support from the Canada Council for the Arts. Most recently, she was nominated for the East Coast Music Association's Classical Composer of the Year (2022). Monica co-founded the emerging composer collective the Toy Piano Composers in 2008 with Chris Thornborrow. From 2008 to 2018, the Toy Piano Composers presented over 120 new works and released their debut album *Toy Piano Composers*. She is also active as a librettist and has worked with composer Cecilia Livingston on a Dora-nominated opera on the life of Anne Frank entitled *Singing Only Softly*. Monica's written works have been performed by Loose Tea Theatre, Musique 3 Femmes, Bicycle Opera Project, Opera Nova Scotia, Vocalypse Productions, Caution Tape Sound Collective, and the Toy Piano Composers.

Rebeka Schroeder (b. 1997) is a Canadian composer and pianist living in Winnipeg, Manitoba. She studied piano with Professor Charles Horton at the University of Manitoba and graduated with a degree in general music. She is currently finishing a masters degree in composition, studying with Professor Gordon Fitzell and has studied with both Professor Örjan Sandred and David Litke in previous years. In the first few years of her career, Schroeder has been commissioned by Groundswell for the Standing Wave ensemble, as well as by Cameron Denby for the Fresh Blood Concert Series on multiple occasions. She has also done some independent work for varying individuals in both transcribing and composition. Schroeder writes in a variety of styles, utilizing clusters and sound walls typical of the 1960s as well as modal textures originating in the middle ages. She also enjoys exploring the softer, more introspective sounds, and often composes through structured improvisation, either by voice or on various instruments.

Jocelyn Morlock (1969 - 2023) was a Winnipeg-born composer who spent much of her professional life in Vancouver, Canada, the unceded territory of the Musqueam, Squamish, and Tsleil Waututh First Nations. Her music was inspired by birds, insomnia, nature, fear, other people's music and art, nocturnal wandering thoughts, lucid dreaming, death, and the liminal times and experiences before and after death. Jocelyn worked with the Vancouver Symphony Orchestra as their first female Composer in Residence (2014-2019), after completing her term (2012 - 2014) as inaugural Composer-in-Residence for Music on Main, co-host of ISCM World New Music Days 2017. She had a successful 2018, winning a JUNO for Classical Composition of the Year (for *My Name is Amanda Todd* – part of the National Arts Centre Orchestra's multi-media work, *Life Reflected*); the Western Canadian Music Award for Classical Composer of the Year; the Jan V. Matejcek New Classical Music Award (SOCAN); and the Barbara Pentland Award for Outstanding Contributions to Canadian Music (Canadian Music Centre). Other accolades include the Mayor's Arts Award for Music in Vancouver (2016), a 2011 JUNO nomination for Classical Composition of the Year, Top 10 at the 2002 International Rostrum of Composers (*Lacrimosa*), performances at three ISCM World New Music Days, six nominations and two wins at the Western Canadian Music Awards, and winner of the 2003 CMC Prairie Region Emerging Composers competition. During her two years of residency at Music on Main, Jocelyn launched The Composer Essay Project, led a salon on musical form, programmed a *Carte blanche* concert featuring Nikolai Korndorf's *Quartet*, and premiered six new works for Music on Main.

Coming up

GS3: The People United/El Pueblo Unido

Join us in March for two concerts showcasing the phenomenal Vancouver pianist Corey Hamm:

Wednesday, March 6, 2024

Desautels Faculty of Music, Vocal Arts Room (U of M)

Corey Hamm performs a free, midday recital at the University of Manitoba featuring newly commissioned compositions written expressly for Hamm during the pandemic. Works by luminary composers Michael Finnissy (UK) and John Psathas (New Zealand), internationally renowned Canadian composers Alice Ping Yee Ho and Dorothy Chang, and the premiere performance of a newly-commissioned work by Canadian composer Carly Splett, winner of GroundSwell's national Emerging Composers Competition.

Thursday, March 7, 2024

Winnipeg Art Gallery, Muriel Richardson Auditorium

Papa Mambo Trio & Corey Hamm, piano

Join us on Thursday, March 7, 2024 as we explore the legendary protest song *El Pueblo Unido Jamás Será Vencido* (*The People United Will Never Be Defeated*). The concert opens with Winnipeg's beloved Papa Mambo Trio, who will perform a set of classic rebellion songs, closing with *El Pueblo Unido*. Vancouver pianist Corey Hamm will then lead us through a virtuosic set of variations on *El Pueblo Unido*—Frederic Rzewski's epic *The People United Will Never Be Defeated!* Hamm has performed the work nearly 100 times to audiences worldwide. His recording of the work won Spotify's Best Classical Recording 2014, and Rzewski himself exclaimed, "Excellent! Bravo! This may be the best recording."

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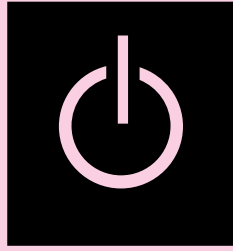
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