



GS4: Plasma Waves and Fireflies

**NORTHERN BRASSWORKS
WITH VICTORIA SPARKS, PERCUSSION**

**April 30, 2024 | 7:30 PM
Salle Pauline Boutal, Centre Culturel
Franco-Manitobain, St.Boniface, Manitoba**

Curator's Message

PLASMA WAVES AND FIREFLIES

We're very excited to be presenting Northern BrassWorks, with Winnipeg's finest brass players, led by Richard Gillis, along with the excellent Victoria Sparks on percussion.

There are five world premieres on this concert!

Richard Gillis is Artistic Director of Northern BrassWorks and the Winnipeg Jazz Orchestra. He has a passion to find new works for brass by Manitoban composers, and this concert project is based on his quest. Richard has pursued and encouraged new works by many composers, and in this program we have a collection of some of the music he has helped bring into the world, new and recent pieces by Andrew Balfour, Sara Scott Turner, Sid Robinovitch, Tetyana Haraschuk, David Braid and myself. Richard has also written a new four-movement work for brass and percussion entitled *Plasma Wave Investigations*, portraying a journey through the solar system, and interspersed throughout the concert. This piece, as well as my own (*Lucioles* = Fireflies), have given the concert its title.

We're very fortunate to have with us percussion virtuoso Victoria Sparks, a musician so devoted to new music. She has joined us for a number of new pieces for brass and percussion, as well as a solo work for percussion by Gina Ryan.

We're also featuring the premiere of a new student composition, by the Collège Pierre-Elliott-Trudeau Band.

Jim Hiscott

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 Red River Métis Nation. We recognize our complicity in the Treaty relationship and, as an acknowledgement of the harms done, we commit to collaborating with Indigenous communities in the spirit of Truth and Reconciliation.

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.

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!



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Franco-Manitobain, St.Boniface, Manitoba,
April 30, 2024

Programme

Manitoba Fanfare (2012) **Andrew Balfour**

Plasma Wave Investigations 1 (2023)† **Richard Gillis**

Parody Of A Love Song (2024)*† **Tetyana Haraschuk**

Lullaby Haze (2018) **Gina Ryan**

Plasma Wave Investigations 2 (2024)† **Richard Gillis**

Lucioles (2023)** † **Jim Hiscott**

- I. Stone and Storm
- II. Insects
- III. Water and Light
- IV. Dancing Shadows

—INTERMISSION—

Student composition (2024) †

**Collège Pierre-
Elliott-Trudeau Band**

Brady Gill, Conductor

Impromptu (1991)

Sara Scott Turner

Plasma Wave Investigations 3 (2022) †

Richard Gillis

Introduction and Presto (2009, arr. 2023) **Sid Robinovitch**

Plasma Wave Investigations 4 (2024) †

Richard Gillis

Three Imaginary Persian Dances (2023)*** † **David Braid**

1. Ten Finger March
2. Solitary Dancer
3. Zarani

† *World Premiere*

* *Commissioned with funds from the Desautels Faculty of
Music Dean's Funds*

** *Commissioned with funds from the Manitoba Arts Council*

*** *Commissioned with funds from the SOCAN Foundation*

Performers:

Northern BrassWorks:

Richard Gillis, trumpet and artistic director

Chris Fensom, trumpet

Patricia Evans, horn

Keith Dyrda, trombone

Isabelle Lavoie, bass trombone

Victoria Sparks, percussion

Programme Notes

Manitoba Fanfare by Andrew Balfour

This fanfare was written in 2012 for the Winnipeg Symphony Orchestra's outreach in schools program. This piece has been performed dozens of times for students in schools throughout Winnipeg.

Of Cree descent, **Andrew Balfour** has written a body of more than 30 choral, instrumental and orchestral works, including *Empire Étrange: The Death of Louis Riel*, *Migiis: Sound Scape of the Whiteshell*, *Vision Chant*, *Gregorio's Nightmare*, *Raven Can Tango*, *Wa Wa Tey Wak (Northern Lights)*, *Fantasia on a Poem by Rumi*, *Missa Brevis* and *Medieval Inuit*. He has been commissioned by many organizations, including the Winnipeg Symphony Orchestra, the Regina Symphony Orchestra, Winnipeg Singers, the Kingston Chamber Choir and Camerata Nova.

His works have been performed and/or broadcast locally, nationally and internationally. Andrew was the founder (in 1996), conceptual creator and Artistic Director of the innovative, 14-member vocal group Camerata Nova. With Camerata Nova (now Dead of Winter), Andrew has specialized in creating "concept concerts" (*Wa Wa Tey Wak (Northern Lights)*, *Medieval Inuit*, *Chant!*, *Tricksters* and *Troubadours*) exploring a theme through an eclectic array of music, including new works, arrangements and innovative inter-genre and interdisciplinary collaborations.

Andrew has become increasingly passionate about music education and outreach, particularly on northern reserves and inner city Winnipeg schools where he has worked on behalf of the National Arts Centre, Camerata Nova, the Winnipeg Symphony Orchestra and various Winnipeg school divisions over a period of seven years. Andrew was Curator and Composer-in-Residence of the WSO's Indigenous Festivals in 2009 and 2010 and in 2007 received the Mayor of Winnipeg's Making a Mark Award, sponsored by the Winnipeg Arts Council to recognize the most promising mid-career artist in the city.

Parody Of A Love Song by Tetyana Haraschuk

Parody Of A Love Song is a play on a typical pop ballad. It's a heartbreak song, expressing grief and longing after being spit out. All of the bizarre emotions that simmer inside a broken heart

percolate through the brass and marimba instrumentation to mock that piano ballad whose lyrics drive you insane.

Tetyana Haraschuk is a Ukrainian/Canadian drummer and composer. She holds a Bachelor in Jazz Performance from the University of Manitoba and a Master of Contemporary Performance and Production from the Berklee College of Music. Tetyana has played with JUNO award-winning artists in Canada and has performed with her own band in Canada, Spain and Brazil. Tetyana has independently released an album, EP, as well as two singles of her original music. She has written music for string quartet, the Winnipeg Jazz Orchestra, and Victoria Sparks. Tetyana has been a guest lecturer at Western University in London, Canada as well as at the University of Manitoba in Winnipeg, Canada, where she currently holds a sessional instructor position. She is the artistic director of “Until The Sun Comes” a musical documentation of Ukrainian war stories in collaboration with documentary film company “Ice River Films”.

***Lullaby Haze* by Gina Ryan**

I wrote *Lullaby Haze* during the crazy first months after my daughter was born, in a wild state of exhaustion and joy. It was a surreal experience and state of being. The piece depicts the various emotions that tangle together and interrupt each other suddenly in those first months. In no order: joy, panic, gratitude, marvel, terror, peace, inner joy, fear, hope, sadness, inadequacy, excitement, anger, amazement, disbelief, and overwhelming love. The piece is divided into several sections, some of which return. Their transitions are smooth and sometimes not. (note by composer).

Dr. **Gina Ryan** is a professor at the department of music at the Université du Québec à Montréal. As a passionate advocate for new music, she has composed, commissioned, and performed music for stages around the world and has appeared as a soloist and chamber musician in Canada, Japan, China, Mexico, Thailand, France, and the United States. Her recent works have been premiered at the Earth Day Art Model Telematic Festival, The Transplanted Roots Research Symposium and the International Sound Symposium.

As an educator, Dr. Ryan is actively sought out for adjudication, workshops and masterclasses. She has been teaching music for over

20 years to people of all ages in a variety of settings, and is currently teaching courses in classical percussion, percussion methods, conducting, music technology, and identity construction at UQAM. Her research interests include music identity and relationships, creativity, conducting, and international music education.

Plasma Wave Investigations (1,2,3 and 4) by Richard Gillis

We all know that outer space is a vacuum... but it is not totally empty.

Gases called "plasmas" emanate from the Sun, the planets and some of their moons.

These plasmas are composed entirely of atoms that are broken apart into electrons and charged positive ions, and are a good electrical conductor with properties that are affected by electric and magnetic fields.

Plasma waves generally cannot be studied far from their sources, so we must rely on our spacecraft observations to study plasma waves near the planets and in interplanetary space.

Probes that are currently observing these waves are the Voyager and the Galileo missions.

Movement 1 is a flyby probe making brief connections – collecting data asking questions.

In movement 2 we are observing a solar wind – “a plasma of charged particles travelling from the sun at supersonic speeds, sometimes accelerating by solar flares.” Pentatonics are the basic the basic building blocks, but the instruments are rarely in sync with each other (or even always with themselves). Morse code messages are used as rhythmic motifs throughout.

Movement 3 is a Galileo-like probe which will spend more time orbiting Jupiter and will discover more interactions than previous fly-by missions (such as Voyager) could.

Movement 4 will analyze information from previous missions and search for understanding of where we are & perhaps who we are. Bits of Morse code are imbedded in the movement (“hello”, “anyone there?”, “help”).

Richard Gillis

Biographical note: See below

Lucioles by Jim Hiscott

Lucioles is about the world of nature, a great passion of mine. This piece is centred around Lake of the Woods, at the western edge of Ontario near the Manitoba border, where I often spend part of summer. The lake has many islands and an abundance of flora and fauna, as well as a diverse ecology expressed in a constant flux of environment, weather, and the processes of nature.

Climate and environmental experiences are expressed throughout the piece, via descriptive/abstracted musical textures and rhythms. There are four continuous movements. These cover selected aspects of nature.

The first movement, *Stone and Storm*, begins with a depiction of the ancient rock of the Precambrian shield, seen everywhere around the lake, and then the ominous sky of a summer thunderstorms; also a metaphor for the terrible aggression and conflicts which fill the world at the moment. The second movement, *Insects*, begins with a vision of fireflies (*Lucioles* in French), which appear around the summer solstice every year. Then a fairly rare insect for which I have a personal passion, the hummingbird moth (*Hemaris Thisbe*). It has a proboscis and manner similar to a hummingbird, and prefers dogbane flowers and thistles. *Water and Light*, the third movement, moves through sun, water, and light reflections. It begins with the glistening sparkles on wavelets as they reflect the sun. The music plays with rhythms and textures. The final movement, *Dancing Shadows*, is inspired by a unique effect in the evenings when the wave reflections are projected into the forest, as if on a screen of bark and foliage. This is a magical effect, and is portrayed with pulsing rhythms, interlocking melodic cells and minimalist motifs.

Lucioles was written in 2022 and 2023 for Northern BrassWorks and Richard Gillis. with a grant from the Manitoba Arts Council.

Jim Hiscott's music has been performed across North America, in Europe and Asia by many artists including the Hilliard Ensemble, the St. Lawrence String Quartet, the Molinari String Quartet, James Campbell, the Winnipeg Symphony Orchestra, the Montreal Symphony Orchestra, the Edmonton Symphony, the CBC Radio Orchestra, Vancouver New Music, Orquesta Joven de Andalusia, Festa Musica Nova Ensemble (São Paulo) and Philadelphia's Relâche. In addition to works for instruments and voices in the European classical tradition, he has written for Balinese gender wayang quartet, diatonic button accordion, dizi, erhu, zheng, tabla, and Latin band. He has performed on button accordion and Balinese

gender across Canada and in the U.S., including in the WSO New Music Festival and the Vancouver Folk Music Festival, and as soloist with the Montreal Symphony Orchestra. Recent premieres include *Skin* for string quartet (Quatuor Bozzini), *Midnight Strut* [Clarinet version] (James Campbell); *Turning* for piano quartet (The Winnipeg Chamber Music Society), *The Milky Dust of Stars* (Sarah Jo Kirsch, soprano and Yuri Hooker, cello); *Water Circle* (The Frontier Fiddlers and the Manitoba Chamber Orchestra); *Quintet for Zheng and String Quartet* (Geling Jiang, VICO String Quartet); and *Far Heavens* for dizi and string orchestra (Xiao-Nan Wang with the MCO). Hiscott's CDs include "Spirit Reel", "Norte Tropical" and "Blue Ocean" (nominated for Outstanding Classical Composition, Western Canadian Music Awards).

INTERMISSION

Student composition for band

Collège Pierre-Elliott-Trudeau Band:

Collège Pierre-Elliott-Trudeau is a French Immersion High School in Transcona. The current school enrolment is 380. Over a third of students participate in CPET's music program which offers concert band, jazz band and choir for grade 9-12 students. We feel fortunate to have been selected to participate in this music composition experience with Kenley Kristofferson and greatly appreciate the support of GroundSwell to initiate and fund the project.

Students in this ensemble were selected based on their desire to participate in the composition process, as well as their willingness to support and perform works of their peers. Students were led through a creative process with the goal of creating a new work to be performed at tonight's concert. The parameters of the project allowed for students to work in small groups or individually and to collaborate and comment on their work during the creative process.

Tonight's performance is the culmination of 10 hours of work with the composer/facilitator, Kenley Kristofferson and countless hours of the students' own time preparing their movements.

The participants chose "Space" as the theme to explore with their individual vignettes.

Brady Gill, conductor

***Impromptu* by Sara Scott Turner**

Sarah Scott Turner composed several instrumental pieces which were broadcast on CBC Radio and featured in the Winnipeg New Music Festival. *Impromptu* was composed in Banff and Winnipeg in 1991. It was performed at a Faculty Concert in 1993 in Eva Clare Hall at the University of Manitoba.

Sara Scott Turner's career as a composer has evolved from studies in London (Sir Lennox Berkeley), Paris (Nadia Boulanger), U.S. (Roy Harris) writing 12-tone and atonal music to more recent accessible works inspired by social issues. Such compositions include *Secret Music* (1992) which was written for Remembrance Day and *Songs of Resistance* (1993) in celebration of Louis Riel Day. Also *Nishka Onagamon* (1995), premiered by the Manitoba Chamber Orchestra, honouring the birth of Turner's Indigenous granddaughter, Nishka, and reflecting Turner's years of research of Canadian Indigenous lullabies; and *As the Storm Rages Our Drawing Closer Keeps Us Warm* (2004), for soprano, choir, organ and Taiko drums, which marked the welcoming of West-coast Japanese families 60 years previously to Knox United Church, Winnipeg.

Turner created an inner-city arts program in which children developed their sense of self worth through artistic creativity. She studied music therapy in the 1980's, subsequently presenting and publishing as a scientific member of the International Society for Music in Medicine. Turner taught percussion, theoretical subjects, music history and piano at Peabody College, Vanderbilt University; The University of British Columbia; Acadia University and Brandon University. She studied at the University of Louisville, Juilliard, Tanglewood and Interlochen. After 2008, she administered Meet the Composer, a monthly series by Manitoba composers illustrating and discussing their music.

***Introduction and Presto* by Sid Robinovitch**

This short snapper has undergone several transformations over the years. Originally for solo guitar, it was later arranged for trumpet, guitar, and double bass. The current version features trumpet, bass trombone and marimba.

After a slow introduction played by the 2 brass instruments, the marimba enters and sets the tone for the piece with an up-tempo rhythmic figure. Melodies are traded off between the trumpet and marimba leading into a middle section in 6/8 time. The previous material eventually returns and the music presses its way forward to a vigorous conclusion for all 3 instruments.

A native of Manitoba, **Sid Robinovitch** taught social sciences at York University, but for over three decades has devoted himself to musical composition, having studied at Indiana University and at the Royal Conservatory of Toronto. He presently lives in Winnipeg, where he works as a composer and teacher.

Robinovitch's music has been widely performed in Canada and the US, having been featured by the Winnipeg, Toronto, Montreal and Louisville Symphony Orchestras, the National Youth Choir of Canada, the Elmer Iseler Singers and the Vancouver Chamber Choir. His works have been frequently broadcast on CBC radio, and he has also written music for film and TV where he is best known for his theme for the satirical comedy series, *The Newsroom*.

Klezmer Suite, a recording devoted to his music and performed by the Winnipeg Symphony under the direction of Bramwell Tovey, received a Prairie Music Award for outstanding classical recording. *Sefarad*, a CD featuring his music for guitar, was released in 2008 on the Marquis label and received both Juno and Western Canadian Award nominations for classical recording of the year. *Choral Odyssey*, Robinovitch's most recent album, features the Winnipeg Singers under the direction of Yuri Klaz.

***Three Imaginary Persian Dances* by David Braid**

The idea that Western Classical Music may have its roots in Central Asia sparked my curiosity after a visit to the State Conservatory of Uzbekistan. The familiar fingering patterns of ancient Uzbek instruments and their resemblance to Western scales and tetrachords intrigued me, a seasoned improviser. The recognition of an Uzbek Folk Melody as a Chant from early Church Music further fuelled my interest.

Where might distant cultures have shared ideas so long ago? Could it be that musical ideas travelled along the Silk Road, influencing early practitioners of Western Art Music?

The thought-experiment that musical "DNA" from Central Asia is to be found in Western Music inspired me to create the current musical work *Three Imaginary Persian Dances* for the purpose of expressing where cultures intertwined in a rhythmic dance along an ancient trade route. The music involves transcriptions I made listening to Central Asian street musicians who delighted me by the glimpse they gave into alternate realities of musical evolution. Three of their melodies dictate the structure of my work which I dress up differently with musical languages of Classical, Folk, and Jazz.

This composition is the newest in a series of works exploring this particular musical subject. My previous works, "Stories from Central Asia and The Caucasus" (Groundswell, 2021) and "Five Kazakh Impressions" (2022) served as cultural gifts from Canada to former Soviet states. The enthusiastic reception by Central Asian audiences perhaps highlighted the unexplored connection between Western Classical Music and their own folk traditions, or at least their love of both art forms, but perhaps these musical traditions are more intertwined than commonly believed.

Multi-Juno Award-winning **David Braid** delves into uncharted territory with his chamber compositions that blend diverse musical influences outside the Western Classical Canon with innovative classical orchestration. Critics worldwide have described his work as "enchanting" (The Age, Australia), "sophisticated" (The New York Observer), and "hauntingly beautiful" (The Globe & Mail, Canada).

As Composer-in-Residence with Sinfonia UK Collective and Adjunct Professor at the Danish National Conservatory of Music, Braid's work has reached audiences across the globe, from Europe to Asia and the Americas. Recognized as "a true renaissance man of Canadian music" (The Ottawa Citizen), he has been nominated for Juno Awards nine times, winning four.

Originally known as an innovative piano improviser, Braid's early foray into classical composition was met with encouragement, with his first classical album earning a Juno nomination. His exploratory work also extends to film scoring, with his first score winning two Canadian Screen Awards.

Recently, Braid's Chamber Works collection exploring Central Asian Folk Music was presented by the Canadian Ministry of Foreign Affairs as a cultural gift to commemorate 30 years of diplomatic relations between Canada and former USSR countries. This project showcased Braid's ability to transcend borders and unite diverse musical traditions in a harmonious celebration of a common love for classical art music.

David Braid is a Steinway Artist.

Performers:

Northern BrassWorks

After graduating with a DMA from the University of Michigan and coming to teach at the University of Manitoba, Richard Gillis organized and performed with a series of brass quintets. Although being Artistic Director of the Winnipeg Jazz Orchestra and Brass Chair at the UM Faculty of Music took up a good deal of his time, chamber brass music continued to be a passion for him.

The name “Northern BrassWorks” comes from an interest in the creation of new music for chamber brass and from a recognition of our unique location and community. Richard has written several chamber brass pieces that have been performed in Winnipeg, Edmonton and Reykjavik, and has commissioned pieces from several composers, including David Braid, Jim Hiscott, Tetyana Haraschuk, Jeff Presslaff and Bruce Carlson.

Richard Gillis studied trumpet at The University of Saskatchewan, The Banff Centre (with the Canadian Brass), and at The University of Michigan (M.Mus.; D.M.A.), where he performed with the University of Michigan faculty brass quintet and studied with Armando Ghitalla.

Dr. Gillis is currently brass chair at the University of Manitoba, and is artistic director of the Winnipeg Jazz Orchestra, which he co-founded in 1997. Richard performs and records (8 albums) with Icelandic guitarist Björn Thoroddsen, and together have received recognitions from the Icelandic Music Awards, as well as performed at various jazz festivals and venues in Iceland and North America, including *Dizzy’s Club* in NYC.

Richard has recorded 22 albums as a leader and sideman; six with the Winnipeg Jazz Orchestra. Recent releases with the Winnipeg Jazz Orchestra include *Voices: A Musical Heritage* (2022) and *East Meets West: Tidal Currents* (2024). Richard is an Associate Composer of the Canadian Music Centre.

Chris Fensom joined the Winnipeg Symphony Orchestra as Principal Trumpet in 2017. Prior to moving to Winnipeg, Mr. Fensom held positions with the Charlotte Symphony, the Dallas Symphony, the Philadelphia Orchestra and the Virginia Symphony. He has been a guest artist with many other orchestras, including the Chicago Symphony, the Montreal Symphony and the Cincinnati Symphony.

He has also enjoyed touring and recording with many of these ensembles.

During summers, Mr. Fensom has performed at the Grand Teton Music Festival, the Tanglewood Music Center, the National Orchestral Institute, the Spoleto Festival, and the Pacific Music Festival in Japan. He also can be heard on recordings with the Philadelphia Orchestra and the Virginia Symphony. He has also been fortunate in his travels to study with members of both the Vienna Philharmonic as well as the London Symphony Orchestra brass sections.

Mr. Fenton holds a Master of Music degree in Performance and Literature with a Performer's Certificate from the Eastman School of Music in Rochester, NY, where he studied with Barbara Butler and Charles Geyer. He also graduated from McGill University with a Bachelor of Music degree, where he studied with James Thompson, Charlie Daval, and Bob Earley. Mr. Fensom lives in Winnipeg with his wife, Tara, and their daughter, Hannah. He is a Yamaha Performing Artist and plays Yamaha trumpets.

Patricia Evans has been principal horn of the Winnipeg Symphony Orchestra since 2002. Originally from 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 Guest Principal horn with the Saint Louis Symphony Orchestra, the Auckland Philharmonia, Les Violons du Roy, the National Arts Centre Orchestra, and is a frequent guest of l'Orchestre Symphonique de Montreal. She has performed solos with the National Arts Centre Orchestra, the East Texas Symphony, the Manitoba Chamber Orchestra, and is a frequent soloist with the WSO. In 2019, Patricia was selected to be the Yamaha Canada Music Featured Soloist with Canada's National Youth Band. She has performed with the Canadian National Brass Project, the Winnipeg Chamber Music Society, GroundSwell, at the Clear Lake Music Festival, and with the Manitoba Chamber Orchestra.

Born and raised in Winnipeg, MB, **Keith Dyrda** is a celebrated trombonist who has performed on stages in North America, South America, Europe, Asia and Australasia. He is currently Acting

Principal Trombone of the Winnipeg Symphony Orchestra, and conductor of the Winnipeg Youth Concert Orchestra. Keith is an avid brass clinician and music instructor all across Manitoba.

Keith's performance career began at age 21 when he replaced founding member Gene Watts as the trombonist of Canadian Brass. He has performed with Chicago's Lyric Opera, Music of the Baroque, Philharmonic Orchestra, and the Chicago Symphony Orchestra. In 2013 as part of a commemoration of the Korean War Armistice of 1953, he appeared as a soloist with the World Peace Orchestra for Korea, an ensemble comprised of musicians from each of the UN affiliated countries that participated in the war. Keith also spent 5 years as a member of the All-Star Brass, a quintet that performed and recorded at the Banff Centre for Arts and Creativity.

Keith was the first prizewinner of the International Trombone Festival's 2009 Robert Marsteller Competition (Denmark) and the 2009 Alessi Seminar Solo Competition (New Mexico). During his time with Canadian Brass, their 2012 album "Brahms on Brass" was nominated for a Juno Award in the category of Classical Album of the Year: Solo or Chamber Ensemble.

Keith is a Vincent Bach performing artist.

Isabelle Lavoie is an active bass trombonist based in Winnipeg and Toronto. She has performed with many orchestras in Canada and abroad, including the Canadian Opera Company, National Ballet of Canada, Toronto Symphony, National Arts Centre Orchestra, Macao Orchestra, and the Malaysian Philharmonic Orchestra.

Ms. Lavoie is currently guest bass trombonist with the Canadian Opera Company Orchestra for the 2023-2024 season. She was previously appointed Acting Principal Bass Trombone with the Winnipeg Symphony Orchestra for 2018-2019 and 2022-2023. She also held the positions of Principal Trombone with the Thunder Bay Symphony Orchestra, and Trombone Instructor at Lakehead University for 2016-2017.

Isabelle was a featured artist and clinician at the 2017 International Trombone Festival, and a performer at several other editions of the festival. She is actively involved with Monarch Brass and the International Women's Brass Conference, as well as the Canadian Women's Brass Collective.

Ms. Lavoie holds a Bachelor of Music from the University of Montreal and an Artist Diploma from The Glenn Gould School of the Royal Conservatory of Music in Toronto.

Winnipeg-based **Victoria Sparks** is an active solo, orchestral and chamber percussionist. She runs the percussion area at the Desautels Faculty of Music at the University of Manitoba. She is principal Timpani/Percussion with the Manitoba Chamber Orchestra and performs regularly with the Winnipeg Symphony Orchestra.

Victoria works closely with clarinetist Cathy Wood in their collaborative project Vidarneistí. She is the founder and director of the MBA Prairie Percussion Workshop (running annually since 2012), an education and performance based event for percussion students in middle and high school. She is committed to creating opportunities for students and community members to explore their technique and creativity through percussion.

Victoria is honoured to be a part of the Yamaha Artist family and proudly endorses their world-class instruments and artistic initiatives.

Kenley Kristofferson is a music educator and composer for concert band, concert choir, symphony orchestra and video games. Growing up in Gimli, Manitoba, he later went on to complete his B. Mus and B. Ed degrees from the University of Manitoba and became one of the music teachers at Lord Selkirk Regional Comprehensive Secondary School in Selkirk, MB. In 2019, he completed his Master of Music in Composition from Brandon University, studying under Dr. T. Patrick Carrabré. He currently runs the academic and jazz programs at Lord Selkirk Regional, as well as directs the Jr. Symphonic band.

His work *The Meeting Place* won the 2016 Canadian Band Association Composition Competition. Two of his works, *Prairie Sunset* and *Icelandic Folk Song Suite No. 2*, received first place in the World Association of Symphonic Bands and Ensembles (WASBE) International 2023 Composition Competition. His music has been recorded by the Arizona State University Wind Orchestra, Barrett Choir, and Choral Union, the University of Northern Colorado Wind Ensemble, the Cleveland Winds, the University of Manitoba Wind Ensemble, and the Winnipeg Wind Ensemble. He currently lives in Winnipeg, Manitoba.

COLLÈGE PIERRE-ELLIOTT-TRUDEAU BAND PERSONNEL:

Conductor/coach: Brady Gill

Flutes: Heinrich Flores, Yzabelle Juayang, Vicky Vong

Clarinets: Conni Cousins, Emily Harker

Bass Clarinet: Lily Legault

Contra Bass Clarinet: Kayley Shay

Oboes: Ash Oryniak, Alyx Morley

Bassoon: Kayden Sharp

Baritone Saxophone: John Ziehlke

French Horns: Alyssa Guimond, Logan McConomy

Euphonium: Brayden Hildebrand

Trumpets: Nathaniel Ellis, Zack Neufeld

Trombones: Jeyxa Aguinaldo, Nathan Bubar, Ellis Mikellen

Tuba: Nolan Law

Acoustic Bass: Caitlyn Shaw

SPECIAL THANKS TO:

Ian Fillingham, stage manager

Lloyd Peterson, audio recording

Ivan Hughes, video capture and editing

Coming up

GS5: Strings Attached

May 22, 2024, Canadian Mennonite University,

Laudamus Auditorium | 7:30PM, pay what-you-can; how-you-can

Delve into chamber music's rich tapestry with a selection of contemporary and 20th-century compositions. In this exceptional evening, experience the diversity of musical imagination brought to life through the hands and strings of our performers: Ethan Allers, Dimi Kreshchenskyi, Elise Lavallée, Paul Marleyn, Elation Pauls, and Karl Stobbe.

Our evening begins with Webern's *String Trio, Op. 20*, a pioneering foray into modernism that delicately challenges and sets the innovative tone for the concert. The ambiance then becomes intimate with Witold Lutoslawski's *Sacher Variation* for solo cello, a masterful display of the cello's emotive capabilities. This theme of introspection is seamlessly carried through Chan Ka Nin's *Soulmate*, another solo piece that delves deep into the resonance of the cello. Reintroducing the ensemble, Michael Matthews' *String Sextet*, written especially for this concert, weaves intricate melodies into sparse textures. John Cage's iconic *Five* for 5 instruments serves as a pivot, challenging the boundaries between music and silence, known and unknown, with its avant-garde brilliance. Ana Sokolovic's *Vež* then immerses us in a rhythmic universe echoing with Slavic motifs.

The evening now introduces a unique resonance with Giovanni Sollima's *Lamentatio*, where the pairing of cello with singing cellist creates a sound both mournful and transcendently beautiful. This is followed by Rhiannon Giddens' evocative *At the Purchaser's Option* for string quartet - a modern reflection on echoes of the past. Concluding our night is the world premiere of Ilkim Tongur's *String Sextet*, commissioned by GroundSwell for this concert.

Join us as we traverse the fascinating landscapes of chamber music, each piece a testament to the power of strings in reaching the human spirit.

Curated by Michael Matthews

Please join us for a GroundSwell-Learn initiative at GS5: Dr. Suzu Enns, instrumentalist, clinician and community music facilitator will conduct a free, guided SoundWalk, starting at 6:30PM (weather permitting).

SCAN FOR DETAILS



GroundSwell gratefully acknowledges its funders, sponsors and partners:

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