

GS5

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GroundSwell

2023 - 2024 SEASON



Strings Attached

**Wednesday,
May 22, 2024 | 7:30PM**

Canadian Mennonite
University,
Laudamus Auditorium
500 Shaftesbury Avenue



GS5: Strings Attached

MAY 22, 2024 | 7:30PM
CANADIAN MENNONITE UNIVERSITY –
LAUDAMUS AUDITORIUM,
500 SHAFTESBURY AVENUE,
WINNIPEG, MANITOBA.

Curator's Message

STRINGS ATTACHED

Paul Marleyn and I started trading ideas for this concert some two years ago, setting out to present a rich and diverse sonic portrait of works for strings. 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 Variations* 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. Michael Matthews' *String Sextet*, written especially for this concert, weaves intricate melodies into sparse textures.

After the intermission, 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. With Giovanni Sollima's *Lamentatio*, 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 sextet *Phoenix*, commissioned by GroundSwell for this concert.

We are privileged tonight to present an excellent ensemble of string players. Ethan Allers, Dmytro Kreshchenskyi, Élise Lavallée, Paul Marleyn, Elation Pauls and Karl Stobbe bring their talents, musicianship and expressive gifts to the stage; together they promise to deliver an unforgettable evening of music.

Michael Matthews

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. 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.

GS5: STRINGS ATTACHED

MAY 22, 2024

Canadian Mennonite University –

Laudamus Auditorium

500 Shaftesbury Avenue, Winnipeg, Manitoba.

Programme

String Trio (1928)

Anton von Webern

Soulmate (1995)

Chan Ka Nin

Sacher Variations (1976)

Witold Lutosławski

Two Movements for String Sextet
(2024)*

Michael Matthews

—INTERMISSION—

Five (1988)

John Cage

Vez (2005)

Ana Sokolovič

Lamentatio (2000)

Giovanni Sollima

At the Purchaser's Option (2016)

Rhiannon Giddens
(arr. Jacob Garchik)

Phoenix (2024)**

Ilkim Tongur

* *world premiere*

** *world premiere, commissioned by GroundSwell*

PERFORMERS:

Karl Stobbe and Elation Pauls, violins

Élise Lavallée and Dmytro Kreshchenskyi, violi

Paul Marleyn and Ethan Allers, celli

Programme Notes

The chamber works of Anton Webern, especially those written after his adoption of the 12-tone technique in the late 1920s, present the listener with an enigmatic combination of austere structural integrity and intense, koan-like expressivity. In the *Trio for Strings*, which Webern began writing in 1926, completed in 1927, and premiered in 1928, the composer seems at first glance to be at his most rarefied. The piece is made of the most tenuous of musical materials; indeed, it is characterized by what scholar Julian Johnson has described as an "ungraspability of surface." Its occasional fits of restless melodic energy are separated by veils of sustained notes and static harmonies that presage minimalist ruminations (indeed, minimalist pioneer La Monte Young's groundbreaking *Trio for Strings* was composed under the influence of **Webern's** chamber music). Webern's signature symmetries and palindromes unfold and spin in eccentric motivic orbits, while frequent changes in timbre and articulation add an additional plane of discourse to Webern's contrapuntal shapes.

Jeremy Grimshaw, allmusic.com

Anton Webern, (1883— 1945) learned piano and cello as a child and earned a doctorate in musicology at the University of Vienna, specializing in the music of the 15th-century Flemish composer Heinrich Isaac. In 1904 he and his friend Alban Berg began composition lessons with Arnold Schoenberg and Webern was soon combining atonality with complex counterpoint in the manner of Isaac, producing works distinctive for their extreme brevity and delicacy. While Schoenberg was developing the 12-tone method of composition into the 1920s, Webern was independently moving in a similar direction. After Schoenberg presented the system in 1924, Webern adopted it, composing relatively extended pieces such as the *Symphony* (1928), *Concerto* (1934), and *Variations for Piano* (1936). He earned a living most of his life as a conductor. During Austria's occupation at the end of World War II, he was accidentally(?) shot and killed by an American soldier. Though he was little appreciated during his lifetime, his works became highly influential internationally in the postwar decades.

Soulmate has gone through an unusual transformation: *Soulmate* was originally the second movement of a string orchestra piece, *Poetry on Ice*, in which the strings played the theme in unison.

Transcription to solo cello was not difficult, although the end result was very different.

adapted from the composer's notes

Twice winner of Juno Awards for Best Classical Composition, **Chan Ka Nin**'s works have been performed by ensembles and artists such as the Toronto Symphony Orchestra, National Arts Orchestra, CBC Vancouver Orchestra, Calgary Philharmonic Orchestra, Esprit Orchestra, Hamilton Philharmonic Orchestra, Manitoba Chamber Orchestra, Orchestra London Canada, Symphony Nova Scotia, Amici, Mirò Quartet, Purcell Quartet, Rivka Golani and Lawrence Cherney.

His numerous international awards include Béla Bartók International Composers' Competition, Barlow International Competitions, International Horn Society Composition Contest, Jean Chalmers Award, PROCAN Young Composers' Competition and Amherst Saxophone Quartet Composition Competition. Chan was born in Hong Kong and moved with his family to Vancouver in 1965. At the University of British Columbia he studied composition with Jean Coulthard while pursuing a Bachelor's degree in Electrical Engineering.

In 2018, *The Dragon's Tale* was awarded the Kathleen McMorro Award, which recognizes the presentation of contemporary classical music by Ontario composers. His new work, *Pikä Talvi*, (long winter) was premiered in Helsinki in January 2022 by percussionist Antti Ohenoja. His *Harp Concerto* was premiered by Sinfonia Toronto with harpist Teresa Suen-Campbell in November the same year. This work will be recorded by the same artists next year. His *Welcoming Spring* was premiered by Winnipeg Symphony Orchestra under Naomi Woo in January 2023. He is presently writing a flute concerto for Italian virtuoso flutist Luisa Sello.

Sacher Variations was written as a seventieth birthday tribute to Paul Sacher, and is based on the letters of his surname (Es, A, C, H, Re). The work was commissioned by Mstislav Rostropovich, who gave the first performance on 2nd May, 1976 in Zurich.

Witold Lutosławski (1913—1994) was an outstanding Polish composer of the 20th century who attempted to create a new musical language by incorporating elements of folk songs, 12-tone serialism, atonal counterpoint, and controlled improvisations reminiscent of aleatoric (chance) compositions while retaining elements of conventional harmony and melody.

Lutosławski studied mathematics at the University of Warsaw and received diplomas in piano (1936) and composition (1937) from the Warsaw Conservatory. During the Nazi occupation of Poland, he performed in clandestine concerts that included proscribed music. His prewar works (most notably the *Symphonic Variations*, 1938) were primarily conventional neoclassical pieces, often infused with traditional folk tunes. When his *Symphony No. 1* had its premiere in 1948, however, the new communist government denounced the piece as “formalist” and banned Lutosławski’s increasingly avant-garde works from public performance. He earned a living writing children’s songs and scores for motion pictures until those restrictions were eased in the mid-1950s. He was honoured with the first of his many government prizes in 1955, soon after composing his *Concerto for Orchestra*, based on folk themes.

Although Lutosławski is best known for his orchestral works, he also wrote piano pieces, children’s songs, choral works, and a string quartet (1964). His later works include *Concerto for Cello and Orchestra* (1970), *Chain 2: Dialogue for Violin and Orchestra* (1985), *Piano Concerto* (1988), and *Symphony No. 4* (1992).

Since I first heard the string sextets of Brahms many years ago, I have harboured the desire to write for this ensemble, with its endlessly rich tonal palette. My *Two Movements for String Sextet*, composed specially for this concert, is a straightforward two-movement structure, fast and slow. The first movement has some scherzo-like qualities, while the second is a rondo-structured group of developmental variations on an idea stated at the opening.

notes by the composer

Michael Matthews studied composition with Larry Austin, Ben Glovinsky and Aurelio de la Vega before completing his Ph.D. in composition at North Texas State University. In 2012 Matthews retired from twenty-seven years of full-time teaching at the Marcel A. Desautels Faculty of Music, University of Manitoba; he is now Professor Emeritus there. He has been the recipient of a Rockefeller Foundation award for a residency at the Bellagio Center, the International Computer Music Award, and numerous commissions. Matthews is a Fellow of the Royal Society of Canada and a founding artistic director of GroundSwell; he currently lives and works in Berlin. Recently he completed *Bloody Jack*, a song cycle for Dawn Bruch and Laura Loewen, based on poetry by Dennis

Cooley. Matthews is also active as a photographer, and his abstract images have been exhibited in Minneapolis, Austin, San Antonio, Los Angeles, St. Louis, and Berlin. Manitoba publisher At Bay Press recently released *Gibbous Moon*, a book of photography and poetry created in collaboration with poet Dennis Cooley.

—INTERMISSION—

Vež in Serbian means embroidery, needlework. The piece is inspired by traditional Balkan music. Repeated notes, irregular rhythms and tiny "embroidery" between accented structural pitches are in the main features of this piece.

An important figure in contemporary music, Quebec-based composer **Ana Sokolovic** has distinguished herself internationally through her imaginative, rhythm-driven music, with repertoire that ranges from critically acclaimed operas and orchestra works to powerful solo and chamber pieces.

Originally from Serbia, Sokolovic writes music infused with Balkan rhythms and influenced by multiple artistic disciplines. She recently won two back-to-back JUNO Awards for "Classical Composition of the Year": in 2019 for *Golden Slumbers Kiss Your Eyes* for countertenor, chorus, and orchestra; and in 2020 for her violin concerto *Evta*. Her four operas have been performed internationally, including at the Royal Opera House, Covent Garden, San Francisco Opera, Boston Lyric Opera, and Festival d'Aix-en-Provence; and her 2010 opera *Svadba* won the Dora Mavor Moore Award for "Outstanding New Opera." In 2022, Ana Sokolović was awarded the first Canada Research Chair in Opera Creation at l'Université de Montréal where she is also a professor of composition.

Giovanni Sollima has influenced entire generations of cellists through his teaching at the Academy of Santa Cecilia, and via his compositions. His **Lamentatio** has all of the characteristic effects Sollima employs in his music including left-hand pizzicato, *col legno* (producing a percussive effect by hitting the stick of the bow) glissando (left-hand slide on the string) double and triple chords, fancy fast passages and string crossings, and as part of the work he asks the cellist to sing along in a drone.

Giovanni Sollima is an Italian composer and cellist. He was born into a family of musicians and studied cello with Giovanni Perriera and composition with his father, Eliodoro Sollima, at the Conservatorio di Palermo, where he graduated with highest honors. He later studied with Antonio Janigro and Milko Kelemen at the Musikhochschule Stuttgart and at the Universität Mozarteum Salzburg.

As a composer, Sollima's influences are wide ranging, taking in jazz and rock, as well as various ethnic traditions from the Mediterranean area. Sollima's music is influenced by minimalism, with his compositions often featuring modal melodies and repetitive structures. Because his works are characterized by a more diverse and eclectic approach to material than the early American minimalist composers, the American critic Kyle Gann has called Sollima a postminimalist composer. Sollima has collaborated with the American poet and musician Patti Smith, appearing on her records and performing with her in concert. He also collaborates with the Silk Road Project.

John Cage's *Five* was composed in 1988. It is one of his series of forty-three compositions created between 1987 and 1992 that form the so-called "number pieces" of which the first was *Two* for flute and piano composed in 1987. The titles indicate the number of performers required for the piece, and superscripts (eg. *Four* ²) used when a number is used more than once. Thus *Five* is for five performers, and in this case, the instrumentation is open-ended and may consist of any combination of voices and/or instruments that can produce the indicated tones. Tones are given within time brackets which give the amount of time within which a sound event occurs and ends, but it is left up to the performer to choose, according to their internal sensibilities (sense of timing, "musicality", etc.), when that event will be played (although more interesting simultaneities are produced when the players do not attempt to react to what they hear but simply proceed on their own as an ensemble of soloists). A performance of this piece typically takes about five minutes. Long tones combine etherically in simple and complex intervals, suggesting to some listeners a great unspoken mystery.

John Cage (1912—1992) was an American avant-garde composer whose inventive compositions and unorthodox ideas profoundly influenced mid-20th-century music.

The son of an inventor, Cage briefly attended Pomona College and then traveled in Europe for a time. Returning to the United States in 1931, he studied music with Richard Buhlig, Arnold Schoenberg, Adolph Weiss, and Henry Cowell. While teaching in Seattle (1938–40), Cage organized percussion ensembles to perform his compositions. He also experimented with works for dance, and his subsequent collaborations with the choreographer and dancer Merce Cunningham sparked a long creative and romantic partnership.

Cage's early compositions were written in the 12-tone method of his teacher Schoenberg, but by 1939 he had begun to experiment with increasingly unorthodox instruments such as the prepared piano. In the following years, Cage turned to Zen Buddhism and other Eastern philosophies and concluded that all the activities that make up music must be seen as part of a single natural process. He came to regard all sounds as potentially musical, and he encouraged audiences to take note of all sonic phenomena, rather than only those elements selected by a composer. To this end he cultivated the principle of indeterminism in his music. He used a number of devices to ensure randomness and thus eliminate any element of personal taste on the part of the performer: unspecified instruments and numbers of performers, freedom of duration of sounds and entire pieces, inexact notation, and sequences of events determined by random means such as by consultation with the Chinese *Yijing* (I Ching). In his later works he extended these freedoms over other media, so that a performance of *HPSCHD* (completed 1969) might include a light show, slide projections, and costumed performers, as well as the 7 harpsichord soloists and 51 tape machines for which it was scored.

Among Cage's best-known works are *4'33"* (1952), a piece in which the performer or performers remain utterly silent onstage for that amount of time; *Imaginary Landscape No. 4* (1951), for 12 randomly tuned radios, 24 performers, and conductor; the *Sonatas and Interludes* (1946–48) for prepared piano; *Fontana Mix* (1958), a piece based on a series of programmed transparent cards that, when superimposed, give a graph for the random selection of electronic sounds; *Cheap Imitation* (1969), an "impression" of the music of Erik Satie; and *Roaratorio* (1979), an electronic composition utilizing thousands of words found in James Joyce's novel *Finnegans Wake*.

Cage published several books, including *Silence: Lectures and Writings* (1961) and *M: Writings '67–'72* (1973). His influence extended

to such established composers as Earle Brown, Lejaren Hiller, Morton Feldman, and Christian Wolff. More broadly, his work was recognized as significant in the development of traditions ranging from minimalist and electronic music to performance art.

Rhiannon Giddens makes a psychological journey into a troubled part of America's past with her work ***At the Purchaser's Option*** (from her album *Freedom Highway* and arranged for string quartet by Jacob Garchik). The song was inspired by a 19th-century advertisement Giddens found for a 22-year-old female slave whose baby was also available for sale ("at the purchaser's option"). Giddens, a musical historian, imagines the interior world of the slave whose soul is out of reach to her captors.

Karen Ouzounian

Rhiannon Giddens is an American musician known for her eclectic folk music. She is a founding member of the country, blues, and old-time music band the Carolina Chocolate Drops, where she was the lead singer, fiddle player, and banjo player. Giddens is a native of Greensboro, North Carolina. In addition to her work with the Grammy-winning Chocolate Drops, Giddens has released five solo albums: *Tomorrow Is My Turn*, *Freedom Highway*, *There Is No Other* and *They're Calling Me Home* (both collaborations with Italian multi-instrumentalist Francesco Turrisi), and *You're the One* (2023). She appears in the Smithsonian Folkways collection documenting Mike Seeger's final trip through Appalachia in 2009, *Just Around The Bend: Survival and Revival in Southern Banjo Styles – Mike Seeger's Last Documentary*. In 2014, she participated in the T Bone Burnett-produced project titled *The New Basement Tapes* along with several other musicians, which set a series of recently discovered Bob Dylan lyrics to newly composed music. The resulting album, *Lost on the River: The New Basement Tapes*, was a top-40 Billboard album. In 2023 the opera *Omar*, co-written by Giddens and Michael Abels, won the Pulitzer Prize for Music.

Phoenix is a mythical bird that dies in a fire and is reborn from its predecessor's ashes. The first half of this piece is that fire. And the second half is the rebirth. The phoenix originally burns via self-combustion, yet in this piece it is burned by an outside hand. This fire does not only burn the Phoenix but it also symbolizes the fire of a disturbed mind. A mind that was under mental abuse and harassment. A mind that cannot find a way out of painful

rumination. The fire reaches a point of rest in the middle where the first cello symbolizes the ashes. With the rising melody of the first cello a painful rebirth process of the Phoenix starts. Each instrument enters with a different part of the Phoenix's song and contributes to the rising melody. As the Phoenix is reborn it is still not a pleasant process – it is messy and painful. As the Phoenix is rising and singing its tangled and braided melody the supporting harmony never reaches a fully resting expression.

notes by the composer

Ilkim Tongur is a Calgary based Turkish-Canadian composer. She is interested in human cultures and how they musically evolve through interaction as well as in relative isolation. She finds inspiration in real and folk stories and imagery as well as literature from all around the world. In her works, she focuses on storytelling and expressiveness. She uses stories, poems and natural occurrences as her inspiration. Tongur composes in magical reality genre and explores bizarre bending of absoluteness. With reference to her piece *Yakamoz*, one reviewer writes: “... (she is) a composer already in possession of tremendous confidence and shows astute use of her instrumentation... Ms. Tongur has made a remarkable splash with her lovely work.” (Calgary Herald). Her works have been performed in Turkey, Canada, Switzerland, Japan, Georgia, UK, U.S.A. and China by the Istanbul State Symphony Orchestra, Lands’ End Ensemble, TimePoint Ensemble, Hastings Philharmonic Orchestra, Winnipeg Symphony Wind Quintet, and Musica Qualacoza. Tongur has composed commissions for Sylvia Shaddick-Taylor, Sarah Kirsch, Edmonton Contemporary Showcase, GroundSwell, Damla Tuncer and Jari Juhani Piper. Tongur is currently working on her first opera.

Performers:

Born in Calgary and later living in Victoria, **Ethan Allers** has shaped his musical identity through his studies and musical experiences across Canada. Originally studying with Andrea Case and John Kadz in Calgary, Ethan has studied under Yuri Hooker, Paula Kiffner, Brian Yoon, Paul Marleyn, and Tom Wiebe. He completed an undergraduate and Master's degree at the University of Ottawa, and additional doctoral studies at the University of Western Ontario. Ethan enjoys performing as both a chamber musician and a soloist. Having played in orchestras since he was eight years old, Ethan has always enjoyed the community the orchestral experience brings. He participated in various orchestral training institutes throughout his post-secondary studies, including PRISMA and NYOC. Most recently, he participated in the Festival of the Sound in Parry Sound, where he was one of seven performing cellists from across Canada.

Dmytro Kreshchenskyi began his musical training at the M. Lysenko Kyiv Specialized Music School before furthering his studies at the Tchaikovsky National Music Academy of Ukraine under Professor D. Gavrilets. Joining the National Academic Folk Instruments Orchestra of Ukraine in 2010, Dmytro rose to the position of Co-Principal Viola in the National President Orchestra of Ukraine in Kyiv. From 2015 to 2022, he performed with the Saint Petersburg Philharmonic Orchestra under the baton of Yuri Temirkanov.

Dmytro has attended masterclasses led by Yuri Bashmet, Walter Kustner, Chris Joachim, and Andrey Dohadin. With over a decade of experience performing with orchestras under the baton of conductors Charles Dutoit, Zubin Mehta, and Mariss Jansons, Dmytro has toured across Europe, Asia, and the USA to take part in festivals of classical music like BBC Proms, MITO SettembreMusica, Annecy Classic Festival, Rostropovich Festival, G. Enescu festival etc. Currently Dmytro holds the position of Assistant Principal Viola in the WSO.

Élise Lavallée began her violin studies at age 9. She fell in love with the rich sound of the viola at age 15 and completed her bachelor studies at Le Conservatoire de Musique de Québec. On a full scholarship from The Manhattan School of Music, she completed a Master of Music, then returned to Canada to earn an Artist Diploma from McGill University. Currently Acting Principal Viola with the Winnipeg Symphony Orchestra, she regularly appears

with the Winnipeg Chamber Music Society, Candlelight Concerts, Virtuosi Series, Groundswell, Music at The Millennium, Camerata Nova, Canzona, WSO Home Recitals, Rosamunde Festival, Music N'Mavens, and Skywalk Concerts. Elise has also been a radio columnist at Radio-Canada Manitoba, hosted the WSO's podcast series, *The Silence Between* and hosted the WSO's Pre-concert Talks. She has served as a member of the WSO, Winnipeg Boys Choir and Rosamunde Academy Boards of Directors, as well as founded Les Grands Concerts de la Cathédrale de St-Boniface, Les Café-Concerts d' Elise and the summer concert series Live at The Drive.

Cellist **Paul Marley** tours regularly in North America, Europe and Asia. As a frequent participant in summer festivals including the Prussia Cove, Busan, Festival of the Sound, Domaine Forget, Casalmaggiore, Leicester and Ottawa international festivals, he collaborates with artists such as Boris Berman, Miriam Fried, James Somerville, Paul Neubauer, Marc-André Hamelin, Steven Dann, Joshua Bell, and with members of the Tokyo, Vermeer, New Zealand, St. Lawrence and Hagen quartets. He has appeared as soloist with the London Philharmonia, Belgrade Philharmonic, European Chamber, Winnipeg Symphony, Vancouver Symphony, Symphony Nova Scotia, Kitchener-Waterloo Symphony, Thunder Bay Symphony and Manitoba Chamber orchestras. The Artistic Director of Winnipeg's *Agassiz Chamber Music Festival* since 2000, and the *International Cello Festival of Canada* since 2011, Paul was the cellist in *Trio Hochelaga* from 2006-2012. He has made several compact disc recordings on the United Records, CALA, ATMA, Signum Classics, CBC and RCA Victor labels. From 1993-7, Paul was principal cellist of the Royal Liverpool Philharmonic Orchestra, and has served as professor of cello at the University of Manitoba, and more recently at the University of Ottawa, where he now mentors an award-winning studio of young cellists.

Violinist **Elation Pauls** is Artistic Director of the Rosamunde Summer Music Academy and Festival and has served as Assistant Principal Second Violin with the Winnipeg Symphony Orchestra since 2009. She has performed in major concert halls throughout North America and Europe and has collaborated as chamber musician with artists such as Andrew Wan, Yosuke Kawasaki and Martin Roscoe. In the fall of 2019 Elation collaborated with Polycoro Chamber Choir, performing Bach's Chaconne where "She played with heart and soul, her violin carrying us into another realm with the singers' chorales...deeply moving." (Holly Harris, WFP) With

support from the Canada Council for the Arts, SOCAN Foundation, Winnipeg and Manitoba Arts Councils, Elation recently recorded her debut album alongside pianist composers Serouj Kradjian and David Braid. The album, entitled SUSTENANCE, will be released in fall of 2024 with the Winnipeg launch presented by the 24/25 GroundSwell series. Visit violinelation.com for more details.

Karl Stobbe is recognized as one of Canada's most accomplished violinists, known for his dedication to excellence on the violin and classical music in all its forms. Noted for his generous, rich sound and long, poignant phrasing, he is described by the San Francisco Classical Voice as "an artist with soulful musicianship," and by London's Sunday Times as "a master soloist, recalling the golden age of violin playing... producing a breathtaking range of tone colours." Avie Records' recording of Karl performing Ysaÿe's *Solo Violin Sonatas* received worldwide attention, including in Gramophone magazine, which hailed it as "full of spirit and energy... exciting, fearless..." It was nominated for a 2015 JUNO Award for Best Classical Album. The year 2015 also saw the release of a live recording of Karl, joined by Jonathan Crow and the National Arts Centre Orchestra, for the title track of *Cobalt*, a CD of the music of Jocelyn Morlock. Karl frequently performs and records new music and has been involved in numerous commissions and world premieres.

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Coming Up:

GroundSwell's 2024-25 concert season:

- **September 2024:** Guest Curator and violinist Elation Pauls and pianist/composers Serouj Kradjian and David Braid.
- **November 2024:** The Stenhammar String Quartet (Sweden)—curated by Gordon Fitzell.
- **January 2025:** Guest Curator and pianist Luciane Cardassi with a concert dedicated to GroundSwell co-Founder, pianist and composer Diana McIntosh.
- **March 2025:** North/South centred on the subject of Inuit Art and the Arctic. In partnership with the WAG's Qaumajuq Inuit Art Centre—curated by Jim Hiscott.

Go to www.gswell.ca for more details

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