



E. Gramatté

47th Annual
Eckhardt-Gramatté
National Music Competition

for the performance of Canadian and contemporary music

STRINGS

May 10 -12, 2024



Hosted at the School of Music
Brandon University
Brandon, Manitoba, Canada

47th Eckhardt-Gramatté National Music Competition
Non-profit charity organization BN#118892165MC0001

Strings (Violin, Viola, Cello) — May 10-12, 2024

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**2024 ECKHARDT-GRAMATTÉ
NATIONAL MUSIC COMPETITION PROGRAMME**

Friday, May 10th, 2024

1:30 pm - 2:30 pm

PUBLIC PRESENTATION

(Rm. 1-57 R.D. Bell Hall)

Public Presentation & Q&A: The Canadian Music Centre:

By Holly Nimmons, President & CEO CMC

3:00 pm - 4:00 pm

PUBLIC PRESENTATION

(Rm. 1-57 R.D. Bell Hall)

Commissioned Composer

“Let the Stain Remain”

**By Melody McKiver (they/them), Assistant Professor,
Desautels Faculty of Music, University of Manitoba**

7:30 pm GALA CONCERT

(Lorne Watson Recital Hall)

Featuring:

**Land’s End Ensemble: *Maria van der Sloot, violin; Beth Root
Sandvoss, cello; and Susanne Ruberg-Gordon, piano.***

**Friday, May 10, 2024 GALA CONCERT
7:30pm, Lorne Watson Recital Hall**

(See further for full program and concert notes)

**Land’s End Ensemble: *Maria van der Sloot, violin; Beth Root
Sandvoss, cello; and Susanne Ruberg-Gordon, piano.***

Saturday, May 11th, 2024: FINAL RECITALS

Lorne Watson Recital Hall

(Competitor order determined through drawing of lots. See further for finalists information and program)

BLOCK ONE

10:00 am FIRST COMPETITOR

11:30 am SECOND COMPETITOR

BLOCK TWO

2:00 pm THIRD COMPETITOR

3:30 pm FOURTH COMPETITOR

BLOCK THREE

6:30 pm FIFTH COMPETITOR

MusCan CROSS-OVER KEYNOTE SPEAKER

7:30 pm: PAT CARRABRÉ

Room 1-57

Sunday, May 12th, 2024

9:30 am - 11:30 am PUBLIC MASTERCLASSES

(Rm. 1-20, 1-26, 1-57)

Lead by Land’s End Ensemble

12:00 pm AWARDS CEREMONY

(Lorne Watson Recital Hall)



Eckhardt-Gramatté National Music Competition

The Eckhardt-Gramatté Competition for the performance of Canadian and contemporary music was founded by composer, pianist, and violinist S. C. (Sonia) Eckhardt-Gramatté who spent the last twenty-one years of her life in Manitoba. It fulfills her lifelong vision of creating a means by which the music of contemporary composers could make its presence felt by young musicians on the threshold of their careers. The E-Gré National Music Competition has been held annually since 1976 at Brandon University.

Consacré en particulier à la performance d'oeuvres musicales canadiennes et contemporaines, le Concours Eckhardt-Gramatté est dédié à la mémoire de S.C. (Sonia) Eckhardt-Gramatté, compositrice, pianiste et violoniste, ayant passé les vingt et un dernières années de sa vie au Manitoba. Ce concours réalise le rêve de toute sa vie, soit d'introduire la musique des compositeurs contemporains aux jeunes interprètes au début de leur carrière. Établi en 1976, ce concours national annuel a lieu à l'Université de Brandon.

2025 48th Eckhardt-Gramatté Competition (Piano)

The 48th Eckhardt-Gramatté National Music Competition will be held in Brandon, MB in April, 2025. It is open to pianists born between January 1, 1990 and January 1, 2007. Competitors must be Canadian citizens or permanent residents. Competition rules are available at <http://e-gre.ca> or by emailing eckhardt@brandonu.ca. Online applications and supporting materials are to be received no later than December 31, 2024.

ARTISTIC DIRECTOR'S WELCOME



On behalf of the board, members, and staff, I extend my warmest welcome to the 47th Eckhardt-Gramatté National Music Competition (E-Gré) 2024 for Strings. The annual E-Gré Competition, which began in 1976, was the vision of composer, pianist and violinist S. C. Eckhardt-Gramatté. It is unique in its devotion to the performance excellence of 20th- and 21st-century music and to the commissioning of over 40 new works by Canadian composers.

The E-Gré promotes excellent emerging Canadian performing musicians between the ages of 18-35 who inspire and communicate effectively with their audience, show great career potential and have a keen interest in Canadian and contemporary repertoire composed after ca. 1950. Performances reflect the competitor's imagination, intellectual, and emotional understanding of musical scores in addition to technical virtuosity. Flexibility of repertoire in all rounds gives each competitor the opportunity to showcase their own approach to innovative, balanced, and effective concert programming.

We are thrilled to welcome five of Canada's top string players as the selected finalists to compete, with their pianists, at Brandon University's School of Music: **Danielle Greene**, violinist (St John's, NL); **Juliana Moroz**, cellist (Winnipeg, MB); **Astrid Nakamura**, violinist (Toronto, ON); **Justin Saulnier**, violinist (Orléans, ON); and **Tiffany Yeung**, violinist (Richmond Hill, ON). We are excited and inspired by your dedication and exceptional achievements and thank you for sharing your artistry and performance with us all!

We also thank our esteemed E-Gré 2024 preliminary and final jurors for their expertise in the selection process of the excellent Canadian emerging artists and for promoting the performance of Canadian music. We are honoured and grateful to composer **Melody McKiver** for the 2024 E-Gré Commissioned work *Let the Stain Remain* for violin, viola or cello. Contemporary art and new music help us to understand ourselves and our world. Music has the power to evoke emotions, spark curiosity and even outrage, and challenge boundaries. Live performance is a deeply personal and transformative experience. It is a particularly exciting and enlightening process for the audience to experience the premiere of the new E-Gré commissioned work performed five times in one day by five different artists. The piece, the musical language and perspective of the composer become increasingly familiar to the listener, yet at the same time, it becomes clear how each performer can reimagine a musical work to become a distinctly different and personal experience.

We thank Brandon University, the City of Brandon, Canada Council for the Arts, Manitoba Arts Council, SOCAN, Q Country 91.5, 94.7 Star FM & Westman Communications Group and all the enthusiastic listeners, local businesses, private donors, and many dedicated volunteers without whom the E-Gré would not be possible. We look forward to sharing the E-Gré Competition's celebration of excellence in Canadian musicians and music with you all.

With my gratitude and congratulations to all the 2024 E-Gré finalists,



Megumi Masaki
Artistic Director, Eckhardt-Gramatté National Music Competition



Megumi Masaki is a pianist, multimedia and interdisciplinary performing artist, educator and curator. For over thirty years, she has garnered international acclaim as a foremost interpreter of Canadian and new music, and as an innovator that redefines the pianist, piano and performance space. Her work explores new models of interaction and integration of sound, image, text and movement in multimedia works through new technologies. These include hand-gesture-motion tracking to generate and control live-electronics and live-video, 3D visuals, piano controlled video games, e-textile sensors, and artificial intelligence. Her work expands the possibilities of human expression, and augments the piano and its surrounding space as both a visual and musical instrument in live interactive performance.

Megumi's long-standing research collaborators with composers, visual artists, writers and choreographers have culminated in 77 original works that have been created with/for her and she has premiered over 180 works worldwide. Megumi is featured at major festivals and venues across Canada, as well as Japan, China, Taiwan, Philippines, Mexico, Belgium, Finland, France, Germany, Greece, Italy, Ireland, Iceland, Netherlands, Serbia, Spain, Sweden, USA and the UK.

Since 2006, Megumi is Professor of piano at Brandon University's School of Music, director of the New Music Ensemble, curator/founder of the annual BU New Music Festival and appointed Artistic Director of the E-Gré National Music Competition. A highly regarded teacher, Megumi is regularly invited to give lectures and masterclasses, to such international institutions as the Royal Academy, Oxford University, University of York, Trinity Laban, Shanghai Conservatory, Beijing China Conservatory, Universidad Nacional Autónoma de México, Johannes Gutenberg Universität Mainz, as well as to universities across the USA and Canada. In 2023, Megumi was appointed as Director of Music at Banff Centre for Arts and Creativity. She is also on faculty at the Chetham's International Piano Summer School in Manchester UK, and Casalmaggiore International Music Festival in Italy, where she also curates the contemporary music concert series.

As a Japanese Canadian artist, Megumi is passionate about creating environments where all voices are heard and respected. Her work responds to Truth and Reconciliation calls to action and examines how human rights and environmental issues can be communicated through music and multimedia performances to create narratives that speak truth to power. Her work fosters dialogue, promotes action and positive change to seek more inclusive, sustainable and just societies across all communities and borders. In recognition of the significant impacts of her achievements, Megumi has been appointed as a Member of the Order of Manitoba and elected as a Fellow of the Royal Society of Canada.

www.megumimasaki.com

A MESSAGE FROM THE DEAN OF MUSIC



On behalf of Brandon University's students, staff, and faculty, I would like to welcome all of you to the 2024 Eckhardt-Gramatté National Music Competition in Strings and thank you for joining us from across Canada for this wonderful event.

Brandon University's School of Music has developed a deep and rich connection with the competition and its participants, having hosted it since 1976. Many of Canada's most celebrated international performers have performed in Western Manitoba through the Eckhardt-Gramatté Competition, including James Ehnes, Jon Kimura Parker, Ben Heppner, Gwen Hoebig, Everett Hopfner, and BU School of Music Professor of Violin, Kerry DuWors. Our School and the community that it serves, is further enriched each year as a stop on the annual national tour; last year's winner McKenzie Warriner thrilled a packed Lorne Watson Recital Hall, receiving a joyous standing ovation. The Competition has also proven to be an important showcase for Canada's finest contemporary composers and professional performers. Thinking about these rich connections, it is inspiring to watch this annual event grow and change in way that reflect and challenge us as a community.

The last three years have underscored that the creation and performance of new musical work is vital to our society. It is, therefore, equally important to recognize the contributions of the many volunteers, the Board of Directors, our wonderful Administrator Dianna Neufeld, President Melanie Sucha, and our indefatigable and extraordinary Artistic Director Megumi Masaki. The ongoing success and resonance of this Competition is a reflection of the skill, dedication, and vision of these outstanding people. Gratitude must also be expressed to the continued generosity of our donors and funders, including of course the Manitoba Arts Council and the Canada Council for the Arts. Through their support, the Competition continues to provide these extraordinary young musicians with an opportunity for artistic growth, invaluable experience, and national exposure. Finally, heartfelt thanks to all of you for engaging with and supporting these brilliant performers.

Sincerely,

Greg Gatien, Dean
School of Music, Brandon University



MESSAGE FROM THE MAYOR



Welcome to Brandon! On behalf of Brandon City Council and the more than 50,000 residents of our fabulous city, we are extremely honoured to continue to host the annual Eckhardt-Gramatté National Music Competition at Brandon University.

It is the 47th edition of the competition, and we are excited that you will be announcing your finalists for your competition in STRINGS this year.

Brandon is home to a large community of people who celebrate music and the arts and the E-Gré Competition is a long standing hallmark that highlights musical talent from performers from near and far. Congratulations to the organizers, adjudicators, volunteers, sponsors and of course the performers themselves for continuing to showcase world class music performance and composition.

I am proud that the Mayor's Office has been a longtime patron of this event and we all look forward to its return before crowds of spectators at Brandon University.

Warm regards and thank you to all involved and best wishes to each of the performers during this competition and your musical endeavors for years to come.

Sincerely,

Jeff Fawcett Mayor



THE 2023 WINNER'S TOUR

MCKENZIE WARRINER, winner of the 2023 Eckhardt-Gramatté National Music Competition



"This tour was a landmark for my career and an experience I will look back fondly on for my entire life. Canadian - contemporary music is my passion, so being able not only to present a recital full of music I love, but to offer it nine times across Canada was deeply rewarding. With every performance my understanding of the music evolved and grew, and I feel I am a different artist today because of the experience"

McKenzie Warriner 2023 E-Gré Winner

First prize winner, McKenzie Warriner is a Saskatchewan-born soprano bringing music and text to life in works ranging from Baroque oratorio to the cutting-edge. In the 22/23 season, McKenzie returned to her home province to sing Messiah with the Saskatoon Symphony Orchestra and is honored to be a Yulanda M. Faris Young Artist with Vancouver Opera. She is also excited to perform at the 2023 Aldeburgh Festival premiering new works as a Britten Pears Young Artist.

Recent credits include *Le portrait de Manon* (Vancouver Opera), Abigail Richardson-Schulte's *Alligator Pie* (Regina Symphony Orchestra), *The Shop Girl* (COSA Canada), and *Der Schauspieldirektor* (Eastman Opera Theatre). Passionate about contemporary music, McKenzie co-founded Slow Rise Music in 2021, a Toronto concert series devoted to creating bold new vocal works. McKenzie earned her Master of Music degree from the Eastman School of Music and her Bachelor of Music degree from the University of Manitoba.

PRELIMINARY JURORS

The preliminary stage of the competition requires competitors to submit recordings of thirty-minute recitals. The preliminary jurors independently assess each competitor's anonymous performances. Finalists are chosen on the basis of the jurors' rankings.

MATT HAIMOVITZ



Renowned as a musical pioneer, multi-Grammy-nominated cellist **MATT HAIMOVITZ** is praised by The New York Times as a "ferociously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles" and by The New Yorker as "remarkable virtuoso" who "never turns in a predictable performance." He brings a fresh ear to familiar repertoire, champions new music, and initiates groundbreaking collaborations, as well as creating innovative recording projects. In addition to his touring schedule, Haimovitz mentors an award-winning studio of young cellists at the Schulich School of Music of McGill University in Montreal and is the first-ever

John Cage Fellow at The New School's Mannes School of Music in New York City.

Haimovitz made his debut in 1984, at the age of 13, as soloist with Zubin Mehta and the Israel Philharmonic. He has gone on to perform on the world's most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic, the New York Philharmonic with Zubin Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Slatkin, and the Orchestre Symphonique de Montréal with Kent Nagano. His latest endeavor, THE PRIMAVERA PROJECT, encompasses 81 new commissions from a diverse intersection of North American communities and has been featured in the most recent 59th Venice Biennale Arte.

Making his first recording at 17 with the Chicago Symphony Orchestra, Haimovitz's recording career encompasses more than 30 years of award-winning work on Deutsche Grammophon (Universal), Oxingale Records, and the PENTATONE Oxingale Series. His honors include the Trailblazer Award from the American Music Center, the Avery Fisher Career Grant, the Grand Prix du Disque, and the Premio Internazionale "Accademia Musicale Chigiana." He studied with Leonard Rose at The Juilliard School and graduated magna cum laude with highest honors from Harvard University. Haimovitz plays a Venetian cello, made in 1710 by Matteo Goffriller.

theprimaveraproject.com

CARISSA KLOPOUSHAK



Carissa Klopoushak has made a name for herself as a curious, creative, and versatile violinist. Based in Ottawa, Canada, she is a proud member of the National Arts Centre Orchestra, the Ironwood Quartet, and serves as Artistic Director of Ottawa Chamberfest.

A passionate collaborator, Carissa has been featured at chamber music festivals across Canada and has toured the country extensively in recital. She is a two-time laureate of the Canada Council for the Arts Musical Instrument Bank Competition and winner of the 2009 Eckhardt-Grammatté National Music Competition. In addition to

Ottawa Chamberfest, she founded the Ritornello Chamber Music Festival in her hometown, Saskatoon, and co-directs Classical Unbound in Prince Edward County.

As a dynamic and fluid musician never limited by genre, Carissa is the lead singer, violinist, and arranger in the Ukrainian turbo-folk band *Тут і Там* (pronounced Toot-ee-tahm). The band has recorded four full-length albums and performed at major Ukrainian festivals across Canada, in Sydney, Australia, and throughout Ukraine.

Carissa holds a doctorate in violin performance from McGill University, where she focused on the little-known classical violin repertoire by Ukrainian composers. Her debut solo recording, *SOUNDWORLDS*, was released in 2016 with Canadian pianist Philip Chiu.

Learn more at carissaklopoushak.com

MARINA THIBEAULT



Renowned for her “rich and deep sound as well as her virtuosity and exceptional enthusiasm” (The Strad), violinist Marina Thibeault invests the musical scene with an ever renewed fervor as a chamber musician, concert artist and soloist. Described as a violinist with power, confidence and excellent performance skills (Pēteris Vasks), she sails through the sometimes tumultuous waves of a carefully curated repertoire, approaching old and

new works with the same commitment. Through her practice, she constantly questions the traditional place of the performer in order to embody a poetic approach as well as a quest to surpass herself physically and spiritually. With the album *Viola Borealis* (2022), Marina Thibeault was awarded the **JUNO 2023 for Best Classical Album of the Year (large ensemble)**, featuring Orchestre de l’Agora conducted by Nicolas Ellis.

Named Revelation of the Year 2016-2017 by Radio-Canada, Marina has since been invited to perform as a soloist internationally with the Philharmonic Orchestra of the Northern Czech Republic, the Orchestra of Mariánské Lázně, the Chamber Orchestra of Santiago, as well as in recital in Verbier. In Canada, audiences have heard her with the Metropolitan Orchestra, La Sinfonia Toronto, and the Agora Symphony Orchestra, among others. As a chamber musician, she has collaborated with members of the Guarneri Quartet and the Cleveland Quartet, as well as with Charles Richard-Hamelin, Marie-Nicole Lemieux and Johannes Moser. Her interest in new music has led her to work with composers John Corigliano, Joan Tower and Krzysztof Penderecki.

Marina has recorded three albums, all on ATMA Classique, to great critical and public acclaim. Her first release, *Toquade* (2016), was selected in the "Classical Album of the Year" category at the 2017 ADISQ Gala, as well as in the "Record of the Year" category at the 2018 Opus Awards. *ELLES*, recorded in 2019, has helped bring recognition to the work of female composers who have been unjustly forgotten or unknown to the general public. Her latest musical adventure, *Viola Borealis* (2022), testifies to her desire to combine different languages within one creative program. On this album, she revisits her own relationship to the North by exploring works by Latvian composer Pēteris Vasks and Anishinaabe artist Melody McKiver, as well as the very first viola concerto, composed by Telemann around 1716. This critically acclaimed project won the JUNO 2023 award for Best Classical Album of the Year (Large Ensemble).

The recipient of numerous scholarships and awards, Marina is a graduate of McGill University and the Curtis Institute. From 2019 to 2023, Marina had the privilege of teaching at the University of British Columbia as an Assistant Professor. Since August 2023, she has been on the faculty of the Schulich School of Music at McGill University, where she helps to awaken and affirm the sometimes unsuspected artistic vocations of her students.

Having studied the links between sports psychology and interpretive work as part of her doctorate, Marina likes to feed her artistic practice by exploring the surrounding landscapes on her bike or run.

2024 FINAL ROUND JURORS

LAND'S END ENSEMBLE



Juno-nominated Land's End Ensemble of Calgary (Maria van der Sloot, violin; Beth Root Sandvoss, cello; Susanne Ruberg-Gordon, piano; Vincent Ho, Artistic Director) is dedicated to introducing audiences to new music by Canadian and International composers, and to performing landmark chamber works of the 20th and 21st centuries.

LE Ensemble is continually creating legacy projects with living composers. A previous LE Centrediscs

release, *Gravity and Grace*, won a Juno Award and a Western Canadian Music Award in the category of Classical Composition of the Year (2014) for the work *Field Notes* by Allan Gordon Bell, which was composed for LE Ensemble and James Campbell. LE's discography also includes two winners of the Western Canadian Music Award for Outstanding Classical Recording, as well as JUNO nominations for *My Life in Widening Circles* and *Kickin' It 2.0*. LE is proud to champion the music of Canada, and has in fact performed more than 130 works by Canadian and Albertan composers.

Over the years, LE Ensemble has featured an extraordinary array of guest artists and composers, including Dame Evelyn Glennie, Hans Graf, James Campbell, Joel Sachs, Onalea Gilbertson, Barry Shiffman, Robert Aitken, François Houle, Laura Jayne Bowler, John Corigliano and many others. Together they have premiered and commissioned many works, presented cabarets, theatrical shows and special events. LE Ensemble has appeared at various Canadian festivals, including University of Calgary's Happening Festival of New Music and Media, Alberta Scene, Festival of the Sound, Ottawa Chamberfest, University of Toronto's New Music Festival, and ISCM World Music Days in Vancouver (2017).

www.landsendensemble.ca

MARIA VAN DER SLOOT – Violin

Violinist Maria van der Sloot has appeared solo with the Calgary Philharmonic, National Arts Centre Orchestra, and Calgary Civic Symphony, and has been a grand prizewinner (chamber music) at the Canadian Music Competition. She has performed for NPR's From the Top, Music for Food, Boston Symphony Prelude, Virginia Arts Festival, Berkeley Piano Club, and Calgary Philharmonic Emerging Artists, as well as the Banff, Orford, Tanglewood, and Morningside summer festivals. She has worked closely with members of the Cleveland, Borromeo, Concord, Kronos, St. Lawrence, Juilliard, and Telegraph Quartets and is grateful for ongoing opportunities to collaborate with incredible solo and chamber artists.

Maria is a first violinist in the Calgary Philharmonic and concertmaster of the Calgary Civic Symphony. In 2022, she joined the acclaimed contemporary trio, Land's End Ensemble. She is on faculty at Mount Royal University and Valhalla Summer School of Music, and has worked extensively with El Sistema Canada.

BETH ROOT SANDVOSS – Cellist

Cellist Beth Root Sandvoss is known for her intensely committed performances and interpretations. She has a notably varied career as a recitalist, chamber musician and pedagogue. Beth lives in Bragg Creek, Alberta, and enjoys an active performance career in Canada and abroad. She has recorded for WERN Madison public radio, RTHK Radio Hong Kong, and CBC Radio. Beth has recorded ten commercial CDs and has premiered more than 125 new works for solo cello, cello/piano and chamber ensemble. Beth has an intense interest in new music and is a founding member of the acclaimed Juno nominated Land's End Ensemble. Beth is also a member of the UCalgary String Quartet in residence at the University of Calgary. Nominated as Instrumental Group of the Year, the UCalgary String Quartet has completed live recordings of all the Beethoven String Quartets as well as the CD *Far Behind I left My Country* which features Klezmer and East European Folk Music.

Beth teaches at Mount Royal University Conservatory where she has been awarded the title, Distinguished Instructor of Cello. Additionally, Beth is also an instructor at The University of Calgary working with cellists in the School of Creative and Performing Arts.

Beth has the great pleasure and privilege to perform on an award – winning cello made by her husband, Luthier, Christopher Sandvoss.

“The performance brought out its depth of passion.... Beth Root Sandvoss has a beautiful sound, coupled with an excellent sense of harmony”
—Gordon Rumson, Music and Vision

SUSANNE RUBERG-GORDON – Pianist

Quoted by the Chronicle Herald as “A superb musician”, Swedish-born pianist Susanne Ruberg-Gordon is a highly regarded and sought-after chamber-musician and collaborative pianist. She is recognized for her artistry, nuance, interpretation and curiosity and has performed in Canada, the US, China and UAE with artists such as Dame Evelyn Glennie, Andras Diaz, Ron Leonard, James Campbell, Desmond Hoebig, John Kimora Parker, Josh Jones, Ian Swensen, Arnold Choi, Nikki Chooi and Sydney Lee.

She has performed in festivals such as Festival of the Sound, Ottawa Chamberfest, University of Calgary’s Happening Festival of New Music and Media, Alberta Scene, and ISCM World New Music Days in Vancouver.

Susanne is the pianist and core member of the Juno nominated Land’s End Ensemble in Calgary, a piano trio that is dedicated to excellence in performance and recording of Canadian and International new music, and to enriching collaborations with eminent composers and artists.

As a passionate educator, Susanne is on faculty at the Mount Royal University Conservatory Academy and APP Programs where she teaches chamber music and is the Artistic Facilitator of Collaborative Pianists. Her students have pursued University degrees and careers in music and her

chamber music coaching have seen her students win Regional and Provincial level music competitions as well as being recommended to the National level competition for CMC.

Since 2001, she has been a Collaborative Artist for the prestigious and acclaimed Morningside Music Bridge program in Canada, China, Poland and the US. MMB embodies the highest international standards of excellence, bringing together outstanding young violin, viola, cello, and piano musicians ages 12-18 from around the globe for a month of intensive music making including extensive solo, chamber music, string orchestra and performance opportunities. www.mmb.international



HOLLY NIMMONS, President & CEO of the Canadian Music Centre, Jury Chair



Nimmons took on the interim CEO role in June 2023, succeeding Glenn Hodgins. She started working with the CMC in 2018, as an integral leader of the senior management team in areas of development, communications, a new youth engagement initiative and the Accountability for Change Council. She brings a wealth of experience as a senior leader with not-for-profit organizations, specifically in the arts and social services sectors and, she has been a passionate advocate for music for many years.

Nimmons says, “I’ve been immersed in music creation my whole life, growing up in a family of musicians and composers, surrounded by a nurturing, vibrant environment of creative artists. I

am honoured to lead the Canadian Music Centre into the next evolution of strategic priorities, inspired by and collaborating with communities as we achieve a new vision for contemporary music in Canada.”

As Executive Director of the Coalition for Music Education in Canada, Nimmons implemented innovative programs such as Youth4Music that empowered youth leadership to advocate for the value of music-learning in their lives. She also led annual celebrations of music education that involved music makers of diverse backgrounds and genres in schools and communities across Canada (Music Monday); most notably, a live earth to space singalong with Chris Hadfield when he was commanding the International Space Station.

Other past roles include Executive Director of the College of Midwives of Ontario, Director of Operations/Interim CEO with YWCA Canada, and transitional leadership for DAREArts. Also, she led a successful business providing management services to not-for-profit organizations, including organizational transformation, business development, strategic planning and capacity building.

2024 COMMISSIONED COMPOSER

MELODY McKIVER



McKiver’s (they/them, do not use any other pronouns) musical work integrates electronics with Western classical music to shape a new genre of Anishinaabe compositions. A proud member of Obishikokaang Lac Seul First Nation, Melody is currently Assistant Professor of Indigenous Music (tenure-track) with the Desautels Faculty of Music at the University of Manitoba and a member of the Mizi’iwe Aana Kwat (LGBTQ2S+ Council) within the Anishinaabe Nation of Treaty #3. They are the 2020 recipient of the Canada Council’s Robert Flaming Prize awarded annually to an exceptionally talented young Canadian composer, and a recurring invited participant in the Banff Centre for the Arts’ Indigenous Classical Music gatherings.

A frequent performer across Turtle Island, Melody has performed at the National Arts Centre, Luminato Festival, Vancouver’s Western Front, and the Toronto International Film Festival. They have shared stages with Polaris Prize winners Lido Pimienta, Tanya Tagaq, and Jeremy Dutcher, and performed with acclaimed filmmaker and musician Alanis Obomsawin. As a composer, Melody has a growing body of chamber and choral works. Notably, they were commissioned by Soundstreams and Jumblies Theatre to compose Odaabaanag, a string quartet responding to Steve Reich’s Different Trains, drawing on interviews conducted with Anishinaabe elders from Melody’s. Melody has scored several films and was invited to the Berlinale Talents Sound Studio as a music and composition mentor for the 2020 Berlin International Film Festival. Additional commissions have included Cluster Festival, Marina Thibeault, Duo AIRS, Brandon University, Megumi Masaki, Carnegie Mellon University, and TORQ Percussion with the Elora Singers. Upcoming projects include a setting of Métis author Katherena Vermette’s poem river woman for the Elora Singers and TORQ Percussion Quartet, and a full-length album in 2023. Melody holds an MA in Ethnomusicology from Memorial University and a BFA in Music and Indigenous Studies from York University.

E-GRÉ 2024 COMMISSIONED WORK

Let the Stain Remain (2024) - Melody McKiver

I swear I wanted to write something a tiny bit more conventional but there's so much incessant brutality in the world it's really hard to focus

Bezhig eta naazhaabii'igaans / naazhaabii'igan / gichi-naazhaabii'igan
For solo violin / viola / cello

Program notes

This work is a reflection on a number of considerations. Foremost, I consider what is presently valued in standards of Western art music performance practices in relation to listening practices. What are the ways that music is transmitted?

Composition, improvisation, interpretation, relationality, and critical thinking are all deeply integrated within my own musical practice. I encourage the performer to consider the same. Anishinaabeg protocols and pedagogies emphasize self-location prior to sharing anything. One's knowledge and interpretation comes from their unique position. Anishinaabeg protocols are based within oral traditions and relationality. *Are relationships maintained in a good way? Are agreements revisited? Is harm repaired?*

This is not a notation-centric score. The performers (but not the audience) are provided an audio prompt for their own personal listening, reflection, and interpretation. This was the first premise of the work, and adjacent concerns arised while composing. In a competition "for the performance of Canadian and contemporary music", why not test strings players on *listening, feeling, and responding*, rather than reading and interpreting? What does it mean to compete? As a musician, what is within and outside one's comfort zone? What is within an audience's comfort zone?

Inspiration and (in)direct quotation is drawn from three disparate sources - André 3000, Wabanakwut Kinew, and Nicholas Galanin. All three men have musical practices. André 3000 is a legendary hiphop artist, and his inaugural solo release *New Blue Sun* (2023) radically challenged expectations in a departure from Southern hiphop towards spiritual jazz and instrumental flute compositions. Long, meandering movement titles are a tribute to 3 Stacks and his use of long song titles as a contextual guide for instrumental works.

The Honourable Wab Kinew is now best known as the Premier of Manitoba, but began his career as a hiphop artist, traditional Anishinaabe singer and dancer, and broadcaster. A fellow Anishinaabeg of Treaty #3 from Onigaming First Nation, Wabanakwut has been a gifted orator through each stage of his career. His late father Tobasonakwut-iban Kinew was an Anishinaabe scholar recognized for his diplomacy, and was a survivor of the genocidal St. Mary's Indian Residential

School in Kenora ON. Wabanakwut's respect and reverence for Holocaust survivors is shaped by his own location as the son of an Indian residential school survivor, and he is an Honorary Witness to the Truth and Reconciliation Commission of Canada. "Bekaa akwawe. Bizindan." is an instruction in Anishinaabemowin to first pause, and listen. Let the performers consider the gravity and emotional impact of Wabanakwut's words, rather than Western notational prompts.

Nicholas Galanin is a Lingít / Unangax multi-disciplinary artist. His 2023 work "Neon American Anthem (red)" is a gallery piece in which a room within a gallery is lit with a neon sign reading "I'VE COMPOSED A NEW NATIONAL ANTHEM TAKE A KNEE AND SCREAM UNTIL YOU CAN'T BREATHE". Galanin's work is often multi-layered, evoking multiple themes of colonization, trauma, and oppression. "Neon American Anthem (red)" work invokes former NFL player Colin Kaepernick's 2016 silent protest of taking a knee during the national anthem in protest of anti-Black racism and police brutality. Why a scream until you can't breath is a response to the American national anthem is an interpretation left to the viewer. As was alluded earlier, the concern that emerged while developing this work was the revelation that Ferdinand Eckhardt, the founder of the Eckhardt-Grammaté National Music Competition and the husband of Sophie-Carmen Eckhardt-Grammaté for whom the festival is named, authored antisemitic papers in 1930s Germany, and was a conscripted Nazi soldier for two years during WWII. Eckhardt admitted in his biography of Sophie-Carmen, published in 1985, that in wartime 1942 Vienna the couple hosted musical gatherings for Nazi soldiers and erroneously claims that Jewish people happily attended these concerts alongside active Nazi officers. As of February 2024 the Province of Manitoba has struck all honours from Ferdinand Eckhardt and the Winnipeg Art Gallery and the universities of Manitoba and Winnipeg have all removed public acknowledgement of the Eckhardt-Grammaté name. Personally, it was a struggle to consider how to present a musical work to this festival following these revelations.

As an Anishinaabeg composer and descendant of residential school survivors working in what is presently called Canada, the country's ongoing response to the Truth and Reconciliation has very much shaped the trajectory of my career. Indigenous peoples within Canada are not the sole domain of reconciliation; since the 1970s there have been over 50 nation-states to date that have held truth and reconciliation commissions to respond to various human rights violations. Niigaani, debwewewin. Lead with the truth. This work was commissioned with the support of the Canada Council for the Arts.

¹ Ferdinand Eckhardt, "Vienna", in *Music Within: A Biography of the Composer S.C. Eckhardt-Grammaté*, University of Manitoba Press, 1985, p. 102.

² Darren Bernhardt, "Kinew revokes high honour given to Nazi supporter Ferdinand Eckhardt," CBC News, last updated January 10 2024, <https://www.cbc.ca/news/canada/manitoba/manitoba-revokes-order-buffalo-hunt-ferdinand-eckhardt-1.7079651>.

I. Bekaa akawe. Bizindan.

the world it's really hard to focus

Let The Stain Remain

Wait, listen first. Spend time with the provided .WAV file titled egre2024- letthestainremain.wav. Integrated into the recording are melodic prompts recorded on viola & electronics. Take them or leave them; let your emotions and intuition guide you. Play from memory in performance. This is not a backing track, but a prompt and added context.

II. E-gookooshiwiwaad gakina dekonijejig

Texture and timbre are primary considerations. For circular bowing, rather than drawing the bow in a straight line, move in a circular manner between sul ponticello and sul tasto. Play with the bow pressure and speed as dynamics suggest, and embrace the harmonics that emerge. This pitch set generally consists of the notes A, B, and C. This work evolves from an improvised performance for viola & electronics, and also acknowledges work for violin on a similar theme composed and performed by Darian Donovan Thomas (2020).

III. Following Nicholas Galanin.

Vocalize following movement II. however you are moved. Feel.

Audio Text from accompanying .wav file for I. Bekaa akawe. Bizindan.

Earlier today [January 11 2024] I revoked Ferdinand Eckhardt's appointment to the Order of the Buffalo Hunt in Manitoba. This is a person who, to speak very frankly, pledged an oath of allegiance to Hitler. And he has no place being honoured in the public sphere here in Manitoba. And so once our team realized that he had been in receipt of this honor from the province of Manitoba, we took immediate action to revoke it.

To give a bit of insight into what that means, there's an actual leather bound book that catalogs all the people who have received the Order of the Buffalo Hunt over the years. And so, among other steps, I struck his name out of the book. I said that this order was revoked on January 10, 2024. And the reason why I struck the name, rather than grabbing the white out or a black marker or what have you, is because in a situation like this, I think we have to show the utmost of respect and reverence for Holocaust survivors, and for everyone who is impacted by this terrible human tragedy.

And part of the way that we commemorate the impacts and ensure the continuation of the living memory of what happened during the Holocaust is we have to let the stain remain. [emphasis added]

And so it's my hope that future generations of Manitobans will know that this person was not deserving of being honoured in public here in Manitoba.

But I hope that they will also learn the history that, yes, there was a time where this person was allowed to come to Canada and was celebrated in the past. And then there was a time where a reckoning took place and that injustice was corrected. And so this is a timely reminder of the importance of us continuing to do the work of ensuring that we're setting the stage for us all to live together as one province, as one Manitoba that may not have always gotten it right in the past, but is committed to doing right now, to doing right today.

Wab Kinew. YouTube video, 2:26. From an speech at the Manitoba Legislative Building, January 11 2024. Posted by "CBC Manitoba." January 11 2024. <https://www.youtube.com/watch?v=KsWHidy1760>

THE GALA CONCERT

Friday, May 10, 2024 - Lorne Watson Recital Hall - 7:30 pm

Land's End Ensemble

<i>Kintsugi</i>	<i>Salina Fisher (1993 -)</i>
<i>Creepie Crawlle</i>	<i>Michael van der Sloot (1991 -)*</i>
<i>Gryphonsong</i>	<i>Vincent Ho (1975 -)*</i>
<i>Speedway</i>	<i>Jocelyn Morlock (1969 - 2023)*</i>
<i>Out of the Night, Birdsong</i>	<i>Alexina Louie (1949)*</i>
<i>Moerae ("The Fates")</i>	<i>Mary Kouyoumdjian (1983 -)</i>
<i>I. Clotho</i>	
<i>II. Lachesis</i>	
<i>III. Atropos</i>	

Maria van der Sloot, violin;
Beth Root Sandvoss, cello;
and Susanne Ruberg-Gordon, piano.

GALA CONCERT - PROGRAM NOTES

Kintsugi – Salina Fisher (NZL)

Kintsugi is the ancient Japanese art of repairing broken pottery with gold. All the pieces of a broken bowl or pot are carefully joined back together with gold-dusted urushi (lacquer). Rather than hiding the damage, kintsugi celebrates all the cracks or 'scars' for the unique history that they represent. The object is more beautiful for having been broken.

I am personally drawn to kintsugi as a metaphor for embracing 'brokenness' and imperfection as a source of strength. This piece for piano trio is my expression and exploration of kintsugi, and involves musical fragmentation, fragility, mending, and finding beauty in the 'cracks'.

While writing this piece, I was very fortunate to meet Wellington-based Japanese ceramicist and kintsugi practitioner Kumiko Jacolin. I am grateful to Kumiko for her work and our discussions on Japanese philosophy in ceramics that have been influential in my creative process. – SF

Creepie Crawlle – Michael van der Sloot (CAN)

Here is a confession: I'm not a big fan of Christmas. For all the joy, relaxation, and warmth that we're supposed to feel over the holidays, in recent years I have found myself relating more and more to The Grinch (whose song, *You're a Mean One, Mr. Grinch* is my favourite Christmas carol, I should add). Instead of celebrating that time of year the traditional way, if it were just up to me I'd probably spend most of my holiday unbothered on my own save for the crew of friendly spiders with whom I share my house.

I already knew I was done writing "nice" music for a while after other recent projects. So, in response to the months-long barrage of Christmas ads, Christmas jingles, Christmas concerts, Christmas meals, Christmas traffic, Christmas shopping, etc. etc. it is probably no surprise that my commission from Land's End Ensemble found itself wanting to sound more like the Anti-Christ(mas).

Instead of warmth and coziness, I wanted the music to sound like a cold sweat like you have just finished shovelling hundreds of pounds of snow for the second week in a row; instead of sweet desserts and savoury turkey dinners, I wanted things to sound bitter and sour like acid reflux after too much junk food and cheap beer; instead of inviting a jolly, fat, old saint down the chimney, I wanted the music to summon a cackling demon from the void.

It took very little deliberation to decide that the way I wanted to achieve this unholy aesthetic was by mixing a profane concoction of Baroque form and counterpoint with elements of serialism, heavy metal, and a handful of familiar nursery rhymes and jingles. The opening prelude starts with a cadenza inside the piano. The strings then introduce the piece's main tone row which weaves its way through noxious hexachordal harmonies and culminates in a heavy ballad reminiscent of a French overture. Following its retreat and a brief but suspenseful transition, the fugue begins with a swinging lilt as the trio scuttles their way through toccata-like episodes that unfold over seven-legged grooves. – MVDS

***Gryphonsong* – Vincent Ho (CAN)**

“Gryphonsong” is the second movement of the trio *Gryphon Realms*, a three-movement work inspired by the gryphon mythology that explores the colouristic, virtuosic, and expressive possibilities of the piano trio while highlighting my more personal musical language. This movement is a musical portrait of two gryphons singing to one another (as represented by the violinist and cellist) during a moment of courtship. During the middle of the work, a brief pseudo-improvisatory moment is played by the pianist that is soon followed by an elegiac chorale, played by the violinist and cellist, that drifts in and out like a distant memory.

***Speedway* – Jocelyn Morlock (CAN)**

From the moment I saw it, I immediately fell in love with the fast mechanistic energy of Sybil Andrews’ *Speedway*, the linocut that inspired my work by the same name. Andrews’ work is dazzling and visceral. Viewers feel the dangerous thrill of the riders as they race around a curve, nearly horizontal. It’s precarious and exciting, evoking a feeling of being almost out of control – but not quite. The music is similarly dangerous for the performers - speedy, aggressive, with lots of twists and turns; occasionally it has to make a brief stop, but it races back to life as soon as humanly possible. Many thanks to Land’s End Ensemble and Vince Ho for the chance to write this piece, and for their brilliant performances.

***Out Of The Night, Birdsong* – Alexina Louie**

When choosing from the various themes that the Glenbow Museum identified in its 2019 exhibition Sybil Andrews: Art and Life for a composition project involving composers Allan Gordon Bell, Jocelyn Morlock, and myself, the most prevalent images from the show depicted manual labour, action, machinery, dynamism and to me implied mechanistic sounds.

However, with further research, I became attracted to a different theme. I thought of Andrews’ life in England during World War I, where she laboured as a welder in an airplane factory. During World War II she again took up the welding torch and went to work building warships.

After the Second World War, she and her husband, Walter Morgan, decided to flee post-war England with its poor economy, rigid lifestyle, and harsh grittiness, to establish a new life in Campbell River, Canada where they found inspiring natural beauty and a home by the ocean.

The idea of responding to the gentler beauty of her more pastoral images appealed to me. The darkness and the swirling activity of *Storm* as well as the gnarled roots of *Douglas Firs* set the tone for the mysterious opening of my trio. Through these images I imagined the harshness of her life during those difficult war years.

However, just as her life moved from darkness into a realm of light and natural beauty, so too does my piece. I chose the more subtle colours and contours of *Fall of the Leaf* and the graceful motion in *Swans* as my inspiration for the end of my trio. It concludes with the gentle, serene flight of the swans and the beautiful sounds of bird calls echoing through the mist of Canada’s beautiful West Coast.

***Moerae (The Fates)* – Mary Kouyoumdjian (ARM/USA)**

1. Clotho
2. Lachesis
3. Atropos

Based off of the Greek mythological trio of women: "the fates"

- i. Clotho [the spinner, who spins the thread of life]
 - ii. Lachesis [the measurer, who chooses the lot of life]
 - iii. Atropos [the cutter, who cannot be turned, who at death with her shears cuts the thread of life"]
-

2024 FINALISTS (in alphabetical order)

DANIELLE GREENE



Native of St. John’s, Newfoundland, Danielle is currently a tenured member of the Edmonton Symphony Orchestra violin section. Danielle has performed with many ensembles across the country, including the Alberta Baroque Ensemble, Calgary Philharmonic, l’Orchestre de l’Agora, Tafelmusik, National Arts Centre Orchestra, Symphony Nova Scotia, and the Newfoundland Symphony Orchestra, to name a few. Danielle holds degrees from the University of Toronto and the Glenn Gould School of The Royal Conservatory. Her primary teachers include Jonathan Crow, Barry Shiffman, Erika Raum, and Teng Li. Danielle was winner of the University of Toronto Concerto Competition, and two-time winner of the Glenn Gould School Chamber Music Competition. In

2022, Ms. Greene won 2nd prize at the Orford Award Competition, and her quartet was invited to the Wigmore Hall String Quartet Competition in London, England.

FINAL RECITAL

Sonata for Violin & Piano (1994) Elizabeth Raum (1945 -)*

1. *Moderato con fuoco*
2. *Andante con espressione*
3. *Allegretto fuoco/Fugue*

Stomp (2010) John Corigliano (1938 -)

Let the Stain Remain (2024) Melody McKiver *

1. *Bekaa akawe. Bizindan.*
2. *Gakinaa awiyaa zhiimaaganish maaji-bimaadiz*
3. *Following Nicholas Galanin*

Sonata for Violin & Piano Op.134 (1968) Dmitri Shostakovich (1906 - 1975)

2. *Allegretto*

Magnetic North (2016) Carmen Braden (1985 -)*

Four Souvenirs for Violin & Piano (1990) Paul Schoenfeld (1947 -)

1. *Samba*
 2. *Tango*
 3. *Tin Pan Alley*
 4. *Square Dance*
-

JULIANA MOROZ



Named to the Canadian Broadcasting Corporation's "30 under 30" in 2021, Winnipeg cellist Juliana Moroz is increasingly recognized as a rising young artist in North America. After receiving her Bachelor's in Music degree from the Robert McDuffie Center for Strings, she is currently pursuing her Master's degree in Music at Rice University with Brinton Averil Smith. Noted performances and awards include her solo debut with the Winnipeg Symphony Orchestra at age 15, a 2020 winner at the Women's Musical Club's McLellan Competition for solo performance with the Winnipeg Symphony, and the 2017 Aikins Memorial Trophy at the Winnipeg Music Festival, the Festival's highest prize for instrumental performance. Juliana has attended the Aspen Summer Music Festival, Morningside Music Bridge Program, Orford Arts Festival, Rome Chamber

Music Festival, and was a participant in the inaugural Josef Gingold Chamber Music Festival in Miami, Florida. An avid chamber musician, Juliana has performed with acclaimed chamber musicians' violinists Amy Schwartz-Moretti and Robert McDuffie, pianist Orion Weiss, and violist of the Emerson Quartet, Lawrence Dutton. Her former teachers are Yuri Hooker and Andrea Bell. She loves to play with her family as a member of the JAGD Quartet and baking desserts, especially macarons.

FINAL RECITAL

The Lonely Road (2010) *Kelly - Marie Murphy* (1964 -) *

Perhaps (2005/revised 2015) *Reena Esmail* (1983 -)

Let the Stain Remain (2024) *Melody McKiver* *

1. *Bekaa akawe. Bizindan.*
2. *Gakinaa awiyaa zhiimaaganish maaji-bimaadiz*
3. *Following Nicholas Galanin*

Stigmata (2004) *Vincent Ho* (1975 -) *

SEVEN (2020) *Andrea Casarrubios* (1988 -)

Eclectic Suite (Pop's Cycle) (1984) *Malcolm Forsyth* (1936 - 2011)*

1. *Potpourri*
 2. *Song of Light*
 3. *Ripsnorters Finale*
-

ASTRID NAKAMURA



Originally from Toronto, Astrid Nakamura maintains an expansive performing career as a chamber, solo, and orchestral violinist. With sustained roles in a diverse array of ensembles and organizations, she is dedicated to collaborating with the leading musicians and composers of our time. Most recently, Astrid was invited to perform in Geneva at the U.N.'s AI For Good Global Summit in May. Devoted to her community in Houston, she regularly instructs education outreach at public schools, and has performed a variety of multidisciplinary concerts in partnership with organizations such as the MD Anderson Cancer Center, NobleMotion Dance, and the

University of Houston BRAIN Center. Astrid is currently pursuing her master's degree with Kathleen Winkler at Rice University on full scholarship from the Dorothy Richard Starling Foundation. She plays on the c.1830-1850 'Eckhardt-Gramatte, Joachim' Georges Chantot I violin, generously on loan from the Canada Council for the Arts Musical Instrument Bank.

FINAL RECITAL

Inscriptions (1991) *Shulamit Ran* (1949 -)

1. *Possessed by the Devil*
2. *Rondino* (mostly tongue-in-cheek)
3. *Upsurge*

Piece pour violin et piano (1975) *Claude Vivier* (1948 - 1983)*

Cinque danze per violino solo (1998) *Ana Sokolovic* (1968 -)*

- Danze 1,
- Danze 3
- Danze 4

Let the Stain Remain (2024) *Melody McKiver* *

1. *Bekaa akawe. Bizindan.*
2. *Gakinaa awiyaa zhiimaaganish maaji-bimaadiz*
3. *Following Nicholas Galanin*

Anthèmes 1 (1992) *Pierre Boulez* (1925 - 2016)

If life were a mirror... (2020) *Kevin Lau* (1982 -)*

JUSTIN SAULNIER



Justin Saulnier is an 18-year-old Canadian violinist. He made his orchestral solo debut at age 12 with the Ottawa Chamber Orchestra and has since performed with the Montreal Symphony Orchestra, Canada's National Arts Center Orchestra, The Pembroke Symphony Orchestra and the Ottawa Youth Orchestra. He has also been invited to play with the Orchestre Métropolitain under the baton of Yannick Nézet-Séguin this spring. Justin has received many awards, notably the first prize in the NACO Bursary Competition, second prize in the Concours OSM, the grand prize in the Orchestre Métropolitain OMNI Competition, and the OMFA's provincial competition. Justin has also enjoyed being concertmaster in the Music Academy of the West Festival Orchestra, the National Youth Orchestra, and the Ottawa Chamber Orchestra, among others. He is pursuing his

undergraduate degree at McGill University with Andrew Wan. Justin plays on a 1680 Ruggeri violin from Cremona, generously loaned to him by Canimex.

FINAL RECITAL

- | | |
|---|--------------------------------|
| Chant (2003) | Ana Sokolovic (1968)* |
| Sonata for Violin and Piano No.1 (1963) | Alfred Schnittke (1934 - 1998) |
| 1. Andante | |
| 2. Allegretto | |
| 3. Largo | |
| 4. Allegretto Scherzando | |
| <i>Let the Stain Remain (2024)</i> | <i>Melody McKiver *</i> |
| 1. <i>Bekaa akawe. Bizindan.</i> | |
| 2. <i>Gakinaa awiyaa zhiimaaganish maaji-bimaadiz</i> | |
| 3. <i>Following Nicholas Galanin</i> | |
| Sonata for Violin and Piano (1998) | Dinuk Wijeratne (1978)* |
| 1. Introduction | |
| 2. Flautist on the Rock | |
| 3. Perpetual Motion Sickness | |

TIFFANY YEUNG



Named one of CBC Music's "30 hot Canadian classical musicians under 30," Tiffany Yeung made her debut with the Toronto Symphony Orchestra in Roy Thomson Hall at the age of 13. She was the winner of the 2023 Canada Council for the Arts Michael Measures Prize and the recipient of the commissioned work prize at the 2023 OSM Competition. She has won top prizes at the Shean Strings Competition, the Remember Enescu International Violin Competition, and the Vancouver International Music Competition. Tiffany is currently pursuing her bachelor's degree under Min-Jeong Koh and Erika Raum at the Glenn Gould School, after beginning her studies at the New England Conservatory with Miriam Fried

as a Dean's Scholar. She performs on the 1869 Jean Baptiste Vuillaume violin with Vuillaume model bow, on loan by the Canada Council for the Arts Musical Instrument Bank.

FINAL RECITAL

- | | |
|---|---|
| <i>Alba (2019)</i> | <i>Jocelyn Morlock (1969 - 2023)*</i> |
| <i>Rondeau (2023)</i> | <i>Michael Oesterie (1968 -)*</i> |
| <i>Post Scriptum (1991)</i> | <i>Valentin Silvestrov (1937 -)</i> |
| 1. <i>Largo - Allegro</i> | |
| <i>Let the Stain Remain (2024)</i> | <i>Melody McKiver *</i> |
| 1. <i>Bekaa akawe. Bizindan.</i> | |
| 2. <i>Gakinaa awiyaa zhiimaaganish maaji-bimaadiz</i> | |
| 3. <i>Following Nicholas Galanin</i> | |
| <i>Chant (2003)</i> | <i>Ana Sokolovic (1968 -)*</i> |
| <i>Partita (1984)</i> | <i>Witold Lutoslawski (1913 - 1994)</i> |

2024 COLLABORATIVE PIANISTS (in alphabetical order)

Isaac Forman (Astrid Nakamura)



Isaac Foreman is establishing himself as an exciting and versatile pianist and chamber musician. Recent appearances include performances on Alice Tully Hall's "Wednesday at One" series, the 2022 Juilliard Focus Festival, and at the Gijón International Piano Festival. Mr. Foreman is a prize winner of the American Virtuoso International Competition (1st Prize), MTNA Steinway and Sons Piano Competition (2nd Prize), and the Young Texas Artists Piano Competition (2nd Prize). He has also performed concerti with the Shepherd School Symphony Orchestra, as the winner of the school's concerto competition, and the Brunesis Virtuosi Orchestra.

Mr. Foreman is currently a member of the young artist roster of the Houston based concert presenter, DACAMERA. As a passionate advocate for the arts, Mr. Foreman has also appeared as a featured artist of Cliburn in the Classroom (2019-2020).

As a soloist and chamber musician, Mr. Foreman has performed at festivals across the globe including MusicFest Perugia (Italy), PianoTexas International Festival and Academy (USA), Tel-Hai International Piano Masterclasses (Israel), The Festival of American Song (USA), and Semper Music International Festival in Völs am Schlern (Italy). Mr. Foreman is currently pursuing a Doctor of Musical Arts at Rice University under the guidance of Jon Kimura Parker. He previously completed a master's degree at The Juilliard School as a student of Jerome Lowenthal, and a bachelor's degree at Texas Christian University as a student of Tamás Ungár.

Madeline Hildebrand (Tiffany Yeung)



Madeline is a versatile pianist, quickly becoming a top-pick as a soloist and collaborator across Canada and the US. She has appeared recently in concert with Philip Glass (Winnipeg New Music Festival), the Kronos Quartet (Mass MoCA), with Yarn/Wire (DiMenna Center, New York), and as a soloist for Music Toronto's COSE series. She is a prize-winner of Manitoba's top competitions: the McLellan and the Eckhardt Gramatté.

Whether cooperating with a singer or a sine wave, Madeline's collaborative virtuosity leads much of her work. Upcoming highlights include performances with

her duo partner oboist Caitlin Broms-Jacobs for Summer Music Toronto, Under the Spire festival, and a highly anticipated album release in the fall. Madeline Hildebrand recently completed her as interim Doctorate of Musical Arts at Stony Brook University, NY. As an educator, Madeline appears at Music at Port Milford, and enjoys her present post instructor at Brandon University, and Canadian Mennonite University. Madeline is indebted to the support of the Arts Councils of Winnipeg and Manitoba.

David Moroz (Juliana Moroz)



A graduate of the Juilliard School, Winnipeg-born pianist David Moroz enjoys a career as one of Canada's most versatile artists. As a soloist he has performed in every major Canadian city, and as a collaborative artist he appears regularly in recital with Canada's most distinguished musicians. A gifted and dedicated teacher, he was guest instructor at The Banff Centre's Special Studies for Young Musicians in the mid-1990's, and in 1999 was appointed to the University of Manitoba's Desautels Faculty of Music, where he serves as Chair of the

Piano Faculty, teaching piano, piano repertoire and chamber music. In 2000, he began his long and rewarding association with The Morningside Music Bridge as coordinator of its Piano Department; his work alongside the early core members of the MMB Faculty made significant contributions to the development and success of this elite program through its first 20 years. David Moroz was awarded a Doctor of Music degree from the University of Montréal, and holds both Bachelor and Master of Music degrees from the celebrated Juilliard School in New York City. Twice nominated for Manitoba's Artist of the Year, he is a frequent guest of CBC Radio and is a veteran performer at Canada's most important music festivals. Artistic Director of The Winnipeg Chamber Music Society since 1987, he was awarded the Queen Elizabeth II Diamond Jubilee Medal by the Government of Canada, in recognition of his contribution to the Arts.

Gaspard Tanguay-Labrosse (Justin Saulnier)



Gaspard Tanguay-Labrosse est un des pianistes chambristes et collaborateurs les plus en demande de la scène montréalaise. Professeur au Conservatoire de musique de Trois-Rivières, il a également accompagné de nombreux instrumentistes et chanteurs de l'Université de Montréal et de McGill au cours de leur formation musicale. Il a également collaboré avec plusieurs institutions québécoises reconnues, notamment I Musici de Montréal, le Concours OSM, Ballet-Opéra-Pantomime ou Orford Musique. Il est également pianiste répétiteur pour le Chœur de la Montagne. Gaspard Tanguay-Labrosse détient un doctorat en interprétation de l'Université de Montréal et une maîtrise de l'Université pour la musique et les arts

de la scène de Vienne. Parmi ses professeurs se trouvent entre autres Jean Saulnier, Roland Keller, Marc Durand et Christiane Claude. Ses activités musicales l'ont amené à se produire à travers le Québec et le reste du Canada. Il a également obtenu des prix dans plusieurs concours nationaux et internationaux, comme la Shean Competition d'Edmonton, le concours de l'Orchestre symphonique de Trois-Rivières, le prix d'Europe ou la compétition internationale Julia Crane aux États-Unis.

Todd Yaniw (Danielle Greene)



Todd Yaniw is a Canadian pianist praised for his “atmospheric contrast of poetry and power... a hair-raising performance”. Since his debut with the Edmonton Symphony Orchestra at age 13, Mr. Yaniw has performed across Canada; at festivals and venues including CBC Vancouver, the Banff Centre for Music, Edmonton’s Winspear Centre for Music, the Ottawa International Chamber Music Festival, the Festival of the Sound in Parry Sound, the Richard Bradshaw Amphitheatre, and Koerner Hall. Mr. Yaniw has performed concerti with several Canadian orchestras, including the Toronto Symphony Orchestra and the

Kitchener-Waterloo Symphony, and has performed with the Afiara Quartet, Rolston String Quartet, Trio Arkel and the ARC Ensemble (Artists of the Royal Conservatory). Todd has been interviewed and broadcast on many occasions on CBC Radio, and was featured in CBC’s “30 under 30” list. Internationally, Todd has performed in Bulgaria, China, Italy, Jamaica, Monaco, the United Kingdom and the United States. Most recently, Todd performed with the High Level Trio in November. He will perform at the Rosebud Chamber Music Festival this July. Mr. Yaniw has been supported by the Canada Council for the Arts, and twice was a recipient of the Sylva Gelber Music Foundation Awards. He was on the performance staff at The Glenn Gould School, and served on the faculty of The Phil and Eli Taylor Performance Academy for Young Artists.

Todd Yaniw recently returned to his hometown of Edmonton. His teachers include Michael Massey, Dr. James Parker, Professor James Anagnoson (The Glenn Gould School), and Dr. Jon Kimura Parker (Rice University). Mr. Yaniw completed his doctorate at the University of Texas at Austin, where he worked with Dr. Anton Nel.



OUR TEAM

Mark Cramer - Piano Technician

Mark Cramer is a Registered Piano Technician, serving Brandon University from as early as 1983. Mark travels extensively with his work, including The Banff Centre, a number of other musical institutions in Canada, and Steinway & Sons, New York, but is pleased to call Brandon home. Mark’s passion is promoting the joy of playing the piano, and sharing simple insights into how this marvellous instrument works. He believes that once you understand what is happening under your fingers, you will enjoy a much wider range of musical possibilities.

Dianna Neufeld - Administrative Officer

Dianna Neufeld holds a Master’s in Music from the Brandon University, specializing in Performance and Literature as a Collaborative Pianist. She is the Conservatory Director of the Eckhardt-Gramatté Conservatory, piano teacher, sessional professor who is employed by the Brandon University, and a collaborative artist who performs with a variety of musicians. Dianna is also a composer who is published within Canada and Europe. As the President of the Manitoba Registered Teachers Association of the Brandon Branch, she works together with local private teachers to encourage and support the future of our musical community, including events which feature Canadian music and Canadian musicians.

<https://www.diannaneufeld.com/>

Diogo Peixoto - Technical Support

Having taught music in conservatories, universities, giving workshops, training music staff, and music production courses; Diogo’s mission is always to share his experience and knowledge to help students achieve their goals and find their own voice through music and art. Diogo holds a Bachelor’s Degree in Popular Music, a College Degree in Financial Management, and a Master’s Degree in Jazz Performance and Literature. Currently teaching at Brandon University, Diogo is producing his debut album and intends to pursue a PhD in the coming years.

2024 Eckhardt-Gramatté National Music Competition Prizes

1st Place: \$11,000 total value prize, including \$6000 cash prize
Cross-Canada Winner's Tour (ca. \$5000 in performance
fees & Collaborative Pianist), October-November 2024

2nd Place: \$2500 cash prize

3rd Place: **Q Country 91.5, 94.7 Star FM & Westman
Communications Group Prize** of \$1500 cash

Finalists prizes: \$1000 cash prize each

City of Brandon Prize: \$1000 cash prize for the Best Performance of the
Commissioned Work

With special thanks to our sponsors, whose generous support makes the
cash prizes and winner's tour possible.

The Eckhardt-Gramatté National Music Competition, Inc. is a chartered
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Shawn Cao and Westman Communications Group

We are deeply grateful to our volunteers, without whom the competition
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